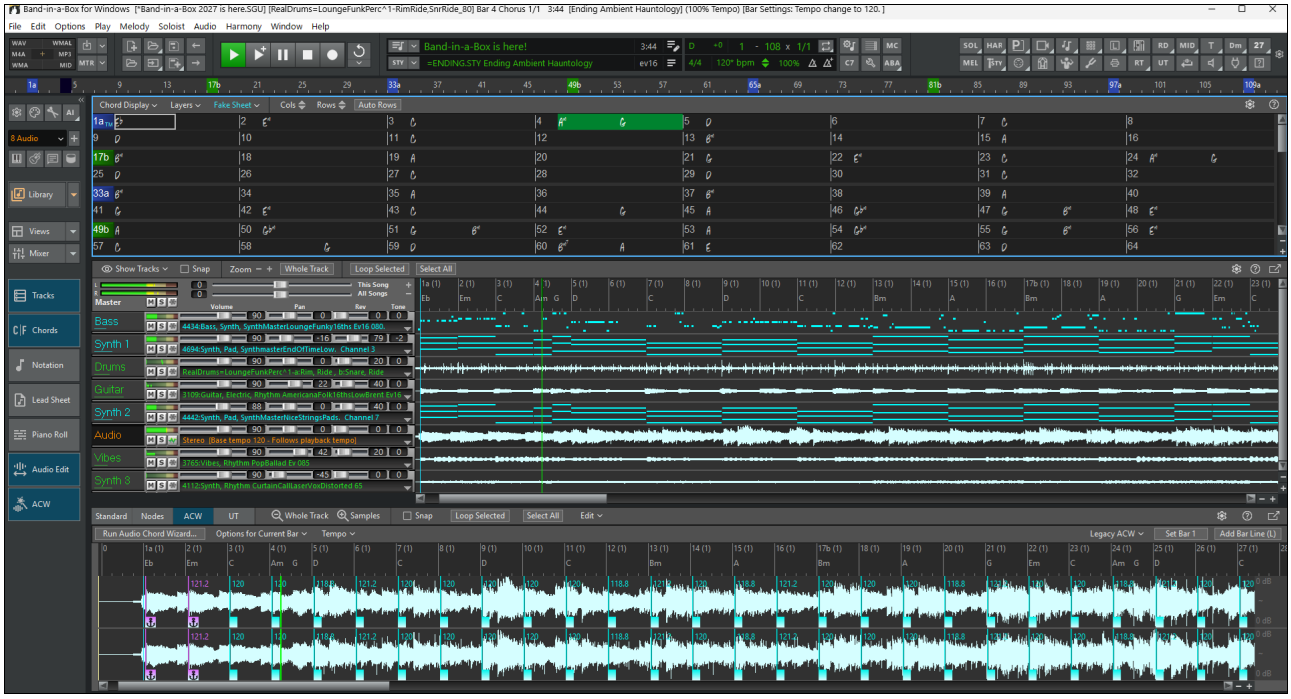
BAND IN A BOX®

Version 2027 for Windows®



User's Guide

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Chapter 1: Welcome to Band-in-a-Box®!

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

What is Band-in-a-Box?



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

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

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

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

And that's not all...

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

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

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

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

Let's get started!

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

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 (UltraPAK or UltraPAK+) 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."

Startup (Welcome to Band-in-a-Box Dialog)

Band-in-a-Box presents a clean startup sequence with a dark loading background, a longer-lasting splash screen, and progress text describing major initialization stages.

The "Welcome to Band-in-a-Box" dialog appears the first time Band-in-a-Box is launched on a computer where it has not been run before. It also appears after an upgrade from an earlier version, after installation, or when launching the program for the first time with factory settings.

The dialog lets you select an initial theme and check activation status, installed components, and content status.

The check identifies the installation status of PG Music Fonts, Coyote Wavetable, Plogue sforzando, SynthMaster Player, PG Music DirectX Plugins, and lets you install them directly from the dialog. (Note: Plugin installers launched during startup run before DXi/VST initialization. If you launch an installer after Band-in-a-Box has fully loaded, you may need to close the program first.)

The dialog includes a [Continue] button to complete normal startup and, when a StylePicker rebuild is recommended, a [Continue and Rebuild] button to complete startup and run the StylePicker rebuild process.

You can open this dialog at any time from *Help* | *Utilities* | *Check Band-in-a-Box Installation*.

Activation

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

1. Launch Band-in-a-Box on your computer.
2. In the Welcome to Band-in-a-Box dialog. click on the [Active Now] button. (You can also click on a flash message asking you to activate the program or select the *Help* | *Activate Band-in-a-Box* menu item.)
3. The Band-in-a-Box Activation dialog appears. If your computer is connected to the internet, click on the [Activate Online] button 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 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

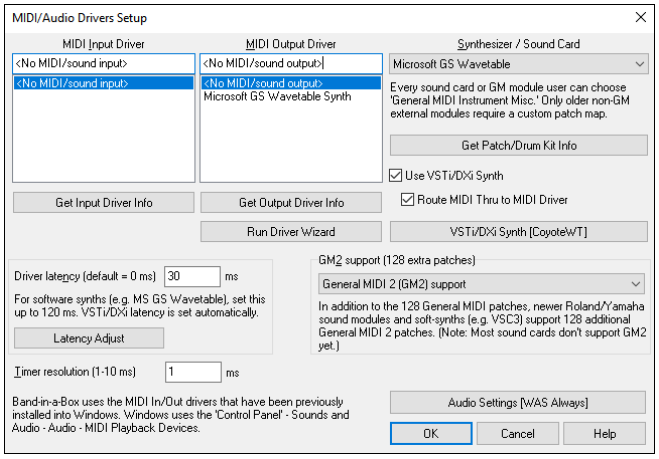
Band-in-a-Box uses the multimedia drivers for your MIDI interface and/or sound card that are supported by the Windows® operating system. To get sound playback you need to have a MIDI (and audio - for songs with digital audio, RealDrums, and

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*.

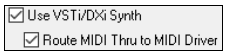


Select a **MIDI Output Driver** to use for MIDI sound playback and optionally a **MIDI Input Driver** if you are using an external MIDI controller keyboard or guitar. If the setup is panned to mono, the program offers to change it to stereo.

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.

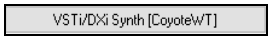
Output to Software Synthesizers (DXi and VSTi)

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

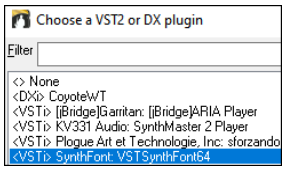
You can use your 64-bit VST plugins and VSTi instruments with Band-in-a-Box, using jBridge. Since Band-in-a-Box has built-in support for jBridge, you just use your plugins as you normally would, by selecting 32- or 64-bit plugins within Band-in-a-Box. (Note: jBridge is a third-party product.)

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!

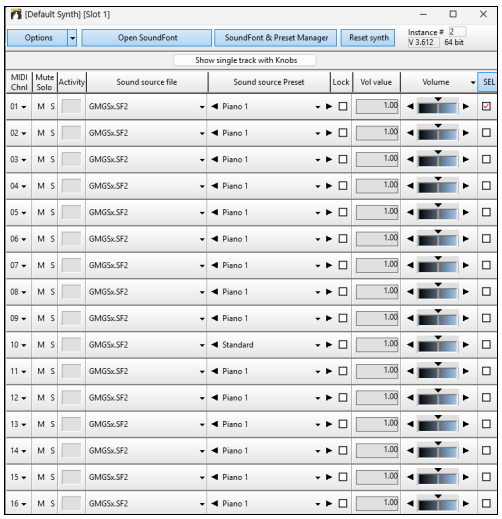
VSTSynthFont64

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.

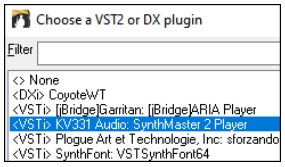
Note: SynthMaster VST is a 64-bit plugin only. There is no 32-bit version available.

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.

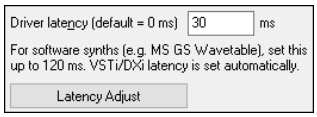


Driver Latency

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.

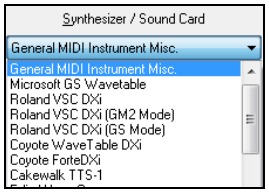
The **[Latency Adjust]** button opens the **Soft Synth Latency Adjust** dialog where you can manually adjust the latency.



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).

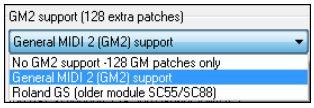


You can probably omit this step unless you are using an old synth that is not General MIDI compatible. If your non-GM synthesizer or sound card is not listed, you can easily make your own patch map from the **[Patch Map]** button in *Options* | *Preferences*.

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.

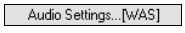
Note: The included Coyote synth supports GM2 instruments, as do most newer modules/sound chips. If yours doesn't, a similar instrument from the existing 128 General MIDI sounds will be substituted.



The GM2 support choices are:

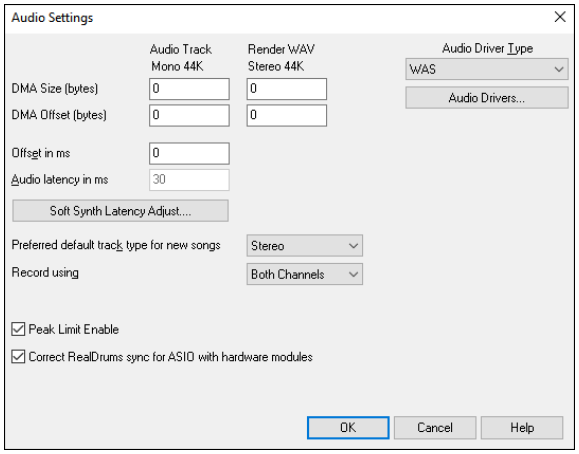
- **General MIDI 2 support**: If you're using a newer Sound Canvas then choose this GM2 support.
- **Roland GS (older Modules)**: "Older" Sound Canvases (SC55/SC88) support GS, but not GM2. The good news is that they have the same patches available, just at different locations. So, if you choose this 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.

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

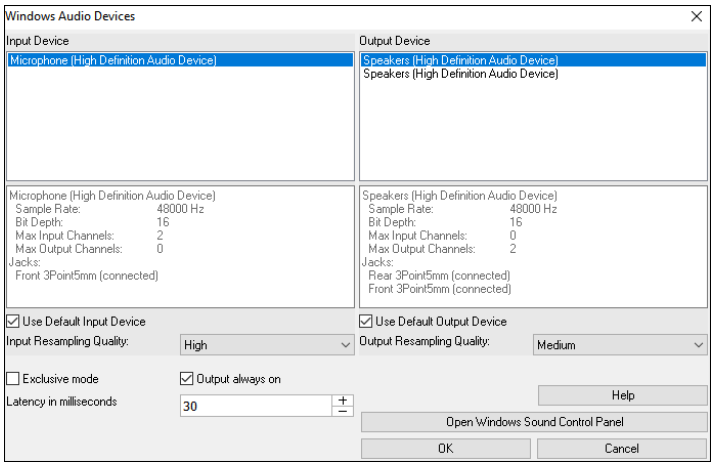
Correct RealDrums Sync for ASIO with hardware modules: Some systems have a sync problem when using RealDrums with hardware modules (zero latency). If this is set, the sync problem is fixed as the song starts to play (bar 1).

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.

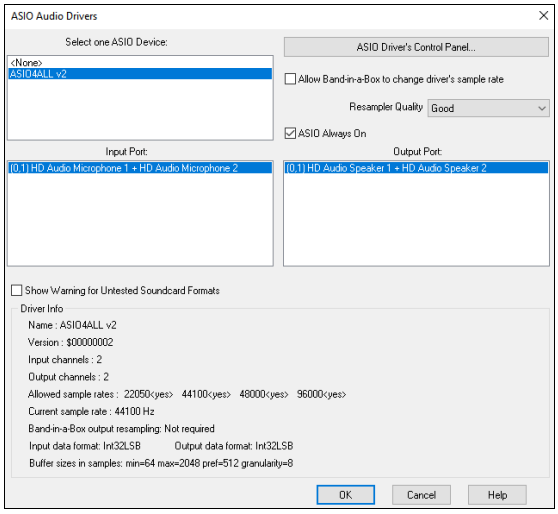
[Open Windows Sound Control Panel] will open the Windows® Sound Control Panel. You can change your device settings by clicking on [Properties] > [Advanced]. For the "Default Format," a setting of 44100 Hz is best for Band-in-a-Box.

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.

Allow Band-in-a-Box to change driver's sample rate: This is disabled by default, so Band-in-a-Box uses the interface's current sample rate and resamples audio as needed. Enable it to let Band-in-a-Box request 44.1 kHz. If the driver cannot use that rate, Band-in-a-Box falls back to what the driver reports.

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.

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.

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

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

The **Input channels** field shows the total number of mono input channels that your sound card has.

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

The **Output channels** field shows total number of mono output channels that your sound card has.

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

The **Current sample rate** shows the sample rate currently in use.

The **Band-in-a-Box output resampling** indicates whether Band-in-a-Box is resampling its audio output to match the ASIO driver's current sample rate.

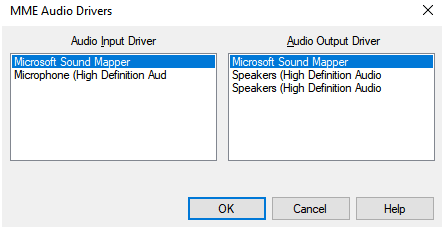
The **Input data format** and **Output data format** show Integer or Float, the number of bits, and MSB or LSB.

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

MME Audio Drivers

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

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

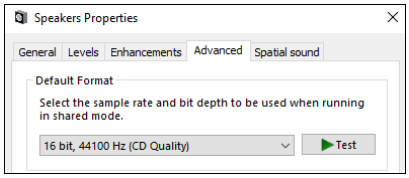
Low latency is faster and more responsive but uses more CPU power.

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.

Sample Rate Detection Warning

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

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



Have fun!

Chapter 2: Quick Start

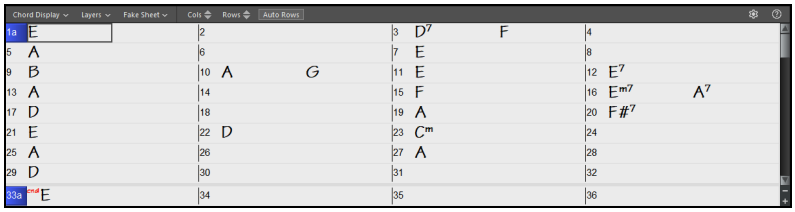
Creating music with Band-in-a-Box is as easy as 1-2-3! Here's how.

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

Enter Chords Using the Computer Keyboard

To enter a chord, move the highlighted cell to where you want to place the chord. For example, to add (or change) a chord in bar 10, highlight bar 10 on the Chord Sheet. If you want an A chord in bar 10, press the A key on your keyboard and press Enter. When you press the Enter key, the highlighted cell moves to the second half of the bar. You can then enter another chord at beat 3.

Chord names are normally entered using standard chord symbols (e.g., C, Fm7, Bb7, or Bb13#9/E), but you can enter them in other chord formats, such as Roman Numerals, Nashville Notation, Solfeggio, and Fixed Do (popular in Italy and Europe).

Enter Chords Using a MIDI Controller Keyboard

If you have a MIDI controller keyboard, you can use it to enter chords into Band-in-a-Box. Play a chord on your MIDI keyboard, and then type **Ctrl+Enter**. The chord will be entered into the Chord Sheet at the current highlighted cell position.

Step 2 - Choose a Style

Band-in-a-Box creates backing arrangements based on the chords you have entered, 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.

Selecting a Style using 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.

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

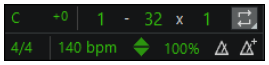
> **Note**: The StylePicker opens in the MultiPicker Library the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, the StylePicker opens as a standalone dialog.

Step 3 - Play Your Song!

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

Framing the Song

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



Setting the Chorus



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

Tip: By default, new songs are set to 32 bars and 1 chorus, but you can change this default in the **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. **]** to increase the tempo by 5, and **Ctrl**+**Shift**+**Alt**+**T** to enter a 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.


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.

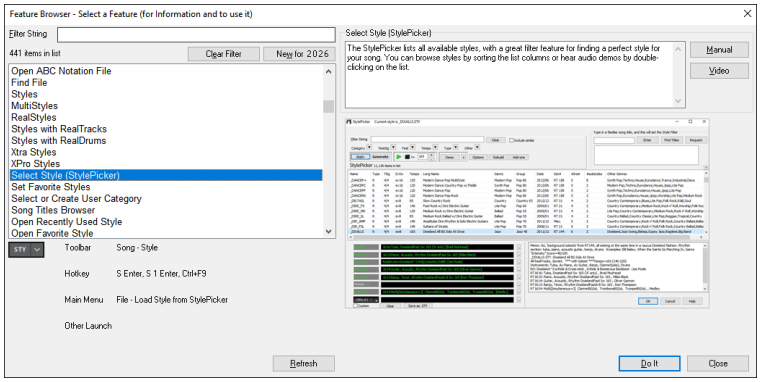
More fun with Band-in-a-Box…

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

Feature Browser


Clicking on the **[?]** button on the top toolbar or pressing the **/ Enter** keys opens the **Feature Browser**.

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



In the dialog, you will see:

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

This dialog helps in the following situations.

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

Chapter 3: Band-in-a-Box 2027

Introduction

Band-in-a-Box 2027 for Windows® is here!

We've been busy and added many new features and an amazing collection of new content, including 101 RealTracks, new RealStyles, MIDI SuperTracks, Instrumental Studies, Playable RealTracks sets, two new sets of RealDrums Stems sets, XPro Styles PAK 12, Xtra Styles PAK 23, and more!

In addition to the 101 new RealTracks, the 2027 49-PAK includes 10 bonus unreleased RealTracks. That's a total of 111 exciting new RealTracks and RealDrums! You'll also get 20 enhanced RealTracks, featuring added or improved transcriptions. All the RealTracks are provided as FLAC files for lossless audio quality. There are two new MIDI SuperTracks Sets, including Smooth Jazz Electric Piano and More SynthMaster 5, along with two new MIDI Styles Sets featuring Playable RealTracks and SynthMaster styles. The Artist Performance Set 21 features 20 "Best Of" Artist Performances, remixed with 20 new included styles. There are also two new Instrumental Studies Sets, featuring Yacht Rock Guitar Soloing and Nashville Guitar Soloing, offering great material for studying and developing your guitar skills. Plus, we have two new RealDrums Stems Sets, featuring Pop & Americana with Jerry Roe and Fusion, Funk & Pop with Chester Thompson, giving you access to the individual drum recordings. Playable RealTracks Sets 6 and 7 offer new Hi-Q sounds and accompanying audio demos, as well as two new SynthMaster Sounds & Styles Sets, complete with audio demos to help you explore the sounds and styles!

Band-in-a-Box 2027 presents an exciting new collection of 101 RealTracks and RealDrums, featuring legendary musicians and a fantastic range of jazz, blues, rock, pop, country, Americana, and more!

In the jazz, blues & world vein, we have beautiful "Crooner" big band waltz horns (11) with Jim Clark, featuring a lush 10-part horn section as well as individual flute, trumpet, and saxophone parts. Blues lovers will be thrilled with new Chicago blues electric guitar (4) from acclaimed guitarist Colin Linden, featuring gritty swing rhythms and soulful, overdriven tones. Linden also brings us rootsy resonator blues guitar (6), with everything from slow, laid-back Chicago blues to upbeat Mississippi and Memphis-inspired grooves. Legendary guitarist Brent Mason delivers the distinctive sound of electric sitar-guitar (6), with rhythm and background-soloing styles inspired by 70s pop-rock, soul, and modern pop. And legendary drummer Chester Thompson brings us exciting new fusion RealDrums (5), blending jazz, funk, and pop with syncopated grooves and funky 16th-note rhythms.

For pop, rock & folk, we have smooth yacht-rock guitar soloing (3) with Brent Mason, perfect for adding melodic, laid-back solos to your soft rock and pop arrangements. There are exciting new modern electronic R&B, pop, and hip-hop styles (10), featuring deep synth bass, atmospheric synth textures, and electronic RealDrums. Brent Mason also brings us classic 70s power pop and 80s hard rock guitars (5), with driving rhythms, crunchy power chords, and expressive soloing. We've added high-energy folk-punk (5) with multi-instrumentalist Quinn Bachand, combining acoustic guitar, distorted electric guitars, banjo, and drums. Chester Thompson delivers more versatile pop and progressive-rock RealDrums (6), ranging from laid-back folk-pop grooves to energetic rock shuffles. And there's a great collection of folk-rock and indie-folk styles (9), featuring acoustic and electric guitars, banjo, bouzouki, and bass, perfect for creating warm, organic arrangements with a modern-folk sound.

In the country & Americana category, we have new Americana guitars (5) featuring Andy Wood, Johnny Hiland, and Brent Mason, with melodic rhythms, expressive soloing, and classic western swing. Acclaimed drummer Jerry Roe brings us new country & Americana RealDrums (8), including modern Nashville grooves, half-time shuffles, and laid-back indie-folk brushes. Brent Mason returns with "musing" country and "dirty" Nashville pop guitars (8), blending atmospheric delays and spacious textures with gritty, distorted tones. There's also fantastic new chicken pickin' guitar (6) from Johnny Hiland, with lively country rhythms, classic swing, and traditional waltzes. Finally, Myles Mancuso brings us rootsy acoustic guitar (4), featuring funky 16th-note grooves, shuffles, and complementary soloing, perfect for adding warmth and energy to your Americana and acoustic arrangements!

Band-in-a-Box 2027 Features and Additions

We've been busy and have **added major new features** and content for Band-in-a-Box® 2027 for Windows®! You sent us thousands of suggestions, and we've added an incredible **1,100 new features and enhancements**! Plus, you'll find plenty of **exciting new content**, including **101 new RealTracks, hundreds of new styles, sounds and more**! With the **AI Style Search**, you can find styles simply by describing the sound or feel you're looking for, with results that explain why each style is a good match. Automatic filters show you only the **'Best' RealTracks and RealDrums** to add to your style. The Audio Chord Wizard is now fully AI, with bar line detection, chord analysis, seven-stem splitting, and polyphonic audio-to-MIDI transcription, working together in a one-stop-shop window. Open an audio file of your favorite song (.mp3, .m4a, etc.) and let the Wizard find the chords, beats, and bar lines, determine the key and time signature, and build a tempo map. Want to learn the piano or guitar part? You can now split the piano and guitar into separate stem tracks. Listen to either instrument individually and transcribe it to MIDI to see the notes in time with the audio and notation or **transcribe all tracks to notation** in a single click. There are many **UI and workflow enhancements** including **color themes**, **context Menus**, consistent behavior for **scrolling/window synchronization/looping**, and more. Enhanced Stems featuring seven stems in total, including two separate stems for guitars and keyboards. **Enhanced AI Lyrics** with improved results and a new standalone window, and more! (see below, and see full list of 1,100 enhancements at pgmusic.com)

The **Band-in-a-Box DAW Plugin** has been updated to 2027 (v.9.0.1), with key improvements to the StylePicker, RealTracks Picker, and RealDrums Picker. These include improved filtering, searching, sorting, and display options; more consistent style selection and clearer access to style commands; and a new [Best] button for finding RealDrums that match the current style. The RealTracks Picker can also filter the list to show only unavailable RealTracks. The RealDrums Picker offers easier access to variations, demos, and audition files, along with clearer list information and improved memo and artist biography displays.

Band-in-a-Box for Android is included with the installer. The file bb-android-125.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.

Band-in-a-Box for iOS is available from the Apple App Store. It supports bar-based time signature and tempo changes, along with improved playback speed controls, chord editing gestures, and Chords view navigation. Other improvements include more precise playback timing, clearer server generation error messages, enhanced playback bar highlighting, and better M4A file handling. The update also includes dark-mode display fixes, improved keyboard controls, and various usability and compatibility fixes. The minimum iOS requirement is version 15.0.

Additional New Content Available for Band-in-a-Box 2027

101 NEW RealTracks

Band-in-a-Box 2027 presents an exciting new collection of 101 RealTracks and RealDrums, featuring legendary musicians and a fantastic range of jazz, blues, rock, pop, country, Americana, and more!

In the jazz, blues & world vein, we have beautiful "Crooner" big band waltz horns (11) with Jim Clark, featuring a lush 10-part horn section as well as individual flute, trumpet, and saxophone parts. Blues lovers will be thrilled with new Chicago blues electric guitar (4) from acclaimed guitarist Colin Linden, featuring gritty swing rhythms and soulful, overdriven tones. Linden also brings us rootsy resonator blues guitar (6), with everything from slow, laid-back Chicago blues to upbeat Mississippi and Memphis-inspired grooves. Legendary guitarist Brent Mason delivers the distinctive sound of electric sitar-guitar (6), with rhythm and background-soloing styles inspired by 70s pop-rock, soul, and modern pop. And legendary drummer Chester Thompson brings us exciting new fusion RealDrums (5), blending jazz, funk, and pop with syncopated grooves and funky 16th-note rhythms.

In the pop, rock & folk vein, we have smooth yacht-rock guitar soloing (3) with Brent Mason, perfect for adding melodic, laid-back solos to your soft rock and pop arrangements. There are exciting new modern electronic R&B, pop, and hip-hop styles (10), featuring deep synth bass, atmospheric synth textures, and electronic RealDrums. Brent Mason also brings us classic 70s power pop and 80s hard rock guitars (5), with driving rhythms, crunchy power chords, and expressive soloing. We've added high-energy folk-punk (5) with multi-instrumentalist Quinn Bachand, combining acoustic guitar, distorted electric guitars, banjo, and drums. Chester Thompson delivers more versatile pop and progressive-rock RealDrums (6), ranging from laid-back folk-pop grooves to energetic rock shuffles. And there's a great collection of folk-rock and indie-folk styles (9), featuring acoustic and electric guitars, banjo, bouzouki, and bass, perfect for creating warm, organic arrangements with a modern-folk sound.

In the country & Americana vein, we have new Americana guitars (5) featuring Andy Wood, Johnny Hiland, and Brent Mason, with melodic rhythms, expressive soloing, and classic western swing. Acclaimed drummer Jerry Roe brings us new country & Americana RealDrums (8), including modern Nashville grooves, half-time shuffles, and laid-back indie-folk brushes. Brent Mason returns with "musing" country and "dirty" Nashville pop guitars (8), blending atmospheric delays and spacious textures with gritty, distorted tones. There's also fantastic new chicken pickin' guitar (6) from Johnny Hiland, with lively country rhythms, classic swing, and traditional waltzes. Finally, Myles Mancuso brings us rootsy acoustic guitar (4), featuring funky 16th-note grooves, shuffles, and complementary soloing, perfect for adding warmth and energy to your Americana and acoustic arrangements! Jazz, Blues & World RealTracks (Sets 489-493)

- **32 Jazz, Blues & World RealTracks (Sets 489-493)**: Our new jazz, blues & world RealTracks bring an exciting collection of classic big band horns, authentic blues guitars, unique instrumental textures, and dynamic fusion drums! We have beautiful "Crooner" big band waltz horns (11) with Jim Clark, featuring a lush 10-part horn section as well as individual flute, trumpet, and saxophone parts for creating your own arrangements. Acclaimed blues guitarist Colin Linden brings us classic Chicago blues electric guitar (4), with gritty swing rhythms and soulful, overdriven tones. Linden also delivers a collection of rootsy resonator blues guitar (6), covering everything from slow, laid-back grooves to upbeat Mississippi and Memphis-inspired rhythms. Brent Mason adds the distinctive sound of electric sitar-guitar (6), featuring rhythm and background-soloing styles inspired by 70s pop-rock, soul, and modern pop. Finally, legendary drummer Chester Thompson brings us five new fusion RealDrums (5), blending jazz, funk, and pop with syncopated grooves, funky 16th-note rhythms, and expressive drumming!
- **38 Rock-Pop & Folk RealTracks (Sets 494-499)**: Our new pop, rock & folk RealTracks offer an exciting mix of classic rock, modern electronic sounds, and acoustic folk styles! We have smooth yacht-rock guitar soloing (3) with legendary guitarist Brent Mason, perfect for adding melodic, laid-back solos to your pop and soft rock arrangements. There's also modern electronic R&B, pop, and hip-hop (10), featuring synth bass, atmospheric textures, and electronic RealDrums. Brent Mason returns with 70s power pop and 80s hard-rock guitars (7), delivering driving rhythms, crunchy power chords, and expressive soloing. We've added high-energy folk-punk (5) with Quinn Bachand, blending acoustic guitar, distorted electric guitar, banjo, and drums for a lively, roots-inspired sound. Legendary drummer Chester Thompson brings us versatile pop and progressive rock grooves (6), ranging from laid-back folk-pop to energetic rock shuffles. Finally, there's a collection of folk-rock and

indie-folk styles (13), featuring guitars, banjo, bouzouki, and bass, perfect for creating warm, organic arrangements with a modern folk sound!

- **31 Country & Americana RealTracks (Sets 500-504)**: Our new country & Americana RealTracks bring an exciting collection of electric and acoustic guitars, along with versatile new RealDrums! We have Americana guitar (5) featuring Andy Wood, Johnny Hiland, and Brent Mason, with melodic rhythms, expressive soloing, and classic western swing. Drummer Jerry Roe delivers new RealDrums (8), with everything from modern Nashville grooves and half-time shuffles to laid-back indie-folk brushes. Brent Mason returns with 'musing' country and 'dirty' Nashville pop guitars (8), combining atmospheric delays and spacious textures with gritty, distorted tones. Johnny Hiland brings his signature chicken pickin' style (6), featuring lively country rhythms, classic swing, and traditional waltzes. Finally, Myles Mancuso adds rootsy acoustic guitar (4), with funky 16th-note grooves, shuffles, and complementary soloing that are perfect for adding warmth and energy to your Americana and acoustic arrangements!

2027 49-PAK

Looking for even more great content? Supercharge your Band-in-a-Box 2027 experience with the 2027 49-PAK!

- 10 new Bonus Unreleased RealTracks: Guitar (Acoustic/Electric), Banjo, Folk, Pop & More

- 20 Enhanced RealTracks: Includes Previously released RealTracks, enhanced with added/improved transcriptions

- FLAC Files for the 30 Included RealTracks/RealDums

- MIDI SuperTracks Set 49: More SynthMaster 5 (14 MIDI SuperTracks)

- MIDI Styles Set 95: Look Ma! More MIDI 18: SynthMaster (10 Styles)

- Instrumental Studies 27: Nashville Guitar Soloing (6 Instrumental Studies)

- Artist Performance Set 21: "Best Of" Artist Performances (20 songs)

- RealDrums Stems Set 12: Fusion, Funk & Pop with Chester Thompson (11 RealDrum Stems)

- Playable RealTracks Set 7 (30 new sounds with audio demos)

- SynthMaster Sounds & Styles Set 4 (20 sounds with audio demos)

2027 Free Bonus PAK

This 2027 Free Bonus PAK adds even more great add-ons to your Band-in-a-Box 2027 package.

- MIDI SuperTracks Set 48: Smooth Jazz Electric Piano (4 MIDI SuperTracks)

- MIDI Styles Set 94: Look Ma! More MIDI 17: Playable RealTracks (10 Styles)

- Instrumental Studies 26: Yacht Rock Guitar Soloing (8 Instrumental Studies)

- RealDrums Stems Set 11: Pop & Americana with Jerry Roe (6 RealDrum Stems)

- Playable RealTracks Set 6 (20 new sounds with audio demos)

- SynthMaster Sounds & Styles Set 3 (10 sounds with audio demos)

- RealCombos Booster PAK for 2027

- Android Band-in-a-Box app (included), **iOS Band-in-a-Box app access** (via App Store)

20 Enhanced RealTracks: Includes Previously released RealTracks, enhanced with added/improved transcriptions

Rediscover 20 previously released RealTracks, now enhanced with added or improved transcriptions for even more possibilities! Featuring a wide variety of instruments and musical styles, this collection includes everything from acoustic and electric bass, fingerpicking and strumming guitars, and hard-rock guitar to bluegrass fiddle, pedal steel, electric piano, B3 organ, banjo, accordion, and more.

10 new Bonus Unreleased RealTracks: Guitar (Acoustic/Electric), Banjo, Folk, Pop & More

The 2027 49-PAK includes 10 bonus unreleased RealTracks, featuring an exciting mix of fresh rhythms and guitar styles to expand your RealTracks library. You'll get dynamic fusion, progressive pop, and steady pop grooves, along with energetic fast folk-punk jigs featuring acoustic guitar and banjo. We have new RealDrums from legendary drummer Chester Thompson. There are also new rootsy acoustic-electric guitar styles, offering a warm blend of medium and upbeat pop rhythms. Plus, modern electric guitar styles with arpeggiated patterns, syncopation, and spacious delay effects add fresh textures to slower pop arrangements!

MIDI SuperTracks Set 48: Smooth Jazz Electric Piano

MIDI SuperTracks Set 48 brings the smooth, sophisticated sounds of jazz electric piano to your arrangements! Featuring four expressive MIDI SuperTracks, this collection includes laid-back smooth jazz ballads, cool swing-16th grooves, and melodic pop-influenced rhythms. And because these are MIDI SuperTracks, you have complete freedom to choose your own sounds! Use classic electric pianos for an authentic smooth jazz feel, or experiment with acoustic pianos, clavinets, synths, and other instruments to create something entirely your own. Perfect for adding warmth, groove, and versatility to your jazz, pop, and contemporary arrangements!

MIDI SuperTracks Set 49: More SynthMaster 5

MIDI SuperTracks Set 49 brings the exciting sounds of modern pop, R&B, and hip-hop to your music! Featuring seven MIDI SuperTracks specifically designed for use with the included SynthMaster synthesizer, this collection delivers everything from deep, punchy synth bass and subtle rhythmic pulses to crisp, syncopated chords, atmospheric textures, and melodic synth lines. These tracks take advantage of SynthMaster's incredible range of contemporary sounds, making it easy to create the kinds of polished electronic productions heard in today's popular music. And because they're MIDI SuperTracks, you can experiment with different SynthMaster presets or other MIDI instruments to customize the sound of your arrangements!

MIDI Styles Set 94: Look Ma! More MIDI 17: Playable RealTracks

MIDI Styles Set 94 brings a unique twist to our popular "Look Ma! More MIDI!" series, featuring new all-MIDI styles built around Playable RealTracks! These special MIDI instruments are created from individual notes recorded by our talented RealTracks artists, capturing the authentic sounds of real instruments while giving you the flexibility of MIDI. While Playable RealTracks are typically used to customize individual notes and melodies within RealTracks performances, this set puts them front and center as standalone MIDI instruments! The result is a versatile collection of all-MIDI styles that combines the character of real instrumental recordings with the flexibility to edit, arrange, and customize your music!

MIDI Styles Set 95: Look Ma! More MIDI 18: SynthMaster

MIDI Styles Set 95 brings exciting modern sounds to our popular "Look Ma! More MIDI!" series, featuring a collection of all-MIDI styles built around the powerful SynthMaster synthesizer! Using SynthMaster's extensive library of presets, these styles deliver rich synth textures, deep electronic basses, rhythmic pulses, and contemporary sounds perfect for pop, R&B, hip-hop, and electronic music. And because they're entirely MIDI-based, you have complete control over every part of your arrangement! Experiment with different SynthMaster presets, swap instruments, or edit individual notes to create your own unique sound. With SynthMaster included in Band-in-a-Box, these styles make it easy to bring modern electronic production sounds to your music!

Artist Performance Set 21: "Best Of" Artist Performances (Remixed with 20 new included styles)

Artist Performance Set 21 brings a fresh new sound to 20 of our favorite Artist Performances from previous releases! We've taken these performances and remixed them with 20 brand-new Band-in-a-Box styles, showcasing just how easy it is to completely transform a song by changing its backing arrangement. This collection features a fantastic variety of vocal performances, instrumental solos, and traditional melodies, covering everything from country, blues, pop, and jazz to Celtic folk and more. Hear how the same performance can take on a whole new character with a different musical backing! With all 20 new styles included, you can experiment with these arrangements yourself, or use them as inspiration for your own recordings. Whether you're a singer looking for the perfect accompaniment or an instrumentalist exploring new ways to arrange your music, this set is a great showcase of the creative possibilities of Band-in-a-Box!

Instrumental Studies 26: Yacht Rock Guitar Soloing

Instrumental Studies 26: Yacht Rock Guitar Soloing explores the smooth, melodic electric guitar playing that defines the classic yacht rock sound. Featuring eight studies across a range of tempos and keys, this collection showcases tasteful phrasing, expressive melodies, and the polished guitar tones associated with laid-back West Coast pop and rock. You can slow down each performance to focus on individual phrases, explore the techniques being used, and develop your own approach to melodic soloing. Perfect for guitarists looking to bring a smooth, sophisticated sound to their improvisation and playing!

Instrumental Studies 27: Nashville Guitar Soloing

Instrumental Studies 27: Nashville Soloing showcases the expressive electric guitar techniques of modern country and Nashville pop. Featuring six studies in a variety of keys, this collection explores two contrasting styles: smooth, melodic country soloing with a relaxed, atmospheric feel, and gritty, high-energy Nashville playing with driving rhythms and a rock-influenced edge. Slow down the performances to study individual phrases, explore the rhythmic feel and melodic ideas, and build your own soloing vocabulary. Ideal for guitarists looking to develop their improvisation skills across modern country, pop, and rock styles!

RealDrums Stems Set 11: Pop & Americana with Jerry Roe

RealDrums Stems Set 11 gives you complete control over the incredible country and Americana drumming of acclaimed Nashville drummer Jerry Roe! Featuring six RealDrums styles, this collection covers everything from modern-country grooves and driving Nashville rhythms to energetic folk-punk and laid-back pop. With individual audio stems for kick, snare, hi-hat, toms, overheads, and room microphones, you can create your own custom drum mixes, adjusting the levels, panning, and effects of each part to perfectly suit your song. Whether you're looking for a tight, punchy Nashville sound or a big, spacious drum mix, these stems give you the flexibility to shape Jerry Roe's performances to fit your music!

RealDrums Stems Set 12: Fusion, Funk & Pop with Chester Thompson

RealDrums Stems Set 12 brings you the outstanding drumming of legendary drummer Chester Thompson, with individual microphone recordings that let you create your own custom drum mixes! Featuring twelve RealDrums styles covering jazz fusion, funk, pop, and progressive rock, this collection offers everything from laid-back soulful grooves and funky 16th-note rhythms to driving rock beats and intricate progressive shuffles. With separate stems for kick, snare, hi-hat, toms, overheads, and room microphones, you have the freedom to adjust levels, panning, and effects to get exactly the sound you want. Whether

you prefer a tight, focused drum sound or a full, expansive mix, these stems give you the flexibility to make Chester Thompson's performances your own!

Playable RealTracks Set 6

Playable RealTracks Set 6 adds 20 exciting new instrument sounds to your collection, giving you even more flexibility to customize your RealTracks performances! Featuring a versatile range of electric and acoustic guitars, banjo, and resonator guitar, this set covers everything from smooth yacht rock and atmospheric modern country to gritty Chicago blues and high-energy folk-punk. Playable RealTracks let you add your own notes and melodies to RealTracks performances using sounds recorded by the same talented musicians, allowing your custom parts to blend naturally with the original audio. You can also use these sounds as standalone MIDI instruments to create entirely new parts! With included audio demos showcasing each sound, this collection opens up even more creative possibilities for your arrangements!

Playable RealTracks Set 7

Playable RealTracks Set 7 brings over 30 new sounds to your music, featuring an exciting collection of electric, acoustic-electric, baritone, and sitar-guitars! Explore everything from crunchy 70s power pop and driving 80s hard rock to atmospheric modern country, soulful blues, and unique electric sitar textures. With a versatile selection of clean, overdriven, and distorted guitar sounds, these Playable RealTracks are perfect for adding custom melodies, fills, and solos to your existing RealTracks performances. And because they can also be used as standalone MIDI instruments, you can create your own parts using the authentic sounds of real recorded instruments! Each sound comes with an audio demo, making it easy to explore the collection and find the perfect tone for your music!

SynthMaster Sounds & Styles Set 3 (with audio demos)

With Band-in-a-Box version 2027, we've added SynthMaster Sounds & Styles Set 3, featuring 10 more SynthMaster sounds and styles, complete with audio demos. Since version 2023, Band-in-a-Box has included the award-winning SynthMaster Player Synth by KV331 Audio, which offers thousands of presets, especially useful for modern, techno, and arpeggiator sounds. SynthMaster support is built right into Band-in-a-Box, making it easy to choose from thousands of SynthMaster sounds or use the "Load Hi-Q Patch" dialog to access presets created by PG Music. Styles can also play using SynthMaster sounds without needing to load the synth separately.

SynthMaster Sounds & Styles Set 4 (with audio demos)

With Band-in-a-Box version 2027, we've added SynthMaster Sounds & Styles Set 4, bringing you 20 more SynthMaster sounds and styles, complete with audio demos. Since version 2023, Band-in-a-Box has included the award-winning SynthMaster Player Synth by KV331 Audio, which offers thousands of presets, especially useful for modern, techno, and arpeggiator sounds. SynthMaster support is built right into Band-in-a-Box, making it easy to choose from thousands of SynthMaster sounds or use the "Load Hi-Q Patch" dialog to access presets created by PG Music. Styles can also play using SynthMaster sounds without needing to load the synth separately.

RealCombos 2027 Booster PAK

This collection brings together a diverse mix of acoustic and electric instruments, offering everything from fingerpicked Americana and lively old-time mandolin to Brazilian bossa nova grooves and Texas rock rhythms. With funky 70s rock, smooth pop, country-inspired guitar, jazz stride piano, and energetic Dixieland banjo, these tracks provide a versatile range of sounds and styles to add to your Band-in-a-Box library!

For Pro & MegaPAK customers, this includes 15 new RealTracks and 17 new RealStyles.

For UltraPAK customers, this includes 15 new RealStyles.

XPro Style PAK 12

Arriving right on cue, it's the 12th edition of our XPro Styles PAK series with a fresh 100 styles for your enjoyment! Returning, as ever, are our classic trio of rock & pop, jazz, and country, each with 25 styles for your listening pleasure. Rounding out the group as this year's wildcard: the blues! A wide-reaching and prolific style of music, the blues acts as the forefather to many popular genres while still maintaining its own distinctive presence in the musical landscape. The included 31 RealTracks and RealDrums can be used with any Band-in-a-Box 2026 (and higher) package.

Want to take a peek inside? Here you can find: smooth 70s soul, nostalgic new age, slow 12-8 blues, soft folk rock, bluegrass dance electronica, Celtic disco, funky acid jazz, and swingin' blues shuffles!

Xtra Styles PAK 23

Xtra Styles PAK 23 for Band-in-a-Box 2026 (or higher) has arrived with a fresh batch of 200 new styles! As always, you can expect to find the classic XtraStyles PAK lineup of rock & pop, jazz, and country with each volume boasting 50 amazing styles to delight your ears! The 50 remaining styles that can be found in this PAK's wildcard: Modern Pop. A wide-ranging and diverse genre. There's a little of everything here, and as such, you'll be sure to find something that tickles your fancy! Under the lens of Modern Pop you can find such genres as bubblegum country pop, modern reggaeton, klezmer house jams, and industrial EDM. Pick up Xtra Styles PAK 23 today!

In this PAK you can find: funky folk shuffles, dreamy smooth jazz, dark synth pop, Celtic rock, breezy yacht rock, dirty electropop, and many, many more!

- **Rock & Pop 23**: With a triumphant return, the 23rd edition of our Xtra Styles Rock & Pop volume is here and it's packed to the brim with a bevy of brilliant styles for your creative endeavors! Inside you can find: reggae pop grooves, ambient R&B world jams, retro synth rock, fast ska punk, and spacey songwriter ballads alongside many more. Share in the fanfare and pick up Xtra Styles PAK 23: Rock & Pop 23 today!
- **Jazz 23**: Revved up and hot to the touch, Xtra Styles PAK 23: Jazz 23 is here full of hot licks, burnin' riffs, and 50 new styles to set your creative impulse on fire! In this volume you can find: Latin jazz fiddle, slap-heavy pop funk, Latin rock, soulful jazz fusion, breezy yacht rock, and much more. Turn up the heat and pick up Xtra Styles PAK 23: Jazz 23 today!
- **Country 23**: Country 23 has arrived and with it 50 amazing styles to titillate the senses get your creative juices flowing! Here you'll find somber rootsy Americana, classic country swing, subdued folk, Texas blues, modern folk pop, singer-songwriter ballads, and uptempo rockabilly. Pick up Xtra Styles PAK 23: Country 23 today!
- **Modern Pop 1**: H The chips are piled high, the blinds are set, and the tension is palpable… but this ain't no bluff, this year's Xtra Style PAK wildcard is here to sweeten the pot. You hit the jackpot, it's Modern Pop! Truly a volume with something for everyone, Modern Pop is less of a genre and more an umbrella that reaches across musical styles and brings them together. In this volume you can find west coast hip-hop next to indie pop rock, klezmer house jams next to modern R&B, and upbeat acid techno right alongside a dancey disco groove. Go all-in and pick up Xtra Styles PAK 23: Modern Pop today!

Xtra Styles PAK 22 (Released August 2026) – 200 RealStyles for Jazz, Rock-Pop, Country, and SynthMaster

Xtra Styles PAK 21 (Released December 2025) – 200 RealStyles for Jazz, Rock-Pop, Country, and Bro Country

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

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

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

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

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

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

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

Xtra Styles PAK 13 (Released June 2022) - 200 RealStyles for Jazz, Rock-Pop, Country, and Singer/Songwriter

Xtra Styles PAK 12 (Released December 2021) - 200 RealStyles for Jazz, Rock-Pop, Country, and Blues

Xtra Styles PAK 11 (Released May 2021) - 200 RealStyles for Jazz, Rock-Pop, Country, and Half & Double-Time

Xtra Styles PAK 10 (Released December 2020) - 200 RealStyles for Jazz, Rock-Pop, Country, and Folk Celebration

Xtra Styles PAK 9 (Released May 2020) - 200 RealStyles for Jazz, Rock-Pop, Country, and Folk

Xtra Styles PAK 8 (Released December 2019) - 164 RealStyles for Jazz, Rock-Pop, Country, and Celtic

Xtra Styles PAK 7 (Released August 2019) - 164 RealStyles for Jazz, Rock-Pop, Country, and Americana

Xtra Styles PAK 6 (Released Dec 2018) - 162 RealStyles for Jazz, Rock-Pop, Country, and Trad Folk & Jazz

Xtra Styles PAK 5 (Released July 2018) - 160 RealStyles for Jazz, Rock-Pop, Country, and MIDI Styles

Xtra Styles PAK 4 (Released November 2017) - 150 RealStyles for Jazz, Rock-Pop, Country, and Folk & Beyond

Xtra Styles PAK 3 (Released June 2017) - 160 RealStyles for Jazz, Rock-Pop, Country, and Americana

Xtra Styles PAK 2 (Released December 2016) - 161 RealStyles for Jazz, Country, Rock-Pop, and Bluegrass & World

Xtra Styles PAK 1 (Released August 2016) - 164 RealStyles for Jazz, Country, Rock-Pop, and Singer/Songwriter

Summary of New Features

Audio Chord Wizard Overhaul

The Audio Chord Wizard is now fully AI-powered, with bar line detection, chord analysis, seven-stem splitting, and polyphonic audio-to-MIDI transcription all accessible from a one-stop-shop window. It also detects the tempo, generates a tempo map, identifies the time signature, and determines the song key. Dedicated settings let you refine the results and re-process the entire song or a selected range for greater accuracy and flexibility.

AI Audio Stem Splitter and Transcriber Improvements

The AI Audio Stem Splitter can now separate audio into seven stems: Bass, Drums, Guitar, Piano, Others, Vocals, and Residual. You can now launch AI Audio Transcriber using the *Transcribe* command in the right-click context menu in the Audio Edit or Tracks window. When launched from the Audio Edit window, the displayed audio track and currently selected region are selected automatically. If no audio range is selected, transcription defaults to processing the entire track. RealTracks, RealDrums, UserTracks, Loops, and Artist Performances can all be transcribed, in addition to audio tracks.

Playback, Position, and Selection Synchronization

Playback position, edit cursors, bar highlighting, and selected ranges now remain synchronized across the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, Lead Sheet, and Song Overview windows. Playback, pause, stop, Spacebar, and navigation controls also behave consistently throughout the program, with new options for conventional or precise DAW-style operation.

Consistent Scrolling, Zooming, and Navigation Across Windows

Navigation is now more consistent across the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, and Lead Sheet windows. Scrollbars, mouse-wheel modifiers, keyboard navigation, cursor movement, and horizontal and vertical zoom controls have been standardized and expanded, making it easier to move through a song and adjust each view.

Unified Loop-Range Selection and Playback

Loop ranges are now shared across the Song Overview, Chord Sheet, Tracks, Audio Edit, Piano Roll, and Notation windows. Ranges can be created, extended, mov**ed**, resized, cleared, and adjusted to precise bar, beat, and tick positions, with optional selection linking, snapping, and immediate playback updates. Loop controls and the Loop Section dialog have also been redesigned for clearer and more conventional operation.

AI-Powered Natural-Language Style Search

AI Style Search finds suitable styles from natural-language descriptions or song references and presents results in strongest-to-weakest match order. Results include match scores and explanations, respect existing StylePicker filters, and can be copied in a spreadsheet-friendly format.

New Notation Transcription and MIDI Cleanup Tools

A new floating Notation Tools window provides commands for articulations, fingering, string assignments, conflict detection, and MIDI note cleanup. Selected notes can be transformed, hidden, reassigned to playable strings and frets, or filtered by musical and performance criteria.

Expanded Colors, Themes, and Interface Customization

A new floating Colors and Themes dialog provides centralized interface customization independent of Chord Sheet Settings, with immediate visual feedback, searchable color settings, and support for saving and loading themes. Themes are organized into protected Factory themes and editable Custom themes, with expanded color support for Notation, Lead Sheet, Piano Roll, toolbars, and other interface elements. Existing Chord Sheet schemes are preserved and migrated for compatibility.

Toolbar and Interface Refinements

New hidable toolbars have been added to the Big Piano, Guitar and Big Lyrics windows. Top and side toolbar controls have received a variety of usability and visual improvements. Song Overview information, multi-view states, track selectors, flash messages, shortcuts, and active-window feedback are now clearer and more consistent.

Reorganized and Expanded Preferences

The Preferences dialog has been reorganized into clearer categories, with direct access to additional settings, consolidated audio-file options, improved hints, and new Defaults controls. Related dialogs open more consistently without obscuring or disrupting the current window layout.

Chord Sheet and Chord Entry Improvements

Chord entry, Chord Options, Bar Settings, repeats and endings, and Chord Sheet display have been improved. New chord spellings and display options are supported, while Chord Options provides more responsive previews and synchronized navigation across windows.

Improved Chord Builder and Progression Suggestions

The Chord Builder has improved layout, highlighting, previews, and progression suggestions. Suggestions can be based on either the previous chord or the current chord, and the Chord Builder can be opened as a standalone window or within the MultiPicker.

Reliable Floating Windows and Multi-Monitor Layouts

Major floating windows now remember their size, position, and monitor more reliably and independently of their docked counterparts. Window titles are more consistent, and all view and window layouts can be restored to their factory defaults.

RealTracks Playback and Performance Improvements

Many RealTracks sound smoother and more natural, with improved eighth-note push timing and cleaner transitions between riffs.

Improved Audio Driver Handling

ASIO settings display the driver’s current sample rate and indicate whether Band-in-a-Box is resampling its audio output. An optional setting allows Band-in-a-Box to request a sample rate from the driver, and changes made in the driver’s control panel can take effect without restarting the program. Windows Audio handling has also been improved, including automatic selection of a default input device when a saved device is unavailable and more informative messages when falling back from ASIO to WAS.

Improved Audio Editing and Performance Track Handling

Audio editing, importing, rendering, and Performance Tracks now handle base tempo and playback-tempo conforming more consistently. Editing works across more track types, Copy/Move operations preserve the original sound more accurately, and improved dialogs clearly identify the affected track and tempo behavior.

Improved MIDI Editing, Import, Export, Patch, and Channel Management

MIDI editing, playback, importing, exporting, channel routing, patch handling, and Event List workflows have been improved. Imported tracks receive more useful base patches and channel assignments, embedded patch changes are handled more predictably, and multi-channel tracks retain their intended events and channels.

Improved Practice Features

The Practice Window features a cleaner layout and an enhanced song selector with a filterable two-column list, floating mode, and options to load songs without closing the selector.

Streamlined SongPicker Search and Library Management

The SongPicker offers improved folder navigation, searching, list rebuilding, exporting, and selection workflows. Songs can be applied without closing the picker, searches can remain open, long rebuilds can be canceled, and song lists can be copied or exported for use in other applications.

Improved StylePicker Search, Rebuild, and Selection

StylePicker filtering, searching, sorting, rebuilding, and status reporting have been improved. Rebuild options are clearer, installer-triggered rebuilds are better integrated, list sorting is more natural, and the MultiPicker Styles tab includes Apply, OK, and Cancel controls.

New RealTracks Verification and Audio Cleanup Utilities

New maintenance tools can verify RealTracks folders and associated ST2/XT2 files, producing a detailed report of missing or invalid content. An audio cleanup utility can identify redundant WMA, M4A, and WAV files when matching FLAC files are available, with confirmation before deletion and optional Recycle Bin protection.

Faster and More Consistent MultiPicker Workflows

MultiPicker tabs now provide more consistent filters, lists, fonts, sorting, settings, memo areas, and export commands. Instruments in any list can be applied to a track by simply dragging it from the list to the Tracks or Mixer Window. Users can control which tabs appear, automatically fit columns, resize list text, and access track-specific and picker-specific settings more easily.

Smarter RealTracks, RealDrums, and MIDI SuperTracks Filtering

New Best controls quickly narrow RealTracks, RealDrums, and MIDI SuperTracks to choices matching the current style's genre, time signature, feel, and tempo. Picker filters offer clearer tempo ranges, variation controls, availability filters, and more useful status information.

Redesigned RealDrums Picker

The RealDrums Picker has been redesigned to match the other MultiPicker tabs, with improved columns, filtering, memo panels, variations, stems, demos, and track settings. RealDrums information is more complete and remains correctly populated when switching between picker tabs.

Direct Audio and MIDI Import onto Tracks

Audio and MIDI files can now be dragged from Explorer directly to a specific track and time position in the Tracks, Piano Roll, Notation, or Audio Edit window. A visual insertion marker identifies the destination, and imported data can either be merged with existing material or replace material within the imported range.

Improved UI and Workflows in the Tracks, Audio Edit, and Mixer Windows

The Tracks, Audio Edit, and Mixer windows have improved track sizing, waveform display, scrolling, cursor movement, selection feedback, track descriptions, and tooltip information. New audio and MIDI editing commands, automatic track-panel fitting, finer height controls, and clearer handling of incompatible operations streamline editing across track types.

Improved StyleMaker and Style Creation

StyleMaker and the Drum Pattern Editor have improved layouts, controls, colors, auditions, recording behavior, and keyboard shortcuts. Instruments can be soloed or disabled without losing their patterns, and hybrid styles retain RealTracks and MIDI SuperTracks from their source styles.

Improved Notation, Lead Sheet, and Printing

Notation and Lead Sheet windows have improved timelines, toolbars, scrollbars, sizing controls, track selectors, and display reliability. Printing, bar numbers, lyrics, beat resolution, per-track chord positioning, and floating-window behavior have also been refined.

Metronome and Count-in Improvements

The Count-in and Metronome Options dialog has an improved layout and controls and has direct access from a button on the side toolbar.

Track Settings and Actions Dialog Improvements

The Track Settings and Actions dialog stays synchronized with track selections throughout the program and includes a new Editable Audio Track section with controls and hints for base tempo, transposition, following the playback tempo, and following key changes.

Updated RealTracks and RealDrums Settings Dialogs

RealTracks and RealDrums Settings have been reorganized into clearer sections with obsolete controls removed. New utilities, installation-folder warnings, conflict information, and folder-management options make content configuration and maintenance easier.

Enhanced AI Lyrics Dialog

The AI Lyrics is more intelligent and has a redesigned Common Elements area with more room for lyric fragments and clearer descriptions of creativity levels. The AI Lyrics can be opened either as a standalone dialog or in the MultiPicker.

More Precise Chord and MIDI Copying and Edit Command Handling

Copy commands provide finer control over which chord, form, tempo, patch, RealTracks, RealDrums, style, and Bar Settings data are included. Cut, Copy, Paste, and Delete are also routed to the last active editable window, allowing selections to remain active when commands are chosen from the main menu.

Improved Startup, and Welcome to Band-in-a-Box Dialog

Band-in-a-Box presents a cleaner startup sequence with a dark loading background, a longer-lasting splash screen, and progress text describing major initialization stages. A new Welcome dialog guides you through initial setup and helps verify activation and installed components.

Menu and Hotkey Updates

Several menu items have been added, renamed, or reorganized for clearer access. The Library button menu displays hotkeys for all its commands, with additional keyboard shortcuts available for opening common picker dialogs and accessing other frequently used features.

Stability, Performance, and Reliability Improvements

Many crashes, access violations, memory leaks, invalid-data failures, and window-state problems have been corrected.

VST3 Plugin Scanning Improvements

VST3 plugin scanning has been improved for greater stability, reliability, and control. Scanning runs out of process by default to help protect Band-in-a-Box from problematic plugins, while legacy in-process scanning remains available. The scanning process also supports better cancellation and handling of unresponsive scanner processes, automatically excludes plugins that cause scanning failures, and provides persistent scan logs and recovery information to help identify problems.

Stem Splitter Player Improvements

The Stem Splitter Player is a separate player that lets you play individual stems without triggering the Band-in-a-Box style tracks. It supports up to six stems, including separate Piano and Guitar stems. Waveform interaction has been enhanced with zooming, more intuitive region selection and resizing, and a playback cursor. Playback and transcription workflows have also been refined with clearer status messages, improved cursor behavior, and better handling of transcription commands. Transcription output features correct MIDI channels and timing, clearer file naming, and updated file-saving behavior.

Other Improvements and Additions

This improves everyday reliability and removes several inconsistent or outdated behaviors throughout the program.

Included VST Plugins

The latest versions of VSTSynthFont64, Plogue sforzando, and SynthMaster Player are included.

Band-in-a-Box DAW Plugin 2027 (v.9.0.1)

The Band-in-a-Box DAW Plugin has been updated to 2027 (v.9.0.1), with key improvements to the StylePicker, RealTracks Picker, and RealDrums Picker. These include improved filtering, searching, sorting, and display options; more consistent style selection and clearer access to style commands; and a new [Best] button for finding RealDrums that match the current style. The RealTracks Picker can also filter the list to show only unavailable RealTracks. The RealDrums Picker offers easier access to variations, demos, and audition files, along with clearer list information and improved memo and artist biography displays.

Band-in-a-Box for Android Version 2.0.0 (Build 118)

Band-in-a-Box for Android is included with the installer. The file bb-android-125.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.

Band-in-a-Box for iOS Version 2.0.9 (Build 259)

Band-in-a-Box for iOS is available from the Apple App Store. It supports bar-based time signature and tempo changes, along with improved playback speed controls, chord editing gestures, and Chords view navigation. Other improvements include more precise playback timing, clearer server generation error messages, enhanced playback bar highlighting, and better M4A file handling. The update also includes dark-mode display fixes, improved keyboard controls, and various usability and compatibility fixes. The minimum iOS requirement is version 15.0.

… and more!

Details of New Features

Audio Chord Wizard Overhaul

The Audio Chord Wizard is now fully AI-powered, with bar line detection, chord analysis, seven-stem splitting, and polyphonic audio-to-MIDI transcription all accessible from a one-stop-shop window.

The Audio Chord Wizard accurately detects beat and bar lines.

The Audio Chord Wizard accurately generates a tempo map.

The Audio Chord Wizard accurately identifies the time signature.

The Audio Chord Wizard accurately analyzes chords and places them.

The Audio Chord Wizard accurately determines the song key.

The *Run Audio Chord Wizard* command under the *File* and *Audio* menus and the [Open] button, as well as the S S 1 4 Enter hotkey, enter Audio Chord Wizard mode and display a floating AI Audio Chord Wizard dialog.

The ACW toolbar has been reorganized, with AI functions grouped on the left and legacy functions grouped on the right.

The AI Audio Chord Wizard dialog lets you configure and run bar line detection and chord analysis.

Audio files can be imported, opened, or dragged and dropped directly onto the AI Audio Chord Wizard dialog.

Import and Open dialogs remember the last-used audio folder.

An auto-analyze option automatically detects bar lines and analyzes chords when an audio file is imported through the Audio Chord Wizard.

The AI Audio Chord Wizard dialog includes an option to enable or disable the style and a style selector that lets you choose from several generic utility styles or select any style.

Audio Chord Wizard warns when the detected 3/4 or 4/4 meter does not match the loaded style and recommends loading a style with the appropriate time signature.

The dialog supports whole-song and partial-range processing. Partial ranges can be specified in seconds, by detected bars, using the current audio position, or using the selected audio range.

Bar line detection and chord analysis can be run independently or together, depending on which tasks are enabled.

Chord analysis can proceed without a detected beat map by using the song's current bar lines and tempo.

The Audio Chord Wizard can optionally process stem separation and audio-to-MIDI transcription using typical settings. It also provides quick access to the AI Stems and AI Transcription dialogs for manual processing.

The dialog includes buttons to clear detected bar lines or analyzed chords independently as needed.

The dialog displays status information and estimated time for selected tasks, and progress bars while processing.

The [Reset] button in the dialog clears detected bar lines, chords, bar settings, stems and transcriptions from the current song, allowing you to start with a clean slate.

The [Settings] button in the dialog opens a dialog where you can customize bar line detection and chord analysis, as well as configure display behavior, tempo and beat handling, and chord processing.

You can choose whether to display Bar Settings indicators while using the Audio Chord Wizard. By default, the indicators are displayed.

The settings include an option to disable song end bars while using the Audio Chord Wizard. By default, this option Is selected.

It also includes an option to automatically adjust the time signature to maintain the tempo during bar line detection.

The selected major or minor scale in the settings is preserved when setting the song key.

By default, a chord detected on beat 2 is placed on beat 1 if beat 1 has no chord, and a chord detected on beat 4 is placed on beat 1 of the next bar if that beat has no chord.

Repeated bars restate on new section only by default.

Tempo labels are omitted when insufficient space would cause them to overlap adjacent bar lines.

Tempo displays append "bpm" only to the first tempo label, providing more room between closely spaced bar lines.

Chord analysis handles enharmonic chords accurately. For example, A# is correctly identified as Bb when appropriate.

Right-clicking on a waveform of the Audio Edit window displays a context menu with basic editing commands (cut, copy, paste, silence, and delete), a command to clear the selection, and a command to transcribe audio to MIDI. The menu also identifies Audio Chord Wizard commands and notes that additional options are available by right-clicking on a bar handle at the bottom of the window.

Bar markers display bar, tempo, and time signature information in a tooltip.

Bar handles display a horizontal move cursor to indicate that they can be dragged.

Bars 1 and 2 are displayed as anchored alignment markers and are preserved during re-analysis. These anchors are distinct from user-defined bar lines as they establish the audio alignment and prevent subsequent analyses from shifting the waveform.

Purple user-defined bar lines are preserved when bar lines are re-detected.

Right-clicking on a bar line handle opens a context menu with options for changing the current bar's time signature, shifting bar lines, setting the current bar as bar 1, running bar line detection or chord analysis on the entire audio or a selected range, halving or doubling the tempo, and reducing the tempo to waltz or expanding it to 12/8.

The *Make this bar 1* menu command creates new bar 1 and bar 2 alignment anchors after realigning the audio.

The ACW toolbar includes an [Options for Current Bar] menu with the same commands available from the context menu of an ACW bar line handle. The menu displays options for the bar containing the current cursor position and indicates that the same commands are also available by right-clicking on a bar line handle.

The bar line handle context menu and the [Options for Current Bar] menu identify the selected bar.

The bar line handle context menu and the [Options for Current Bar] menu also explain how time signatures with more than four beats can be represented across two bars.

The *Set all bar lines to user-defined* command is available in the bar line handle context menu.

When moving a bar line, the Audio Chord Wizard can automatically adjust the bar's beat count (from 1 to 4) to maintain its previous tempo as closely as possible. This option is available from the [Tempo] toolbar menu and is off by default.

The [Tempo] menu on the ACW toolbar includes commands to reduce the tempo by half or expand it by 2. These commands can correct tempo interpretations that are off by a factor of two. It also includes commands to reduce the tempo to waltz or expand it to 12/8.

The [Tempo] menu also includes options for controlling what happens when the number of beats in a bar changes. This applies both when you explicitly change the beat count and when moving a bar line automatically adjusts it to maintain the tempo. You can choose to shift the remaining bars and chords, re-analyze chords from the current bar, or leave everything unchanged. The selected behavior is remembered, while "Ask me what to do" restores the confirmation dialog. When a beat-count change results from dragging a bar line, the shift operation begins after the moved handle, preventing the handle itself from being shifted a second time.

The "Set Bar 1" guidance has been updated to explain the new AI Audio Chord Wizard workflow and the legacy method of manually setting bar lines.

Legacy ACW menu commands have been renamed and reorganized to distinguish them from the AI Audio Chord Wizard workflow.

Legacy ACW "Lo-res" bar line detection and chord analysis options remain enabled only for the current session and reset to off when Band-in-a-Box restarts.

AI Audio Stem Splitter and Transcriber Improvements

The [AI] button, which opens the AI Stems and AI Transcriptions dialogs, has been moved to the side toolbar from the top toolbar.

The AI Audio Stem Splitter can now separate audio into seven stems: Bass, Drums, Guitar, Piano, Others, Vocals, and Residual.

The status messages include the note count for each transcribed stem.

The note counts can be viewed under the MIDI Count column in the Track Settings and Actions dialog.

Track types are assigned to transcriptions so that the notation matches the transcription type (e.g., generic, bass, piano, guitar, or drums).

Track types can be set and viewed in the Track Settings and Actions dialog for MIDI notation.

The correct MIDI patch is assigned to each transcribed track (e.g., a piano patch for a piano transcription).

The right-click context menus in the Audio Edit and Tracks windows include a *Transcribe* command to open the AI Transcriptions dialog.

Opening the AI Transcriptions dialog from the Audio Edit window automatically selects the displayed audio track and the currently selected audio region. If no range is selected, the dialog defaults to processing the entire track.

The AI Transcriptions dialog displays the "Offset from start" and "Duration" options as disabled instead of hiding them when the whole-track process is selected.

The [Update] button in the AI Transcriptions dialog fills in values of a selected range.

The AI Transcriptions dialog updates its track list immediately when it's changed elsewhere in the program.

The AI Transcriptions dialog no longer disables the style by default.

When the track selected is changed, settings in the AI Transcriptions dialog change to best options.

The AI Transcriptions dialog provides a new option to create a copy of the transcription on another track.

A new [Copy Track] button in the AI Transcriptions dialog lets you copy MIDI from any track to another track.

RealTracks, RealDrums, UserTracks, Loops, and Artist Performances can all be transcribed, in addition to audio tracks.

The AI Transcriptions dialog includes a new [Defaults] button that restores the default settings.

Drum transcriptions no longer display unnecessary rests in the notation.

Playback, Position, and Selection Synchronization

The current bar and song position are synchronized across the Chord Sheet, Tracks, Notation, Lead Sheet, Piano Roll, and Audio Edit windows.

Clicking in the Chord Sheet, Tracks, Notation, Piano Roll, or Audio Edit window updates the current position in the other open windows.

The Tracks, Audio Edit, and Piano Roll windows scroll automatically as needed to keep the current position visible.

Newly opened windows (e.g., Tracks and Audio Edit) automatically display the current song position.

The Song Overview ruler remains synchronized with position changes made in all windows, providing a more consistent navigation experience throughout the program.

Pressing the Enter key advances the Chord Sheet cursor while keeping its position synchronized across other open windows.

Selected editing regions are synchronized between the Tracks and Audio Edit windows.

The edit cursor in the Tracks window shows the exact paused playback position instead of snapping to the nearest bar boundary.

Pressing the spacebar to pause and resume playback in the Tracks and Audio Edit windows resumes from the paused playback position instead of the left selection boundary.

Pressing the Play transport button while playback is paused resumes playback from the paused position.

Chord Sheet playback highlighting no longer starts at bar 1 or becomes out of sync when playback is started by clicking in a lead-in bar in the Tracks window.

Spacebar playback behavior is consistent across all windows, including the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, and Lead Sheet windows.

Starting playback from the edit cursor uses its exact position instead of incorrectly snapping to the beginning of the containing bar. (Note: When the edit cursor is at the very beginning of bar 1, playback starts from the beginning of the song, including the lead-in. When the edit cursor is anywhere else, playback starts from that exact position.)

When the "Start the ending 2 bars early" option in the Song Settings dialog is enabled, bar highlighting remains synchronized during overall song looping.

Double-clicking on a bar in a tag ending starts playback from that ending.

Pressing the F4 key or [Regenerate+Play] button while playback is paused regenerates the song and starts playback from the beginning on the first press.

Alt+F4 is a new hotkey that plays (replays) the song without regeneration.

Play-and-Loop (F10) can optionally start the first pass two bars before the selected loop range. This setting is available in the Playback Options dialog.

Bar Settings volume changes and mutes no longer carry over when overall song looping restarts playback.

A new Playback Options dialog provides settings for playback controls, looping, and keyboard controls.

The Pause/Continue options in the Playback Options dialog let you choose whether the edit cursor moves to the paused playback position and whether playback resumes from the edit cursor or the paused position, with an option for precise positioning.

The Stop/Play section in the Playback Options dialog lets you choose whether playback starts from the beginning of the song or from the exact edit cursor position (DAW-style), with an option for precise positioning. It also lets you choose whether Stop moves the edit cursor to the playback stop position, restoring the behavior used in versions prior to 2027.

Spacebar and Ctrl+Spacebar can each be assigned to Stop/Play from the beginning, Stop/Play from the edit cursor, Pause/Continue, Enter No Chord, or No ActionThe Playback Options dialog displays a tip explaining playback hotkeys and a link to show the keyboard shortcuts list in Help.

Optional [Go to Start] and [Go to End] transport buttons are available for moving the edit cursor to the beginning or end of the song.

All Transport buttons on the top toolbar can be shown or hidden individually using the Toolbar Settings dialog.

The Home and End keys move the edit cursor to the beginning or end of the song consistently across all windows.

Shift+Home and Shift+End select from the current position to the beginning or end of the song, respectively, in all applicable embedded windows.

Consistent Scrolling, Zooming, and Navigation Across Windows

Navigation is now more consistent across the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, and Lead Sheet windows. Scrollbars, mouse-wheel modifiers, keyboard navigation, cursor movement, and horizontal and vertical zoom controls have been standardized and expanded, making it easier to move through a song and adjust each view.

Pressing and holding the scrollbar arrow buttons in the Chord Sheet, Tracks, Audio Edit, and Piano Roll windows now scrolls continuously.

The Left and Right Arrow keys now move the cursor correctly when the Tracks or Audio Edit window is open by itself.

Mouse-wheel navigation is supported when the pointer is over scrollbars in the Chord Sheet, Tracks, Notation, and other windows. Scrolling up moves backward or up, while scrolling down moves forward or down.

Mouse-wheel scrolling and zooming, as well as single-click positioning, work when the pointer is over the Audio Edit timeline area, in addition to the waveform overview.

Mouse wheel behavior has been enhanced for consistency across windows. In the Chord Sheet window, Ctrl+Shift+mouse wheel scrolls vertically.

- In the Tracks and Audio Edit windows, the mouse wheel scrolls horizontally, while Shift+mouse wheel zooms horizontally.
- In the Audio Edit window, Ctrl+mouse wheel also zooms the waveform vertically, regardless of where the pointer is positioned. (A new setting in Tracks and Audio Edit settings lets you reverse the default scrolling and zooming behavior.)
- In the Notation and Lead Sheet windows, the mouse wheel scrolls horizontally, Shift+mouse wheel changes the number of bars per line, Ctrl+mouse wheel adjusts the font size, and Ctrl+Shift+mouse wheel scrolls vertically. (Note: Ctrl+mouse wheel in the Lead Sheet window cycles through useful font-size and staves-per-page presets, including those in Lead Sheet Options. For more precise control, use the Lead Sheet Options dialog to specify the values.)

You can change the default scroll direction in the Piano Roll window.

The Piano Roll splitter uses the active button color for better visibility.

The Piano Roll horizontal zoom is limited to the song length, and bar lines are automatically thinned when zoomed out for a cleaner display.

The scrollbars in the Notation and Lead Sheet windows match those in other windows. They are easier to use, provide more precise control, and feature draggable thumbs.

The Notation window scrollbars include +/− buttons for adjusting notation size and the number of bars displayed on screen.

The Lead Sheet window scrollbars include +/− buttons for adjusting the number of staves per page and the number of bars displayed on screen.

Unified Loop-Range Selection and Playback

The [Looping] button on the top toolbar is now a split button with a dedicated Loop toggle and a separate drop-down menu for accessing the loop dialog and settings.

Timeline and loop-range selections are synchronized across the Song Overview, Chord Sheet, Tracks, Audio Edit, Notation, Piano Roll windows.

The Song Overview lets you create, extend, resize, move, and clear the unified loop range using full-bar selections.

Timeline loop range selections can be created in the timelines of Tracks, Audio Edit, and Notation windows by clicking and dragging. A blue overlay displays in the Chord Sheet for a loop range selected in another window.

Timeline loop range selections can be extended with Shift+click, resized by dragging either endpoint, and moved with Shift+drag.

Looping a highlighted region preserves earlier Bar Settings tempo changes on every repeat.

Looping can use precise loop endpoints (bars/beats/ticks) instead of requiring full bars.

The Piano Roll window uses the unified loop range and no longer requires Shift+click to enable or disable looping.

The [Loop Selected] button in the Tracks window uses precise highlighted region instead of bar boundaries.

The Chord Sheet context menu displays the selected loop range and lets you change the starting chorus.

Timeline and Chord Sheet context menus include a command to clear the selected loop range.

The [Loop Screen] button in the Notation window has a clearer caption and tooltip and correctly reflects activation via the Ctrl+Numpad 7 hotkey.

Changing the number of bars per screen no longer causes Notation screen looping to use the wrong bars.

Timeline selections in the Tracks and Audio Edit windows respect the shared Snap-to-Grid setting, while selections in the Notation window snap to beats.

The Tracks and Audio Edit windows include a preference that links the edit selection and the shared timeline loop selection, so changing either selection updates the other.

The Playback Options dialog includes settings to link timeline and edit selections in the Tracks and Audio Edit windows, enable click-to-clear behavior for loop ranges in the Chord Sheet and timelines, and automatically update the loop range during playback. If the “click-to-clear” preference is enabled, clicking in the Chord Sheet or timeline clears the selection. If the “automatic update of the loop range” is enabled, playback follows changes to the selected loop range you make without stopping.

Ctrl+Numpad 1 and Ctrl+Numpad 2 correctly trigger the “Play with Chorus Looped” commands instead of the corresponding unmodified Numpad commands.

The Loop Section Settings dialog is now a floating dialog, allowing you to access playback and main-window controls while it is open.

The Loop Section Settings dialog displays precise chorus, bar, beat, and tick positions and preserves loop ranges that start or end partway through a bar.

The Loop Section Settings dialog includes a [Clear Range] button that removes the selected loop range without disabling looping.

The Loop Section Settings dialog also includes a dedicated command to play and loop the bars currently visible in the Notation window, replacing the previous alternative mode that affected the entire dialog.

The Loop Section Settings dialog also includes an option to start the first pass two bars before the selected loop range.

Loop range changes in the Loop Section Settings dialog are synchronized with the existing playback-loop settings.

AI-Powered Natural-Language Style Search

The StylePicker features a tabbed search section with a new [Style Search (AI)] tab alongside the existing [Song Titles] tab.

AI Style Search lets you search for styles using natural language, displays results directly and automatically filters the StylePicker style list.

AI Style Search results are ordered from strongest to weakest match, still respecting current StylePicker filters.

When two styles are equally suitable and their typical tempos are approximately equally distant from the requested tempo, AI Style Search prefers the style with the lower typical tempo.

The StylePicker status displays the correct number of styles found.

The right-click context menu in the AI Style Search results lets you load style demos or audition files.

Styles can be loaded by double-clicking them in the AI Style Search results.

AI Style Search results can be selected and copied using Ctrl+C or the *Copy* command in the right-click context menu. The copied rows are tab-delimited and include complete style names, match scores, descriptions, and all underlying text, even when not fully visible in the window. Multiple rows can be selected using Shift+click.

The full Natural-Language Style Search (AI) dialog, opened using the [More...] button in the [Style Search (AI)] tab, lets you search for styles using natural language and provides search status, result filtering options, match scores, explanations for suggested styles, and additional search options. It also includes a larger results area that expands when the dialog is resized.

The AI Style Search dialog includes a scrollable Analysis field. It identifies indirect song references and summarizes explicit musical criteria.

Pressing the Enter key in the AI Style Search field in both the StylePicker and the full AI Style Search dialog triggers the search.

AI Style Search follows instructions to identify indirect song references, summarize explicit musical criteria, and acknowledge uncertainty rather than inventing facts.

AI Style Search History can optionally save the query, analysis, timestamp, and complete results of previous searches. Saved searches can be restored from the History dialog.

Search History includes a configurable retention period and automatically removes searches older than the selected number of days.

New Notation Transcription and MIDI Cleanup Tools

A new floating Notation Tools dialog provides commands for articulations, fingering, string assignments, conflict detection, and MIDI note cleanup. Selected notes can be transformed, hidden, reassigned to playable strings and frets, or filtered by musical and performance criteria.

The Notation Tools can be used in any Notation mode if you enable the “Allow these tools to work in both Editable AND Standard non-editable Notation Mode” option in the dialog.

Add or remove bends, hammer-ons, pull-offs, and slides on selected notes using dedicated keyboard shortcuts.

The keyboard shortcuts work without first opening the Notation Tools dialog.

Hide selected notes in notation without affecting playback, useful for glissandos and other embellishments.

Increase or decrease the string channels of selected notes within configurable limits, with an option to avoid conflicting string assignments.

Find string-channel conflicts where multiple notes would need to play on the same string at nearly the same time.

Assign selected notes to the lowest available fret positions at or above a specified minimum fret.

Apply the string assignments of a selected note group to similar groups throughout the track or within a specified bar range, with optional subset and matching-chord requirements.

Remove notes within a specified bar range based on fret position, duration, velocity, or open-string assignment.

Quickly access tools for assigning string channels and setting Melody channels based on the Soloist track.

Limit Melody note durations to a specified maximum.

The Notation Tools dialog position is retained between sessions.

Expanded Colors, Themes, and Interface Customization

A new Colors and Themes dialog lets you customize interface colors with immediate visual feedback and save or load themes. It is independent of Chord Sheet Settings and can be opened from a palette icon on the side toolbar, the *Options* menu, or the Preferences dialog.

The dialog is a floating window, allowing you to preview color changes while interacting with the main screen.

Color selection controls have been moved from the Chord Sheet Settings dialog to the Colors and Themes dialog.

The dialog includes a filter for quickly finding interface elements to customize.

Interface elements are organized by category in the selection list, and the elements have more descriptive names.

Some obsolete interface elements have been removed from the color picker (e.g. “Mixer Font” and “Notation Tool Bar”).

The selection indicator in the color picker palette appears correctly.

The Tracks window has independent waveform and background interface colors from the Audio Edit window, and a consistent edit cursor color is used throughout.

The colors of the Mixer toolbar, tabs, and track label backgrounds can be customized.

The Mixer Master strip has its own customizable theme background color.

The Mixer and Tracks Master blend in with the selected theme background color.

The Notation and Lead Sheet windows support separately customizable foreground and background colors, including dark color schemes.

Part markers in the Notation and Lead Sheet windows use the configured Chord Sheet part-marker colors.

The Notation and Lead Sheet windows support separately customizable colors for note highlighting and special notes.

The Lead Sheet window supports separately customizable colors for normal bars, empty bars, and Fake Sheet bar highlighting.

The color of note velocity and duration lines in the Staff Roll Notation window can be customized.

The Tempo and Time Signature areas of the top toolbar correctly use the selected custom background color.

The song-length and song-form separator text in the top toolbar use the “Toolbar Readout Caption” color.

View Toolbar Dividers follow the current theme color.

Window gaps and top toolbar dividers (Top Toolbar Dividers, Window Dividers and Gaps, and Toolbar Readout Divider) now follow their assigned theme colors.

Piano Roll backgrounds, rows, grid lines, Middle C row, and crosshairs can be customized independently.

Piano Roll timelines use the shared Timeline colors, and this color no longer affects other Piano Roll background areas.

The Piano Roll resize divider follows the Window Dividers and Gaps theme color.

Piano Roll color changes from the Colors and Themes dialog appear immediately.

Toolbar colors and icons now refresh correctly when a new theme is loaded.

The Colors and Themes dialog includes buttons for quickly selecting factory themes.

Color themes are organized into protected Factory themes (Dark, Light, and Classic) and user-editable Custom themes. New Band-in-a-Box installations use the Dark Factory theme by default.

A “Previous Appearance” Custom theme preserves the effective appearance for users upgrading from any earlier version of Band-in-a-Box. This theme can be selected in the Welcome dialog or later in the Colors and Themes dialog.

Theme management includes Factory and Custom themes, options to update existing Custom themes and open the Custom Themes folder, and indicators showing the selected theme and whether it has been modified. Theme files use the .bbtheme extension. (Note: Existing legacy Chord Sheet schemes are preserved and automatically migrated to the new theme format when upgrading. Pre-2027 scheme files are preserved in *Schemes\Backup\Pre2027*.)

Loading or saving a theme correctly updates the current color displayed in the Colors and Themes color picker.

You can select different toolbar image collections stored in subfolders of *bb\Data\Images\ToolbarButtons*. Saved themes include both the selected image collection and interface colors. Custom image collections do not need to include every image; missing images automatically use their default versions.

The Chord Sheet Settings dialog has a clearer layout, organized into three groups: Chord Display, Fonts, and Layout.

The Chord Sheet Settings dialog displays the current scheme and indicates whether it has been modified.

Custom Chord Sheet schemes can be updated, saved under a new name, and managed through their folder.

Chord Sheet schemes save, load, and reset only Chord Sheet settings, not colors.

Toolbar and Interface Refinements

The Big Piano, Guitar, Big Lyrics windows feature updated toolbars that can be hidden using the Hide Toolbar button on the right side of each toolbar. The toolbars are hidden by default, and their visibility settings are remembered.

The Master (Export) button icon on the top toolbar has changed from [MTR] to [MIX].

The Drop Station supports export to FLAC, with WMA Lossless still available under [+].

The [File] button on the top toolbar includes an *Open Audio with ACW - Audio Chord Wizard* command.

The [Import] button on the top toolbar includes an *Import MIDI File* command, which assigns imported tracks to Utility tracks by default, and commands to import Melody and Soloist MIDI data from the clipboard.

Optional [Go to Start] and [Go to End] buttons can be displayed in the Transport area on the top toolbar to move the edit cursor to the beginning or end of the song. You can show these buttons using the Toolbar Settings dialog.

All Transport buttons on the top toolbar can be shown or hidden individually using the Toolbar Settings dialog.

The [Record] button on the top toolbar has a red tint so it's easier to distinguish from the [Stop] button.

The tooltip for the [Open Song] button on the top toolbar includes information about the F3 keyboard shortcut.

The [Song Form] button includes a menu item to open the Song Title and Form dialog, and more clearly distinguishes the Song Form Maker dialog.

The menu item *Loop Entire Song* in the [Overall Song Replay] button on the top toolbar has been changed to *Replay Entire Song* to clarify that the setting restarts playback from the beginning when the song reaches the end, rather than looping.

Changing the "Overall Loop (Replay Song)" setting in the Song Title and Form dialog immediately updates the [Replay Song] button on the top toolbar to reflect the new setting.

Dividers have been added between the Song and Style readouts and their respective information buttons.

A gear icon on the right of the top toolbar opens the Toolbar Settings dialog directly instead of displaying a drop-down menu.

The Toolbar Settings dialog opened from the gear icon on the top toolbar includes a [General Prefs] button for opening the main Preferences dialog.

A button has been added to the Song Settings group on the top toolbar for opening the Set MicroChords dialog.

A persistent collapse/expand button is available at the top of the side toolbar as an alternative to dragging its edge to change the toolbar's width.

Clicking on the [ACW] button on the side toolbar highlights the [Chords], [Audio Edit], and [ACW] buttons, rather than just the [Chords] and [Audio Edit] buttons.

Manually selecting ACW mode in the Audio Edit window highlights the [ACW] button on the side toolbar when both the embedded Chords and Audio Edit windows are open.

Opening a floating Notation or Lead Sheet window by Ctrl+clicking on its button in the side toolbar, or by switching a dedicated window to floating, correctly activates the [Chords] button in the side toolbar.

The menu under the [Library] button on the side toolbar includes *Use MultiPicker instead of individual dialogs*.

All menu items under the [Library] button on the side toolbar support Shift+click to open the corresponding standalone dialog or Ctrl+click to open the corresponding MultiPicker tab. A normal click follows the "Use MultiPicker instead of individual dialogs" preference.

All menu items under the [Library] button on the side toolbar display their assigned hotkeys.

The [AI] button has been moved to the side toolbar from the top toolbar.

The [AI] button's drop-down menu includes a command to run the Audio Chord Wizard.

The [AI] button's drop-down menu uses dividers to group related AI features.

A gear icon has been added to the side toolbar for opening the Preferences dialog.

A palette icon has been added to the side toolbar for opening the Colors and Themes dialog.

A drumsticks icon has been added to the side toolbar for opening the Count-in and Metronome Options dialog.

The dropdown menu opened from the [Mixer] button on the side toolbar displays a checkmark beside the Mixer's current state.

Song Overview spacing has been adjusted to prevent overlapping bar labels, especially in long, multi-chorus songs.

Song Overview tooltips can be shown or hidden using an option in the Text Hints dialog (e.g., "Chorus 1 Bar 8").

An option in the Text Hints dialog allows Song Overview tooltips to display only the chorus, bar, and Bar Settings information, without additional hint text.

Chorus numbers of 10 or higher are no longer truncated in the top toolbar's song form area during playback.

The song-length display accounts for tempo changes throughout the song.

Multi-View filenames and messages include "Mixer" when the Mixer is visible in the view.

Multi-View updates are more efficient.

Track selector on the side toolbar displays an asterisk when the selected track uses song-based RealTracks or RealDrums.

Track selectors in all views (e.g. Notation window, Guitar window) identify tracks using song-based RealTracks or RealDrums with an asterisk.

The collapsed state of the Piano Roll velocity panel is remembered between sessions.

Opening another song while playback is paused correctly clears the highlighted [Play] and [Pause] buttons on the top toolbar.

In layouts with multiple embedded windows, a thin light-blue border identifies the active, editable window. Clicking on a toolbar or menu does not change which window is active.

The asterisk indicating unsaved changes appears correctly beside the filename in the title bar.

Flash messages are better formatted and include a title identifying the message type (Message, Status, Tip, Error, or Debug).

Yes/No/Cancel confirmation dialogs use a larger font.

Activation messages use larger text and conventionally sized buttons.

The tempo increase and decrease buttons on the top toolbar follow the configured normal, hover, and pressed action-text colors.

Reorganized and Expanded Preferences

The Preferences dialog can be opened with a new gear icon on the side toolbar.

The Preferences dialog has been expanded to support additional category buttons.

The [Playback], [Colors/Themes], [Text Hints], [Mixer], and [Audio Edit] category buttons have been added.

The [MIDI File] category button has been renamed [MIDI File Export].

The redundant [Colors] and [Practice] category buttons have been removed.

The category buttons have been rearranged to group related settings more logically.

The new [Defaults] button resets its settings to factory defaults, affecting only settings shown in the main Preferences dialog; other dialogs have their own [Defaults] buttons.

Text Hint settings have been moved from the Preferences dialog to the new Text Hints dialog.

The Keyboard Controls settings have been moved from the Preferences dialog to the Playback Options dialog.

The new Playback Options dialog provides settings for playback controls, looping, and keyboard controls.

Several hints in the Preferences dialog have clearer wording and improved formatting.

The dialog includes three options related to opening song files with associated audio: "Open MP3/WMA/M4A/MP4 with same name," "Show message if WAV file not found," and "Delete decompressed WAV files." These settings were previously located in separate dialogs.

The "Open MP3/WMA with same name" setting has been renamed "Open MP3/WMA/M4A/MP4 with same name" because it also applies to M4A and MP4 files.

A new "Append recently opened song files to the File menu" setting controls whether recently opened songs are added to the *File* menu. It operates independently of "OK to auto-add recent files" in the Favorite Songs dialog, so disabling the latter no longer prevents the *File* menu list from updating.

The "Auto-generate track labels" setting has been renamed "Auto-generate track label instead of using the defaults (Bass, Drums...)" for clarity.

Opening the Lead Sheet Options dialog from the Preferences dialog no longer causes a floating Lead Sheet window to appear over the modal options dialog.

Opening the Toolbar Settings dialog from the Preferences dialog no longer causes the floating Mixer to remain on top of other applications after closing the dialog.

After opening the Lead Sheet, Notation, or Lyrics options dialogs from the Preferences dialog and showing the applicable windows, the previous dedicated window or multi-view is restored, along with the correct side toolbar button states.

The [Setup Printer], [OK - Preview/Graphics], and [OK - Print] buttons appear correctly in the Print Options dialog when opened from the Preferences dialog.

The Lyric Window Options dialog appears in front of the Big Lyrics window instead of behind it.

The obsolete Windows 95 sound control keystroke option has been removed from the Audio Settings dialog.

The Guitar Setting dialog has been renamed Guitar Window Settings dialog.

The menu under the [Library] button on the side toolbar includes *Use MultiPicker instead of individual dialogs*.

All menu items under the [Library] button on the side toolbar support Shift+click to open the corresponding standalone dialog or Ctrl+click to open the corresponding MultiPicker tab. A normal click follows the "Use MultiPicker instead of individual dialogs" preference.

Return to Factory Settings *(Options | Return to Factory Settings*) lets you reset general settings, MIDI drivers and patches, toolbars, window layouts, and themes independently. Note: Toolbar resets save a separate backup alongside the preferences file. The *Options | Open Preferences File* menu command restores the matching toolbar backup and prompts you to restart to apply it.

Troubleshooting files safemode.txt and safermode.txt now use factory toolbar settings, themes, and window layout for the current session. Both are enabled from the *bb\Preferences* folder and display a startup notice explaining how to restore normal operation.

The *Return to Factory Settings* command has been moved to directly above *Open Preferences File* in the *Options* menu.

Chord Sheet and Chord Entry Improvements

Madd9, Fadd9, and Fadd2 chords are accepted. For example, Cmadd9 is displayed as Cmadd2 by default.

The Chord Sheet Settings dialog lets you choose whether add2 and add9 chords are displayed as add2 or add9 (e.g., Cadd9), and madd2 and madd9 chords as displayed as madd2 or madd9 (e.g. Cmadd9).

The "Display 'sus' as 'sus4'" option in the Chord Sheet Settings dialog also applies to C7sus, C9sus, and C13sus. However, the "Display 'C9sus4' as 'C11'" option takes precedence.

Chords in the keys of Gb, F#, and C# use theoretically correct enharmonic spellings, such as Cb in the key of Gb.

Pressing the Enter key in the MicroChords dialog triggers the [OK] button.

Keyboard input continues to work after generating from the Select Soloist dialog.

Entering chords in the Tracks window (timeline area) enters the chord where your cursor is.

The Right Cursor key in the Chord Sheet correctly advances past bars shortened to one or two beats using Bar Settings.

Repeated chord previews in the Chord Options dialog play correctly without becoming limited to a bass note or going silent.

The [Preview] button in the Chord Options dialog is more responsive.

The Chord Options dialog lets you apply rests and holds only to Melody, Soloist, Audio, or Utility tracks. Previously, excluding all five legacy tracks caused the effect to be removed.

Entering chords in the Chord Options dialog updates the Tracks window.

Previous/Next bar navigation in the Chord Options dialog synchronizes the cursor in the Tracks, Piano Roll, and Audio Edit windows.

The Excluded list in the Chord Options dialog shows Strings when it is excluded.

The Chord Options dialog opens on beats 3/4 when those beats are selected in the Chord Sheet, instead of opening on beats 1/2.

The Bar Settings dialog opens with all controls fully visible.

The Bar Settings dialog layout for indicator settings has been improved, with clearer labels and tooltips explaining how the indicators work.

Bar Settings indicators no longer appear in the Song Overview strip when they are disabled for the Chord Sheet.

Chord Sheet Settings provides separate options to show or hide Bar Settings indicators for tempo changes and changes in the number of beats (time signature).

You can hide tempo and number-of-beats indicators when their effective values are unchanged from the previous bar.

Bar numbers and time signatures remain readable when rows are short.

Time signatures use a compact numerator-only display when the full stacked display does not fit.

When a song contains bar-based tempo changes, a Tempo Map (TM) indicator with a tooltip appears at bar 1.

The Bar Settings indicator line appears along the bottom edge of the bar cell rather than underlining the bar number.

The top toolbar's tempo display shows an asterisk when the song contains bar-based tempo changes.

Songs containing invalid repeat data can be loaded and played without crashing. The Edit Repeats and Endings dialog prevents invalid entries, such as negative values and excessively long repeat lengths.

Repeat and ending data is validated to prevent invalid repeats, first and second endings, and D.C. al Coda markings.

Repeat symbols created with the Edit Repeats and Endings dialog display red repeat dots instead of black dots.

Repeat dots use orange dots on dark Chord Sheet backgrounds to match the repeat bar symbols in the factory dark theme.

Repeat and ending numbers and symbols are larger and easier to read.

The To Coda marking displays "To" followed by the Coda symbol, distinguishing it from the actual Coda marking.

Chord Sheet selections and Bar Settings target the correct bars when "Start the ending 2 bars early" is enabled.

Bar highlighting stays in sync during overall song looping when "Start the ending 2 bars early" is enabled.

The "End" marker on the Chord Sheet is easier to read.

RealTracks assignments made at chorus 1 bar 1 using the Bar Settings dialog play correctly, even when they are the only RealTracks changes on the track.

Paste Text to Song(s) uses the exported "..." tag for filenames when creating songs in batches, instead of incorrectly using the song title.

Improved Chord Builder and Progression Suggestions

The Chord Builder can be opened either as a standalone dialog or in the MultiPicker.

The Chord Progression Builder's layout has been refined, with improved alignment, spacing, buttons, tooltips, and fonts while maintaining support for small monitors.

The last column of buttons in the Chord Progression Builder is fully visible.

Suggested chord highlights have thinner lines and rounded corners.

The Chord Progression Builder highlights suggested chords only when "Highlight suggested chords" is checked.

The Chord Progression Builder can suggest chords based on either the previous chord or the current chord. By default, suggestions are based on the previous chord.

Enabling or disabling the "Enter chord when clicked" checkbox in the Chord Progression Builder no longer cycles through suggested chord variations.

Reliable Floating Windows and Multi-Monitor Layouts

Floating Notation and Lead Sheet windows remember their size and position independently of their dedicated (docked) counterparts.

Docked and floating Notation windows no longer affect each other's notation scaling.

Lead Sheet notation displays at the correct size when switching between floating and dedicated windows.

In multi-monitor setups, floating Notation and Lead Sheet windows reopen on the monitor where they were last used.

Floating Notation and Lead Sheet windows remember their size, position, and monitor between sessions, regardless of whether they were open or closed when Band-in-a-Box was last closed.

Opening a floating Notation or Lead Sheet window by Ctrl+clicking on its button in the side toolbar, or by switching a dedicated window to floating, correctly activates the [Chords] button in the side toolbar.

A small Notation window no longer appears briefly when switching to the dedicated Notation view.

The floating Piano Roll window correctly remembers its size, position, and monitor, including when Band-in-a-Box is closed while the window is still open.

The floating Audio Edit window correctly remembers its size, position, and monitor, including when Band-in-a-Box is closed while the window remains open.

The Guitar window correctly remembers its floating size, position, and monitor when docked, closed, or reopened.

The Big Piano window correctly remembers its floating size, position, and monitor when docked, closed, or reopened

The Big Lyrics window correctly remembers its floating size, position, and monitor when docked, closed, or reopened

The floating Audio Edit window display its window title.

All floating windows use consistent window titles (e.g., "Audio Edit Window" and "Notation Window").

The multi-views menu includes an option to reset all views and windows to their factory-default size, position, monitor, and docked or floating state.

RealTracks Playback and Performance Improvements

RealTracks eighth-note pushes have better timing.

RealTracks audio stretching used to fill gaps produces smoother transitions, reducing occasional clicks between riffs, particularly with low-frequency RealTracks.

RealTracks assigned to the Audio track respond correctly to volume changes, muting, and restoring in Bar Settings.

The RealTracks "Adjust shot velocity" setting no longer affects holds.

A separate RealTracks setting is available for adjusting hold velocity.

The RealDrums "Adjust shot velocity" setting no longer affects holds.

A separate RealDrums setting is available for adjusting hold velocity.

RealChart notation for triple-time RealTracks highlights in sync with the audio.

Partial generation is now supported for RealTracks in half-time, double-time, and triplet-time feels.

Erasing a selected range of a generated RealTrack in the Tracks or Audio Edit window no longer affects the wrong portion of the track.

Over 100 previously released RealTracks have had their transcriptions (RealCharts) improved, and transcriptions have been added to RealTracks that previously had none.

Improved Audio Driver Handling

The ASIO Audio Drivers dialog displays the current ASIO sample rate.

The ASIO Audio Drivers dialog indicates whether Band-in-a-Box is resampling its audio output to match the ASIO driver's current sample rate.

Changes made in an ASIO driver's control panel take effect without requiring a restart of Band-in-a-Box.

Pressing OK in Audio Settings saves WAS as the selected driver after falling back from an unavailable ASIO driver."

When a saved Windows audio input device is unavailable, the Window Audio Devices dialog automatically selects the default input device. Pressing OK saves the configuration.

ASIO/WAS fallback messages explain that you can open the Window Audio Drivers dialog to make the driver setting permanent.

Improved Audio Editing and Performance Track Handling

Audio editing commands, including *Cut*, *Copy*, *Paste*, *Silence* and *Delete*, work on the Drums track with RealDrums and MultiDrums in both the Tracks and Audio Edit windows.

The Tracks window supports cutting, copying, pasting, silencing and deleting regular audio regions, including copying audio between tracks.

Right-click context menus for audio editing (*Cut*, *Copy*, *Paste*, *Silence* and *Delete*) are available in the Tracks window in both Standard mode and Edit Phrases and Loops mode.

The right-click context menu in the Audio Edit window includes *Silence* and *Delete* commands.

The dropdown menu of the Audio Edit window's [Edit] button has been reorganized into four sections: Editing, Processing, Generation, and Settings.

Editing commands are disabled when no audio region is selected, preventing unintended edits to the entire track or a single sample, depending on the command used.

When you attempt to paste between regular audio and generated RealTracks, an explanatory message appears instead of pasting incompatible or outdated clipboard data.

Pasting from a RealTracks track onto another empty track preserves the RealTracks classification when the song is saved and reopened. Previously, the pasted track could be incorrectly classified as a RealDrums track and become unable to play.

Pasting a RealTracks riff onto an empty track offers the option to assign the "silent" RealTrack, allowing the pasted riff to be preserved without selecting an unrelated RealTrack.

Pasting a RealTracks region onto a silent track or a track that has not yet been generated places it at the selected edit position rather than at the beginning of the track.

Silencing a very short region of a RealTracks track displays a message explaining that the region is too short to be edited reliably, rather than causing an unintended riff boundary adjustment.Selection edges in the Audio Edit window snap to the correct beat positions after song tempo changes when "Conform to playback tempo" is disabled.

When selecting audio editing commands such as *Fade* and *Amplify* for a RealTracks or RealDrums track, Band-in-a-Box asks for confirmation before converting the track to user editable audio.

Converting a generated track to an editable audio track preserves the current selection rather than selecting the entire track.

A RealTrack converted to an editable audio track is displayed as an editable audio track immediately, without waiting for playback to start.

Converting a RealTrack or RealDrums track to an editable audio track preserves its original audio level.

The editable audio conversion remains available after using the Copy/Move Tracks feature.

Copying or moving a muted RealTracks or RealDrums track also copies its audio.

The Set Base Tempo dialog includes a track selector that identifies the audio track being edited, displays its stored base tempo, and provides a checkbox to choose whether the tempo follows the playback tempo or remains fixed. Setting the base tempo to 0 consistently means "use the current song tempo."

Setting an audio track's base tempo to 0 no longer causes its waveform to disappear.

Audio imported onto an empty track or used to replace existing audio defaults to the current song tempo. Merging audio preserves the existing base tempo, while ACID tempo metadata takes priority.

For editable audio tracks (e.g., imported or recorded audio), the track description shows the audio base tempo and indicates whether the track follows the playback tempo or uses a fixed tempo.

Equalizing tempos updates the audio base tempo and enables "Follow playback tempo" for all audio tracks.

The "Audio Recorded - Keep Take?" dialog displays the recorded track's audio base tempo and "Conform to (follow) playback tempo" setting. New recordings default to the current song tempo, with tempo conforming enabled.

The Import Audio dialog displays the "Audio base tempo" and "Conform to (follow) playback tempo" settings. The base tempo defaults to the current song tempo unless tempo metadata is detected in the imported file.

Opening an audio file as a new song defaults the audio track to a fixed tempo, sets the base audio tempo to the song tempo, and displays a message explaining where the setting can be changed.

When copying a RealTracks or RealDrums track using the Copy/Move Tracks dialog, the destination track matches the original track's sound and volume precisely and uses the correct Audio Base Tempo.

Saving Track As Performance File can be undone for .wav and .m4a files without undoing the previous action instead.

Undoing Performance File creation removes the file and clears the track's waveform, audio status, and track color.

Newly created Performance Tracks immediately display the orange track color and audio format description.

The prompt for the Artist Performance file format is clearer. The default response is "No, save .wav only."

Erasing a Performance File immediately clears the waveform and performance status and unfreezes the track.

Rendering a Performance Track no longer causes a progress dialog to appear stuck during subsequent RealTracks generations.

The tooltip for the [Test Recording Level] button in the Record Audio dialog has been updated to clarify that it opens the Band-in-a-Box VU Meters.

The Record Audio dialog automatically fills the "From Bar" and "Chorus" fields using the current cursor position.

The [Test Recording Level] button opens the VU Meters window if it is not already open, or brings it to the front if it is already open.

The VU Meters window can be repositioned while the Record Audio dialog is open.

Tracks that are hidden in the Mixer window are made visible automatically when a recorded take is kept.

The VU Meters window no longer remains in the Windows Alt+Tab list after audio recording.

Opening an audio file sets the song title.

Opening an audio file remembers its folder for the next File Open operation, consistent with opening Band-in-a-Box song files.

Importing an audio file no longer automatically selects the entire imported audio region.

Export to FLAC is available in Quick Export and the full Render to Audio File dialog.

The Drop Station supports export to FLAC, with WMA Lossless still available under [+].

The Master (Export) button icon on the top toolbar has changed from [MTR] to [MIX].

When rendering a song to audio, an information message appears if there is nothing to render, such as when all tracks are muted.

Rendering individual tracks flat, dry, and centered ignores the master volume adjustments for "This Song" and "All Songs."

"Individual tracks flat, dry, and center" renders no longer include volume offsets from styles or default.sol.

Improved MIDI Editing, Import, Export, Patch, and Channel Management

Live MIDI Thru and Keyboard Wizard harmony activity appears on the Thru track's piano and VU meter.

The Convert Harmony to Track dialog includes a "Set the track type to multi-channel" checkbox, enabled by default. This is useful when the harmony uses more than one channel or instrument.

Regular MIDI tracks (Bass, Piano, etc.) no longer become silent or disappear from the display when they were set to "Multi-channel" via *Track Settings* in the Track context menu.

MIDI notes on the Melody or Soloist track highlight correctly in red during playback when the track is set to "Multi-channel" via *Track Settings* in the Track context menu.

Songs saved with tracks accidentally set to MIDI channel 0 (disabled) are corrected automatically.

MIDI channel assignments are synchronized across the Track Settings and Actions dialog, Track context menus, the Melody/Soloist menu's Track Type setting, and the MIDI Settings dialog.

Multi-channel tracks are no longer reassigned to the default channel when exporting a MIDI file.

Harmonies exported to separate MIDI tracks retain their intended channels instead of being reassigned to the forced track channel.

RealChart notation on Utility tracks no longer plays through an external MIDI synth or Microsoft GS Wavetable.

MIDI tracks assigned to an instrument plug-in no longer play through the hardware MIDI output unintentionally.

The MIDI Thru channel setting is preserved when opening a song or restarting the program.

A warning appears during playback when two or more single-channel MIDI tracks containing notes share the same MIDI channel.

MIDI options include a setting to enable or disable warnings when single-channel MIDI tracks share a MIDI channel.

The *MIDI Channel* submenu appears directly in the main section of a track's context menu.

The Record MIDI dialog automatically fills the "From Bar" and "Chorus" fields using the current cursor position.

MIDI import can optionally create a bar-based tempo map from MIDI tempo events, automatically setting the overall song tempo and calculating an effective tempo for each imported bar.

The MIDI import dialog remembers the previously selected folder throughout the current Band-in-a-Box session.

MIDI Options includes a setting to automatically reroute imported MIDI tracks to avoid channel conflicts. This setting is enabled by default.

When automatic MIDI channel rerouting is enabled, MIDI files imported to Utility tracks avoid channels reserved for generated tracks. Channels are assigned only to imported tracks that contain data, preventing gaps in Utility track numbers from causing premature channel duplication.

MIDI track descriptions in the Mixer display "Imported MIDI" instead of a fixed MIDI channel.

MIDI track descriptions in the Mixer display the current MIDI channel, identify multi-channel tracks, and indicate whether embedded patch changes are present.

The "OK to load Hi-Q patch" prompt when loading a MIDI SuperTrack includes a "Never Ask Again" checkbox that remembers your Yes or No response. The MIDI Options dialog includes settings to control whether this prompt appears and to set the default response.

Generating an already applied MIDI SuperTrack no longer displays the SuperPatch confirmation a second time.

Stopping playback no longer causes a MIDI track's base patch to be replaced by one of its embedded patch changes.

When selecting a new patch for a user MIDI track containing embedded patch changes, a dialog offers options to replace the initial patch while preserving later patch changes, remove all embedded patch and bank changes, or cancel.

Selecting a favorite patch for a channel 10 MIDI drum track no longer selects the following drum kit instead.

The General MIDI patch list identifies the corresponding channel 10 drum kits for applicable patches.

GM drum kit numbers appear in the # column of the Patches MultiPicker.

Imported single-channel MIDI tracks using MIDI program 0 correctly select Acoustic Piano as the track patch instead of displaying no patch change.

Patch and bank changes at time zero on imported single-channel MIDI tracks are used to set the track's base patch, while later embedded changes remain intact.

MIDI Options also includes a setting to remove the initial embedded patch and bank changes after they have been assigned to the track's base patch during import. This setting is enabled by default.

Changing a MIDI track patch marks the song as modified.

Multi-channel MIDI exports include patch changes and other events only for the channels used by the track.

Saving a Type 1 MIDI file to the clipboard no longer triggers an incorrect warning message.

Channel-based event list colors use white text for improved readability.

The event list channel color scheme uses 16 distinct colors instead of repeating colors after channel 8.

Event List coloring returns to event-based mode when a multi-channel track is changed to single-channel.

The Event List Editor can be resized.

The Event List Editor offers three color scheme options: None, Channel-based, and Event-based.

The [Edit Text] button's tooltip appears only in the appropriate area of the Event List Editor dialog.

MIDI data on a track appears correctly in the Big Piano and Guitar windows.

The Notation window's note indicator displays correctly when a note falls between the treble and bass clefs.

The Notation window's note indicator accounts for octave-transposed tracks, such as guitar and bass.

Improved Practice Features

The Practice Window can be opened from the *Play* menu as well as the *Window* menu.

The Practice Window features larger buttons, better spacing and alignment, and a cleaner bottom action area.

The song selector is now a dialog that displays filenames and song titles in a filterable two-column list. For folders containing more than 500 songs, song titles are omitted to avoid lengthy loading times, and an explanatory message is displayed in the dialog.

The song selector can remain open as a floating dialog, with the [Apply] button that loads the selected song without closing the selector.

The song selector has a global option that lets you double-click a song to load it without closing the dialog.

The layout has been updated with better alignment and more logically grouped controls.

Incorrect-answer messages in the Ear Training window appear in a non-modal dialog, similar to the one used for correct-answer messages. Correct-answer messages are displayed in green text.

The Chord Tutor includes text explaining that the root uses the Bass channel and patch, while the chords use the Piano channel.

Streamlined SongPicker Search and Library Management

SongPicker commands to open the Current, Home, or Favorite folder work consistently in the Songs MultiPicker.

Empty song folders no longer repeatedly prompt users to rebuild their song lists (for example, an empty *C:\bb\Song*s folder).

Opening the modal SongPicker in the Current or Home folder no longer changes the saved “Open in Home” preference.

The *Go to Parent Folder* command has been added to the [Change] button’s drop-down menu.

The *Select Folder* command in the [Change] button’s drop-down menu uses a modern Windows dialog, with the current Song List folder selected by default.

The “Open in Home” checkbox has been repositioned to prevent it from interfering with long folder paths.

Saved Favorite Song Sets retain complete song paths, preventing songs from appearing as N/A when loaded from a different folder.

SongPicker date range filters default to the current program year.

Ctrl+F correctly triggers Search instead of Play From when the Songs MultiPicker is open.

The Search window is now a floating window with Search, Next, and Close buttons.

The [Search] button has been moved beside the Filter field, and the [Search Again] button has been moved into the modeless Search window and renamed [Next].

A new option in the SongPicker Options dialog lets you close the SongPicker when double-clicking a song to apply the selection. By default, double-clicking applies the selection without closing the SongPicker.

New [OK] and [Cancel] buttons have been added. [Apply] loads the selected song without closing the SongPicker, while [OK] loads the song and closes it. When “Play when chosen” is enabled, the song is generated and played in either case.

The SongPicker no longer displays a duplicate automatic rebuild prompt after the [Rebuild] button has been pressed.

A new [Copy List] button copies the current song list to the clipboard as tab-delimited text, suitable for pasting into a text editor or spreadsheet.

A new [Export to CSV] button saves the current song list as a CSV file for use with spreadsheet programs.

A new [Cancel] button beside the progress indicator lets you cancel song list rebuilds during folder scanning or song processing, even when a rebuild takes a long time.4

The SongPicker font matches the smoother font used elsewhere in the MultiPicker.

Tooltips, captions, and messages describe the functions more accurately.

The [Action] button has been renamed [Options] and opens the SongPicker Options dialog directly.

File Open/Save dialogs display filenames without unexpected trailing characters.

Improved StylePicker Search, Rebuild, and Selection

The StylePicker features a tabbed search section with a new [Style Search (AI)] tab alongside the existing [Song Titles] tab.

The StylePicker no longer displays “n/a” as the artist for MIDI SuperTracks when no applicable artist name is available.

You can filter the style list by XPro Styles PAK using the “Other” filter button.

“New in 2027” in the Category filter includes 2027 Bonus, BonusPAK, MIDI, and MIDI SuperTracks styles.

The filter and search sections resize smoothly with the window and feature improved alignment.

Hints have been added to the Song Titles search section in the StylePicker.

The filter summary and tooltip have improved formatting

When a demo song cannot be found for a style, a descriptive message is displayed instead of “Not Found.”

The [Go to Top] (scroll up) button has been relocated to the upper center of the list, giving the Style Search area more space.

A [Go to Bottom] (scroll down) button has been added next to the [Go to Top] button.

The StylePicker mixer track labels now use the same background color as the instrument display for improved readability.

The StylePicker mixer mute and solo indicators now update immediately when track status changes elsewhere in the program.

The “StylePicker defaults to current style” preference correctly determines whether the StylePicker selects the song’s current style or retains the previously selected style.

The “Select a RealTracks” dialog no longer includes the first RealTrack in filtered results when it doesn’t match the filter. You can filter to a single RealTrack and select it by pressing Enter without having to click it with the mouse.

The former [Options] button has been renamed [Actions] and offers clearer, style-specific commands with less redundant information. A separate [Options] button has been added to open the StylePicker Options dialog.

Three RealStyles (BM_CWLTZ, =POPPLTS, and =TEXMETL) with nonstandard filename prefixes appear in their correct alphabetical positions in the StylePicker’s default listing after a rebuild.

The Set#, #Instr, and #substyles columns sort in the correct order.

The Set# column sorts naturally, with set names in alphabetical order and numbered sets in numerical order.

The StylePicker list font size can be adjusted using Ctrl+mouse wheel.

The StylePicker Options include a button to fit the columns to the available window width.

The [Rebuild] button has been relocated to a more prominent position next to the rebuild status bar.

Rebuild choices are now described as “Normal” (rebuilds PG Music content only) and “Full” (also includes user and third-party styles), replacing “Fast” and “Slow.”

Normal rebuild is faster.

Rebuild status information is now an always-visible display showing when the style list was rebuilt and how many styles, RealTracks, and RealDrums were found.

The rebuild status remains visible and shows the date of the last database rebuild and the total number of styles found, RealDrums discovered, and RealTracks installed.

Installer-triggered rebuilds open the Styles MultiPicker instead of the standalone StylePicker.

Installers can trigger an automatic rebuild at bootup.

The program installer includes an option to automatically rebuild the StylePicker on first startup if a rebuild is recommended.

The StylePicker Options dialog includes a setting to choose whether the automatic rebuild uses Normal or Full.

The StylePicker Options dialog includes an option to automatically start a rebuild instead of prompting at bootup.

The rebuild confirmation dialog displays the folders where RealTracks and RealDrums were most recently installed, if there is a conflict. (Note: The automatic rebuild pauses for folder confirmation when the most recent install locations differ from the configured RealTracks or RealDrums folders.)

Folder buttons in the rebuild confirmation dialog remain visible in a dimmed state when custom folders are disabled.

The Styles MultiPicker includes [Apply], [OK], and [Cancel] buttons at the bottom.

New RealTracks Verification and Audio Cleanup Utilities

A new RealTracks verification utility checks RealTracks folders, RealTracks ST2 files, and ST2/XT2 files in three stages. A persistent status message shows progress, and a text report identifies missing folders and files, explains each check, and provides details about any errors.

The cleanup utility finds and removes redundant WMA, M4A, and WAV files when matching FLAC files are present. Available from both the RealTracks Settings and RealDrums Settings dialogs, it is primarily intended for Audiophile users. It uses the configured RealTracks and RealDrums folder locations, which are displayed in the dialog. Before deleting files, it calculates the total space to be reclaimed and prompts for confirmation. An optional Recycle Bin protection setting moves files to the Recycle Bin when possible and leaves them untouched if that fails.

The dialog displays the current scanning and file-removal status.

Faster and More Consistent MultiPicker Workflows

MultiPicker instruments, including RealTracks, RealDrums, Loops, UserTracks, MIDI SuperTracks, MIDI Tracks, and Patches, can be dragged directly onto track labels or descriptions in the Mixer and Tracks windows.

Keyboard shortcuts work immediately after opening the MultiPicker, without requiring a click inside the window.

The Home and End keys navigate to the beginning and end of MultiPicker lists.

The MultiPicker lists receive keyboard focus when the tab is selected.

Applying a song title from the Titles MultiPicker switches to the Styles MultiPicker instead of opening the modal StylePicker.

Selecting *Launch StylePicker showing styles with selected RealTrack* from a list’s context menu switches to the Style MultiPicker instead of opening the modal StylePicker.

Navigating MultiPicker lists with the arrow keys no longer leaves blue highlight artifacts between columns.

The selected RealTracks item no longer changes to <None> after visiting the RealDrums tab without selecting a RealDrum.

A *Rebuild List* command is available in MultiPicker list context menus. It prompts you to use the [Rebuild] button in the StylePicker.

Filter entry is smoother and more responsive, especially with large lists or on slower systems.

The density columns in the MIDI Tracks list are properly labeled and include tooltips.

The Stems column displays its tooltip.

You can adjust the list font size by holding Ctrl while scrolling the mouse wheel.

The <None> entry no longer displays tempo or stereo information

The Holds column sorts correctly.

The Type column can be sorted in the MIDI Soloist and Melodist pickers.

The # column in the RealTracks and MIDI SuperTracks lists has been moved next to the Name column, and the RT# is no longer appended to the item name.

The RealTracks list displays video availability in a separate Vid column instead of combining it with the set number in the “Set” column. Y means that a video is available, and N/A means that a video is available but not installed.

The optional ST2 column shows the names of associated .ST2 files for RealTracks and MIDI SuperTracks. This is hidden by default and can be enabled in the Utilities section of the RealTracks Settings dialog.

Filters feature a clearer display, larger fonts, and more consistent buttons, controls, and status information across pickers.

The MultiPicker can automatically fit list columns to the available window width.

Column headings use a single asterisk to indicate normal sorting and a double asterisk to indicate reverse sorting.

RealTracks and RealDrums item totals no longer count the <None> entry.

Font-size changes made in other pickers are immediately reflected in the StylePicker.

Set names in the StylePicker are sorted alphabetically.

MIDI drum tracks in the MIDI Tracks MultiPicker identify their instrument as “Drums” instead of “No Patch Change.”

All instances of “No Patch Change” in the Instrument column of the MIDI Track MultiPicker have been corrected.

Tempo columns in the MultiPicker sort numerically instead of alphabetically.

Filter labels in the Titles MultiPicker are aligned with their dropdown buttons.

The “Disable RealTracks” checkbox can be enabled in the RealTracks Settings for Track panel of the MultiPicker.

The Track Settings for Track panel, accessed via the [+] button at the top left of the window, has been renamed Mixer Settings for Track.

The Mixer Settings for Track panel includes an “Editable audio track” section with settings for audio base tempo, audio transpose, “Follow playback tempo,” and “Follow key changes.” matching those in the Track Settings and Actions dialog. A [Convert to editable audio] button replaces the previous “Editable Audio” checkbox.

The [+] button beside the track selector opens the Mixer Settings for Track panel correctly after switching from RealDrums to RealTracks.

The [Set to None] button above the RealTracks, RealDrums, and MIDI SuperTracks lists makes it easy to select no song-based RealTracks, RealDrums, or MIDI SuperTracks.

A warning is displayed before assigning a RealTrack or MIDI SuperTrack if doing so could replace existing notation or note-based lyrics on the Melody track.

The settings buttons are better organized, providing consistent access to track settings, MultiPicker options, and tab-specific settings dialogs.

The MultiPicker Track Settings panels appear in the correct location.

The MultiPicker Options & Defaults dialog lets you choose which tabs to show or hide. Hidden tabs open as standalone dialogs, even when “Use MultiPicker instead of dialogs” is enabled.

The audition (pre-made) demo volume setting works correctly.

The audition volume setting is preserved when another demo is played and is saved between sessions.

The Patches picker uses faster, column-based lists consistent with other pickers. Lists can be sorted by patch name, GM number, and patch/preset type.

The filter and memo areas in the Patches picker are better organized and consistent with those in other pickers.

The [Set to None] button above the Patches list selects the top row, “No Patch / Preset.”

The Memo preview area for MIDI Patches no longer displays internal placeholder text.

The Memo preview areas are larger and can be widened by dragging their right edge. They also provide access to artist biographies.

RealTracks without a dedicated memo display useful type, genre, and native tempo information instead of internal data and .ST2 filenames.

The *Copy list to clipboard* command in the list’s right-click context menu has been renamed *Export current list to tab-delimited text file*.

All lists, including RealTracks, RealDrums, Loops, and Patches, can be exported to tab-delimited text files. Select *Export current list to tab-delimited text file* from a list’s right-click context menu to save the current list as a suitably named text file in the *Data* folder.

Smarter RealTracks, RealDrums, and MIDI SuperTracks Filtering

The “Show N/A” filter is available in the “Other” filter menu.

When the “Show N/A” filter is enabled, an indicator “N/A included” appears above the list.

Filter string is displayed in the Filter status area instead of in the “None” instrument list row.

The RealTracks Picker can be filtered to show only RealTracks that are not currently available.

A new criterion in the RealTracks “Other” filter lets you show only standard RealTracks or include all variations, such as Bluesy, A/B-only, Half-Time, Double-Time, Outside, Simple, and Very Simple.

RealTracks tempo filters offer clearer options for filtering by the current song tempo, current style, or a custom tempo range. Tempo presets display the actual source-tempo range being applied. You can also filter RealTracks to show only those suitable for the current song tempo, accepting song tempos from 15% below to 40% above each RealTrack’s source tempo.

The MultiPicker tempo filters use a more practical source-tempo range of 30% below to 15% above the selected tempo, rounded to the nearest 5 BPM.

The RealTracks, RealDrums, and MIDI SuperTracks pickers offer a [Best] button to filter results to match the current style’s genre, time signature, feel, and tempo.

The RealTracks and RealDrums pickers offer a “Best” checkbox to keep the automatic Best filtering enabled.

The RealTracks Picker includes a Soloist checkbox to include or exclude Soloist RealTracks. Best-match filtering can be combined with other filters and remains active until disabled or the filters are cleared.

The RealTracks Picker includes a button to toggle between soloist and background/rhythm RealTracks.

Sixteen Electric Guitar Alternate RealTracks (e.g. 12-Key) are now listed in their appropriate sets in the RealTracks Picker rather than in set 800.

Redesigned RealDrums Picker

Duplicate User RealDrums entries no longer accumulate in the RealDrums Picker after each rebuild.

The filter updates automatically as you enter a filter term, matching the behavior of the RealTracks filter.

Filter selections are preserved when switching pickers and applied to each picker where relevant, including the RealDrums picker.

Filter options for N/A, favorites, and stems, as well as filters for mismatched feel and out-of-range tempos, are available in the Filter menus instead of the RealDrums Track Settings panel.

Active RealDrums compatibility filters (“Feel matches” and “Tempo in range”) are identified in the filter-description text above the list.

The RealDrums Picker displays the total number of installed RealDrums folders, including variations.

The RealDrums Track Settings panel lets you choose different RealDrums variations with each play.

Variations no longer appear blank when switching back from other pickers.

RealDrums variations and variation memos are displayed in compact, clearly labeled panels.

The Variations column (^) indicates which RealDrums have variations available and supports sorting.

Double-clicking on a variation plays its corresponding pre-made demo instead of a short or interrupted raw audio excerpt.

The RealDrums variations list no longer appear blank after switching to another picker and returning to the RealDrums picker.

The first RealDrums entry in the list (e.g., 118Pop22223^) displays properly.

All RealDrums display the correct set numbers.

The “Show only RealDrums with stems” option in the RealDrums Track Settings panel has been renamed from “Show RealDrums with stems”.

RealDrums stems are displayed beside the RealDrums list in a scrollable, two-column panel.

The RealDrums Stems panel is always visible and indicates when the selected RealDrum has no stems.

RealDrums demo songs and associated style demos can be loaded from the RealDrums list’s right-click context menu. Three types of files are available for the selected RealDrums track: RD Demo Songs, Style Demos, and Styles.

RealDrums auditions play and report only the selected Band or Solo demo, falling back to the other version only when necessary.

The RealDrums list displays Ntn (Notation Available), Set (Set Number), and Vid (Video Available) in three separate sortable columns.

The /4 column has been renamed TimeSig and displays 3/4 or 4/4 instead of a blank value or /3.The Set column groups named sets alphabetically and sorts numbered sets numerically.

The MultiPicker font-size setting applies correctly to the RealDrums list and is saved within and between sessions.

RealDrums Picker column widths are now saved, and the column and window reset commands work consistently with those in other pickers.

The redundant Settings, Rebuild, Copy List, Audition, Play Now, and Stop buttons have been removed from the bottom of the RealDrums Picker.

The User Comments field is hidden by default to leave more room for commonly used information.

An option in RealDrums Settings lets you show or hide the User Comments field.

RealDrums memos display correctly in both the standalone RealDrums Picker and RealDrums MultiPicker.

RealDrums artist biographies load correctly instead of displaying only the artist's name.

The RealDrums Picker memo matches the memo design (location, size, and functionality) used by the other MultiPicker tabs.

RealDrums without an authored memo display a basic memo generated from their genre, feel, time signature, and artist information.

Direct Audio and MIDI Import onto Tracks

Audio and MIDI files can be dragged from Explorer directly to a specific track and time location in the Tracks, Piano Roll, Notation, and Audio Edit windows.

When dragging a file over a supported editing area, an insertion marker shows the destination track and time.

Direct audio and MIDI imports can either be merged with the existing track data or overwrite data within the imported time range.

Direct MIDI imports combine all tracks from the source file while preserving their MIDI channels, controllers, and embedded patch changes.

Improved UI and Workflows in the Tracks, Audio Edit, and Mixer Windows

When tracks use song-based RealTracks or Drums, or RealTracks have been disabled in the song, the track label shows an asterisk indicator.

The track description for audio tracks displays the actual WAV file format.

Track descriptions show the RealTracks or RealDrums actually playing after bar-settings changes, and return to the overall track assignment when playback stops.

The label and description tooltips display the current track label, description, instrument, or patch before the explanatory text.

Text Hint preferences let you show, hide, or use compact tooltips for track labels and descriptions. Compact tooltips display only the full track label or current track description, without additional information about the control.

The Change Track Description dialog clarifies that custom text is prepended to the automatically generated description.

The Change Track Description and Rename Track Title dialogs remain fully visible when opened near the bottom of the screen.

Track descriptions now indicate when a track contains patch changes from Bar Settings, RealTracks changes, or RealDrums.

Custom track names follow the tracks when they are moved using the Copy/Move Tracks command.

References to "Arm Track for Audio Input Monitoring" have been changed to "Enable Audio Input Monitoring."

The [P] button in the Tracks window lights up when the Piano view is active for that track.

The Waveform and RealTracks/Stems icons in the Mixer and Tracks windows display their own descriptive tooltips instead of the Freeze icon tooltip. The audio track tooltip also explains the base tempo settings.

The waveform overview background in the Tracks window darkens when its track is selected.

Waveforms in the Tracks window scale proportionally when track heights are changed.

Waveform height in the Tracks window can be adjusted from 50% to 500% in the Audio Edit and Tracks Window Settings dialog. This adjustment can be limited to RealTracks, leaving regular audio waveforms at their normal height. This makes quieter RealTracks waveforms easier to see and edit without affecting the audio level.

Fixed-tempo audio waveforms in the Tracks window remain visually aligned with playback when tempo changes are applied through the Bar Settings or the Audio Chord Wizard.

Playback cursors in the Tracks and Audio Edit windows move more smoothly.

The Tracks window include an option to enable smoother playback cursor movement, which may increase CPU usage.

The Tracks window displays a full-height edit cursor while retaining separate track-specific cursors for range selections.

VU meters in the Tracks window are more responsive.

Selected audio regions display reversed waveform colors, making selections easier to identify when waveforms are large.

Chord symbols no longer overlap in the Tracks and Audio Edit timelines. If there is a conflicting chord on a weak beat (2 or 4) those are hidden first.

Ctrl+mouse wheel adjusts track heights in the Tracks window more quickly. Ctrl+Shift+mouse wheel has been added for fine adjustments in 1-pixel increments.

Ctrl+mouse wheel adjusts track heights in the Mixer window more quickly. Ctrl+Shift+mouse wheel has been added for fine adjustments in 1-pixel increments.

The Tracks window panels consistently reserve space for the bottom horizontal scrollbar, preventing them from extending over or beneath it.

The vertical scrollbar thumb in the Tracks window no longer changes size dramatically when scrolling through tall track panels.

The Tracks window include a setting to automatically fit all visible track panels to the available window height. When enabled, the panels are automatically resized when tracks are shown or hidden or when the window is resized.

The Mixer window includes an option to automatically fit all visible track panels to the available space.

The Tracks window no longer treats exactly fitted track panels as requiring vertical scrolling, which could cause the top track panel to disappear unnecessarily.

The Tracks window includes buttons to increase or decrease track panel heights. Tooltips explain how to use Ctrl+mouse-wheel for height adjustments and Shift+click for fine control, similar to Ctrl+Shift+mouse-wheel.

The Mixer window's scroll buttons appear disabled when no further scrolling is available in their direction.

The Mixer displays [+] and [−] buttons for adjusting track height when the window is wide enough.

The Copy/Move Tracks dialog displays a status message while opening and preparing track data, since this can take several seconds.

A command has been added to the *Track Actions* submenu in the track's context menu to open the Copy/Move Track dialog with "Copy audio" preselected.

Copying audio or MIDI tracks, or importing an audio file to an inactive destination track, automatically makes the destination track visible if necessary.

When Partial Regeneration is attempted on a RealTracks solo generated from the Soloist dialog, an explanatory message indicates that the solo must first be assigned as the track's main RealTrack.

Disabling a style clears generated RealTracks and RealDrums data from non-frozen tracks. If there are any frozen tracks, these are not removed and a Flash Message is shown explaining why.

Disabling a style clears generated content from non-frozen Utility tracks while preserving frozen tracks and user-recorded Audio or MIDI.

The *Freeze All* command in the Mixer and Tracks windows uses the all-tracks generation prompt instead of prompting for each track individually.

Selecting an audio effect for a track that contains no audio displays an appropriate warning message.

Incompatible paste operations in the Tracks window show an explanatory dialog instead of silently doing nothing.

The Tracks window offers a right-click context menu with editing operation for MIDI tracks.

The Tracks window's MIDI context menu offers separate Paste (Merge) and Paste (Replace) commands.

MIDI regions in generated MIDI tracks can be copied, cut, pasted, and deleted in the Tracks window. As expected, generated MIDI will be replaced when the track is regenerated unless the track is frozen. As in the Piano Roll window, Ctrl+V performs "Paste (Merge)," merging copied MIDI with existing events, while "Paste (Replace)" is available from the context menu.

MIDI regions can be cut, copied, and pasted within and between user MIDI tracks in the Tracks window. Pasted regions are inserted at the Tracks window cursor and merged with existing MIDI data.

Pressing the Delete key when a MIDI region is selected removes the MIDI events within that region.

The *Select RealDrums* command in a track's context menu honors the "Use MultiPicker instead of individual dialogs" preference when selecting RealDrums for non-Drums tracks.

Improved StyleMaker and Style Creation

The StyleMaker and Drum Pattern Editor windows feature improved layouts, colors, and buttons

The StyleMaker includes a checkbox to solo the selected instrument.

A Pattern Options button has been added to the StyleMaker's toolbar.

You can disable an instrument in a style while preserving its patterns and settings.

The F6 (Select Next Instrument) and F8 (Play Pattern) hotkeys work correctly.

When saving the current song as a style, the RealDrums volume is saved correctly as a style dB offset.

The [Save as .STY] button in the StylePicker correctly saves the current arrangement as a style.

Song-based RealTracks are properly cleared when a newly created style is loaded.

StyleMaker pattern auditions no longer play briefly and then continue silently or fail to produce sound when restarted.

The drum count-in no longer plays during solo pattern auditions.

Cancelling song playback in the StyleMaker turns off the [Play] button on the main window's toolbar.

Recording no longer remains silent when Stop has not been pressed first.

The Miscellaneous Style Settings dialog has been improved for clarity and usability.
- The volume fields are dimmed when "Allow volume changes with style" is unchecked.
- The "Ticks to Push" setting has been renamed "Ticks to Push (MIDI only)" for clarity.
- Clicking empty space in the More Miscellaneous Style Settings dialog no longer resets the selected track.

Style velocity offsets are applied correctly to MIDI SuperTracks that generate a chord track.

Hybrid styles retain RealTracks and MIDI SuperTracks from their source styles instead of using only MIDI.

Improved Notation, Lead Sheet, and Printing

Band-in-a-Box offers to install the required notation fonts when opening the Notation or Lead Sheet window, if they are not installed.

A track selector in Notation Window Options lets you set the chord vertical position separately for each track.

The per-track chord vertical position setting in the Notation window persists between sessions.

Bar-based lyrics appear correctly on a separate page when “Bar-based lyrics separate” is selected in the Print Options dialog.

Lead Sheet bar-number display options correctly distinguish None, Every Part Marker, Every Bar, Every Row and Every Page in all cases.

The “Show Bar Numbers: Every Row” setting in the Lead Sheet Options dialog respects the custom “Fake Sheet bars per line” setting.

Repeated values in the “Fake Sheet bars per line” setting are preserved when the Lead Sheet Options dialog is reopened.

The Lead Sheet toolbar includes Size [+] and [−] buttons to adjust the font size and number of staves per page.

Lead Sheet font sizes up to 1000% can be entered in the Lead Sheet Options dialog

The larger Lead Sheet presets use 185% with five staves per page and 245% with four staves per page, better accommodating typical modern screen sizes.

The narrow timeline strip in the Notation window has been replaced with a dedicated bar-and-beat timeline featuring separate blue edit and green playback cursors. In Editable Notation mode, right-clicking still sets the beat resolution for the nearest beat.

Clicking in the Notation window timeline positions the edit cursor on individual notation divisions.

Right-clicking in the Notation window no longer moves the edit cursor.

The Beat Resolution dialog identifies the selected bar and beat, and opens near the clicked location.

The Notation and Lead Sheet windows flicker less when opened.

The Lead Sheet window opens with the correct font size, including when running the program for the first time or after restoring factory settings.

A small Notation window no longer appears briefly when switching to the dedicated Notation view.

The floating Notation window opens at its previously saved size instead of sometimes displaying only its title bar.

The Notation toolbar’s Size Increase and Size Decrease controls are available in the overflow menu.

The Big Notes button in the Notation window no longer gets stuck when the notation font is already enlarged, allowing note names to be turned off as expected.

Debug position information no longer appears in the Notation window when you hold the Ctrl key.

The “Rest” checkbox appears disabled in Staff Roll mode, where rests cannot be entered. Switching to Staff Roll mode selects the “Note” checkbox.

The velocity and duration line color settings have been removed from Notation Window Options dialog and moved to the Colors and Themes dialog.

The Notation and Lead Sheet toolbars and track selectors have been improved. Track selector text updates immediately to reflect mute and unmute status.

Metronome and Count-in Improvements

The Count-in and Metronome Options dialog has an improved layout.

The new [Defaults] button has been added to the Count-in and Metronome Options dialog.

The Count-in and Metronome Options dialog can be opened with a new count-in button on the side toolbar.

The visual metronome no longer stops working after the MultiPicker has been opened during a session.

The visual metronome no longer appears in the Windows Alt+Tab list after it is closed.

The “Smart Lead-in” option trims RealDrums count-in audio when the Melody or Soloist begins during the lead-in.

The Count-in and Metronome Options dialog has a setting to enable the audible metronome during playback.

The Count-in and Metronome Options dialog includes a setting to keep the audible metronome playing when tracks are muted or a track is soloed.

The audible metronome sounds during audio recording when set to “During record” instead of “During record and play.”

The audible metronome timing can be advanced or delayed by up to 60 ticks to compensate for MIDI device or plugin latency.

Track Settings and Actions Dialog Improvements

The “Do not re-route” option under MIDI Channel can now be selected and is recognized correctly.

Track selection in the dialog stays synchronized with the main screen and other track selectors.

The dialog updates immediately when track data changes.

Selecting a patch in the dialog sends the patch change immediately.

The dialog includes an “Editable audio track” section with settings for audio base tempo, audio transpose, “Follow playback tempo,” and “Follow key changes.” This section is enabled only when the current track is an editable audio track.

The dialog uses a [Convert to editable audio] button instead of an “Editable Audio” checkbox. The button is enabled only when the selected track can be converted.

Generated audio tracks, such as RealTracks, can be converted to editable audio from the Track Settings and Actions dialog when applicable.

The dialog has “MIDI Notes and Other Events” and “Channel Number” columns.

Track types can be set and viewed for MIDI notation.

Tooltips have been added to the columns in the Track Settings and Actions dialog.

Updated RealTracks and RealDrums Settings Dialogs

Band-in-a-Box warns at startup when the most recent RealTracks or Drums install location differs from the configured RealTracks or Drums folder.

The RealTracks Settings and RealDrums Settings dialogs include an option to enable or disable the startup warning for a mismatched RealTracks and Drums install folders.

The RealTracks Settings and RealDrums Settings dialogs display the most recent install folder when it conflicts with the currently configured folder.

The new Utilities section in the RealTracks Settings dialog provides access to RealTracks maintenance functions and settings.

Disabling the custom RealTracks folder setting completely clears the previously entered folder location.

A new option in the Utilities section of the RealTracks Settings dialog lets you display the names of associated .ST2 files for RealTracks and MIDI SuperTracks in the MultiPicker. This option is disabled by default.

Removed: The obsolete buttons for displaying demos, assigning RealTracks to tracks, and deleting old +/- files have been removed from the RealTracks Settings dialog.

The RealDrums Settings dialog opens centered on the screen.

The RealDrums Settings dialog has been reorganized into clearer Global Settings, Drums Folder, Substitutions, and Utilities sections, with obsolete controls removed.

The obsolete and confusing [Install] and [Archive] buttons have been removed from the RealDrums Settings dialog.

The “Compatible Songs, Styles” and “Song-specific RD Settings” sections have been removed from the RealDrums Settings dialog. These features are available in the RealDrums Picker.

Disabling the custom Drums folder setting completely clears the previously entered folder location.

An option in the Utilities section lets you display RealTracks installation errors. When enabled, a flash message appears when you open the RealTracks Picker if installation errors are detected.

Enhanced AI Lyrics Dialog

The AI Lyrics can be opened either as a standalone dialog or in the MultiPicker.

Internal panel names no longer appear at the bottom of the AI Lyrics Picker.

The AI Lyrics “Common Elements” area has been redesigned with a larger lyric-fragment entry field and a new “Creativity” section that describes each creativity level (e.g., “Highly imaginative and experimental”).

The AI Lyrics displays status messages while generating content.

More Precise Chord and MIDI Copying and Edit Command Handling

The Copy Chords and/or Melody dialog (*Copy Special* | *Copy From…To…*) provides specific options for copying part markers, time signature and number-of-beats changes, tempo changes, volume and patch changes, RealTracks/RealDrums/style changes, and other bar settings.

Tempo changes are excluded by default when using the Copy Chords and/or Melody dialog. You can enable “Copy tempo changes” to include absolute, percentage, and chorus-specific tempo changes. The K/KK Quick Copy commands use the same detailed copy options.

Using Ctrl+C/Ctrl+V on the Chord Sheet no longer copies tempo changes. Existing tempo changes at the destination are preserved, while chords, part markers, and all other bar settings continue to be pasted.

The “Copy Melody (or Soloist)” and “Paste Melody (or Soloist)” dialogs have been renamed “Copy MIDI” and “Paste MIDI” to reflect that they work with any MIDI track.

Copy, Cut, and Delete commands are routed to a correct window (e.g. Chords instead of Notation).

Commands such as Cut, Copy, Paste, and Delete are directed to the last editable window that the user clicked, including the Chord Sheet, Notation, Piano Roll, Audio Edit, and Tracks windows. This allows you to select material in an embedded window and then use the main Edit menu or a keyboard shortcut without needing to keep the mouse positioned over that window.

Improved Startup, and Welcome to Band-in-a-Box Dialog

A dark background is displayed while the main Band-in-a-Box interface loads, preventing partially drawn or white areas from appearing.

The startup splash screen remains visible until the main interface is fully initialized and ready to display.

The startup splash screen shows the current initialization stage, including preparation of windows, toolbars, styles, plugins, MIDI, instruments, and layout.

A floating Mixer no longer appears over the startup screen while Band-in-a-Box is still initializing.

The *Help* | *Utilities* menu includes commands to install the latest versions of PG Music Fonts, Coyote Wavetable, sforzando, SynthMaster Player, and PG Music DirectX Plugins.

A new "Welcome to Band-in-a-Box" dialog lets you select an initial theme and check activation status, installed components, and content status.

The dialog appears the first time Band-in-a-Box is launched on a computer where it has not been run before. It also appears after an upgrade from an earlier version, after installation, or when launching the program for the first time with factory settings. You can also open it at any time from *Help* | *Utilities* | *Check Band-in-a-Box Installation*.

The dialog displays Band-in-a-Box activation status and provides an [Activate Now] button.

The dialog runs a "Band-in-a-Box and Plugins Check" to determine the installation status of required and recommended components and plugins.

The check identifies the installation status of PG Music Fonts, Coyote Wavetable, sforzando, SynthMaster Player, and PG Music DirectX Plugins, and lets you install them directly from the dialog. (Note: Plugin installers launched during startup run before DXi/VST initialization. If you launch an installer after Band-in-a-Box has fully loaded, you may need to close the program first.)

The dialog includes a [Continue] button to complete normal startup and, when a StylePicker rebuild is recommended, a [Continue and Rebuild] button to complete startup and run the StylePicker rebuild process.

Troubleshooting files safemode.txt and safermode.txt now use factory toolbar settings, themes, and window layout for the current session. Both are enabled from the *bb\Preferences* folder and display a startup notice explaining how to restore normal operation.

Menu and Hotkey Updates

The *File* | *Open Special* submenu includes *Open Audio with ACW - Audio Chord Wizard*.

The *File* | *Import* submenu includes an *Import MIDI File* command, which assigns imported tracks to Utility tracks by default, and commands to import Melody and Soloist MIDI data from the clipboard.

The *Settings for This Song* command has been moved from the *Edit* | *Song Form* submenu to the *Edit* menu.

Legacy destructive audio effects have been moved from the *Audio* menu to the *Audio* | *Edit Audio* submenu.

Selecting an audio effect for a track that contains no audio displays an appropriate warning message.

The *Window* menu has been reorganized to match the order of windows in the side toolbar and also includes Audio Chord Wizard.

The *Window* menu displays a checkmark beside each currently active dedicated window.

A *MultiPicker Library* command has been added to the *Window* menu.

A *Mixer Window Position* submenu has been added to the *Window* menu. It lists the available options, with a checkmark indicating the current setting.

The *Style is Enabled* item has been added to the [Style] button's drop-down menu to toggle the current style on or off.

The *Choose RealDrums* command in a track's context menu has been changed to *Select RealDrums* for consistency with other menu items.

The *Convert track to User Editable Audio* command is now available in the *Track Actions* submenu of the track's context menu for RealTracks and RealDrums tracks. Previously, this command was available only in the Track Settings and Actions dialog.

Separate commands have been added to the *Track Actions* submenu in the track's context menu to open the Copy/Move Track dialog with either "Copy MIDI" or "Copy audio" preselected.

The *Help* menu commands open the appropriate Help tabs, with Contents and Search available directly from the *Help* menu.

The *Help* | *Utilities* submenu includes commands to install the latest versions of PG Music fonts, Coyote Wavetable, sforzando, SynthMaster Player, and PG Music DirectX plugins.

The *Customize Text Hints* command in the *Help* menu opens the Text Hints dialog directly.

The *Redundant Audio File Cleanup Utility* command has been added to the *Help* | *Utilities* submenu.

The legacy cleanup utility (*Help* | *Utilities* | *Run Cleanup Routine*) shows a dialog explaining its purpose before running.

The *List of Hotkeys* command has been added to the *Help* | *Help Topics* submenu.

The *Play | Play with No Re-Generation* menu command generates tracks if needed on the initial play, matching the standard Play/Replay command. A separate *Play Special* command has been added that never generates tracks.

The *Return to Factory Settings* command has been moved to directly above *Open Preferences File* in the *Options* menu.

Typing D E M O Enter on the Chord Sheet loads demo song of the current style.

Ctrl+Q now exits Band-in-a-Box, replacing Alt+F4.

Alt+F4 now plays or replays the song without regenerating tracks.

Ctrl+F6 opens the SongPicker, instead of the very old SongPicker.

R U Enter opens the UserTracks Picker.

M S T Enter opens the MIDI SuperTracks Picker.

M T Enter opens the MIDI Tracks Picker.

M P A T Enter opens the MIDI Patch Picker.

Ctrl+F9 opens the modal StylePicker instead of the MultiPicker when “Use MultiPicker instead of dialogs” is disabled.

Ctrl+Shift+T opens the embedded Tracks window.

Ctrl+Shift+C opens the Chord Sheet window.

Ctrl+Shift+N opens the embedded Notation window. Previously, it opened the floating Big Piano window.

Ctrl+Shift+S opens the embedded Lead Sheet window.

Ctrl+Shift+R opens the embedded Piano Roll window.

Ctrl+Shift+W opens the Audio Chord Wizard.

Ctrl+Shift+P opens the embedded Big Piano window.

Ctrl+Shift+L now opens the embedded Big Lyrics window. Previously, it opened the floating Big Lyrics window.

The “Set Tempo” shortcut is now Ctrl+Shift+Alt+T. Previously, it was Ctrl+Alt+T.

The “Print Song in Lead Sheet Mode” shortcut is now Ctrl+Shift+Alt+P. Previously, it was Ctrl+Shift+P.

The “Drag and Drop Mode” shortcut is now Ctrl+Shift+O. Previously, it was Ctrl+Shift+S.

The hotkey for “Record Melody from Bar...” has been removed. (The command remains available from the *Melody* menu.)

The hotkey for “Send General MIDI Mode ON and BB Patches” has been removed. (The command remains available from the *Options* menu.)

The hotkey for “Embellish Melody during playback” has been removed. (The command remains available from the *Melody* menu.)

All Mixer keyboard shortcuts now use Ctrl+Alt. Some shortcuts previously used Ctrl+Shift and have been changed. For example, the shortcuts for adjusting the selected track’s volume are now Ctrl+Alt+Q/W instead of Ctrl+Shift+Q/W.

All menu items in the [Library] button on the side toolbar display their assigned hotkeys.

Stability, Performance, and Reliability Improvements

Editing a bar with multiple lines of lyrics in the Bar Lyrics layer no longer causes an access violation.

Frozen tracks remain visible when playback starts with the style disabled.

Loading or playing songs containing invalid repeat data no longer causes a crash.

Song List rebuild prompts can be canceled without causing a rare error, and all prompt text is displayed correctly.

Canceling the Open File dialog after selecting a filename containing unsupported characters no longer causes an access violation.

Selecting a file whose name or path contains unsupported characters displays a message instead of reopening the Open File dialog.

Opening MusicXML files containing instruments with more than six strings no longer causes a crash.

Copying and pasting large numbers of events in the Piano Roll window is much more efficient and no longer causes the program to become temporarily unresponsive.

Repeated generations of the same song no longer cause memory usage to grow substantially.

Generating RealTracks no longer causes memory leaks that increase the program's memory usage over time.

Regenerating a range no longer produces invalid range messages or causes the program to become unresponsive.

The Event List Editor no longer attempts to access an invalid event when the filtered list is empty.

Canceling the Chord Sheet Settings dialog no longer moves the embedded Guitar window to an incorrect location.

The Titles list in the MultiPicker no longer displays two extra blank columns.

VST3 Plugin Scanning Improvements

VST3 plugins are scanned out of process by default to help protect Band-in-a-Box from plugins that crash during discovery. In-process (legacy) scanning is still available from the *Scan mode* menu item.

VST3 scan cancellation and the handling of unresponsive scanner processes are improved.

VST3 scanning no longer causes Band-in-a-Box to crash or become unresponsive

Problematic plugins are automatically excluded from subsequent scans.

Persistent VST3 scan logs and recovery information are saved in the *bb\DX Settings* folder to help identify problems.

- VST3_Scan_Log.txt: Stores a timestamped log of plugin paths, scan results, exclusions, cancellations, crashes, and timeouts.
- VST3_Scan_Active.txt: Identifies the plugin currently being inspected. The file is cleared after processing.
- Excluded_VST3_list.txt: Lists plugins excluded due to scan failures or crashes. These plugins are skipped during subsequent scans.

"Scan VST3 Plugins" in the Plugin Options dialog now works when the dialog is opened from the top toolbar.

Stem Splitter Player Improvements

The Stem Splitter Player supports up to six stems, with Piano and Guitar available as separate stems.

You can choose between four-stem and six-stem separation from the *Settings* menu.

You can zoom the waveform using Ctrl+mouse wheel.

Clicking on an unselected region of the waveform resets the Song Start and Length values to cover the entire song.

The mouse cursor changes when positioned over a selection to indicate that it can be dragged or resized.

A playback cursor appears in waveform.

Right-clicking on a track (stem) displays its context menu instead of deselecting it.

Clicking on a track name no longer toggles its checked state.

A folder icon is available for each track, allowing you to reveal its folder in Explorer.

Clicking on a transcription icon when no stem exists no longer causes a transcription error.

Clicking on a blue transcription icon no longer regenerates a transcription that has already been generated.

Transcription messages include the name of the stem currently being transcribed.

An Exit button is available to close the "Drums or Transcription" message that appears during source-file transcription.

Merged transcriptions use Band-in-a-Box MIDI channels.

Merged MIDI source transcriptions have correct timing.

The suffix "-merge" is added to the master filename when it contains a merged transcription of individual stem transcriptions. This distinguishes it from a transcription of the original audio file and more accurately describes its contents.

Source transcriptions are saved in the same folder as the source audio file.

When *Settings* | *Output* | *Create subfolder for files* is enabled, the source audio file is also copied into the subfolder.

The menu bar has a different color to distinguish it from the main work area.The *Open* menu has been renamed *File* and includes the *New* and *Open* commands.

The *Reset Mixer* menu item has been renamed *Reset Settings*.

Other Improvements and Additions

When starting the program with factory settings or returning the program to factory settings from within the program, RealTracks no longer appear as N/A until the list is rebuilt.

Band-in-a-Box no longer prompts you to save the song after returning to factory settings if no changes have been made.

Switching tracks while the Track Settings and Actions dialog is open no longer causes an access violation.

The SongPicker Options dialog no longer appears in the Windows Alt+Tab list after it is closed.

The MicroChords dialog no longer appears in the Windows Alt+Tab list after it is closed.

The Copy/Move Tracks dialog no longer appears in the Windows Alt+Tab list after it is closed.

The Insert Section Text dialog no longer appears in the Windows Alt+Tab list after it is closed.

The VU Meters window no longer remains in the Windows Alt+Tab list after audio recording.

The visual metronome no longer appears in the Windows Alt+Tab list after it is closed.

Selecting a new style can be undone and redone.

A blank "Tip" flash message no longer appears unexpectedly.

Opening or saving a Preferences file no longer changes the default folder used by unrelated file dialogs, such as *File* | *Print*.

The modal RealTracks Picker's filter menu displays all items, including Feel and Time Signature, even before you open the MultiPicker.

The playback tempo field no longer displays "4422" when no styles are listed in the StylePicker.

StylePicker columns no longer appear too wide initially on high-resolution displays or require manual window resizing to adjust.

The bottom controls in the StylePicker are fully visible when the window is first opened, even with Windows display scaling enabled.

References to "Bar Settings red lines" have been changed to "Bar Settings indicators" throughout the program and documentation.

Missing online RealTracks audio demos (auditions) are now correctly reported as a failure.

RealTracks artist bios have been updated.

Drum groove names have been updated.

Installers have a more modern UI.

RealTracks installers no longer warns about an incorrect Band-in-a-Box folder if it is correct.

The included version of SynthMaster no longer prompts for a license key in certain cases.

Track labels in the Mixer and Tracks windows now display at the correct font size without being clipped.

The installer's "Launch Band-in-a-Box" option runs the program under the original user account rather than inheriting elevated privileges, avoiding potential issues with features such as drag and drop during that session.

DragDrop folder cleanup no longer reports an error when the folder contains subfolders.

The Mixer state is restored correctly from the previous session after startup initialization.

Freeze All no longer shows empty tracks when automatic track visibility is enabled.

Save As Video now confirms before replacing an existing file.

The included version of SynthMaster no longer prompts for a license key in certain cases.

Several tutorial files have been added the *bb\Documentation\Tutorials\Tutorials - BB2027* folder.

The Feature Browser has been updated with new topics.

Included VST Plugins

The latest version of VSTSynthFont64 (v3.6.1.5) is included. This VST software synthesizer lets Band-in-a-Box play MIDI using GM SoundFont or DLS instrument files, including large SoundFonts over 2 GB. Updates include:

- Registration information is accepted correctly, even when the registration details are valid.
- Closing the editor window while the file-open dialog is open no longer causes an exception.
- When assigning a SoundFont to the percussion channel (10), the basic percussion preset is assigned if the desired percussion preset is not found, rather than assigning a melodic preset.
- In the SoundFont File Open dialog, you can use PC keyboard Tab to switch focus between the list of files (in the middle) and the list of Presets (right). The up/down arrow keys will then operate on the chosen list.

The latest version of Plogue sforzando (v1.982) is included. This VST2/VST3 software synthesizer supports the SFZ sound format and PG Music's Hi-Q sounds. Updates include:

- Finalized Linux builds for x86-64 and ARM64.
- ARIA Engine updates.
- Additional compatibility and stability improvements.

The latest version of SynthMaster Player (v2.9) is included. This VST2 software synthesizer by KV331 Audio features thousands of presets, particularly useful for modern, techno, and arpeggiator sounds. Updates include:

- Added 50 new cinematic presets by Kevin Schroeder and addressed issues with global LFO retriggering, sample loop-point importing, preset loading in the AAX version, wavetable drawing performance, and the display of favorited expansion presets.
- Added 50 new hardstyle presets by Fragment Audio and addressed various issues affecting visual displays, stability, tempo synchronization, audio mixing, AAX functionality, and expansion downloads.
- Added 150 new factory presets by Bluffmunkey, Aelyx Design, and Gercek Dorman, introduced an in-app shop for purchasing and installing preset banks, expanded SynthMaster Player Free to 500 factory presets, and addressed issues with license key activation, factory preset lists, and factory presets and skins.

Updated Band-in-a-Box DAW Plugin

Band-in-a-Box DAW Plugin has been updated to 2027 (v.9.0.1).

The StylePicker features improved filtering, search, layout, and status displays, along with clearer messages and more readable mixer controls.

Style selection behavior is more consistent, RealTrack filtering is more accurate, and the Actions and Options buttons provide clearer access to style commands and settings.

The StylePicker no longer displays “n/a” as the artist for MIDI SuperTracks when no applicable artist name is available.

You can filter the StylePicker list by XPro Styles PAK using the “Other” filter button.

“New in 2027” in the StylePicker’s Category filter includes 2027 Bonus, BonusPAK, MIDI, and MIDI SuperTracks styles.

The StylePicker’s filter and search sections resize smoothly with the window and feature improved alignment.

Hints have been added to the Song Titles search section in the StylePicker.

The StylePicker’s filter summary and tooltip have improved formatting

When a demo song cannot be found for a style, a descriptive message is displayed instead of “Not Found.”

In the StylePicker, the [Go to Top] (scroll up) button has been relocated to the upper center of the list, giving the Style Search area more space.

A [Go to Bottom] (scroll down) button has been added next to the [Go to Top] button in the StylePicker.

The StylePicker mixer track labels now use the same background color as the instrument display for improved readability.

The StylePicker mixer mute and solo indicators now update immediately when track status changes elsewhere in the program.

The StylePicker’s list is sorted more accurately, including alphabetical and numerical sorting of style names and column values.

The StylePicker list font size can be adjusted using Ctrl+mouse wheel.

The StylePicker Options include a button to fit the columns to the available window width.

Folder buttons in the rebuild confirmation dialog remain visible in a dimmed state when custom folders are disabled.

The StylePicker Options dialog includes a setting to choose whether the automatic rebuild uses Normal or Full.

The RealTracks Picker can be filtered to show only RealTracks that are not currently available.

Duplicate User RealDrums entries no longer accumulate in the RealDrums Picker after each rebuild.

The RealDrums Picker features a [Best] button to find RealDrums matching the current style’s genre, time signature, feel, and tempo, along with improved filtering, search behavior, compatibility indicators, and clearer information about installed RealDrums and their variations.

The RealDrums Picker features improved filtering, search behavior, and compatibility indicators, along with clearer information about installed RealDrums and their variations.

RealDrums variations are easier to identify and audition.

The RealDrums Picker provides easier access to RealDrums demo songs, associated style demos, and Band or Solo audition files.

The RealDrums Picker features clearer column labels, additional sortable columns, improved column and font-size settings, and a simplified interface.

The RealDrums Picker displays RealDrums memos and artist biographies correctly, and generates basic memos from genre, feel, time signature, and artist information when no authored memo is available.

The RealDrums Picker Set column groups named sets alphabetically and sorts numbered sets numerically.

The first RealDrums entry in the list (e.g., 118Pop22223^) displays properly in the RealDrums Picker.

All RealDrums display the correct set numbers in the RealDrums Picker.

Band-in-a-Box for Android Version 2.0.0 (Build 118)

Version 2.0.0 is a major new release that works independently of the desktop version, unlike the previous app, which required a connection to your desktop installation.

- Create, generate, and play songs directly on your Android device, using both MIDI and RealTracks. MIDI is generated and played locally on the device, while RealTracks are generated through an internet connection to pgmusic.com.
- Display high-quality music notation and tablature.
- Use the on-screen guitar fretboard and piano.
- Choose from 12,000 available styles using the full-featured StylePicker.
- Import existing songs as standalone Band-in-a-Box files or in ZIP archives. You can transfer them by email, Dropbox, or other methods.
- Access style downloads and server generation with a Band-in-a-Box for Windows 2026 serial key.

BB v2026 styles are included.

The license-key entry field displays hyphens in the format XXXX-XXXX-XXXX-XXXX-XXXX-XXXX.

A Score Options popup is available. Preferences reset between app sessions to prevent problems caused by corrupted XML configurations.

Loop controls are available from Form view.

Server generation messages include an estimated completion time.

A Key/Transpose view is available.

Long-pressing the Mute button opens a popup with Mute All, Play All, Solo, and Reset Mixer options.

The Chords view supports pinch-to-zoom.

The Chords view supports page flipping with a one-bar lookahead.

The small piano automatically sets the lowest octave and number of octaves when you change tracks or load a song. You can also customize the octave settings.

The fretboard UI displays channelized notes on the strings.

The Song Picker includes a Folder selection mode.

A Print to PDF feature is available. Hint text in the Song Info editor is also more visible.

Playback bar highlighting supports tempo changes.

The Chord Keyboard's More and Shots and Holds pages match the iOS app.

MIDI recording is supported on Melody and Soloist tracks, including input from external MIDI devices.

Playback and display support bar-level time signature and tempo settings. A Bar Settings page is also available on the keyboard.

Session playback speed and metronome controls are available from the Tempo popup.

Server generation error messages cover additional failure cases, matching the iOS app.

A Show/Modify Licence dialog is available from Settings.

An Exit button is available in the main hamburger menu.

The MIDI Synth service is flagged as a foreground media playback service in Android, preventing it from being disabled when the app is idle or running in the background.

A Save button is available in the hamburger menu.

The StylePicker highlights the selected style's cell, and its details view includes a scroll bar.

The app supports Android devices with 16 KB page sizes.

Startup crashes affecting some Android 15 and later devices have been addressed.

The Chords view scrolls to bar 1 when you create a new song or open an MGU file.

Playback starts automatically when generating a song from the server.

The Files view's Create Folder command sets the working path correctly.

The Save button at the bottom of the Save view is visible in dark mode.

The Melody track is selected when an MGU file is opened.

The Save view's pen icon and the Chord Keyboard's part marker icons are sized correctly.

M4A files imported inline with song files through the BB2Go desktop function are imported correctly.

The Song Picker and File Picker detect inline .m4a files and display the "M4A Ready" status.

The app no longer freezes when you change the configuration of a connected USB device.

Styles that use MultiDrums generate correctly on the server.

The Play button displays the blue dot that indicates a song needs to be generated.

Erasing an M4A file clears all eligible files.

The Song Variables toolbar displays button layouts correctly on tablet devices.

Playback starts immediately when generating a song locally.

Chords can be selected correctly before a song is generated or loaded.

Text in the Info view is displayed in the correct color in dark mode.

The Style Picker's Real Only filter displays only styles whose names start with an underscore (_).

The Style Picker's detail text can be scrolled when the information or memo is lengthy.

Text in the Exit App popup is displayed in the correct color.

The chord bar font size is larger.

Chord bar lines are gray instead of black in dark mode.

Chord bar numbers use a more legible system font.

MIDI playback synchronization with M4A files is improved.

The Chord Edit Keyboard resizes button text to prevent it from wrapping onto multiple lines.

Changing the style and generating a song after selecting New Song no longer resets the style to ZZJAZZ.

Song playback stops when you close the app.

The Chorus Start and Chorus End buttons in Song Form use increments of 4 instead of 5.

The Chord Edit Keyboard is aligned correctly, with no bottom toolbar showing underneath it.

Style and Form bar items are displayed correctly on phone screens.

The piano displays note highlights.

Guitar fretboard positions are applied correctly when highlighting notes.

The guitar fretboard defaults to 24 frets on tablet devices.

MIDI notes no longer hang or continue playing uncontrollably when you return to the app from the background.

The Files view's search function applies the filter string correctly.

The Save button in the Save As view is blue in both light and dark modes for better visibility.

Instrument patch popup cell colors are displayed correctly in dark mode.

Server connection errors on some devices and emulators have been addressed.

Band-in-a-Box for iOS Version 2.0.9 (Build 259)

The StylePicker displays the BB v2026 styles available on the server.

Songs with bar-based time signature and tempo changes are supported. These settings are available from Chord Edit Keyboard > More > Bar Settings. Chord bars display a time signature change when present and a yellow dot when a tempo change is present. If a bar contains both, only the time signature is displayed.

Long-pressing on a chord bar toggles the Chord Edit Keyboard.

Pinching in the Chords view changes the number of lines or columns, depending on the primary direction of the gesture.

Tempo percentage controls adjust the overall playback speed, with the adjustment displayed beside the song tempo. The setting resets between app sessions.

Server generation errors are handled more informatively, with clearer error messages.

Playback timing is more precise.

The All Except label in the Shots and Holds keyboard is visible in dark mode.

Playback bar highlighting displays the bar number.

The Chord Edit Keyboard's More Chords button is renamed More to reflect the addition of the Bar Settings option.

Styles that use MultiDrums generate correctly on the server.

M4A files with uppercase or mixed-case extensions are detected and imported correctly (e.g., .m4a, .M4A, .mP4, and .Mp4).

The Open/Save view no longer displays the your_old_biab_songs.zip file.

The Open/Save view no longer displays M4A+ Ready when the M4A file is separate.

The minimum iOS deployment requirement is iOS 15.0.

The long-press gesture on the Chords view is disabled to prevent it from opening the keyboard and interfering with scrolling and pinch gestures.

The Chorus Begin and Chorus End buttons use increments of 4 instead of 5.

Quick Start Tutorial

Let's take a close look at some of the new features in Band-in-a-Box 2027!

Audio Chord Wizard Overhaul

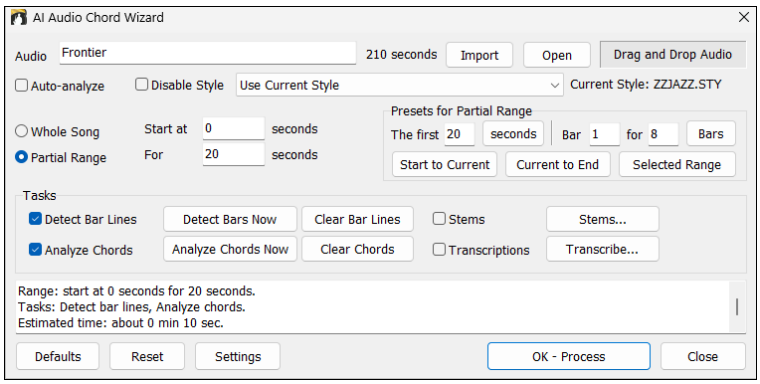
The Audio Chord Wizard is now fully AI-powered, with bar line detection, chord analysis, seven-stem splitting, and polyphonic audio-to-MIDI transcription all accessible from a one-stop-shop window. It also detects the tempo, generates a tempo map, identifies the time signature, and determines the song key. Dedicated settings let you refine the results and re-process the entire song or a selected range for greater accuracy and flexibility.

The *Run Audio Chord Wizard* command under the *File* and *Audio* menus and the **[Open]** button, as well as the **S S 1 4 Enter** hotkey, enter **Audio Chord Wizard** mode and display a floating **AI Audio Chord Wizard** dialog.

The ACW toolbar has been reorganized, with AI functions grouped on the left and legacy functions grouped on the right.



The **AI Audio Chord Wizard** dialog lets you configure and run bar line detection and chord analysis in a single dialog.



An audio file can be imported, opened, or dragged and dropped anywhere in the dialog.

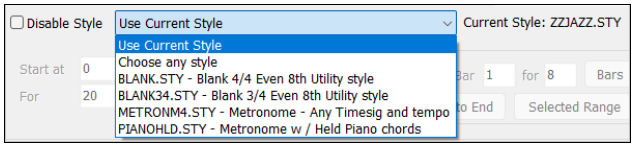


The **[Import]** button preserves the current song, except for the Audio track. It imports the selected audio file onto the Audio track of the current song. The **[Open]** button clears the current song and load the audio onto the Audio track of a new song.

If the **Auto-analyze** option is enabled, the Audio Chord Wizard automatically begins bar line detection and chord analysis as soon as an audio file is opened or imported. This option is disabled by default.



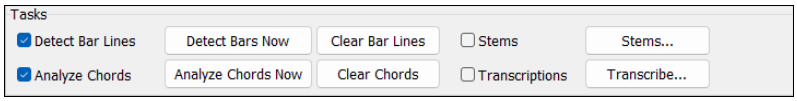
The dialog includes an option to enable or disable the style and a style selector that lets you choose from several generic utility styles or select any style.



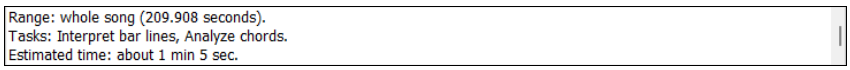
The dialog supports whole-song and partial-range processing. You can specify a partial range in seconds, by detected bars, using the current audio position, or by selecting an audio range.



In the **Tasks** area, select the tasks to include when you press the **[OK - Process]** button. The **[Detect Bars Now]** and **[Analyze Chords Now]** buttons run the corresponding tasks immediately, without waiting for OK. You can also include seven-stem separation and audio-to-MIDI transcription. Enable the **Stems** option to include stem separation with typical settings. When the **Transcribe** task is enabled, the transcription behavior depends on whether stems are generated. If stems are generated, each stem is transcribed, but if no stems are generated, the master audio track is transcribed to a single track, with a copy placed on the Utility 1 track. Press the **[Stems...]** or **[Transcribe...]** button to open the **AI Stems** or **AI Transcriptions** dialog, where you can customize the corresponding settings.



The **Status** area displays information about the selected range and tasks, as well as the estimated time to completion. It also shows progress bars while processing.





The [**Defaults**] button returns the settings to their defaults.

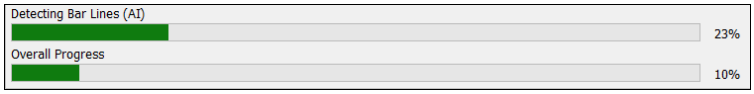


The [**Reset**] button clears detected bar lines, chords, bar settings, stems and transcriptions from the current song, allowing you to start with a clean slate.

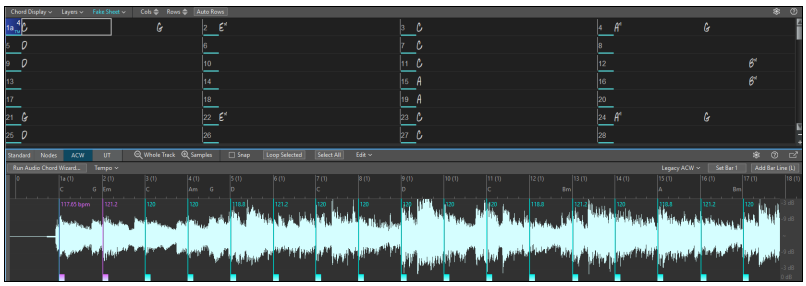


The [**Settings**] button opens a dialog where you can customize bar line detection and chord analysis, as well as configure display behavior, tempo and beat handling, and chord processing.

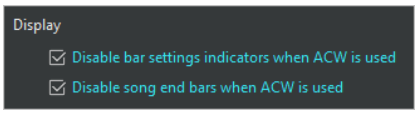
When you are ready, press the **[OK - Process]** button. The status area shows progress bars while processing.

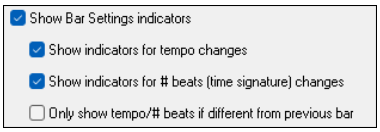


Once the process is complete, the detected bar lines are added to the **Audio Edit** window, while the analyzed chords are entered and a tempo map is created on the **Chord Sheet**. The Audio Chord Wizard also determines the song key and time signature.

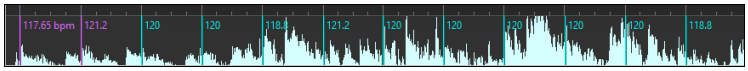


You can choose whether to display Bar Settings indicators while using the Audio Chord Wizard. By default, these indicators are hidden, even when they are enabled in the **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]). To display them, click on the [**Settings**] button in the **AI Audio Chord Wizard** dialog and uncheck the "Disable bar settings indicators when ACW is used" option. Note that additional global indicator settings are available in the **Chord Sheet Settings** dialog. For example, you can choose to show indicators only when the tempo or number of beats differs from the previous bar.

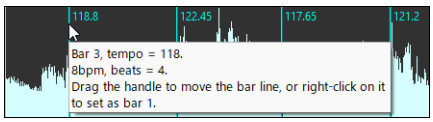




Tempo labels are omitted when there is insufficient space to display them without overlapping adjacent bar lines, and "bpm" is appended only to the first tempo label to provide more room between closely spaced bar lines.



Hovering the mouse cursor over a bar marker displays a tooltip with bar, tempo and time signature information.



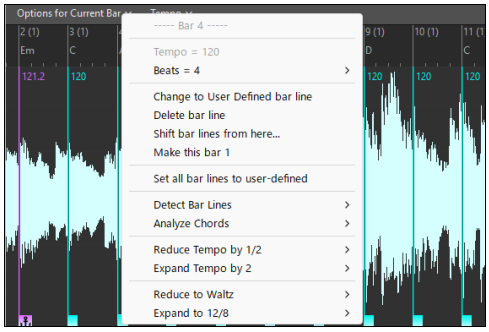
Bars 1 and 2 are displayed as anchored alignment markers and are preserved during re-analysis. These anchors are distinct from user-defined bar lines as they establish the audio alignment and prevent subsequent analyses from shifting the waveform. Purple user-defined bar lines are preserved when bar lines are re-detected.



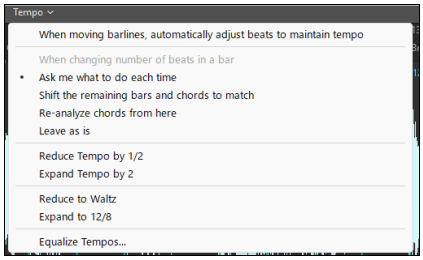
Hovering the mouse cursor over a bar handle displays a horizontal move cursor, indicating that the handle can be dragged.



Right-clicking on a bar handle opens a context menu with options to change the current bar's time signature, shift bar lines, set the current bar as bar 1, run bar line detection or chord analysis on the entire audio or a selected range, and adjust detected tempos. The *Make this bar 1* command creates new bar 1 and bar 2 alignment anchors after realigning the audio. All of these options are also available from the drop-down list of the [**Options for Current Bar**] menu on the ACW toolbar.

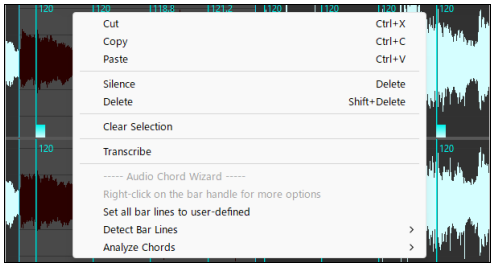


The **[Tempo]** menu on the ACW toolbar includes commands to reduce the tempo by half or expand it by 2. These commands can correct tempo interpretations that are off by a factor of two. It also includes commands to reduce the tempo to waltz or expand it to 12/8.

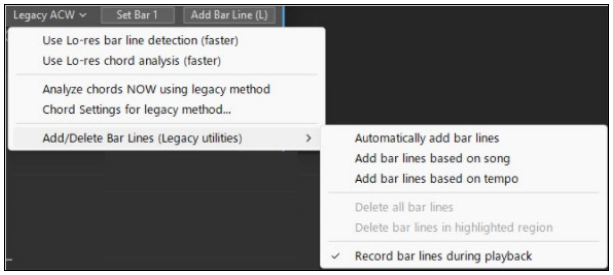


The menu also includes options for controlling what happens when the number of beats in a bar changes. This applies both when you explicitly change the beat count and when moving a bar line automatically adjusts it to maintain the tempo. You can choose to shift the remaining bars and chords, re-analyze chords from the current bar, or leave everything unchanged. The selected behavior is remembered, while "Ask me what to do" restores the confirmation dialog. When a beat-count change results from dragging a bar line, the shift operation begins after the moved handle, preventing the handle itself from being shifted a second time.

Right-clicking on a waveform displays a context menu with basic editing commands (*Cut*, *Copy*, *Paste*, *Silence*, and *Delete*), a command to clear the selection, and a command to transcribe audio to MIDI. The menu also includes options to run bar line detection or chord analysis on the entire audio or within a selected range.



The [**Legacy ACW**] menu includes commands for legacy (older) Audio Chord Wizard features. Menu commands have been renamed and reorganized to distinguish them from the AI Audio Chord Wizard workflow.



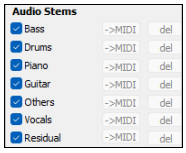
AI Audio Stem Splitter and Transcriber Improvements

The AI Audio Stem Splitter can now separate audio into seven stems: Bass, Drums, Guitar, Piano, Others, Vocals, and Residual. You can now launch AI Audio Transcriber using the Transcribe command in the right-click context menu in the Audio Edit or Tracks window. When launched from the Audio Edit window, the displayed audio track and currently selected region are selected automatically. If no audio range is selected, transcription defaults to processing the entire track. RealTracks, RealDrums, UserTracks, Loops, and Artist Performances can all be transcribed, in addition to audio tracks.

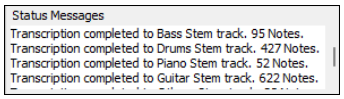


You can launch the AI Stems and AI Transcriptions features from the **[AI]** button, which is now located on the side toolbar.

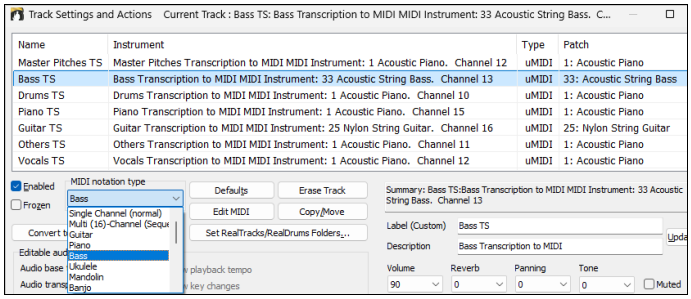
The AI Audio Stem Splitter can now separate audio into seven stems: Bass, Drums, Piano, Guitar, Others, Vocals, and Residual. The previous combined Piano/Guitar stem is now split into separate Piano and Guitar stems, and the new Others stem includes instruments such as strings and vibes.



The status messages include the note count for each transcribed stem.



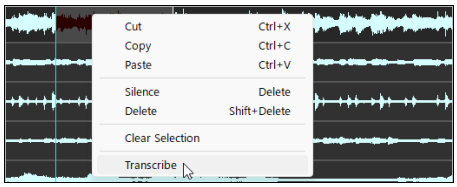
Track types are assigned to transcriptions so that the notation matches the transcription type (e.g., generic, bass, piano, guitar, or drums). You can view or set track types in the **Track Settings and Actions** dialog.



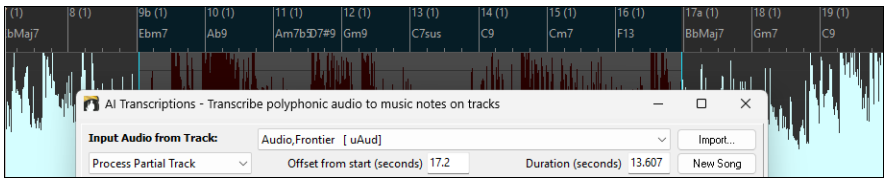
The correct MIDI patch is assigned to each transcribed track (e.g., a piano patch for a piano transcription).

Name	Instrument	Type	Mute	Frozen	Patch
Bass TS	Bass Transcription to MIDI MIDI Instrument: 33 Acoustic String Bass. Channel 13	uMIDI			33: Acoustic String Bass
Drums TS	Drums Transcription to MIDI MIDI Instrument: 1 Acoustic Piano. Channel 10	uMIDI			1: Acoustic Piano
Piano TS	Piano Transcription to MIDI MIDI Instrument: 1 Acoustic Piano. Channel 15	uMIDI			1: Acoustic Piano
Guitar TS	Guitar Transcription to MIDI MIDI Instrument: 25 Nylon String Guitar. Channel 16	uMIDI			25: Nylon String Guitar
Others TS	Others Transcription to MIDI MIDI Instrument: 1 Acoustic Piano. Channel 11	uMIDI			1: Acoustic Piano
Vocals TS	Vocals Transcription to MIDI MIDI Instrument: 1 Acoustic Piano. Channel 12	uMIDI			1: Acoustic Piano

The right-click context menu in the **Audio Edit** or **Tracks** window now includes the *Transcribe* command to open the AI Transcriptions dialog.



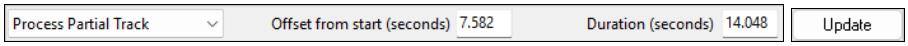
Opening the **AI Transcriptions dialog** from the *Transcribe* command in the **Audio Edit** or **Tracks** window automatically selects the displayed audio track and the currently selected audio region. If no range is selected, the dialog defaults to processing the entire track.



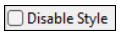
Previously, when you selected the whole-track process, the **Offset from start** and **Duration** options were hidden. They are now displayed but disabled.



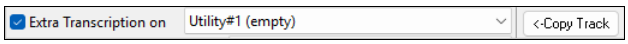
The [**Update**] button fills in values of a selected range.



The dialog no longer disables the style by default.

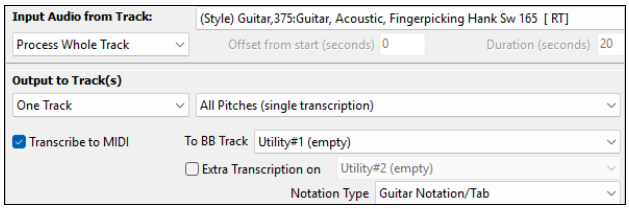


The **Extra Transcription on** option in the **AI Transcriptions** dialog lets you create a copy of the transcription on another track, and the [**<-Copy Track**] button lets you copy MIDI from any track to another track.

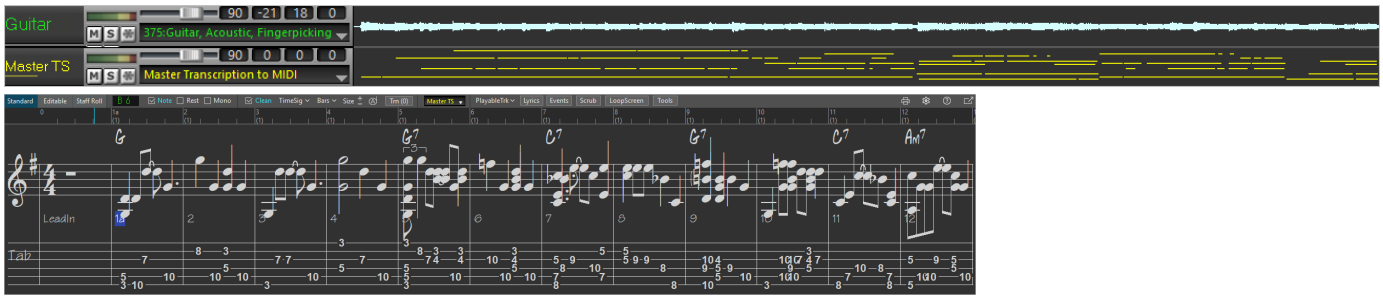


RealTracks, RealDrums, UserTracks, Loops, and Artist Performances can all be transcribed. Previously, transcription was available only for audio tracks. The typical use is to create a single-track transcription. There is usually no need to create stems or multiple transcription tracks because the source material (such as RealTracks) almost always consists of a single instrument. However, multiple transcriptions or stems may be useful for UserTracks, Loops, or Artist Performances that contain multiple instruments.

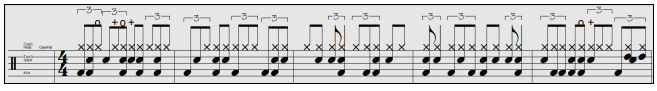
To transcribe a track, select it in the **AI Transcriptions** dialog and choose whether to create the transcription on the same track, on an additional track, or both. This is useful for transcribing RealTracks, UserTracks, and other tracks that do not already have transcriptions. An additional track also lets you add harmony or use an alternate MIDI patch.



Because the transcription preserves the timing of the audio, it can provide better results for performance purposes than prepared transcriptions in many cases.



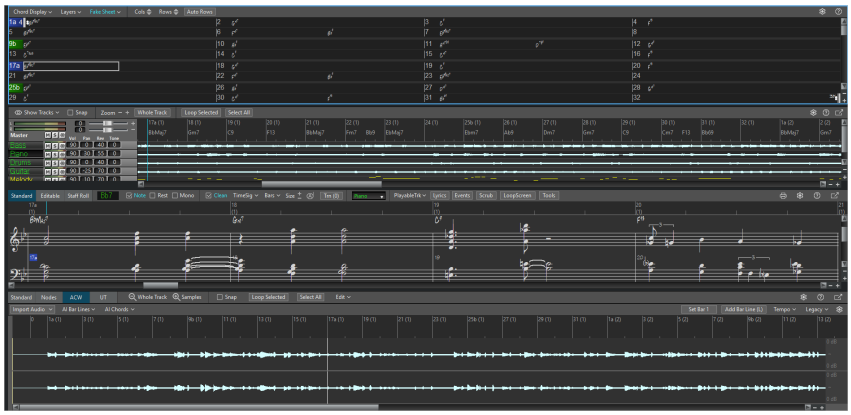
Unlike the previous version, Drum transcriptions do not display unnecessary rests in the notation.



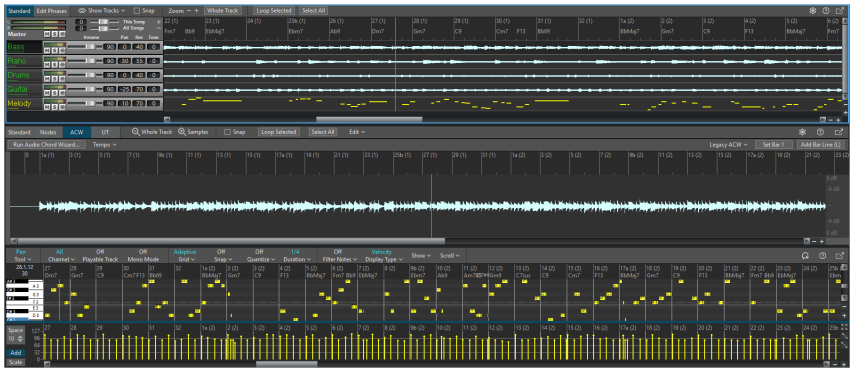
Playback, Position, and Selection Synchronization

Playback position, edit cursors, bar highlighting, and selected ranges now remain synchronized across the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, Lead Sheet, and Song Overview windows. Playback, pause, stop, Spacebar, and navigation controls also behave consistently throughout the program, with new options for conventional or precise DAW-style operation.

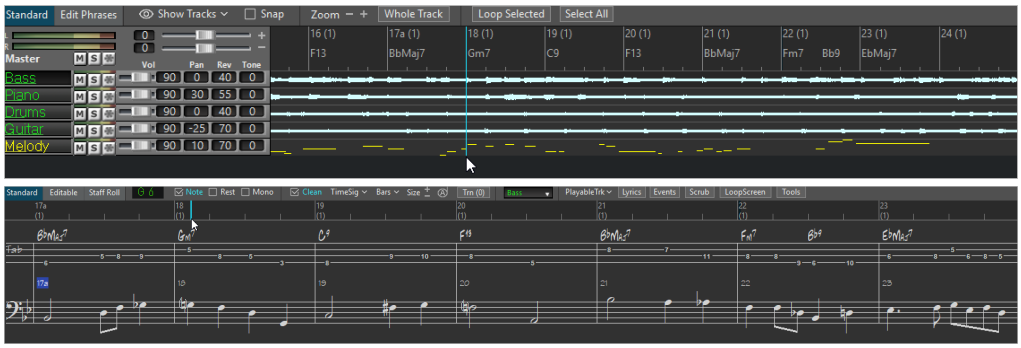
The current bar and song position are synchronized across the **Chord Sheet**, **Tracks**, **Notation**, **Lead Sheet**, **Piano Roll**, and **Audio Edit** windows. Clicking in the **Chord Sheet**, **Tracks**, **Notation**, **Piano Roll**, or **Audio Edit** window updates the current position in the other open windows.



The **Tracks**, **Audio Edit**, and **Piano Roll** windows scroll automatically as needed to keep the current position visible.



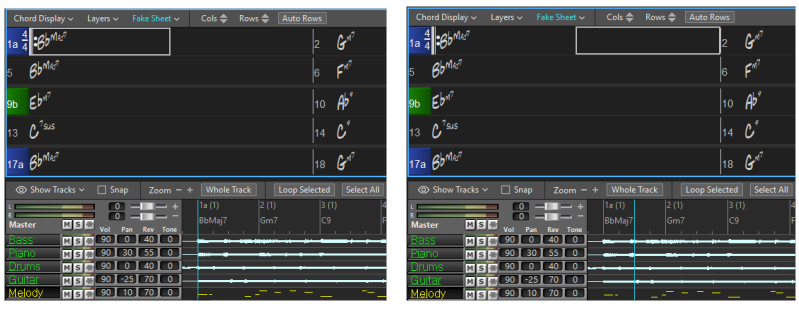
Newly opened windows automatically display the current song position.



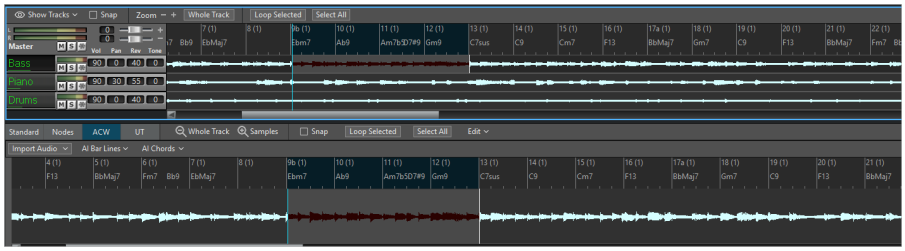
The **Song Overview** ruler remains synchronized with position changes made in all windows, providing a more consistent navigation experience throughout the program.



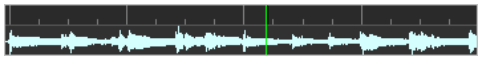
Pressing the **Enter** key advances the **Chord Sheet** cursor while keeping its position synchronized across other open windows.



Selected editing regions are synchronized between the **Tracks** and **Audio Edit** windows.



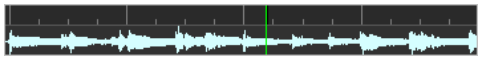
The edit cursor in the **Tracks** window shows the exact paused playback position instead of snapping to the nearest bar boundary.



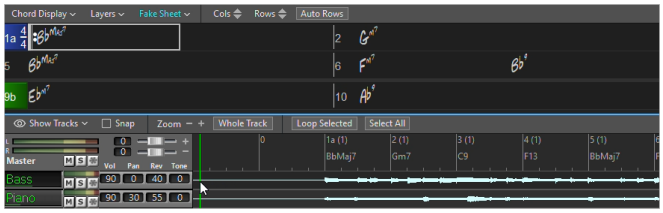
Pressing the **Spacebar** to pause and resume playback in the **Tracks** and **Audio Edit** windows resumes from the paused playback position instead of the left selection boundary.



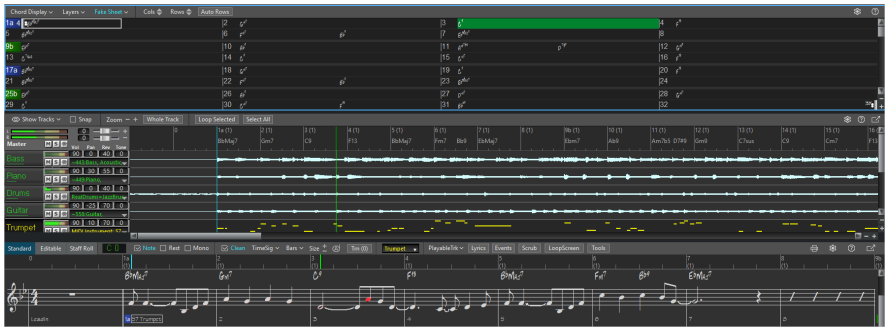
Pressing the [**Play**] transport button while playback is paused resumes playback from the paused position.



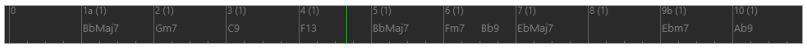
Chord Sheet playback highlighting no longer starts at bar 1 or becomes out of sync when playback is started by clicking in a lead-in bar in the Tracks window.



Spacebar playback behavior is consistent across all windows, including the **Chord Sheet**, **Tracks**, **Audio Edit**, **Piano Roll**, **Notation**, and **Lead Sheet** windows.



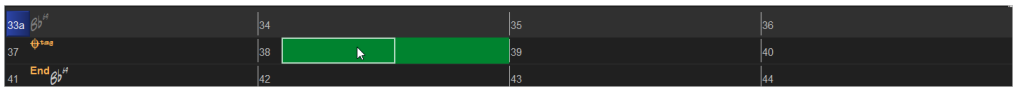
Starting playback from the edit cursor uses its exact position instead of incorrectly snapping to the beginning of the containing bar. (Note: When the edit cursor is at the very beginning of bar 1, playback starts from the beginning of the song, including the lead-in. When the edit cursor is anywhere else, playback starts from that exact position.)



When the **Start the ending 2 bars early** option in the **Song Settings** dialog is enabled, bar highlighting remains synchronized during overall song looping.



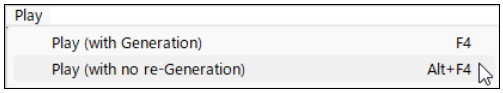
Double-clicking on a bar in a tag ending starts playback from that ending.



Pressing the **F4** key or [**Regenerate+Play**] button while playback is paused regenerates the song and starts playback from the beginning on the first press.



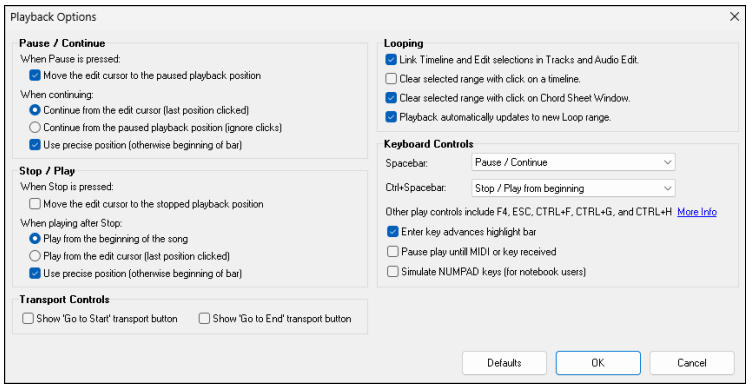
Alt+F4 is a new hotkey that plays (replays) the song without regeneration.



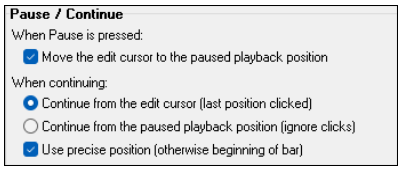
Bar Settings volume changes and mutes no longer carry over when overall song looping restarts playback.



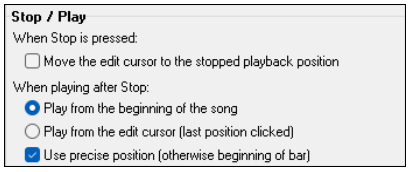
A new **Playback Options** dialog provides settings for playback controls, looping, and keyboard controls.



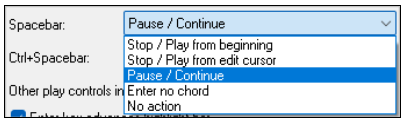
The **Pause/Continue** options in the **Playback Options** dialog let you choose whether the edit cursor moves to the paused playback position and whether playback resumes from the edit cursor or the paused position, with an option for precise positioning.



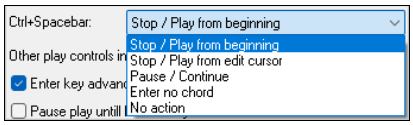
The **Stop/Play** section in the **Playback Options** dialog lets you choose whether playback starts from the beginning of the song or from the exact edit cursor position (DAW-style), with an option for precise positioning. It also lets you choose whether Stop moves the edit cursor to the playback stop position, restoring the behavior used in versions prior to 2027.



Spacebar can be assigned to Stop/Play from the beginning, Stop/Play from the edit cursor, Pause/Continue, Enter No Chord, or No Action.



Ctrl+Spacebar can also be assigned to Stop/Play from the beginning, Stop/Play from the edit cursor, Pause/Continue, Enter No Chord, or No Action.



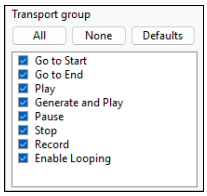
The **Playback Options** dialog displays a tip explaining playback hotkeys and a link to show the keyboard shortcuts list in Help.



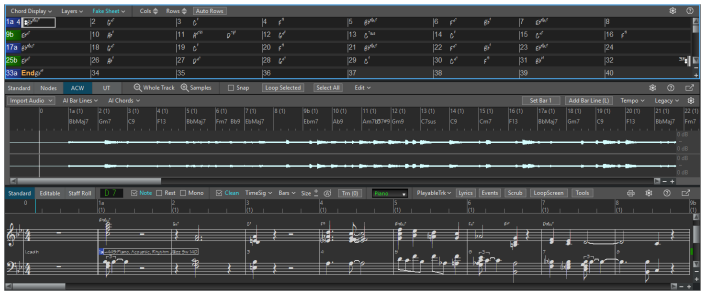
Optional [**Go to Start**] and [**Go to End**] transport buttons are available for moving the edit cursor to the beginning or end of the song.



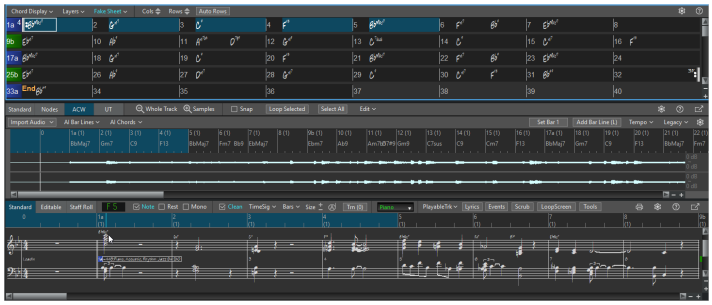
All Transport buttons on the top toolbar can be shown or hidden individually using the **Toolbar Settings** dialog.



The **Home** and **End** keys move the edit cursor to the beginning or end of the song consistently across all windows.



Shift+**Home** and **Shift**+**End** select from the current position to the beginning or end of the song, respectively, in all applicable embedded windows.



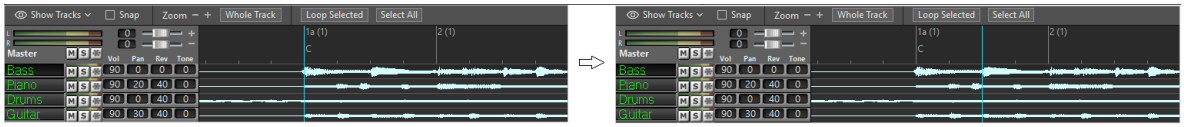
Consistent Scrolling, Zooming, and Navigation Across Windows

Navigation is now more consistent across the Chord Sheet, Tracks, Audio Edit, Piano Roll, Notation, and Lead Sheet windows. Scrollbars, mouse-wheel modifiers, keyboard navigation, cursor movement, and horizontal and vertical zoom controls have been standardized and expanded, making it easier to move through a song and adjust each view.

Pressing and holding the scrollbar arrow buttons in the **Chord Sheet**, **Tracks**, **Audio Edit**, and **Piano Roll** windows scrolls continuously.



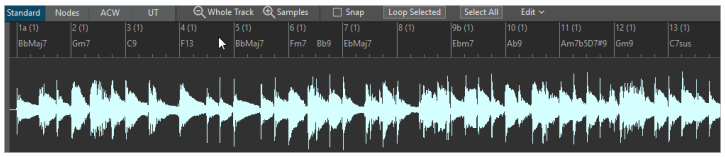
The **Left Arrow** and **Right Arrow** keys now move the cursor correctly when the **Tracks** or **Audio Edit** window is open by itself.



Mouse-wheel navigation is supported when the pointer is over scrollbars in the **Chord Sheet**, **Tracks**, **Notation**, and other windows. Scrolling up moves backward or up, while scrolling down moves forward or down.



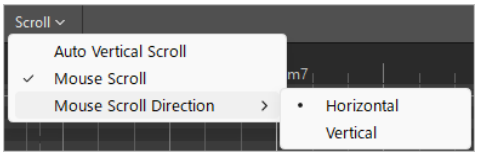
Mouse-wheel scrolling and zooming, as well as single-click positioning, work when the pointer is over the **Audio Edit** timeline area, in addition to the waveform overview.



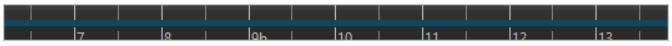
Mouse wheel behavior has been enhanced for consistency across windows.

- In the **Chord Sheet** window, **Ctrl**+**Shift**+mouse wheel scrolls vertically.
- In the **Tracks** and **Audio Edit** windows, the mouse wheel scrolls horizontally, while **Shift**+mouse wheel zooms horizontally.
- In the **Audio Edit** window, **Ctrl**+mouse wheel also zooms the waveform vertically, regardless of where the pointer is positioned. (A new setting in **Tracks** and **Audio Edit** settings lets you reverse the default scrolling and zooming behavior.)
- In the **Notation** and **Lead Sheet** windows, the mouse wheel scrolls horizontally, **Shift**+mouse wheel changes the number of bars per line, **Ctrl**+mouse wheel adjusts the font size, and **Ctrl**+**Shift**+mouse wheel scrolls vertically. (Note: **Ctrl**+mouse wheel in the **Lead Sheet** window cycles through useful font-size and staves-per-page presets, including those in **Lead Sheet** options. For more precise control, use the **Lead Sheet Options** dialog to specify the values.)

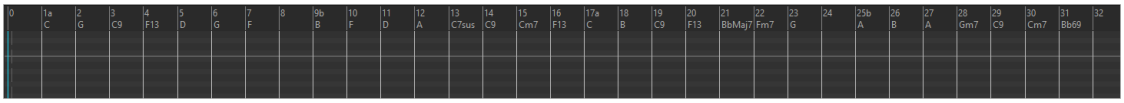
You can change the default scroll direction in the **Piano Roll** window.



The **Piano Roll** splitter uses the active button color for better visibility.



The **Piano Roll** horizontal zoom is limited to the song length, and bar lines are automatically thinned when zoomed out for a cleaner display.



The scrollbars in the **Notation** and **Lead Sheet** windows match those in other windows. They are easier to use, provide more precise control, and feature draggable thumbs.



The **Notation** window scrollbars include +/– buttons for adjusting notation size and the number of bars displayed on screen.



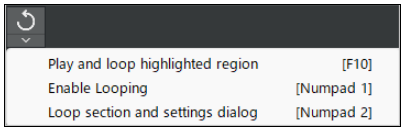
The **Lead Sheet** window scrollbars include +/– buttons for adjusting the number of staves per page and the number of bars displayed on screen.



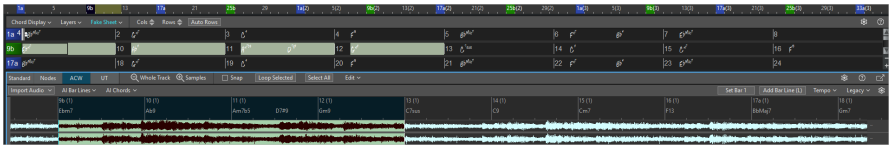
Unified Loop-Range Selection and Playback

Loop ranges are now shared across the Song Overview, Chord Sheet, Tracks, Audio Edit, Piano Roll, and Notation windows. Ranges can be created, extended, moved, resized, cleared, and adjusted to precise bar, beat, and tick positions, with optional selection linking, snapping, and immediate playback updates. Loop controls and the Loop Section dialog have also been **redesigned for clearer and more conventional operation.**

The [**Looping**] button on the top toolbar is now a split button with a dedicated Loop toggle and a separate drop-down menu for accessing the loop dialog and settings.



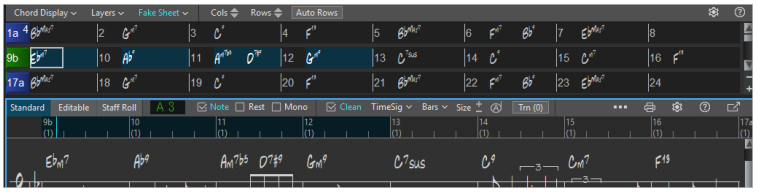
Timeline and loop-range selections are synchronized across the **Song Overview**, **Chord Sheet**, **Tracks**, **Audio Edit**, **Notation**, **Piano Roll** windows.



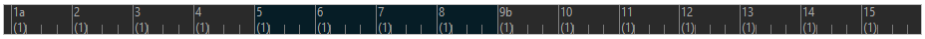
The **Song Overview** lets you create, extend, resize, move, and clear the unified loop range using full-bar selections.



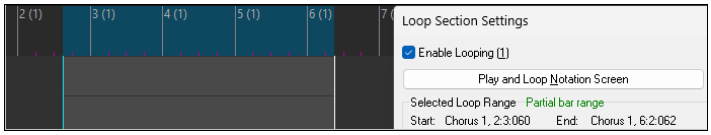
Timeline loop range selections can be created in the timelines of **Tracks**, **Audio Edit**, and **Notation** windows by clicking and dragging. A blue overlay displays in the **Chord Sheet** for a loop range selected in another window.



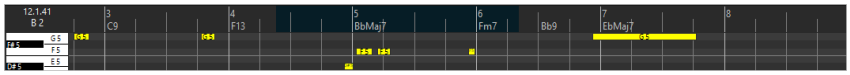
Timeline loop range selections can be extended with **Shift**+click, resized by dragging either endpoint, and moved with **Shift**+drag.



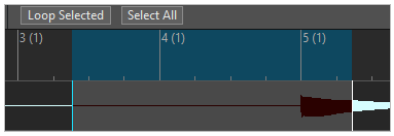
Looping can use precise loop endpoints (bars/beats/ticks) instead of requiring full bars.



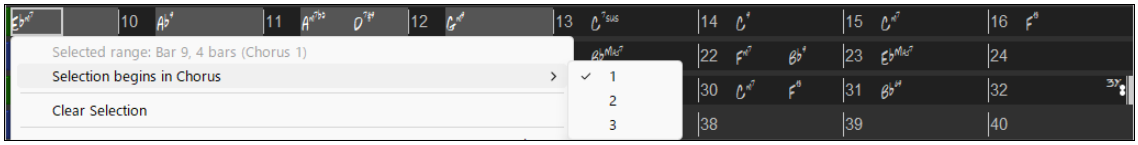
The **Piano Roll** window uses the unified loop range and no longer requires **Shift**+click to enable or disable looping.



The [**Loop Selected**] button in the **Tracks** window uses precise highlighted region instead of bar boundaries.



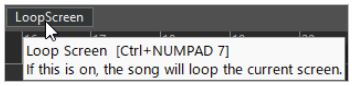
The **Chord Sheet** context menu displays the selected loop range and lets you change the starting chorus.



Timeline and **Chord Sheet** context menus include a command to clear the selected loop range.



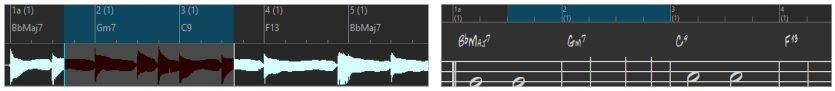
The [**Loop Screen**] button in the **Notation** window has a clearer caption and tooltip and correctly reflects activation via the **Ctrl**+**Numpad 7** hotkey.



Changing the number of bars per screen no longer causes **Notation** screen looping to use the wrong bars.



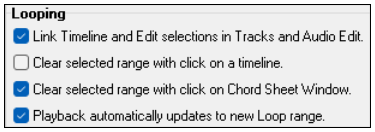
Timeline selections in the **Tracks** and **Audio Edit** windows respect the shared Snap-to-Grid setting, while selections in the Notation window snap to beats.



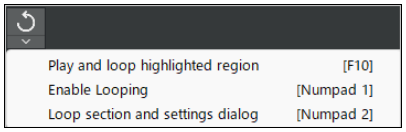
The **Tracks** and **Audio Edit** windows include a preference that links the edit selection and the shared timeline loop selection, so changing either selection updates the other.



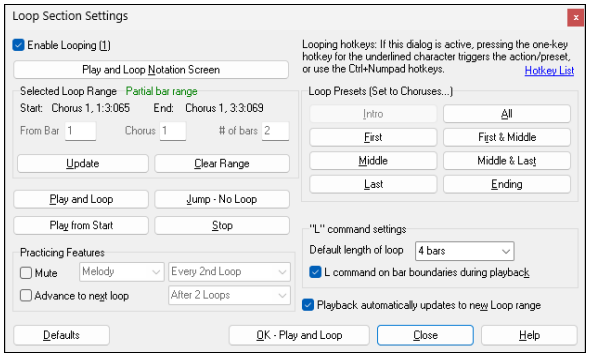
The **Playback Options** dialog includes settings to link timeline and edit selections in the **Tracks** and **Audio Edit** windows, enable click-to-clear behavior for loop ranges in the **Chord Sheet** and timelines, and automatically update the loop range during playback. If the “click-to-clear” preference is enabled, clicking in the **Chord Sheet** or timeline clears the selection.If the “automatic update of the loop range” is enabled, playback follows changes to the selected loop range you make without stopping.



Ctrl+**Numpad 1** and **Ctrl**+**Numpad 2** correctly trigger the “Play with Chorus Looped” commands instead of the corresponding unmodified Numpad commands.



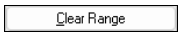
The **Loop Section Settings** dialog is now a floating dialog, allowing you to access playback and main-window controls while it is open.



The **Loop Section Settings** dialog displays precise chorus, bar, beat, and tick positions and preserves loop ranges that start or end partway through a bar.



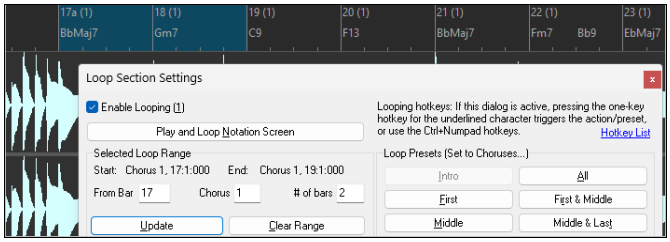
The **Loop Section Settings** dialog includes a [**Clear Range**] button that removes the selected loop range without disabling looping.



The **Loop Section Settings** dialog also includes a dedicated command to play and loop the bars currently visible in the Notation window, replacing the previous alternative mode that affected the entire dialog.



Loop range changes in the **Loop Section Settings** dialog are synchronized with the existing playback-loop settings.

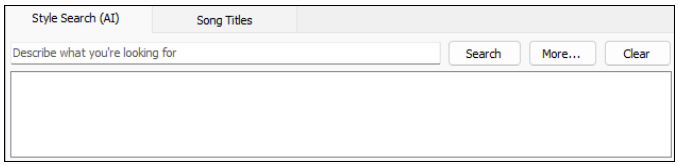


AI-Powered Natural-Language Style Search

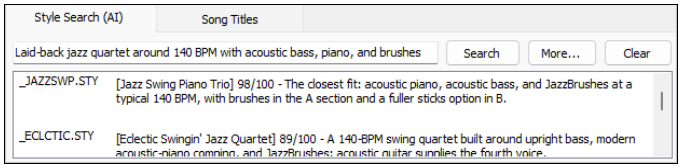
AI Style Search finds suitable styles from natural-language descriptions or song references and presents results in strongest-to-weakest match order. Results include match scores and explanations, respect existing StylePicker filters, and can be copied in a spreadsheet-friendly format.

Note: An internet connection is required to use this feature.

Open the **StylePicker** using the **S 1 Ente**r or **Ctrl+F9** hotkey. It features a tabbed search section with a new **[Style Search (AI)]** tab alongside the existing **[Song Titles]** tab. In the text entry field of the **[Style Search (AI)]** tab, describe what you're looking for. For example, you could type "Laid-back jazz quartet around 140 BPM with acoustic bass, piano, and brushes." Press the **[Search]** button or the **Enter** key.



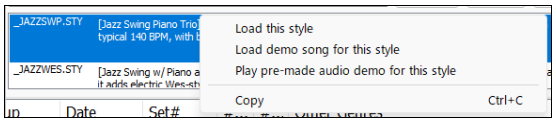
AI Style Search displays the results and automatically filters the StylePicker style list to show matching styles. The results are ordered from strongest to weakest match, while respecting the current StylePicker filters. When two styles are equally suitable and their typical tempos are approximately equally distant from the requested tempo, AI Style Search prefers the style with the lower typical tempo.



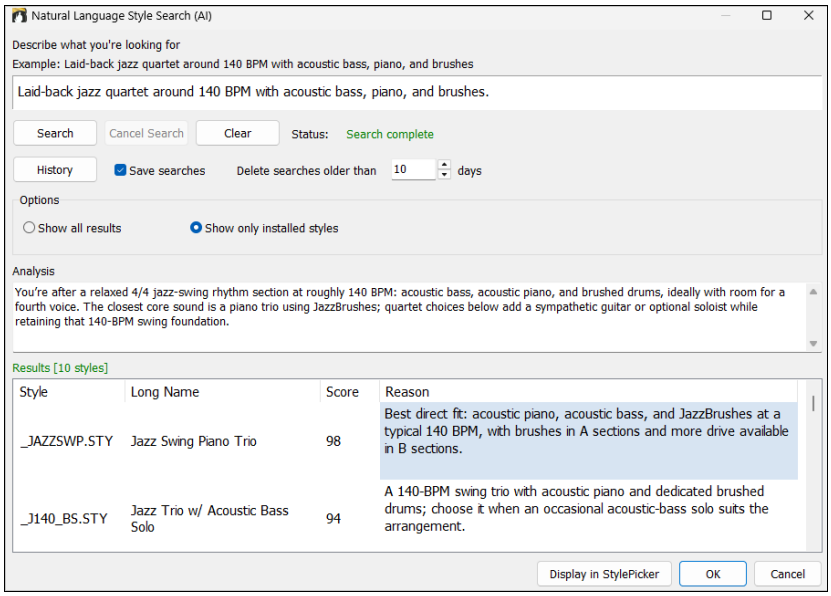
You can double-click on a style in the results to load it to the current song.

Right-clicking in the results opens a context menu with commands to play an audio demo of a style, load a style into the current song, load a demo song for a style, or copy the result. The copied rows are tab-delimited and include complete style names,

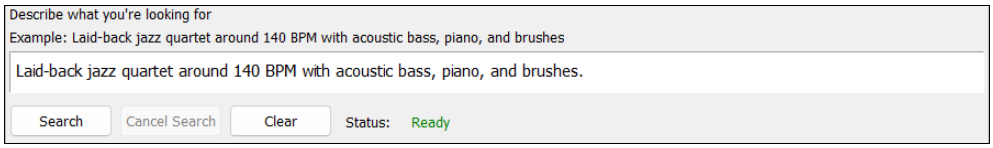
match scores, descriptions, and all underlying text, even when not fully visible in the window. Multiple rows can be selected using **Shift**+click.



You can also use the expandable **Natural-Language Style Search (AI)** dialog, which opens from the [**More...**] button in the AI Style Search field. It lets you search for styles and provides search status, result filtering options, match scores, explanations for suggested styles, additional search options, and a larger results area that expands when you resize the dialog.



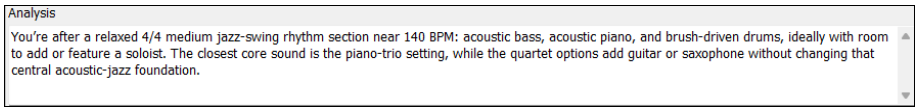
In the text entry field at the top of the dialog, describe what you're looking for, and press the **[Search]** button or the **Enter** key.



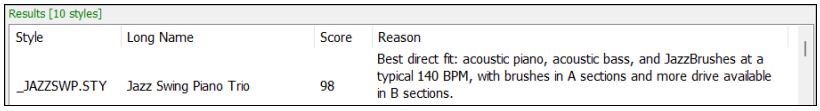
You can toggle the setting to show all results or only installed styles. The setting is saved and applied to both the full dialog search and the compact StylePicker search. It defaults to showing only installed styles.



The scrollable **Analysis** field shows how your AI Style Search has interpreted your query. It identifies indirect song references and summarizes the explicit musical criteria.



The **Results** include match scores and explanations to help you understand why particular styles were suggested.

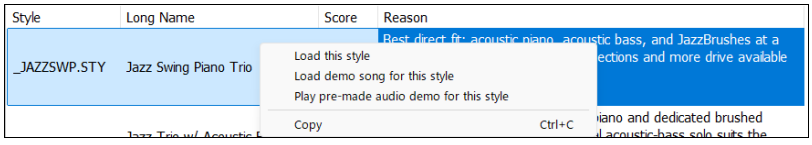


Press the **[Display in StylePicker]** button to display the found styles in the **StylePicker** while keeping the dialog open.

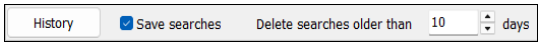


You can double-click on a style in the results to load it to the current song.

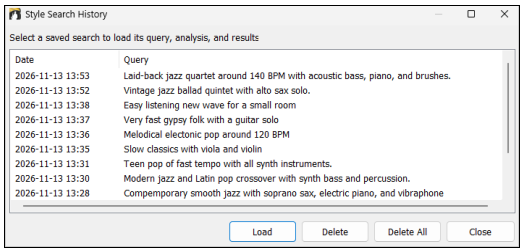
Right-clicking in the results opens a context menu with commands to play an audio demo of a style, load a style into the current song, load a demo song for a style, or copy the result.



You can optionally save searches and set a retention period to automatically remove searches older than the specified number of days.

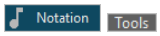


The **[History]** button opens a dialog that lists previous searches and their timestamps. You can select a search to load its query, analysis and results, or delete the selected searches or all searches. It lets you select a search to load its query, analysis and results, or delete the selected search or all searches.

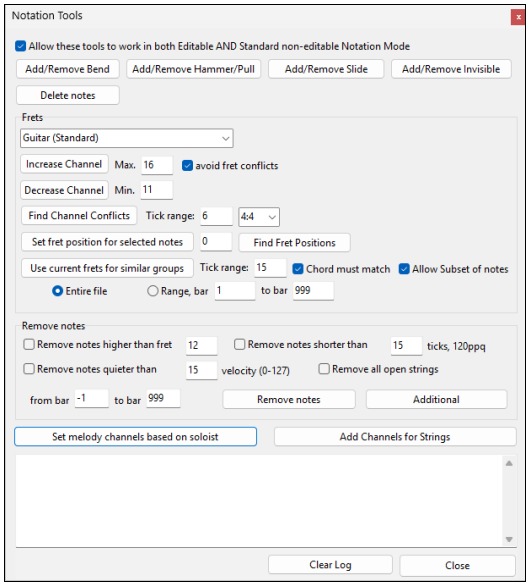


New Notation Transcription and MIDI Cleanup Tools

A new floating Notation Tools dialog provides commands for articulations, fingering, string assignments, conflict detection, and MIDI note cleanup. Selected notes can be transformed, hidden, reassigned to playable strings and frets, or filtered by musical and performance criteria.

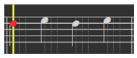
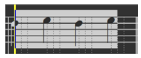


Open the **Notation** window and press the [**Tools**] button on its toolbar to open the **Notation Tools** dialog.

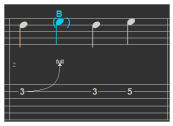


Normally, notation can be edited in Editable or Staff Roll mode. However, the Notation Tools can be used in any mode if you enable the **Allow these tools to work in both Editable AND Standard non-editable Notation Mode** option in the dialog.

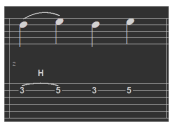
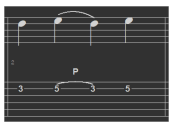
Select the note(s) you want to edit by clicking and dragging in the **Notation** window. You can also use the following hotkeys: **Shift**+**Right Arrow** to select the next note after the timeline, **Shift**+**Left Arrow** to select the previous note before the timeline, **Ctrl**+**Right Arrow** to select the next group of notes after the timeline, and **Ctrl**+**Left Arrow** to select the previous group of notes before the timeline. Then, use the buttons in the dialog to edit the selected note(s).

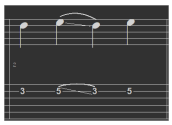
The [**Add/Remove Bend**] button or **Ctrl**+**B** adds a bend controller which displays a bend with the direction determined by the previous note on the same string (channel). If the note already has a bend, pressing the button or hotkey removes it.



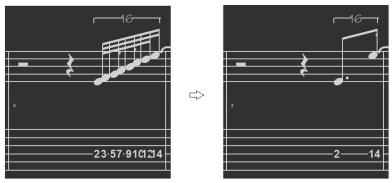
The [**Add/Remove Hammer/Pull**] button or **Ctrl+Alt+F** adds a hammer-on or pull-off controller, depending on whether the last note on the same string (channel) is higher or lower than the current note. If the note already has a hammer-on or pull-off, pressing the button or hotkey removes it.

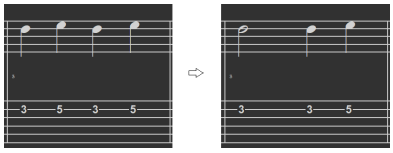
The [**Add/Remove Slide**] button or **Ctrl+Alt+G** adds a slide controller, which displays a slide between the current note and the previous note on the same string (channel). If the note already has a slide, pressing the button or hotkey removes it.



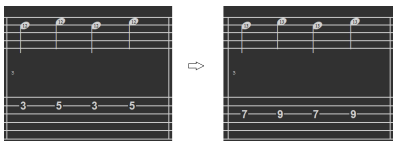
The [**Add/Remove Invisible**] button or **Ctrl**+**I** adds a controller that hides the current note, although it remains audible during playback. This is useful for effects such as glissandos, where you may want to hear multiple notes without displaying them.



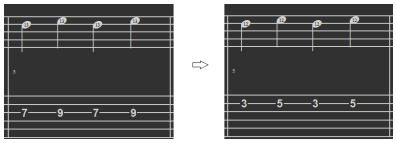
The [**Delete notes**] button or the **Delete** key deletes the selected notes.



The [**Increase Channel**] button or **Ctrl**+**Up Arrow** increases the strings (channels) of all selected notes, using the Max. and Min. settings. When the "Avoid fret conflicts" option is selected, increasing the strings (channels) is not possible if it would result in multiple notes being assigned to the same string (channel) at the same time.



The [**Decrease Channel**] button or **Ctrl**+**Down Arrow** decreases the strings (channels) of all selected notes, using the Max. and Min. settings. When the "Avoid fret conflicts" option is selected, decreasing the strings (channels) is not possible if it would result in multiple notes being assigned to the same string (channel) at the same time.

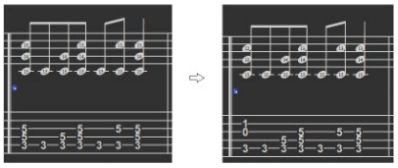


The [**Find Channel Conflicts**] button scans the current track for notes that occur within the specified tick range and are assigned to the same string (channel). This helps identify impossible guitar fingerings in which two notes would need to be played on the same string at nearly the same time. The scan results are displayed in the status area at the bottom of the dialog.

```
11:05:49  3:4.07:  2 notes found on string 4  [E3 Ch14, F3 Ch14]
11:05:49  3:4.37:  2 notes found on string 4  [G3 Ch14, A3 Ch14]
11:05:49  3:4.59:  2 notes found on string 4  [B3 Ch14, C4 Ch14]
11:05:49  3:4.82:  2 notes found on string 4  [D4 Ch14, E4 Ch14]
```

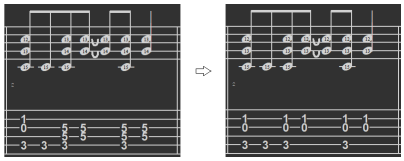
For example, the scan may identify notes in a glissando because they occur close together on the same string.

The [**Set lowest fret for selected notes**] button moves the selected notes to the lowest possible fret positions for their current string (channel) assignment. This is useful for creating more natural guitar fingerings and reducing unnecessarily high fret positions.

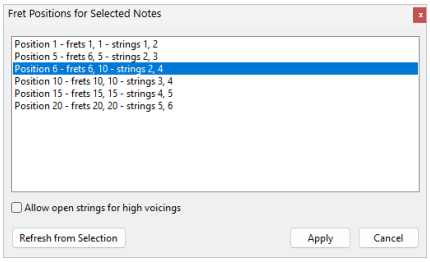


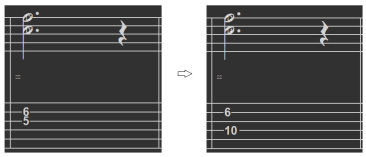
For example, notes on strings 5-5-3 (channels 13-14-15) may be moved to strings 1-0-3 (channels 12-13-15).

The [**Use current frets for similar groups**] button applies the string (channel) assignments of a selected note group (chord) to similar groups throughout the track or within a specified bar range. The "Tick range" setting determines how close together notes must be in order to be considered part of the same group. If the **Chord must match** option is enabled, only groups with matching chords are considered. If the **Allow subset of notes** option is enabled, a group can match even if it contains only some of the notes in the current group.



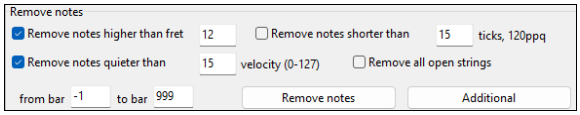
The [**Find Fret Positions**] button lets you quickly and easily find alternative fret positions for the selected notes. When you click on this button, an additional dialog opens, listing the available options for the selected notes. As you click on each option, the notes are repositioned on the corresponding strings. The **Allow open strings for higher voicing** option includes voicings that combine notes on higher frets (such as frets 7 or 8) with open strings. If this option is disabled, voicings that combine notes on frets 1 through 5 with open strings are still included.



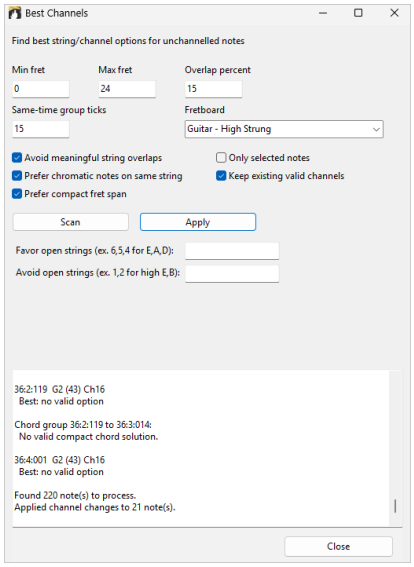


While this dialog is open, you can select other notes and click on the [**Refresh from Selection**] button to display options for the newly selected notes. Click on the [**Apply**] button to permanently apply the selected fret positions to the notes, or click on the [**Cancel**] button to discard the changes.

The options in the **Remove Notes** area let you remove notes within a specified bar range based on fret position, duration, velocity, or open-string assignment. These options are useful for removing unwanted notes that may have appeared in the transcription, such as notes that are unusually quiet or positioned very high on the fretboard. When you click on the [**Remove Notes**] button, notes that match the specified criteria are removed. The dialog then shows which notes were removed and why.



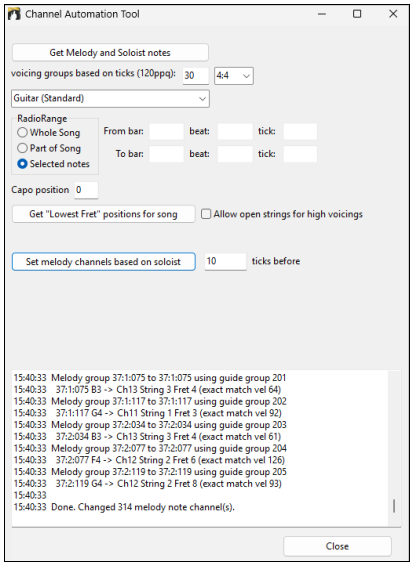
The [**Add Channels for Strings**] button finds the best channels for unchanneled notes in the track. In the **Best Channels** dialog, you can set minimum and maximum fret positions, specify the tick range used to determine how close together notes must be to be considered part of the same group, choose a fretboard type, and set other options. You can also favor or avoid open strings. The [**Scan**] button checks every note in the track and reports how many notes can be processed. Click on the [**Apply**] button to assign channels to the notes.

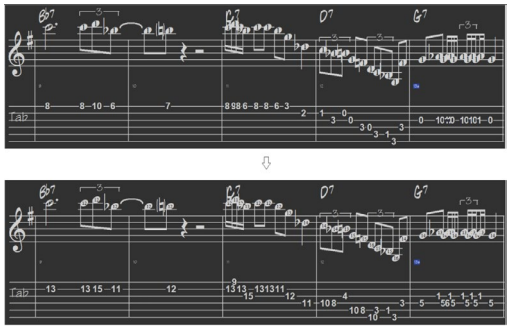


The [**Set melody channels based on soloist**] button assigns channels to notes in the Melody track based on the corresponding notes in the Soloist track. This lets you keep the notes in the Melody track while using the channel assignments from the Soloist track. You can apply this to the entire song, a selected range, or selected notes, choose a fretboard, and adjust other options.

Open the demo song "Tutorial - notation, set guitar frets from soloist track.MGU" from the *\bb\Documentation\Tutorial - BB2027* folder. It has a good transcription on the Melody track, but the notes do not have channel assignments. However, the song was also recorded simultaneously using a MIDI pickup, and that information is on the Soloist track. MIDI pickups can produce glitchy recordings with many extra notes.

Click on the [**Set Melody Channels Based on Soloist**] button in the **Channel Automation Tool** dialog to assign channels to the notes in the Melody track. The dialog reports how many notes were processed.



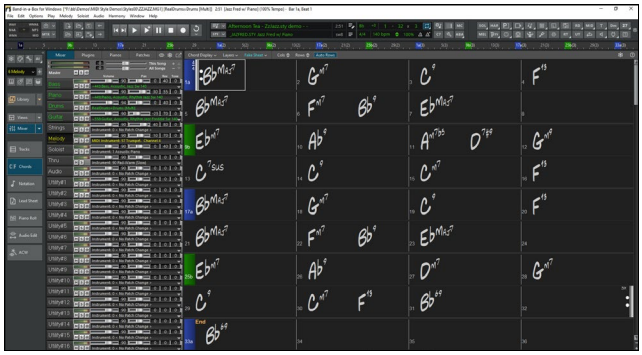


Thank you for taking time to read this introduction to Band-in-a-Box 2027!

Chapter 4: The Main Screen

Main Screen Overview

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



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

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

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

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

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

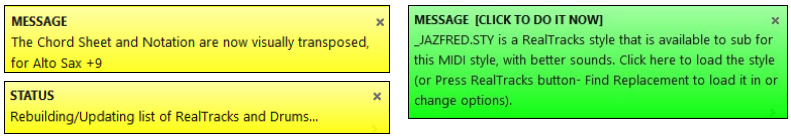
The **Chord Sheet** is the default window, where you enter chords, rests/shots/holds, and part markers (a, b, through x).

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

Interface colors can be customized in the **Colors and Themes** dialog (*Options* | *Colors and Themes*).

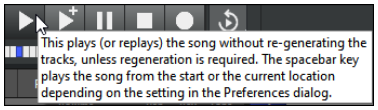
Yellow Alert Messages and Green Action Messages

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



Hints (Tooltips)

A comprehensive fly-by hint appears when you place the mouse cursor over an item. Hints are available for the main screen and various dialogs and windows throughout the program.



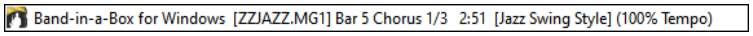
You can set the hint type, delay, and duration in the Text Hints dialog (*Help* | *Show Help Hints* | *Customize settings for text hints and messages* or *Options* | *Preference* | [Text Hints]). Increase the delay if you find that hints appear too frequently.

Status Bar



The name of the current 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 highlighted 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, Transport, 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+O** to enable Drag and Drop mode.



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

File Group



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



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



The **[Open]** button lets you open a Band-in-a-Box song file (.SGU/.MGU) or other file types (e.g. .MID, .WAV, etc.). The hotkeys are **F3** or **S S 4 Enter**.



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



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



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



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



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



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

Transport Group



This area is for standard play and record controls.



The **[Go to Start]** button moves the edit cursor to the beginning of the song.



The **[Go to End]** button moves the edit cursor to the end of the song.



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



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



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



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

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

The **[Loop]** button is for loop playback. Pressing the main button toggles the feature, while pressing the lower button opens a drop-down menu with options to play and loop the highlighted region, toggle the looping feature, or open the Loop Section Settings dialog.

These buttons display an active state. For example, the **[Play]** button turns green during playback, and the **[Generate+Play]** button turns blue during track generation, before playback starts.

Song Overview



This area displays a timeline for the current song.

The current time is marked with a gray vertical line. You can click on the bar to move the current time to that point.

Part markers are marked with colored (blue, green, etc.) vertical lines, and the beginning of each chorus is marked with outlines.

Hovering over the Song Overview shows bar and chorus numbers.

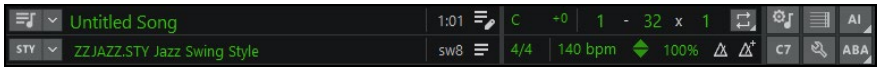
It indicates Bar Settings changes (e.g., volume changes, beats/bar change) with a line.

Double-clicking on a bar starts playback from that point.

You can select a loop range by clicking and dragging on the Song Overview. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the loop range, right-click on the Song Overview and select *Clear Selection* from the menu. The loop range is synchronized across the Song Overview, Chord Sheet, Tracks, Audio Edit, Notation, and Piano Roll windows, and the Loop Section Settings dialog.

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

Song & Style Group



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

The **[Song]** button is for loading a song. Pressing the main button on the left performs the default action, while pressing the arrow button shows a drop-down menu that lets you open a song sing alternate methods and set the default action for the main button.

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

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

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

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

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

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

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

This displays information about the currently loaded style.

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

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

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

Use this button to configure overall song replay.

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

 Use this to set the key or to change it and transpose the song. When you press it, you see two columns of keys. The first column lets you set the key and transpose the song; the second lets you set just the key signature. The Visual Transpose setting is displayed in a small font next to the key. You can click on it to show a menu for selecting the setting.

 The current song tempo is shown. Left-click on the up/down arrows to change the tempo by +/- 5 beats per minute. Right-click to change it by +/- 1 bpm. Tempos can also be typed in directly. The hotkey to enter a tempo is **Ctrl**+**Shift**+**Alt**+**T**. The tempo will be shown with an asterisk if there are tempo changes in the song.

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

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

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

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

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

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

 The **[MicroChords]** button opens a dialog that allows you to enter up to 4 chords per beat. The hotkey is **M M Enter**.

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

Additional Tools Group



This group has buttons for many more features.

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

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

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

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

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

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

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

 The **[Jukebox]** button opens the Jukebox dialog, which plays all songs in a selected folder.

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

 The **[Conductor]** button opens the Conductor window, allowing live QWERTY keyboard or MIDI control while the song is playing.

 The **[Sequencer]** button opens the Sequencer window, which provides control of multi-channel Melody or Soloist track.

 The **[Tuner]** button launches the Guitar Tuner so you can tune a guitar or other instrument connected to the sound card.

 The **[Lyrics]** button provides access to lyrics-related functions.

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

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

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

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

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

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

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

The **[Title Generator]** button automatically generates a song title or multiple song tiles for you.

The **[Sound]** button launches Windows Volume Mixer (for speaker volume), or Windows Recording Control (to enable microphone, input level, etc.)

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

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

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

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

The gear icon lets you configure toolbar settings.

Side Toolbar



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

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

You can resize the side toolbar by dragging its edge or by clicking on a collapse/expand button at the top. The width is remembered between sessions.

The gear icon lets you set various program preferences.

The palette icon lets you set the colors and themes preferences.

The drumsticks icon lets you set the count-in and metronome settings.

The AI icon provides access to the various AI-powered features, including the Audio Chord Wizard, Stems Splitter, Transcriber, and Lyric Generator.

Track Selector



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

It shows an asterisk (*) when the track uses song-based RealTracks or Drums, or when RealTracks are disabled in the song.

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.

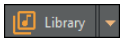
- **Ctrl**+click on a view button to force the window to float.
- **Shift**+click on a view button to add the window as docked in the main workspace. For example, to create a Chords-and-Notation top/bottom layout, click on [Chords], then **Shift**+click on [Notation]. You can also add Lyrics, Guitar, 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.
- In layouts containing multiple embedded windows, a thin light-blue border identifies the "active" editable window.

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

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

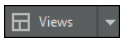
The lyrics icon opens the Big Lyrics window for full screen karaoke-style scrolling lyrics.

The drum icon opens the animated Drum Kit window.

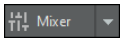


The **[Library]** button opens the MultiPick Library, a central hub for various pickers (e.g., SongPicker, StylePicker, RealTracks Picker, Melodist Picker, etc.) and AI/Assistant features. The down arrow button displays a menu with options to open the Library as a floating window or embedded panel, close the Library, or jump directly to a specific picker or AI/Assistant features in the Library. The menu also lets you set a preference to use the Library instead of individual picker dialogs. You can override this preference by holding the **Shift** or **Ctrl** keys while selecting a menu item. For example, **Shift**+clicking on

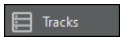
RealTracks opens the standalone RealTracks Picker, while **Ctrl**+clicking on *RealTracks* opens the MultiPicker Library, displaying the RealTracks list.



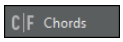
The **[Views]** button loads the default multi-view layout (combination of embedded and/or floating windows). Use the drop-down menu to create a default layout, load the most recently used layout, or set options for this button. The menu also has an option to reset all views and windows to their factory-default size, position, monitor, and docked or floating state.



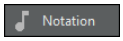
The **[Mixer]** button opens the Mixer window. The down arrow button opens a drop-down menu that lets you show the Mixer on left or right, open the floating Mixer, or hide the Mixer.



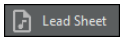
The **[Tracks]** button opens the Tracks window, which displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign DX/VST plugins; select a region for loop playback; and more.



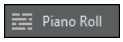
The **[Chords]** button opens the Chord Sheet window. This is the default window in Band-in-a-Box, where you enter chords.



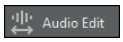
The **[Notation]** button opens the Notation window, which displays notation for the individual track.



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



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



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



The **[ACW]** button sets a special multi-view layout, with the Chord Sheet window on top and the Audio Edit window in Audio Chord Wizard on the bottom.

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

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

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

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

Enable Audio Input Monitoring allows live audio input monitoring. When this is checked, blue borders are drawn around the VU meters on the Mixer, and you can monitor audio input along with the effects that you select on that track. For example, to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the context menu and select a tremolo effect. Now, when you sing or play an instrument through the microphone, you will see it on the VU meters and hear it along with the tremolo effects.

Select RealTracks shows menu options to generate RealTracks.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Track Settings

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

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

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

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

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

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

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

Track Timebase allows you to select a timebase (normal/half/double/triple) for RealTracks or RealDrums tracks.

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

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

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

Change track description allows you to change the track description.

Display dB instead of MIDI volume allows you to see the Volume and Panning levels in the Mixer as decibels instead of MIDI levels. (Note: If you cannot change this setting, you need to enable the "Display dB setting for individual tracks" option in the Global Song Override dialog.)

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

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

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

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

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

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

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

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

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

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

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

Edit MIDI shows menu items for editing the MIDI track.

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

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

Transpose shows menu items for transposing the track.

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

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

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

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

Track Actions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Convert track to User Editable Audio converts the RealTracks/RealDrums track to a user editable audio track.

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

Copy/Move Tracks (MIDI only) opens the Copy/Move Tracks dialog with "Copy MIDI" preselected.

Copy/Move Tracks (Audio only) opens the Copy/Move Tracks dialog with "Copy audio" preselected.

Save track as WAV File allows you to save RealTracks or MIDI tracks to any drive or folder you choose as WAV files, e.g., "Untitled Song BBGuitar_MIDI_SingleRender.WAV"

Save track as Performance File (wav/wma) renders the track to a WAV or WMA audio file. The track will be rendered to C:\bb\<Song Title><track name>(e.g., Bass).WAV or .WMA.

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

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

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

Export Song as Audio File renders the tracks together into one audio file or render them as individual audio files.

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

You can *Render Song to Audio Track*, which mutes the individual tracks and plays the rendered audio wave, or you can *Un-Render Song from Audio Track*, which will erase the audio track and play the individual tracks again.

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

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

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

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

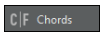
This Song Volume Boost (range -36 to +36dB) opens a dialog where a dB value can be entered that will affect only the current song. For reference, 6dB is generally considered to double the volume; -6dB would be half the volume.

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

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

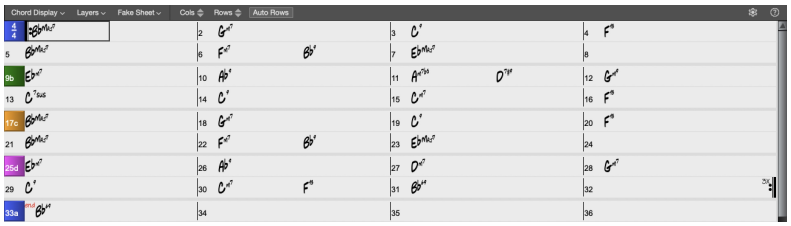
Chord Sheet

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 opened by the **[Chord]** button on the side toolbar or the hotkey **Ctrl**+**Shift**+**C**.

Note: The Chord Sheet cannot be displayed as a floating window.



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.

Time signature changes are displayed on the Chord Sheet if the "Show time signature changes" option is enabled in the **Chord Sheet Settings** dialog.



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 use the mouse wheel to adjust display.

- Scrolling the mouse wheel while holding down the **Ctrl** key changes the number of rows.
- Scrolling the mouse wheel while holding down the **Shift** key changes the number of columns.
- Scrolling the mouse wheel while holding down the **Ctrl** and **Shift** keys scrolls vertically.
- Scrolling the mouse wheel on the vertical scrollbar scrolls vertically.

You can use the computer keys to navigate through the Chord Sheet.

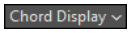
- **Tab** moves forward.
- **Shift**+**Tab** moves backward.
- **Home** jumps to the beginning of the song.
- **End** jumps to the beginning of the song.
- **Up/Down/Left/Right Arrow** keys move around.
- **Shift**+**Home** selects a region from the current bar to the beginning of the song.
- **Shift**+**End** selects a region from the current bar to the end of the song.

Chords are entered into the highlighted cell. You can move the highlighted cell using the **Arrow** keys, the **Enter** key, or a mouse click.

You can double-click anywhere on the Chord Sheet to start playback from the beginning of the clicked bar.

You can select a loop range by clicking and dragging on the Chord Sheet. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the loop range, right-click on the Chord Sheet and select *Clear Selection* from the menu. The loop range is synchronized across the Song Overview, Tracks, Audio Edit, Notation, and Piano Roll windows, and the Loop Section Settings dialog. A blue overlay displays on the Chord Sheet for a loop range selected in another window.

Chord Display

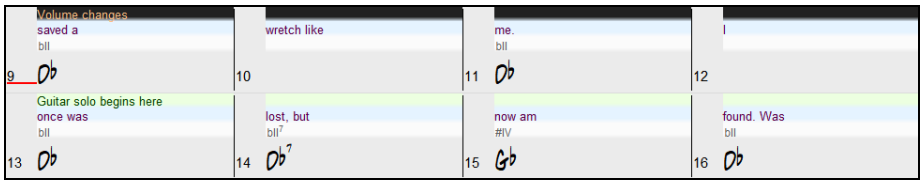


The **[Chord Display]** button shows a menu to select the chord font, chord color, and type of chord display (standard, Roman numeral, Nashville, etc.) and a list for visually transposing the Chord Sheet for non-concert instruments.

Layers

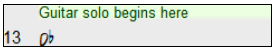


With the **[Layers]** button, optional rows of information display above each bar.

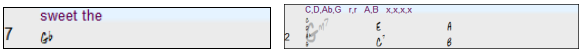


Note: When there is no additional information within a row, that row will not show to maximize space on the Chord Sheet.

- "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 **Chord Sheet Settings** dialog. For example, you might want to see Nashville Notation as big as the main chord display below it.

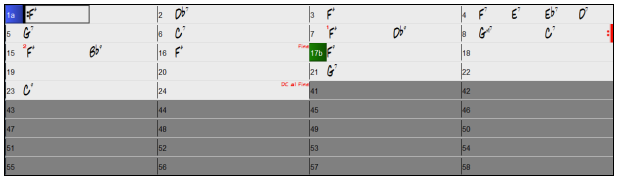
- The "Concert Key" option allows you to display an additional chord display of the same chords transposed to a different key. So, for example, you can see two layers, one with concert chords, and the other for Bb instruments.
- The layer colors can be customized in the **Colors and Themes** dialog (*Options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

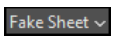
Fake Sheet Mode

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.

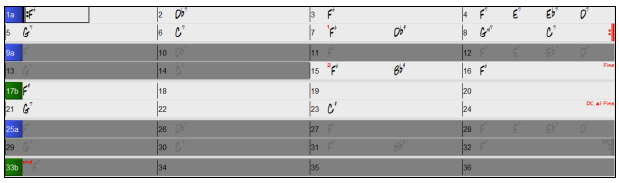


To view the Chord Sheet in Fake Sheet mode, press the **[Fake Sheet]** button and enable *Display Chord Sheet in Fake Sheet Mode* in the drop-down menu.





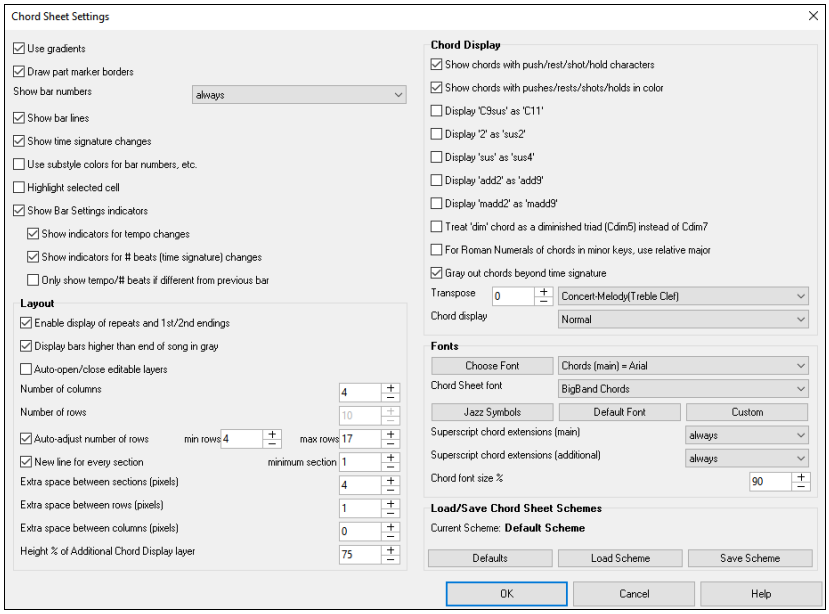
If you disable *Display Chord Sheet in Fake Sheet Mode* in the **[Fake Sheet]** button's drop-down menu, the Chord Sheet switches to full linear mode, showing all bars in the order that they will be played.



Chord Sheet Settings

You can view the Chord Sheet with your own preferences.

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



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

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

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

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

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

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

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

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

Show indicators for tempo changes: Enable this option to show a Bar Settings indicator when a bar contains a tempo change. If the bar also contains another type of Bar Settings, an indicator will still be shown.

Show indicators for # beats (time signature) changes: Enable this option to show or hide a Bar Settings indicator when the number of beats in a bar changes. If the bar also contains another type of Bar Settings, an indicator will still be shown.

Only show tempo/# beats if different from previous bar: If enabled, a Bar Settings indicator will be shown for tempo changes and changes to the number of beats only when the effective value differs from the previous bar. Other types of Bar Settings are not affected.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Display 'add2' as 'add9': Enable this if you want an add2 chord to explicitly display as 'add9' instead of 'add2'.

Display 'madd2' as 'madd9': Enable this if you want a madd2 chord to explicitly display as 'madd9' instead of 'madd2'.

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

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

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

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

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

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

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

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

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

The **[Defaults]** button sets all Chord Sheet settings to the factory defaults.

The **[Load Scheme]** button lets you load Chord Sheet settings from a Factory or Custom scheme.

The **[Save Scheme]** button lets you save the current Chord Sheet settings as a custom scheme. Custom schemes are saved in the *C:\bb\Data\Scheme\Custom* folder.

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 **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]). 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 to enter a song into Band-in-a-Box is to type the song's chords into the Chord Sheet. The arrow keys move the highlighted cell around the Chord Sheet. The Enter key advances to the next 1/2 bar. Chords can be entered using the QWERTY keyboard.

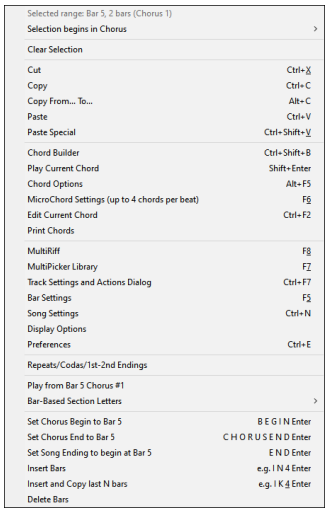
Chords are typed in using any of the supported chord symbol displays:

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

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

Chord Sheet Editing Features

The Chord Sheet has a 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.



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

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

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

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

Chord Sheet Settings allow full customization of the Chord Sheet.

Global system settings are accessed in the *Preferences*.

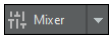
You can also right-click on a bar in the Chord Sheet to set it as the beginning or end of the chorus or the end of the song from the settings in the context menu. For example, these settings are available with a right-click on bar 16.

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

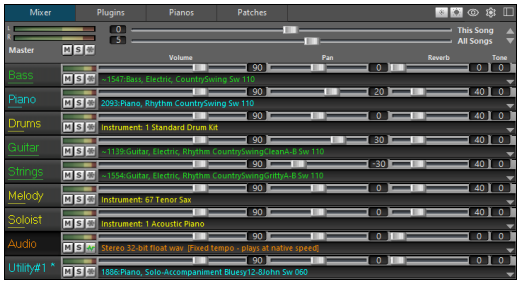
Bar-Based Section Letters lets you add a letter or number, which will display just above the bar number on the Chord Sheet.

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 or hides the **Mixer** window. The down arrow on its left allows you to show the window on left or right, open the floating window, or hide the window. The hotkey **Ctrl+Shift+M** also shows or hides the window.



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 in 5-pixel increments by scrolling the mouse wheel while holding down the **Ctrl** key. Holding down the **Ctrl**+**Shift** keys while scrolling provides 1-pixel fine adjustments. You can also use the **[+]** and **[−]** buttons in the Master section that are displayed when the window is wide enough.

When resizing the window, the track panel height is limited by your customized settings. For example, if the maximum panel height is set to a low value, expanding the window will leave a black area below the track panels. If it is set to a higher value, expanding the window will stretch each track panel to fill the available space.

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.

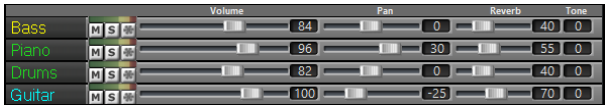
The track label shows an asterisk (*) when the track uses song-based RealTracks or Drums, or when RealTracks are disabled in the song.

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

Note: If you like the fixed track names (Bass/Piano/Drums/Guitar/Strings/Melody/Soloist), uncheck the "Auto-Generate track labels" option in the **Preferences** dialog (*Options* | *Preferences* or Ctrl+E) or Mixer Settings dialog.

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

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

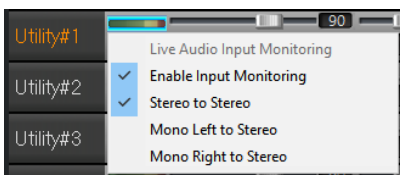


To adjust settings, click on a slider and move it horizontally. They can also be controlled by right-clicking on a number and typing in a new number. You can also adjust them with the mouse wheel while the mouse cursor is over the sliders or number dials. Hold the **Ctrl** key down as you click on the 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 *Enable Input Monitoring* is checked, blue borders are drawn around its VU meters and you can monitor your recording along with the effects that you select on that track. For example, to add a tremolo effect to your recording, right-click on the first slot in the Mixer, select *Choose Plugin* from the context menu, and select a tremolo effect.

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.

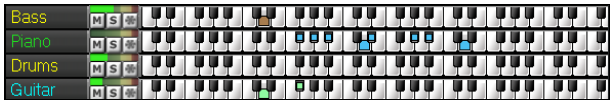

A stems button indicates that the track has a RealTracks/RealDrums stem loaded.

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

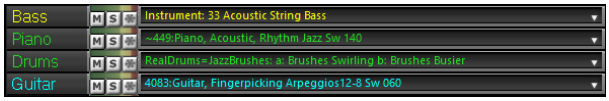


The Master Volume applies a decibel (dB) boost to the master signal, independent of the tracks' volumes. So, for example, if you want all Band-in-a-Box songs to be louder, you can simply set the "All Songs" Master volume slider (e.g., to +6 dB) and this boost will apply to audio output from all instruments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

The **[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.

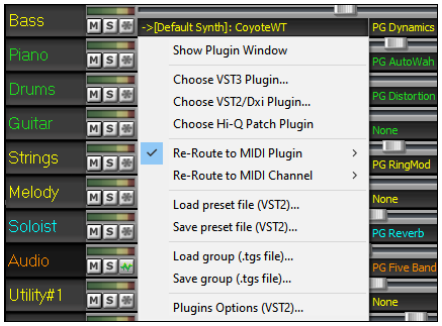
The **[Plugins]** screen allows you to assign up to four DX or VST plugins to each track.



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.



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

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

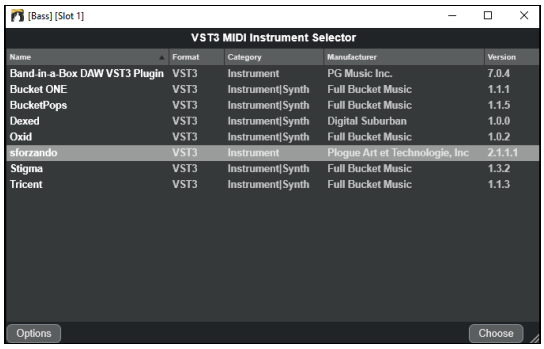
- **Scan for VST2 plugins on bootup**: Enable this option if you want Band-in-a-Box to scan for new VST2 plugins every time it boots up. This only includes plugins that have not been found previously.
- **Scan for DX plugins on bootup**: Enable this option if you want Band-in-a-Box to scan for new DX plugins every time it boots up.
- **Automatically open plugin window when assigning**: If this is checked, a plugin's window will open automatically when you assign to a track. This only applies if the Plugins dialog is open.
- **Do not allow keyboard input to plugin windows**: Enabling this will prevent plugin windows from taking focus away from Band-in-a-Box, so keyboard input always goes directly to the main program. Disable this if you are using plugins that use keyboard input.
- **Allow jBridge for loading 32-bit VST2 plugins**: If this is enabled, Band-in-a-Box will attempt to use jBridge to load 32-bit VST2 plugins. Disable this option for troubleshooting or speeding up the plugin scans.
- **Automatically arrange plugin windows**: Plugin windows can be arranged automatically according to the assigned track, and the position in the plugin chain. It this option is disabled, then each plugin window will open at its previous position.
- **[Exclude MIDI Plugins]** is for selecting the MIDI plugins to exclude. Excluded plugins will not be shown in the lists and will never be loaded by Band-in-a-Box.

- **[Exclude Audio Plugins]** is for selecting the audio plugins to exclude. Excluded plugins will not be shown in the lists and will never be loaded by Band-in-a-Box.
- **[Exclude Plugins]** allows you to choose specific VST plugin files that you do not want Band-in-a-Box to attempt to load when scanning for new plugins.
- **[Add Plugins]** allows you to select VST plugins individually, add/remove VST scan folders, or scan for VST plugins in a specific folder.

> **Note**: The lists of VST2/DX locations are stored in text files in the *C:\bb\DX Settings* folder. For example, plugin_list_VSTdirectories_x64.txt is for 64-bit VST2, and plugin_list_MIDI_x64.txt for 64-bit DX/DXi.

- **[Choose / Scan VST3 Plugins]** opens a window where you can choose or scan VST3 plugins. VST3 plugins are scanned out of process by default to help protect Band-in-a-Box from plugins that crash during discovery. In-process (legacy) scanning is still available from the *Scan mode* menu item.

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.

- *Scan mode* is set to *Out-of-process* by default to help protect Band-in-a-Box from plugins that crash during discovery.
- *Add VST3 Search Directory* lets you specify additional folder locations to scan if you have VST3 plugins not installed in the default location (*C:\Program Files\Common Files\VST3*). If you accidentally add an incorrect folder, selecting *Reset to defaults* will remove any custom folders.
- *Scan for VST3 in a Specific Directory* is useful if you have a folder of VST3 plugins that you want to add to Band-in-a-Box once but do not want them scanned every time.
- *Look for VST3 Plugins* allows you to add individual VST3 files without adding the entire folder.
- If you're having trouble with a plugin, select *Show folder containing selected VST Plugins* to locate the VST3 file for the selected plugin.

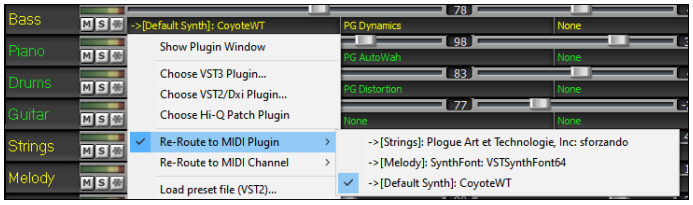
Persistent VST3 scan logs and recovery information are saved in the *bb\DX Settings* folder to help identify problems.

- VST3_Scan_Log.txt: Stores a timestamped log of plugin paths, scan results, exclusions, cancellations, crashes, and timeouts.
- VST3_Scan_Active.txt: Identifies the plugin currently being inspected. The file is cleared after processing.
- Excluded_VST3_list.txt: Lists plugins excluded due to scan failures or crashes. These plugins are skipped during subsequent scans.

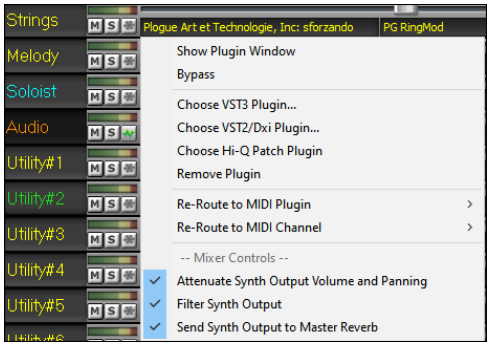
To load a VST3 plugin, double-click on it in the list or press the **[Choose]** button.

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

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.



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

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

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

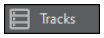
Mixer Settings

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 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 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 enabled, when playback starts, active tracks will be shown but unused tracks will be hidden.
- **Auto minimize floating Mixer when starting playback**: If 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 instead of using the defaults**: If 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.
- **Auto-fit all visible track panels to the Mixer height**: When enabled, all visible tracks panels are resized automatically to fill the Mixer height without vertical scrolling. The "Minimum panel height" and "Maximum panel height" settings are ignored until this option is turned off.
- **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

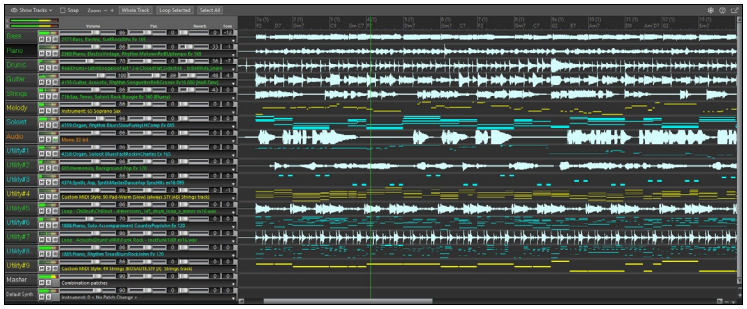
This is similar to a tracks window seen in many DAWs. It displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign DX/VST plugins; select a region for loop playback; and more.



To open it, use the **[Tracks]** button on the side toolbar or the *Window* | *Tracks Window* submenu.

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

- Click on the **[Tracks]** button to open the embedded 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 layout, click on [Chords], then **Shift**+click on [Tracks].
- The hotkey **Ctrl**+**Shift**+**T** opens the embedded window.
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



The timeline 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. Click anywhere to move the cursor to that position. Double-click anywhere to start playback from that position. You can select a range by clicking and dragging on the timeline. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the range, right-click on the timeline and select *Clear Selection* from the menu. The loop range is synchronized across the timeline in other windows, Song Overview, Chord Sheet, and the Loop Section Settings dialog.

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, using the precise highlighted region rather than bar boundaries.
- 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 of the window scrolls 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 **Ctrl** and **Shift** keys scrolls vertically.
- Scrolling while holding down the **Shif**t key zooms horizontally.
- Scrolling on the vertical or horizontal scrollbar lets you navigate the window. Scrolling up moves backward or up, while scrolling down moves forward or down.

You can also adjust the height of all tracks using the vertically stacked **[+]** and **[–]** buttons to the right of the "THIS SONG" and "ALL SONGS" labels.

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.

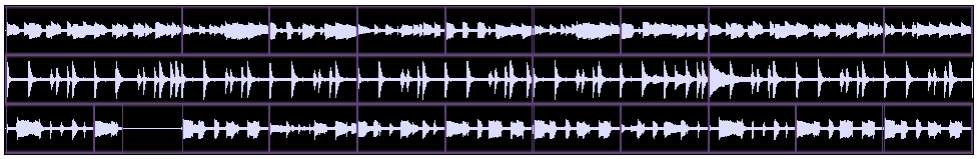
Right-click on a track label to open a context menu for track settings and actions for that track.

Right-clicking on a track opens a context menu with commands to cut, copy, paste, silence, delete, or clear selection. It also includes a command to transcribe audio to MIDI for an audio track. (Note: Generated MIDI tracks can be edited with these commands, but any edits will be lost when the track is regenerated unless the track is frozen.)

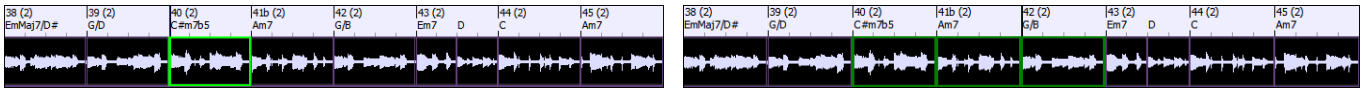
You can drag a track label and drop it onto the Drop Station to render an audio or MIDI file.

Right-clicking on a track shows a context menu containing edit operations. MIDI regions can be cut, copied, and pasted within and between user MIDI tracks. Pasted MIDI regions are inserted at the cursor and merged with existing MIDI data.

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.

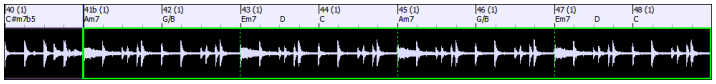


You can also turn a whole or a portion of a phrase into a loop. For example, to use just a 2-bar segment of a 6-bar phrase as a loop, drag the right of the phrase box to left until you will have a 2-bar segment.



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

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



Chapter 5: Playing Songs

Opening Files

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

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

 The **[Open]** button lets you open a Band-in-a-Box song file (.SGU/.MGU) or other file types (e.g. .MID, .WAV, etc.). You can also use the hotkeys **F3** or **S S 4 Enter**.

 The **[Open+]** button shows a menu for opening 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

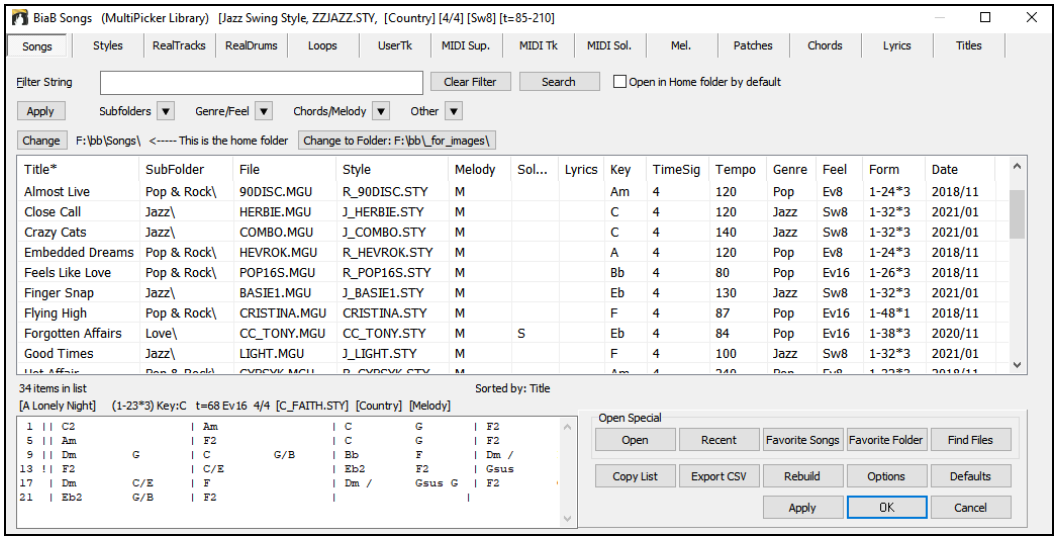
You can drop many file types onto the Band-in-a-Box screen, and they will be loaded into the program either as a new file or added to an existing song. File types include Band-in-a-Box songs (SGU/MGU), MIDI (MID), and audio (WAV/M4A/MP3). Simply drag the file and drop it anywhere on the Band-in-a-Box 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 opens from the **[Open+]** or **[Song]** button on the top toolbar, the menu item *File* | *Open Special* | *Open SongPicker*, or hotkeys **Ctrl**+**F3**, **Ctrl**+**F6** 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 if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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.

To choose a different song list folder or Home folder, press the **[Change]** button.

If the **Open in Home folder by default** option is enabled, the **SongPicker** will always open in the Home folder instead of the current folder when you press the default **[Song]** button to open the **SongPicker**.

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

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

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

The song list can be filtered in many ways.

- Type 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 a chord progression using a vertical line for a bar line. (e.g., Dm7 | G7 | C |) This function will always find the progressions in every key; for example, it will find | Am7 | D7 | G.

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

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

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

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

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

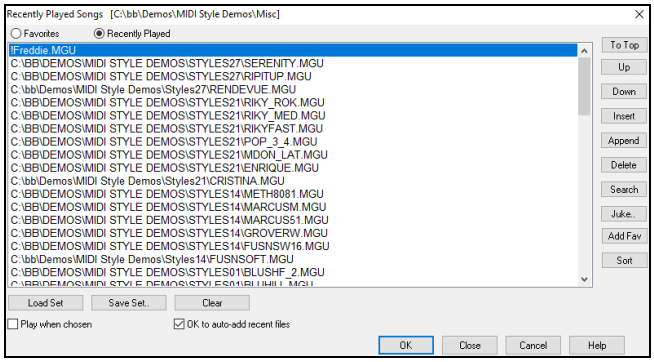
To find songs with a similar chord progression and a melody fragment in the selected range of the current song, select the *Songs matching Chords and melody bar range* menu item. In the **Song Chords and Melody Match** dialog, select the source track (Melody or Soloist) and specify the range.

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

- The **[Open]** button lets you open files of any available format from any folder.
- Press the **[Recent]** button to open recently played songs.
- The **[Favorite Songs]** button is for opening your favorite songs.
- Use the **[Favorite Folder]** button to open files from your favorite folders.
- The **[Find Files]** button opens the Find Song Files dialog, which helps you find files using keywords, file date, size, and more.
- The **[Copy List]** button copies the current song list to the clipboard. This tab-delimited list can be pasted into a text editor or spreadsheet.
- The **[Export CSV]** button saves the current song list as a .CSV file for use with spreadsheet programs.
- Press the **[Rebuild]** button to rebuild the song list for the current folder. The song list builds very fast; approximately 150 songs are processed per second.
- The **[Options]** button allows you to configure the font size, song list sorting, the auto-rebuild threshold, subfolder inclusion when building the song list, and whether double-clicking a song closes the SongPicker.
- You can reset the SongPicker with the **[Defaults]** button.

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).



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

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

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

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

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

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

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

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

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

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

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

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

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

Open Previous Song

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 **S S 7 Enter**, **Ctrl+Shift+F8** or **Alt+J.**

Open Next Song

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

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

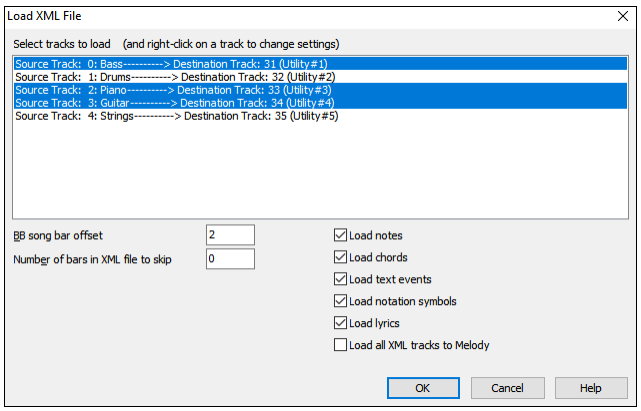
The menu item *File* | *Open Special* | *Open Karaoke (KAR) File* allows you to select a Karaoke file and open it to the Melody track. You can also the **[Open+]** button on the top toolbar, or the hotkey **S S 1 3 Enter**.

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 also opened from 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.

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

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

To prevent all tracks from being merged into the Melody track, disable the "Load all XML tracks to Melody" option.

The "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.

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

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

Open ABC Notation File

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

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

Open LyricLab File

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

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, Lead Sheet and Big Lyrics windows.

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

Open Audio File

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

Note: Opening an audio file sets the Audio track to fixed tempo by default and sets the Audio Base Tempo to the current song tempo. You can change these settings in the track label's context menu under *Track Settings*.

Open from Favorite Folders

The menu item *File* | *Open Special* | *Favorite Folders* opens the **Favorite Folders** dialog, which displays a list of recently used folders. The dialog can also be opened with the hotkeys **S S 6 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

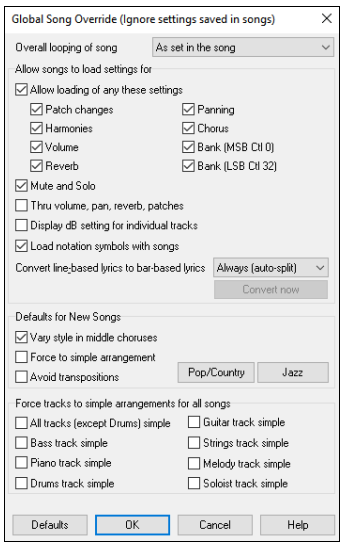
Select the menu item *File | File Utilities | Associate File types (songs, styles) with Windows* to associate the file types for Band-in-a-Box songs and styles in Windows®. Once set, you can double-click on a song or style in Explorer and Band-in-a-Box will open with that song or style.

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]** button 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.)

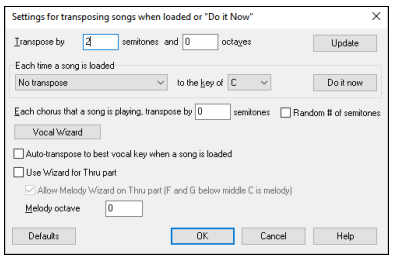
The **[Pop/Country]** preset button turns the settings off for a typical pop or country arrangement that follows part markers and does not embellish chords.

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]** button 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.

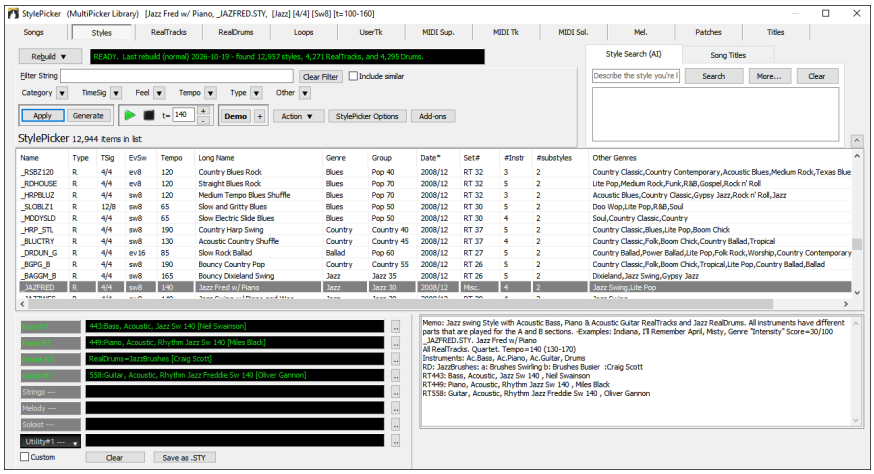


You can open the **StylePicker** using the **[Style]** button on the top toolbar, or the hotkeys **Ctrl+F9**, **S Enter** or **S 1 Enter**.

Note: The StylePicker opens in the MultiPicker Library if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, the StylePicker opens as a standalone dialog.

If the style list needs to be rebuilt, you will be prompted to rebuild it. Answer "Yes" to open a dialog where you can confirm or specify the locations of your RealTracks and RealDrums folders (e.g., *C:\bb\RealTracks* and *C:\bb\Drums*). The dialog also displays the number of RealTracks and RealDrums found in these locations, allowing you to verify that the correct folders are being used by checking whether the numbers of RealTracks and RealDrums found match your expectations.

A progress bar appears at the top of the **StylePicker** while the style list is being rebuilt. Once the rebuild is complete, you can browse styles by sorting the 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.

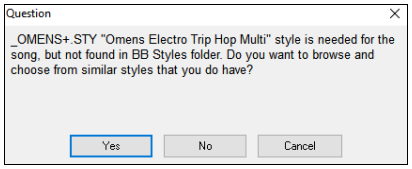
The number of bars used for song preview can be set. Click on the **[Options]** button, select *Set StylePicker options* from the drop-down menu, and choose a value for **"**# of bars for preview."

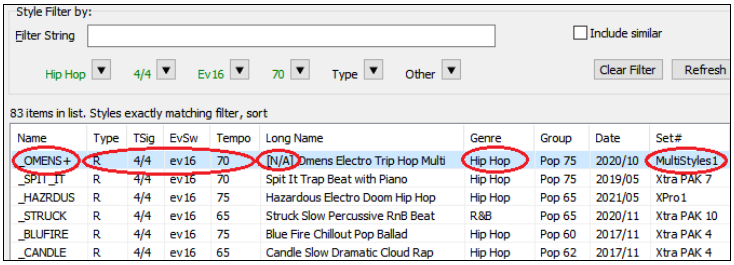
The ideal tempo for the style is shown here but you can change it to any tempo by typing in the number or clicking on the [+] and [-] buttons. You can even change it during playback.

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.

Help for "Style Not Found"

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



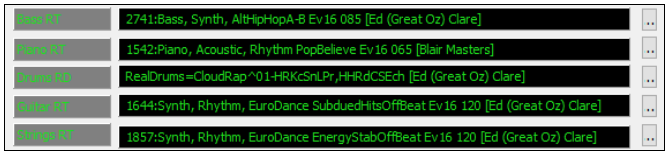


It shows a lot of information about the style that you don't have, such as genre (Hip Hop), time signature (4/4), feel (even 16), tempo (70), and the Styles Disk that it comes from (MultiStyles 1).

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

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

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



Load Previous Style / Load Next Style

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

Band Styles



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

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

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

The format of the file is identical to the one that PG Music includes, which is called *C:\bb\Data\RealCombos.txt*. You can list a line of text (for a heading) e.g.

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

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

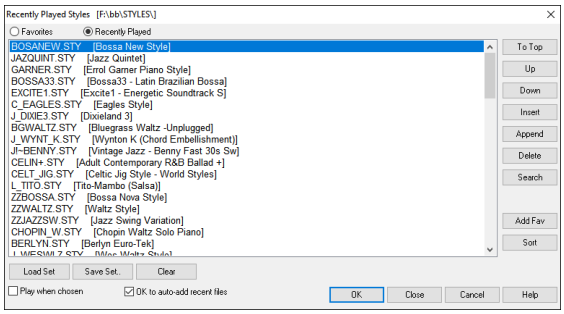
_JAZFRED$ Jazz Style with 4 in the bar Guitar

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

Favorite Styles / Recently Used Styles



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



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

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

Use the **[To Top]**, **[Up]**, and **[Down]** buttons to navigate the list.

Use the **[Insert]**, **[Append]**, and **[Delete]** buttons to modify the list.

The **[Search]** button will search for a style in the list by name, or part of a name.

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

The **[Load Set]** and **[Save Set]** buttons allow you to save and load sets of Favorites or Recently Played styles.

Use the **[Clear]** button to clear the list and start a new one.

Enable the **Play When Chosen** option to play your song immediately upon selecting a style.

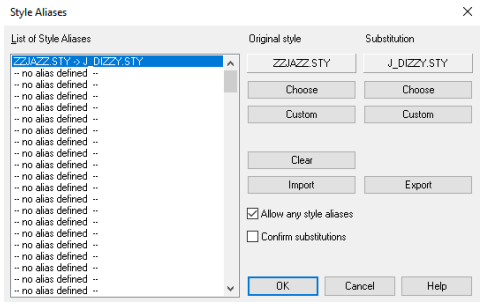
If **OK to auto-add recent files** is enabled, every style you select will be added to the top of the list.

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

Style Aliases Dialog

The *Style Aliases* option is found in the *File | Load Style Special* submenu.

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



To enter a style name that you don't have, use the **[Custom]** button.

To create a new alias, click on an empty spot (i.e., no alias defined) in the alias list, or click on the alias you wish to edit if you wish to change an existing alias.

Press the **[Choose]** button below the **Original style** box and select the style you wish to be replaced.

Press the **[Choose]** button below the **Substitution** box and select the replacement style (alias).

If you made a mistake and wish to change your style selection, press the **[Clear]** button.

When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.

You can export and Import alias files to share with your friend. Click on the **[Import]** button to open an alias file, or click on the **[Export]** button to save an alias file.

Tip: You can temporarily totally disable the Alias feature by unchecking the "Allow any style aliases" checkbox. You can also have confirmation of alias substitutions by checking the "Confirm Substitution" checkbox.

Enable/Disable Style

The *File | Load Style Special* submenu has an item to enable/disable the style. When a style is disabled, the name of the style will have an X at the beginning, which indicates a disabled style. The disabled style won't sound or write any data to the MIDI file. The most common use for disabling a style is when a MIDI file is loaded to the Melody track. Then the style won't sound and conflict with the full arrangement on the Melody track.

Forced Styles

This allows you to keep a style in memory. This way, all subsequent songs that are loaded will not change the style (even if they have a different associated style), so you can easily play songs in the same style. If you've found a new favorite style, you can try it out in all kinds of songs without having to reload the style each time.

For example, let's say we've discovered the "GARNER" style, and want to try it out on all kinds of songs. Select *File | Load Style Special | OK to load styles with songs* so that the item is NOT checked. Now when you load a song the new style doesn't load and you can play the song in GARNER.STY. You can temporarily override this setting by loading in another style, and the new style loaded will stay in until you choose another one.

MultiStyles

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

You can easily make your own MultiStyles, either from scratch, or combining parts from existing styles to make a MultiStyle. For example, if you have 10 favorite country styles, you can make a single MultiStyle that has 20 substyles available within the same song.

There are 2 types of MultiStyles

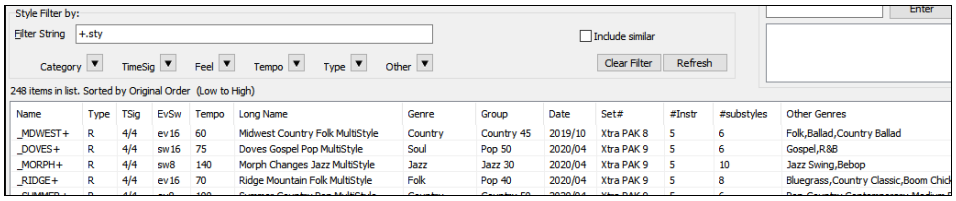
1. MultiStyles in styles, working for every song (e.g., NR_CURR+.STY Nashville Rock Current MultiStyle).
2. MultiStyles for a specific song only.

MultiStyles in Styles ("+" Styles)

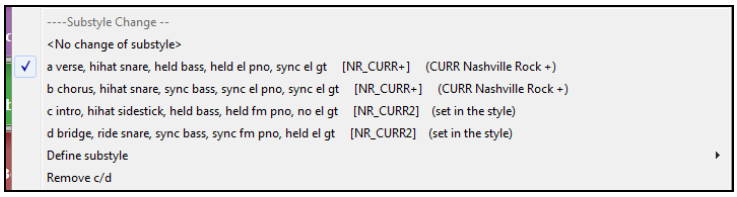
Styles can be made that have multiple substyles, and you can choose the various substyles using the letters a, b, c, d, etc. up to "x" for 24 substyles.

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

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



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



Standard Pop Song form with 4 substyle MultiStyle

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

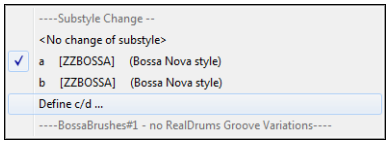
- "a" substyle is for the verse.
- "b" substyle is for the chorus.
- "c" substyle is for the intro (or first verse).
- "d" substyle is for the break (or interlude).

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

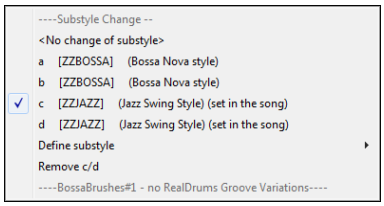
MultiStyles in Songs

If you have a song, you can also use more than 2 substyles for that song. For example, let's say we have a song that is a Bossa Nova and you want to have a Jazz Swing section. Rather than finding a MultiStyle that has this exact combination, we can make one, in the song, for *this song only* as follows:

Load a song like *C:\bb\Demos\MIDI Style Demos\Styles00\zzbossa.mg4*.



Right-click on a bar number, and choose "Define c/d." Then choose ZZJAZZ.STY from the **StylePicker**.



You will then see that there are 4 substyles now, a, b, c, d. You can use the “d” substyle for Jazz Swing walking bass, since it is the same as the “b” substyle from ZZJAZZ.

Load the song *C:\bb\Documentation\Tutorials\Tutorial - BB2008\Demo of MultiStyle in song only Bossa 2 Jazz.MG4*, and you can see the finished result. This song switches styles using part markers.

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.

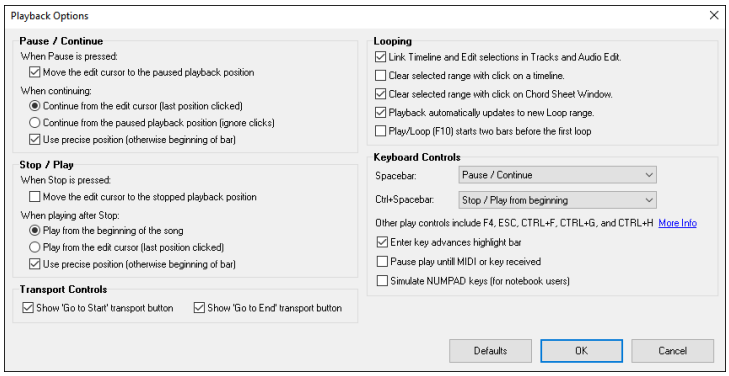
 Pressing the main button toggles the feature, while pressing the lower button opens a drop-down menu with options to play and loop the highlighted region, toggle the looping feature, or open the Loop Section Settings dialog.

You can also use the *Play* menu commands or hotkeys: **F4** to generate and play, **Alt+F4** to play without re-generation, **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 **Playback Options** dialog to start and stop playback with the spacebar. The spacebar or double-click can be used on an ending bar (or a bar in the tag), and it plays from the ending (or tag).

Playback Options

The **Playback Options** dialog allows you to configure playback, transport, looping, and keyboard control settings. To open it, click on the **[Playback]** button in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**).



Move the edit cursor to the paused playback position: When enabled, the edit cursor moves to the playback position where playback was paused.

Continue from the edit cursor (last position clicked): If enabled, playback continues from the edit cursor, which is the last position clicked.

Continue from the paused playback position (ignore clicks): If enabled, playback continues from the position where playback was paused, ignoring any clicks made while playback was paused.

Use precise position (otherwise beginning of bar): When enabled, playback continues from the precise position. If disabled, playback continues from the beginning of the corresponding bar, and the edit cursor moved by Pause is placed at that bar boundary.

Move the edit cursor to the stopped playback position: If enabled, the edit cursor moves to the playback position where playback was stopped.

Play from the beginning of the song: If enabled, playback always begins from the beginning of the song, regardless of the edit cursor position.

Play from the edit cursor (last position clicked): If enabled, playback begins from the edit cursor, which is the last position clicked.

Use precise position (otherwise beginning of bar): When enabled, playback starts from the precise position. If disabled, playback starts from the beginning of the corresponding bar, and the edit cursor moved by Stop is placed at that bar boundary.

Show ‘Go to Start’ transport button: If enabled, a button that moves the edit cursor to the beginning of the song will be displayed in the Transport area of the top toolbar.

Show ‘Go to End’ transport button: If enabled, a button that moves the edit cursor to the end of the song will be displayed in the Transport area of the top toolbar.

Link Timeline and Edit selections in Tracks and Audio Edit: When enabled, changing the edit selection in the Tracks or Audio Edit window also changes the shared Timeline loop selection, and changing the Timeline loop selection updates the edit selection.

Clear selected range with click on a timeline: If enabled, clicking on a timeline without dragging clears the selected loop range.

Clear selected range with click on Chord Sheet Window: When enabled, a single click in the Chord Sheet clears the selected loop range.

Playback automatically updates to new Loop range: When enabled, changing the "Selected Loop Range" in the Loop Section Setting dialog updates the active playback loop immediately. If this option is disabled, the new range will be used the next time playback starts.

Play/Loop (F10) starts two bars before the first loop: When enabled, "Play and Loop" (F10) begins two bars before the selected loop range on the first pass. Subsequent passes begin at the loop start.

Spacebar: Choose the action performed when the Spacebar is pressed.

Ctrl+Spacebar: Choose the action performed when the Ctrl+Spacebar keys are pressed.

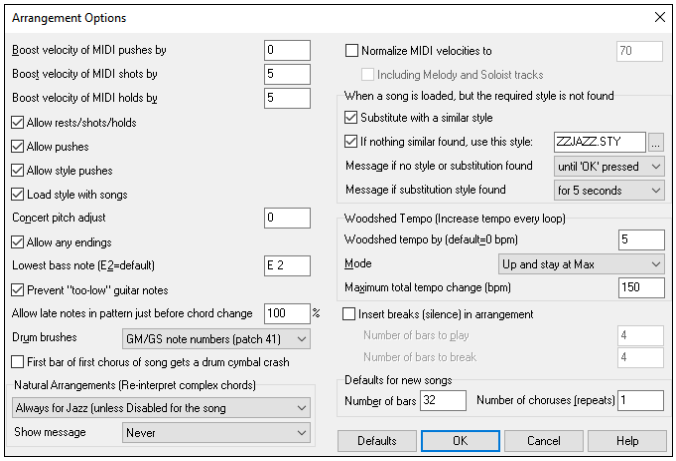
Enter key advances highlight bar: The **Enter** key advances the highlight bar on the Chord Sheet. This speeds up the entry of songs for people who prefer to use the Enter key. When you enter a chord on the chord worksheet, press the **Enter** key to place your chord in the highlighted cell. The highlighted region will then move automatically to the next cell. The right arrow key can also be used to move the highlighted cell.

Pause play until MIDI or key received: This allows playback to be started by a MIDI note received at the MIDI In port, or by pressing a key on the computer keyboard. Band-in-a-Box generates its arrangement, and then "stands by" for your start command.

Simulate NUMPAD keys (for notebook users): Notebook users often don't have a number pad so they can't use the Band-in-a-Box looping features (Ctrl+NUMPAD 1-6 keys). With this option the regular numbers can be used to trigger the looping feature. For example, pressing **Ctrl+2** will start playback of looped choruses.

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 **[Arrangement]** button 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.

1. "Up only," which is getting faster each loop "forever," well until tempo=500 which is BB's maximum tempo.
2. An "up then down" mode that goes up by [a settable increment] up to [a settable maximum] and then starts going down by the increment back to the original where it restarts. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 235,230… back to 140 and cycle again.
3. An "Up then Reset" mode, that goes up in increments up to the settable maximum, then resets to the original and starts again. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 140 and start again.
4. An "Up and stay at Max" mode that goes up until the settable maximum and stays there.

Modes 2 and 3 are analogous to a "treadmill workout," with programmed changes in speed.

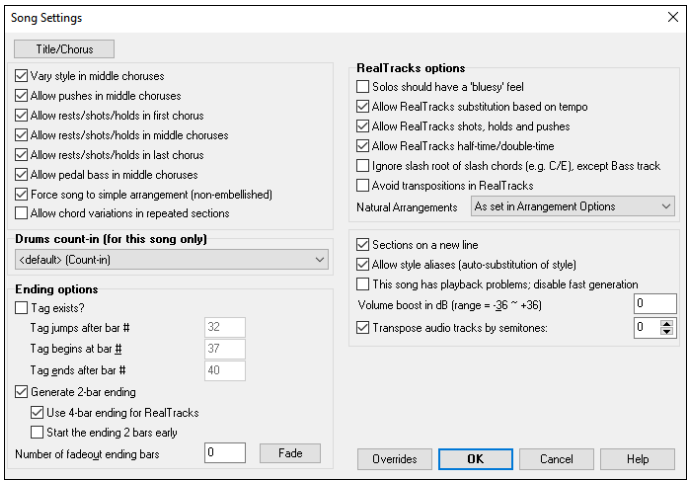
Insert breaks (silence) in arrangement: This feature is great for practicing tempo control. For example, you can have the program play the 4 bars and then rest for the next 4 bars while you keep playing in tempo. Once set, this feature works automatically with all songs until you turn it off.

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* | *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*| [Arrangement]). 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.

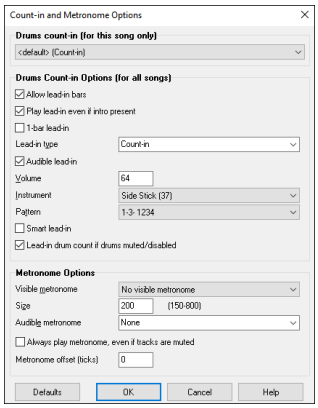
This song has playback problems, disable fast generation: On slower computers, songs with lots of RealTracks might have playback problems (stuttering). If so, you can use this setting to disable Fast Generation for this song. You can turn Fast Generation off for all songs in the **RealTracks Settings** 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 drumsticks icon on the side toolbar or the **[Count-in/Metro]** button 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.

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.

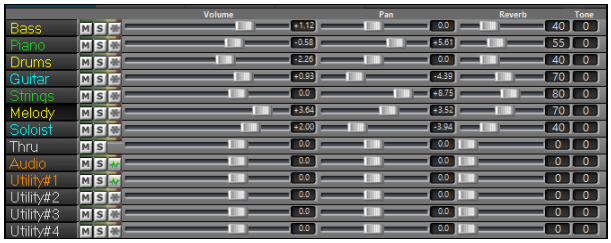
Audible metronome: The four settings are available: None, During Play, During Record, or During Record and Play.

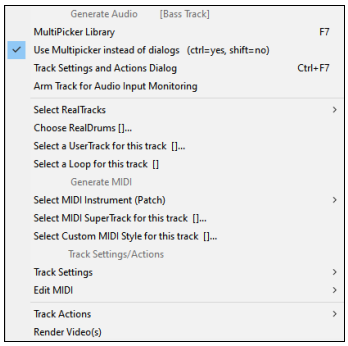
Always play metronome even if tracks are muted: When enabled, the audible metronome bypasses track mute and solo routing. This does not affect the lead-in count.

Metronome offset (ticks): This lets you adjust audible metronome timing from -60 to 60 ticks to compensate for MIDI device or plugin latency. A negative value plays earlier while a positive value plays later.

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 mute, solo, and freeze the track. The mute and solo states of each track are saved in the song and will be loaded the next time you open it.

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 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*.

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

Reasons to freeze a RealTracks track (audio)

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

Reasons to freeze a MIDI track

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

More reasons to freeze any track

- Frozen tracks play back instantly, without requiring time to regenerate.
- They play back the same way each time.
- You can change the chord progression of the song and have one track playing a different chord progression than the rest of the band. For example, type a "blowing" chord progression, generate a solo, freeze the solo track, then type a normal chord progression and generate the rest of the instruments (bass/guitar etc.) that will play the normal changes.
- Have different instruments play different styles. For example, the Bass could be generated using Reggae, then Frozen, and then the rest of the instruments generated using a Techno style.

Un-Freezing a Track(s)

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

Forcing Generation of a Song that is Frozen

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.

Tip: Obviously, you wouldn't use this feature to force regeneration of a frozen song if you have made *custom edits* to the song that you don't want to lose, unless you've saved the song and have a backup copy.

Changing Volume, Panning, Reverb, Tone

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



Hold down the **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.

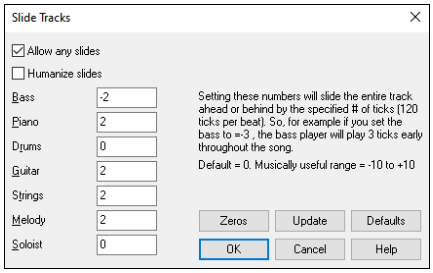


The Master Volume is a true master volume, and it applies a decibel (dB) boost to the master signal, independent of the tracks' volumes. So, for example, if you want all Band-in-a-Box songs to be louder, you can simply set the "All Songs" Master volume slider (e.g., +6 dB) and this boost will apply to 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 to allow track sliding. Otherwise, no slides will occur.

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

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

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

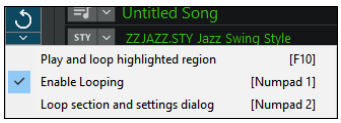
Press the **[Update]** button to apply your changes and hear the result instantly.

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

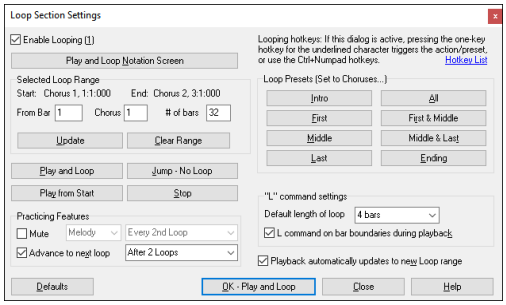
Play Selected Area in a Loop

Highlight a region on the Chord Sheet. You can also use the Song Overview, or the timeline in the Notation, Tracks, Audio Edit or Piano Roll window to select a region. Then, **Shift**+click on the **[Play]** button or press the **F10** key. The region will play and continue looping until you press the **[Stop]** button.

Pressing the lower part of the **[Loop]** button on the top toolbar opens a drop-down menu.



Selecting *Enable Looping* from the menu or pressing **NUMPAD 1** toggles the looping feature. To choose what to loop, select *Loop section and settings dialog* or press **NUMPAD 2**. This opens the floating **Loop Section Settings** dialog.



> **Tip**: When this dialog is active, pressing the one-key hotkey for the underlined character triggers the action or preset. For example, press the **P** key to begin playback from the start of the selected loop range and continue looping.

The **Enable Looping** checkbox has the same effect as the *Enable Looping* item in the drop-down menu of the **[Loop]** button. The **1** key also toggles the looping feature.

To play and loop notation screen at the current location, press the **[Play and Loop Notation Screen]** button, the **N** key or **Ctrl+NUMPAD 7**.

To loop a custom range, enter the **From Bar**, **Chorus**, and the **# of bars** fields, and press the **[Update]** button or the **U** key. (Note: The **Start** and **End** fields show the precise loop range selected on the Timeline, but the **[Update]** button replaces it with the full-bar range.) Then, press the **[Play and Loop]** button or the **P** key to begin loop playback from the start of the range. To play from the beginning of the song and loop the range, press the **[Play from Start]** button or the **Y** key. The **[Jump - No Loop]** button or the **J** key plays from the start of the range but does not play it in a loop. You can press the **[Clear Range]** button or the **G** key to remove the selected loop range without disabling the looping feature.

Preset buttons are available to set the loop points to the intro, specific choruses, or ending.

When **Playback automatically updates to new Loop range** is enabled, changing the "Selected Loop Range" updates the active playback loop immediately. If this option is disabled, the new range will be used the next time playback starts.

Loop Practicing Feature

Getting the mute to loop every Nth time is helpful to learn a certain phrase. If you enable the **Mute** checkbox, the selected track will be muted every Nth loop. For the loops, you play along with the phrase, and then "you're on your own" when the phrase gets muted every Nth loop. You can choose the track to mute and how often the track mutes.

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

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

Loop Keystroke Commands (useful for live performance)

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

> Tip: Notebook users should enable the "Simulate NUMPAD keys" option in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**), then use the regular number keys to trigger looping.

looping status. If a song contains a looped section, it will be indicated at the top of the screen (e.g., "Will loop Middle Choruses" or "Currently looping Middle Choruses"), allowing you to see what will happen with looping during a live performance.

Quick command for Looping

There are shortcut keys to set a loop quickly. For example:

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

The "Default Length" option determines the number of bars looped when you press **L Enter**. For example, if it is set to 4 bars, then **L Enter** will loop 4 bars.

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.

HAR 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.

Melody Wizard

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

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

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

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

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

Then, open a song that has a melody.

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

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

- **W E R T**: These will be approach notes up to the melody. You can start on any note.
- **Q E R T**: Starting on a Q instead of W will use wider voicings for approach notes.
- **I U Y T**: These will be approach notes down to the melody. Start on any note.
- **O U Y T**: Starting on an O instead of I will use wider voicings for approach notes.

MIDI Keyboard Wizard

By 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. With the MIDI Normalize feature, you can level the volumes to a setting in the program options. For example, you can set all volumes to be 70 and the program

will make each song play within those levels. This is done in the **Arrangement Options** dialog (*Options* | *Preferences* | [Arrangement**]**).

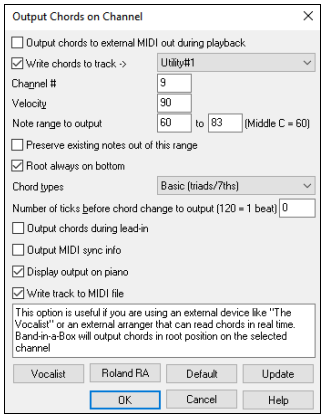
The normalization affects the Bass, Piano, Drums, Guitar, and Strings tracks. If you enable the "Including Melody and Soloist tracks" option, the normalization also affects the Melody and Soloist tracks.

[Normalized Velocity=70, was 65] When you have enabled this feature the status area at the top of the screen reports that normalization is set to 70, and that the velocity of the currently playing song has been increased from 65 to 70.

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]** button. 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.

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

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

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

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

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

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

Enable the **Root always on bottom** option to keep the chord root as the lowest note.

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

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

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

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

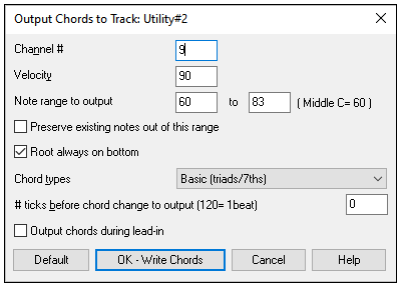
Set the **Display output on piano** checkbox to true to enable MIDI chord data to be displayed on the piano keyboard.

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

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

Outputting Chords to Track

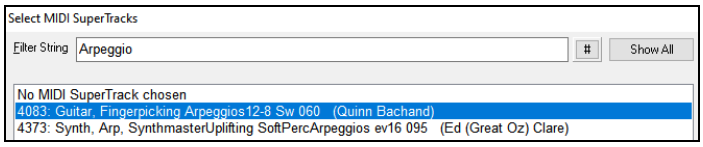
A chord track can be generated on any track. To do this, right-click on the track in the Mixer or Tracks window and select *Edit MIDI* | *Generate Chord Track on this track* from the context menu. This opens the **Output Chords to Track** dialog, where you can configure options for the chord track to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

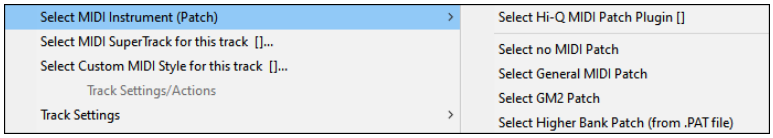
Some plugins have "keyswitches," which are specific notes to trigger patters, arpeggios, etc. The **Preserve existing notes out of this range** option allows you to keep those notes and events if they are not within the specified note range.

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, go to *Select MIDI Instrument (Patch)* and choose one of the menu items.



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.

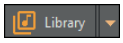
Select General MIDI Patch: This lets you select an instrument from the list of GM patches.

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

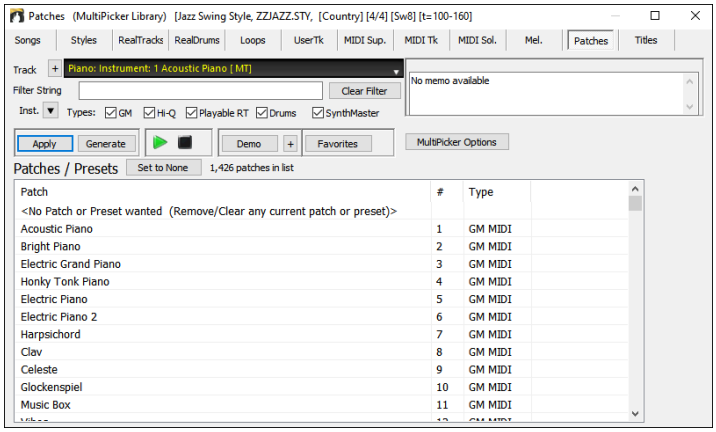
Select Higher Bank Patch (from .PAT file): This lets you select a higher bank instrument on your synthesizer.

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 **M P A T Enter** keys.



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

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

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

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

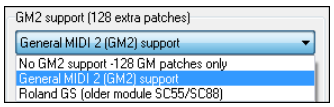
Press the **[Apply]** button to assign the selected patch to the current track. To assign the patch to the current track and play the song, press the **[Generate]** button.

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*).



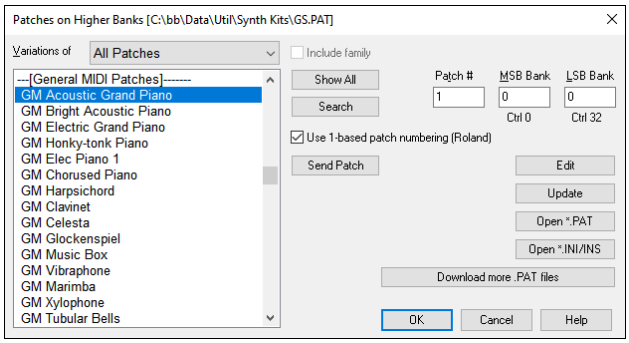
You can select a GM2 patch by right-clicking on the track name in the Mixer and selecting *Select MIDI Patch* | *Select GM2 Patch* from the context menu.

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.

Converting Synthesizer Patch Lists in Band-in-a-Box

Band-in-a-Box can read a patch file list generated by PowerTracks Pro Audio or Cakewalk and convert it to a .PAT file for use in Band-in-a-Box.

Converting PowerTracks patch list to Band-in-a-Box .PAT files

PowerTracks stores its patch lists in a single file, called PATCHES.INI. This file contains all patch lists for the synths supported by PowerTracks. Band-in-a-Box stores the patch list for each synth in a separate file, with an extension of .PAT.

To convert a PowerTracks patch file to a Band-in-a-Box Patch file, you will be choosing the *C:\pt\patches.ini,* and then choosing the synth that you want to convert to a .PAT file.

Open the **Patches on Higher Banks** dialog with *Select MIDI Instrument (Patch)* | *Select Higher Bank Patch* from the track label's context menu.

Note: If a .PAT file has not been previously selected, a **File Open** dialog will appear. Select a .PAT file from the *C:\bb\Data\Util\Synth Kits* directory to open the **Patches on Higher Banks** dialog.

Press the **[Open INI/INS]** button to show the **Open File** dialog, and choose the file *C:\pt\patches.ini*. You will then see a list of synths stored in the patches.INI file. Select one to convert. Create a name for the .PAT file (e.g., My Patch List.PAT) and save it to *C:\bb\Data\Util\Synth Kits*.

Converting a Cakewalk .INS file to a Band-in-a-Box .PAT file

This is done using the same process described above for PowerTracks, except that you open the individual .INS file instead of a PATCHES.INI file. For example, if you have a Cakewalk file called "My Synth.INS" you would select this file name. You would then save that converted list to *C:\bb\Data\Util\Synth Kits\My Synth.PAT*.

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.

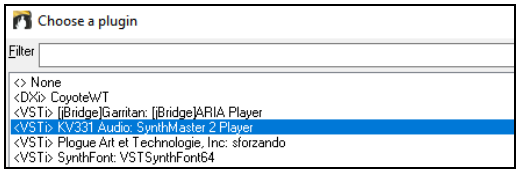
- SynthMaster Player comes with thousands of sounds, so you can simply select *Choose Plugin* from the Plugin tab menu on the Mixer, choose SynthMaster, and choose one of these sounds from the SynthMaster Player panel.
- Styles can be made to play with SynthMaster sounds without need to load it.
- MIDI 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:

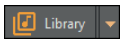
C:\Program Files\KV331 Audio

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.



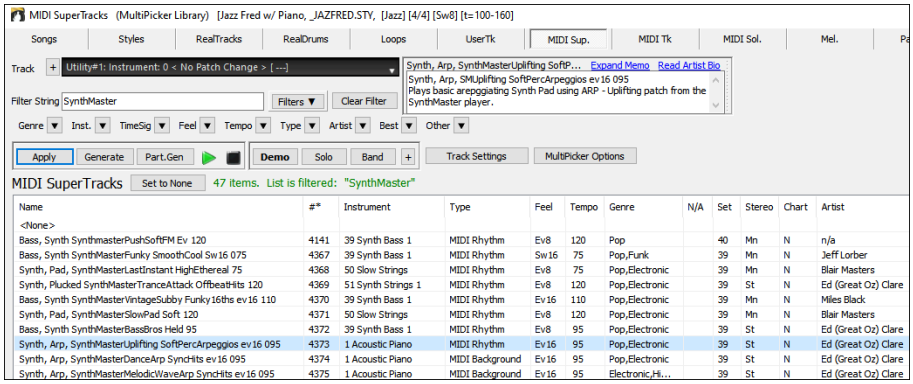
SynthMaster is automatically added to the plugin list. Simply select "<VSTi> KV331 Audio: SynthMaster 2 Player" from the list and press OK.



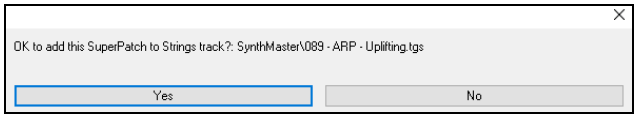
To select MIDI SuperTracks that use SynthMaster sounds, click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDI SuperTracks* from the drop-down menu. You will then see the **MIDI SuperTracks Picker**.

Note: The MIDI SuperTracks Picker opens in the MultiPicker Library if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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.

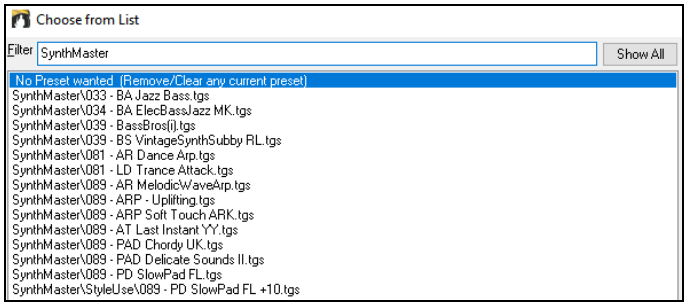


In the Mixer, you can confirm that the SynthMaster synth sound is loaded to the track.



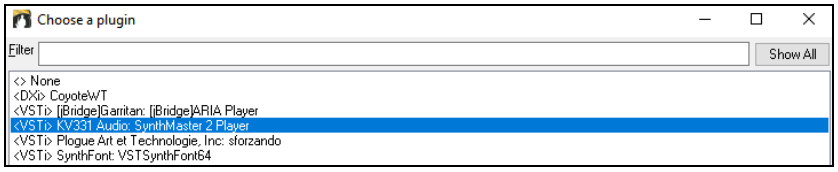
To customize the sound, click on the SynthMaster synth in the [Plugins] tab to open the synth window.

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.



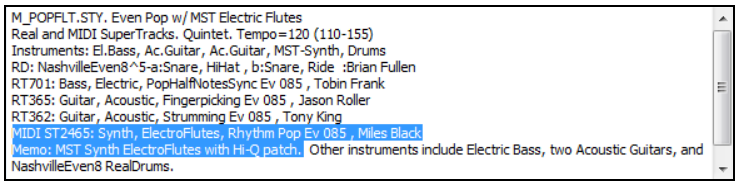
Tip: Some styles use MIDI SuperTracks that automatically play with SynthMaster sounds. They are included in MIDI SuperTracks Set 39. In the **StylePicker**, you can find them using the **[Other]** filter button menu item *Specific MIDI SuperTracks Set #*.

Hi-Q MIDI Instruments for sforzando

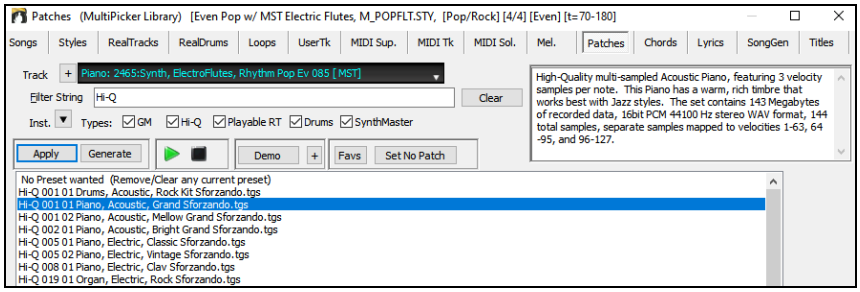
The sforzando VST synthesizer supports the popular .SFZ sound format, as well as PG Music's Hi-Q sounds. Many sounds that have been developed with the .SFZ format are available on the internet and are ready to play with Band-in-a-Box using this synth. Your existing Band-in-a-Box Hi-Q sounds will play 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.



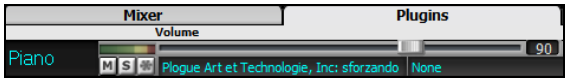
Most of the interaction between Band-in-a-Box and the sforzando synth will be behind-the-scenes, so you don't need to do anything. Just "pick a style and press play" as usual. This is because the styles that need to use the synth are coded to do so in the style, using the Hi-Q patch.



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



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

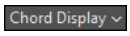


To use a custom sound, such as an .SFZ sound that you've acquired, click on the first slot in the **[Plugins]** tab in the Mixer to launch the sforzando synth.



Non-Concert Visual Transpose

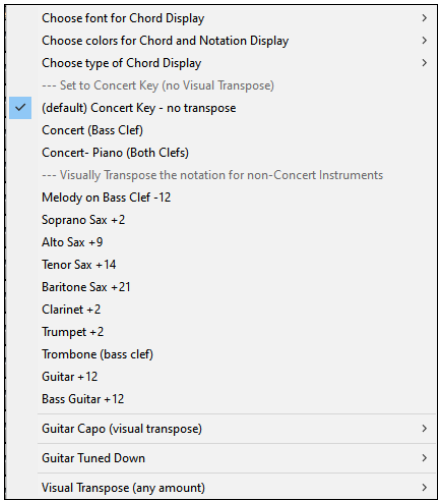
This feature displays the chords and notation for non-concert key instruments like trumpet and saxophone in the non-concert key (Bb, Eb) while the music plays in the concert key.

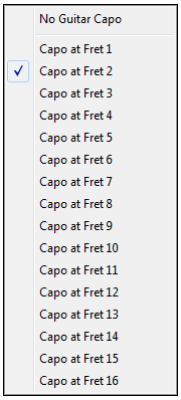


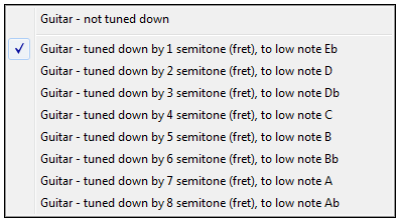
The **[Chord Display]** button on the Chord Sheet toolbar opens a list of concert and non-concert instruments.

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

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







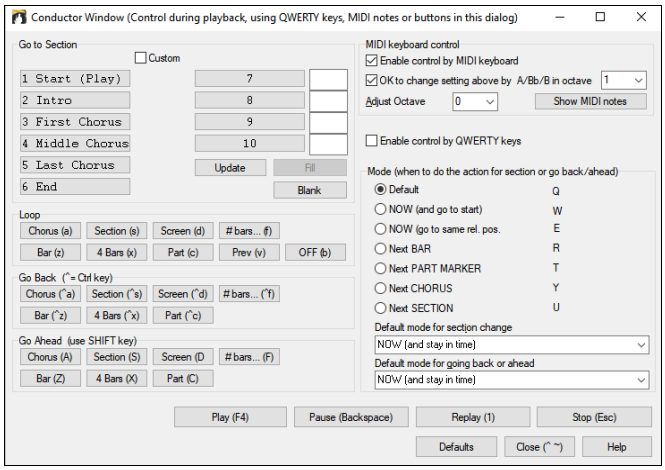
The Conductor

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** launches from 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.

Using the Conductor QWERTY or MIDI keys, you can:

- define and jump to up to 10 user defined sections in the song,
- jump back 1 bar/4 bars/# of bars/screen/part/chorus/section,
- jump ahead 1 bar/4 bars/# of bars/screen/part/chorus/section,
- LOOP 1 bar/4 bars/# of bars/screen/part/chorus/section,
- pause/stop the song.

In addition, using the MIDI keyboard, you can also use the Conductor to:

A1 (note#21)	Turn MIDI Conductor OFF
Bb1	Turn MIDI Conductor ON
B1	Turn MIDI Conductor ON only as note is held down

Here are the various functions available using the Conductor. The MIDI key and QWERTY hotkey are shown.

C3	Normal Tempo	Ctrl =
C#	Half Speed Tempo	Ctrl -
D3	Quarter Speed Tempo	
Eb3	Eighth Speed Tempo	
E3	Loop Section Enabled	NUMPAD 1
F3	Play with last chorus looped	Ctrl+NUMPAD 1
F#3	Play with middle choruses looped	Ctrl+NUMPAD 2
G3	Play with middle and last choruses looped	Ctrl+NUMPAD 3

G#3	Jump to last chorus (no loop)	Ctrl+NUMPAD 4
A3	Jump to ending (no loop)	Ctrl+NUMPAD 5
Bb3	Loop notation screen	
B3	Decrease Tempo by 1	Shift [
C4(48)	Increase Tempo by 1	Shift]
Db4	Decrease Tempo by 5	[
D4	Increase Tempo by 5	]
Eb4	Tap Tempo	- (press 4 times)
E4	Tap Tempo and play	= (press 4 times)
F4	Play	F4
F#4	Stop	Escape
G4	Pause	Backspace (or Ctrl+H)
G#4	Replay	
A4	MIDI Panic	F12
Bb4	Previous Song	Ctrl+Shift+F8
B4	Next Song	Shift+F8
C5(60)	This is a control character for THRU patches. When C5 is held down, pressing MIDI notes 61/62 decrease/increase the THRU patch by one, and 63-72 change THRU patches to Favorite patches.	
Db5	Open Notation Window	Ctrl+W
D5	Lead sheet Window	Alt-W
Eb5	Reduce All Volumes by 5	Ctrl+Alt+Shift+Q
E5	Increase all Volumes by 5	Ctrl+Alt+Shift-W
F5	ALL Mute/Unmute	Alt+2
F#5	Bass Mute/Unmute	Alt+3
G5	Piano Mute/Unmute	Alt+4
G#5	Drums/Unmute	Alt+5
A5	Guitar Mute/Unmute	Alt+6
Bb5	Strings Mute/Unmute	Alt+7
B5	Melody/Unmute	Alt+8
C6	Soloist Mute/Unmute	Alt+9
Db6	THRU Mute/Unmute	Alt+0
D6	Audio Mute	
F6 - D7	Jump to Sections 1-10 of the song	1-9 and 0
Eb7	Loop Current Chorus	a
E7	Loop Current Section	s
F7	Loop Current Bar	z
F#7	Loop Current 4 Bars	x
G7	Loop current Part	c
Ab7	Looping ON, previous setting	v
A7	Looping OFF	b
Bb7	Go Back 1 Chorus	Ctrl+A
B7	Go Back 1 Section	Ctrl+S
C8	Go Back 1 Screen	Ctrl+D
Db8	Go Back 1 Bar	Ctrl+Z
D8	Go Back 4 Bars	Ctrl+X
Eb8	Go Back 1 Part marker	Ctrl+C
E8	Go Ahead 1 Chorus	Shift+A
F8	Go Ahead 1 Section	Shift+S
F#8	Go Ahead 1 Screen	Shift+D
G8	Go Ahead 1 Bar	Shift+Z
Ab8	Go Ahead 4 Bars	Shift+X
A8	Go Ahead 1 Part marker	Shift+C

Customizing the Sections

Sections: This allows you to define up to 10 points in the song that are sections. By default, the following sections are defined for each song.

- Section 1: Start of song
- Section 2: Intro
- Section 3: First Chorus
- Section 4: Middle Chorus (i.e., start of chorus #2)
- Section 5: Last Chorus
- Section 6: Ending
- Sections 7-10 are user definable. Enter any bar number using the bar/chorus format (e.g., 21/2 would be bar 21, chorus 2).

If you prefer to enter custom values for the section numbers, you can do this if you check the "custom" checkbox, and then type up to 10 bar numbers for each section.

The section numbers are saved with the song. Once you have defined the sections, you can jump to a certain section of the song as the song is playing, simply by:

1. Pressing the 1-9 or 0 key on the QWERTY keyboard or,
2. Opening the Conductor window (Ctrl + ~ hotkey) and clicking on the section button or,
3. Pressing MIDI keys 77-86 (F6 to D7) corresponding to sections 1-10.

Mode (when to do the action)

By pressing a QWERTY hotkey prior to an action, you can control when the action will take place. If no mode hotkey is pressed prior to an action, the default mode will occur.

The default is set in the **Default Mode for section change** or **Default Mode for going back or ahead** combo box. For example, by default, the section change will occur as soon as you press the key, and it will go to the equivalent place in the bar immediately before the beginning of the target section (so that the music stays in time, and next section begins at the end of the bar). But you can change the default for the action to take place at the end of the current bar or current part marker etc.

Example uses of the Conductor

In this example, we don't have custom sections set, so the default sections apply (middle chorus = section 4 etc.).

- Jump to the start of middle choruses during playback (press 4).
- Loop the middle chorus (press S, which is Loop Section).
- Jump to the end of the song (press 6).
- Pause the song (Backspace).
- Go back 1 chorus (Ctrl a).
- Go ahead 1 chorus (Shift A).

At the end of the current chorus, go back 1 section, press Y then Ctrl S.

Note: Pressing the Y sets the mode to do the action at the end of the current chorus.

These actions can also be done with the MIDI keyboard. See the MIDI keyboard mapping diagram for details.

Example using the MIDI keyboard

Assume Charlie is a piano player who uses his MIDI keyboard with Band-in-a-Box and would like to play his keyboard, but also use it to control Band-in-a-Box.

He sets the Conductor to allow his MIDI keyboard lowest notes A/Bb/B to turn the Conductor mode OFF/ON/Toggled-when held.

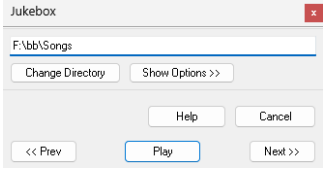
When he turns it off (low A note), he can play his keyboard normally.

If he wants to pause the song, he holds down the low B3 note as he presses the MIDI key for pause, which is G4. The song will pause, and the Conductor mode turns off as he lets go of the B3 key, and he can resume his piano playing. If Charlie didn't plan on using the MIDI keyboard for piano playing, he could leave it in Conductor mode by turning it on with the A3 key.

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.

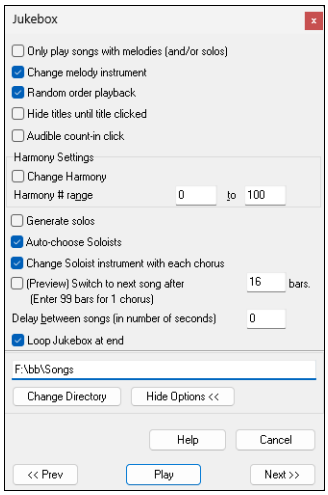

Click on the **[Jukebox]** button on the top toolbar or select the menu item *Play* | *Jukebox Play* to open the **Jukebox** dialog.



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.

> **Note**: To manually start playback of each song in the Jukebox, enable "Pause play Until MIDI or key received" in the **Preferences** dialog (Ctrl+E). At the end of each song the Jukebox will load the next song then pause until playback is started by sending a MIDI note or a computer keystroke.

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

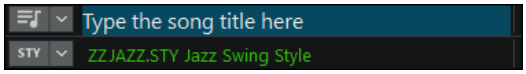
It's fun to play music with Band-in-a-Box, but it's even more fun to make songs of your own. This section gives you step-by-step instructions from start to finish.

Clear the Chord Sheet

 Click on the **[New]** button 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

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

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

- Typing **T K C 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" operation sets the key signature and transposes the song. Typing **T R F Enter** transposes the song to the key of F; typing **T R A B Enter** transposes the song to Ab.

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

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

Set the tempo

 The tempo is displayed next to the time signature. Click on it to enter a new time signature.

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

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

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

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

Setting the Relative Tempo

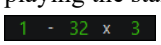
 The Percentage button allows you to quickly set the relative tempo. Click on the button and choose a percentage or use the *Custom Tempo %* menu item to set any value between 1% and 800%. 1% would be 1/100 of the original tempo and 800% would be 8 times the original tempo. Hotkeys are available: Ctrl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

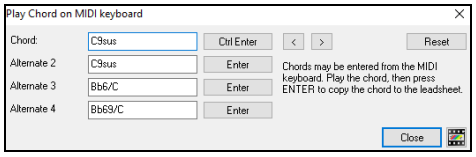


Chord Entry

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 highlighted 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.

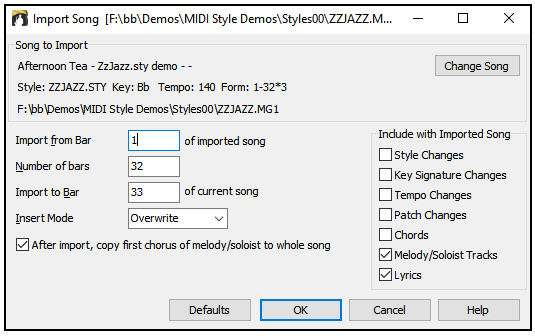
Import Chords from MIDI File - MIDI Chord Wizard

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.

Chords are entered into the highlighted cell. You can move it using the **Up/Down/Left/Right Arrow** keys, the **Enter** key, or a mouse click. The highlighted cell moves 2 beats at a time (½ a bar) with the **Left/Right Arrow** keys or the **Enter** key.

Simply type the name of the chord, and it will be entered into the highlighted cell. For example, type c6 to enter the C6 chord. Note that you should never need to use the **Shift** key, as Band-in-a-Box will handle this automatically.

- Use b for a flat, e.g., Ab7.
- Use 3 for a sharp #, e.g., for F#7 type f37.
- Use / for slash chords with alternate roots, e.g., C7/E (C7 w/E bass). A chord like Gm7b5/Db will display correctly using a Db instead of a Gm7b5/C#, since Band-in-a-Box bases it on a Gm scale.
- Use a **comma** to separate the ½ bar, enabling you to enter 2 chords in a cell. In the example below, we would type Ab9,G9 to get the 2 chords in the cell on beat 3 and 4 of bar 2.



The sequence of keystrokes to enter all these chords above would be: HOME c6>am7>dm7>gb9,g9>c6/e>>a739

Note: We're able to type A7#9 as "a739" because Band-in-a-Box knows to use the uppercase of the 3, which is #. The > indicates a carriage return, or the Enter key.

Note: The "Display 'C9sus' as 'C11'" setting in the **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]) 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 **Chord Sheet Settings** dialog show suspended chords more explicitly: 'sus' implies 'sus4,' and '2' implies 'sus2,' but you might want to see the full extension name.

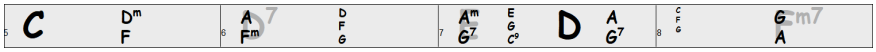
Right-click on a chord, and a menu allows you to make edits to the chords and other song settings. You can cut, copy, and paste chords in the Chord Sheet. Use the *Chord Builder* to try different types of chords or play the current chord to hear how it sounds. *Chord Options* include pushes, rests, shots,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



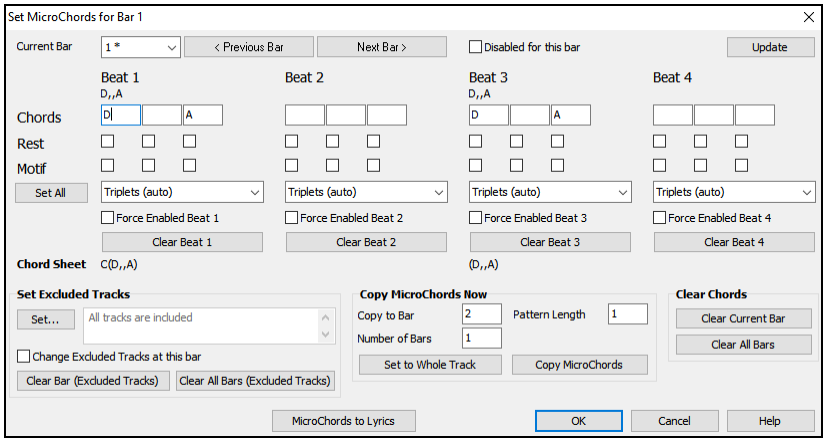
You can change the current main chord and keep the current MicroChords at the beat by typing another main chord. For example, if you type Gm and press the **Enter** key, the main chord will be replaced with Gm and the MicroChords will remain.



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.

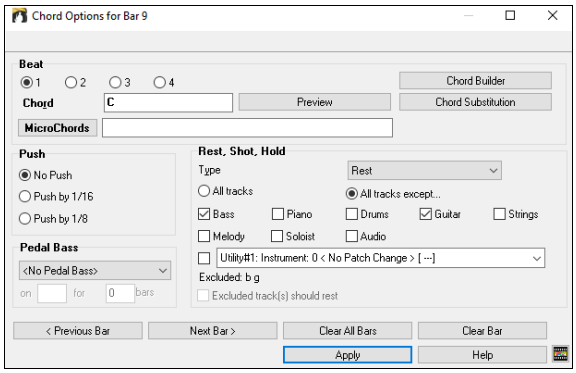
[Clear Current Bar] clears all settings from the current bar, and **[Clear All Bars]** clears all settings from all bars in the song.

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

Tip: You can set the amount of velocity boost so that the effect won't be too loud using the **Arrangement Options** dialog. (*Options* | *Preferences* | [Arrangement].)

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.

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

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

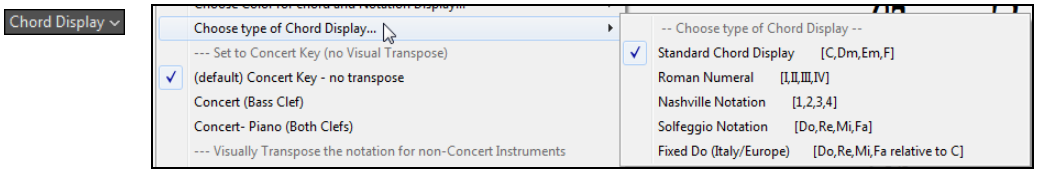
Support for other chord display types

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

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

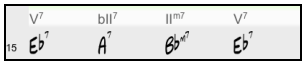
These systems are very useful for learning or analyzing tunes, since they are independent of the key signature. You can take an existing song, and print it out in Roman numeral notation, so you can study the chord progression. You can also type a chord in these systems, like "4" which will enter the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

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



Tip: Print out a song in Nashville Notation or Roman numeral notation. Then, learn the song this way, i.e., 1maj7 4maj7 3m7b5 67b9. You will soon discover that it is much easier to play the song in any key. Since you know the song goes from the 1 chord to the 4 chord, so you can easily play it in the key of Bb, for example.

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 **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]).

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.

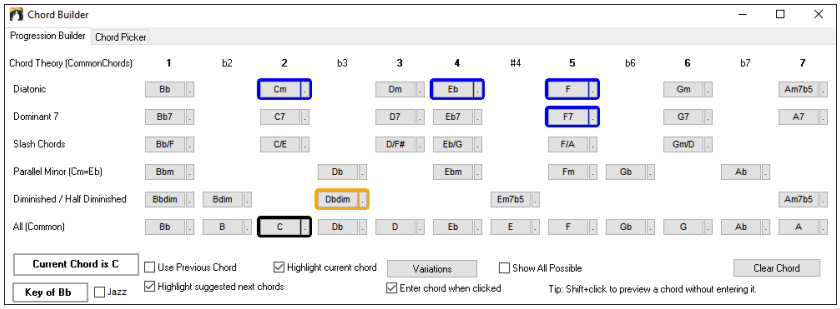
Chord Builder

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**.

> **Note**: The Chord Builder opens in the MultiPicker Library if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, the Chord Builder opens as a standalone dialog.

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 suggested chords that can follow it are highlighted in color. These highlights appear when the **Highlight current chord** and **Highlight suggested next chords** options are enabled. If the **Use Previous Chord** option is enabled, the suggested chords are based on the previous chord rather than the current chord.

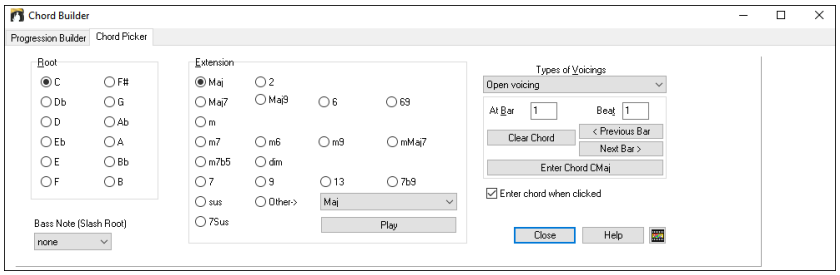
Blue indicates common chords, while orange indicates less common but more interesting chords. Normally, only one or two interesting chords are shown, but you can cycle through them by pressing the **[Variations]** button. If the **Show All Possible** option is enabled, all interesting chords are shown.

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 highlighted 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.

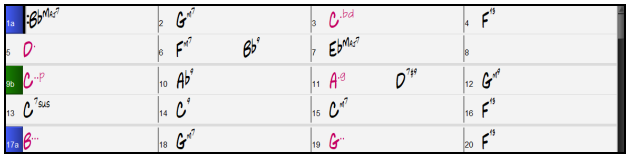
C... indicates a C chord that is a HELD CHORD.

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**

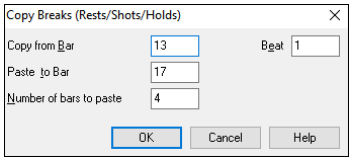


Breaks can also be set in the **Chord Options** dialog (**Alt+F5**).

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

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*.



Copy Breaks by Shortcuts

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

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

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.

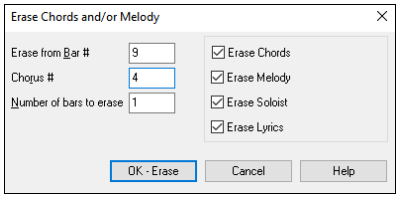
You can also specify that a chord change should happen before the beat. To do this, you can use either keystrokes, or the Chord Options dialog. To use keystrokes:

- 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 chords 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 enter 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 enter 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 highlighted cell to the bar to begin the paste of chords.

Press **Ctrl+V** or choose *Paste* from the *Edit* menu.

> **Tip**: The copied section remains in the clipboard and can be used repeatedly. Example: If you're inputting a song with verse, verse, bridge, verse, you can simply copy the first verse to the clipboard, and then repeatedly paste-in the other verses. The clipboard contents remain intact even if you load in a new song, so you can copy and paste between songs.

Copy and Paste Section of Chords by Drag-and-Drop

Copying of sections or selections can be done using drag-and-drop, to drag regions around the Chord Sheet to quickly rearrange your song. Hold down the **Ctrl** key for finer control about insert/overwrite etc.

For example, if you have an 8-bar section at bar 9:

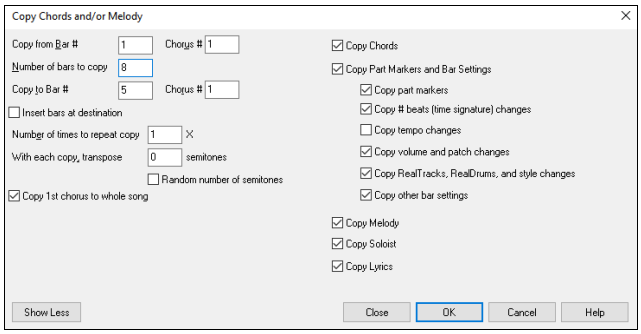
- To copy it to bar 23 and insert the 8 bars at that location, drag the bar number and drop it at bar 23.
- To copy it to bar 23 and overwrite the 8 bars at that location, hold down the **Ctrl** key and drag the bar number and drop it at bar 23. In the dialog that appears, just press OK.

Copy Chords and/or Melody

Another way to copy chords is to 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: This applies any of the copying commands in this dialog to all choruses of the song, not just chorus #1.

Copy Chords / **Copy Melody** / **Copy Soloist** / **Copy Lyrics**: These options let you select the items to copy.

Copy Part Makers and Bar Settings: Enable this option to copy part markers and bar-setting categories as selected below. Disable it to copy chords without part makers or bar settings.

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 making a song that has a repeating section of chords for 8 bars, enter chords in bars 1-8, move to bar 9, and type **K Enter**. The chords from bars 1-8 will be copied to bars 9-16, and the cursor will be moved to bar 17. If you get to bar 25 and want the chords from bars 1-8 to be copied to bars 25-32, type **K , 1 Enter**.

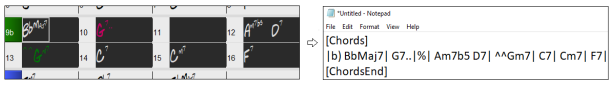
The chords always get copied. The Melody, Soloist, and Lyrics also get copied if these items are set in the **Copy Chords and/or melody** dialog (**Alt+C**).

Copy and Paste Chords as Simple Text

Copy from a Band-in-a-Box song

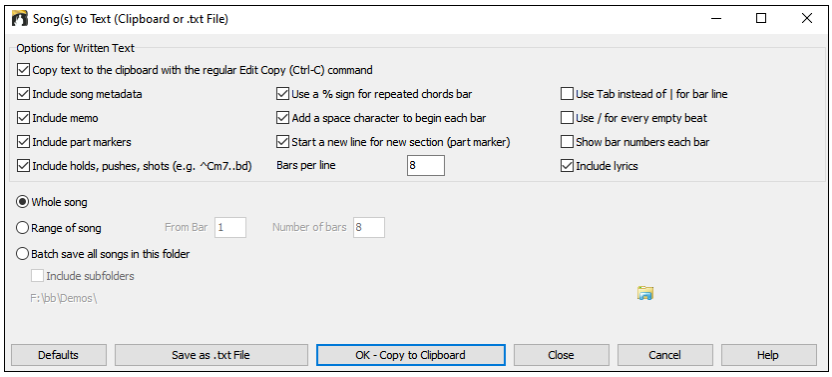
Chords can be copied as a simple text format and be pasted into another song in Band-in-a-Box or a text file in a program like Notepad.

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.

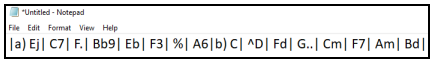
Batch save all songs in this folder: With this mode, you can copy or save all songs in a specific folder. Press the folder icon to select the folder, and choose the option to include subfolders of that folder. Also select the destination with the **Batch Save As** option. You can copy all songs to the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

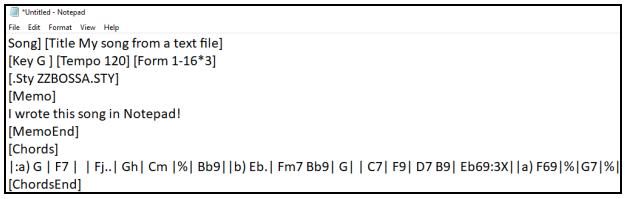
The **[Close]** button closes the dialog, saving the settings but not copying anything.

Copy from a text file

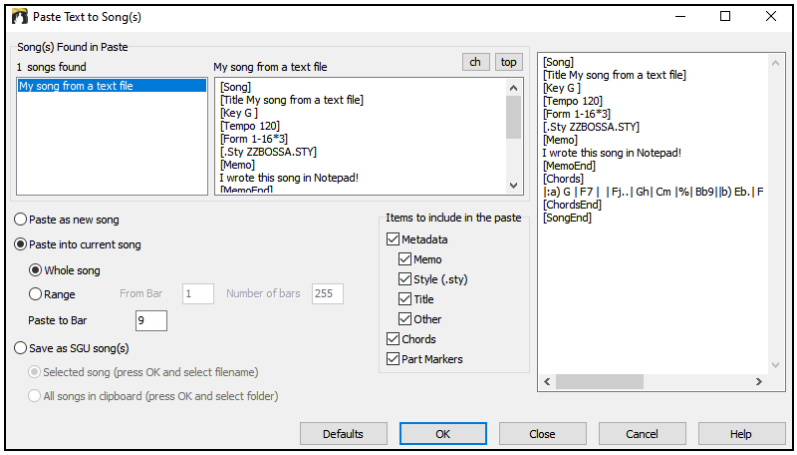
You can copy chords in a text file and paste them into a Band-in-a-Box song. Type chords in a text file using a vertical line for a bar line. If you want a blank bar, leave a space or type a % sign between vertical lines. For example, you can type | D | G7 | | F | or | D | G7 | % | F |. You can use shortcuts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

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

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

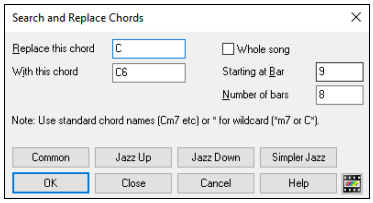
Reduce/Expand Chord Durations

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 chord durations. (e.g., 1beat>>2beats, 2beats>>4beats)

Search and Replace Chords

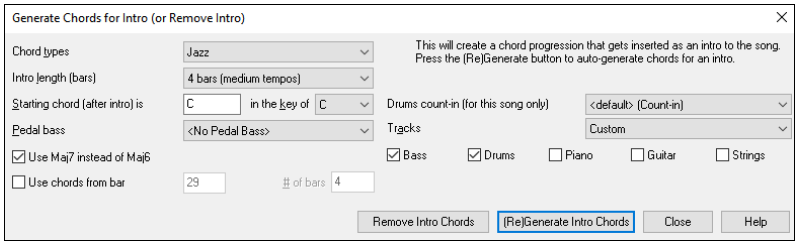
The menu item *Edit* | *Chords* | *Search/Replace Chords* lets you search and replace chords, with support for asterisks (*) as wildcards. You can use Roman numerals or numeric chord names—for example, replacing a V chord with V7, or 5m with 5m7. Because these settings are remembered between songs, this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

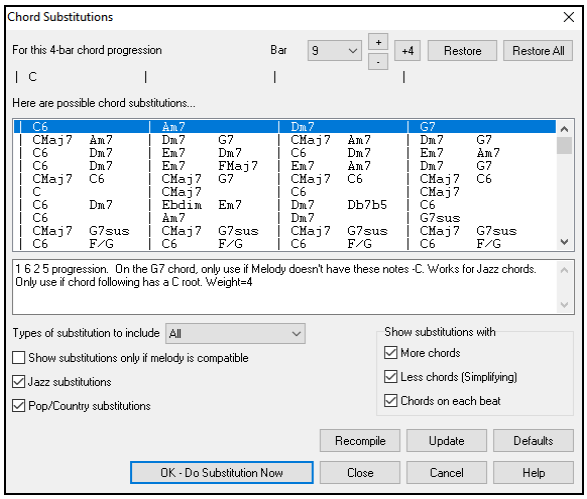
Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand-new way. For example, if you had chords such as “Dm7 G7 Cmaj7,” a list of substitutions including the tritone substitution “Dm7 Db7b5 Cmaj7” would be offered to you for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

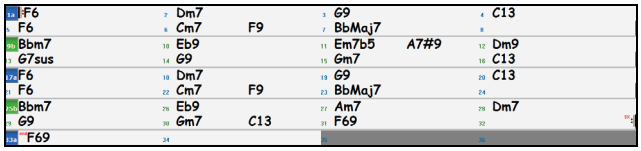
Press the **[OK - Do Substitution Now]** button once you see a substitution that you like so that you can enter it onto the worksheet directly. Double-clicking on the substitution line will also accomplish the same. You can then move the current bar to the next part of the song that you need a substitution for and repeat the process.

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

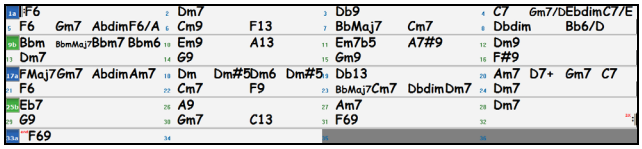
Auto Chord Substitutions

You can quickly auto-generate substitutions for an entire song, or portion of a song using the auto-substitution dialog, which is accessed with the menu command *Edit* | *Chords* | *Chord Substitution (Auto-Generate)*.

For example, we can generate substitutions for the !Freddie.MGU song. Here is the original chord progression.

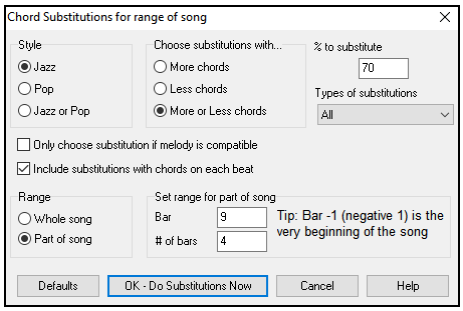


By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:



You can see that Band-in-a-Box chose the substitutions for about 70% of the chords in the song (that’s what we told it to do in the dialog). It began by replacing the F6 chord with an Fmaj7 Gm7 Abdim Am7 progression. Some of the substitutions chosen are even more advanced than that (replacing two bars of Bbmaj7 with Bb6 Ebmaj7 Dm7 Gm7 | Bbmaj7 Cm7 Dbdim Dm7 for example).

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



If you want Band-in-a-Box to only generate 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.

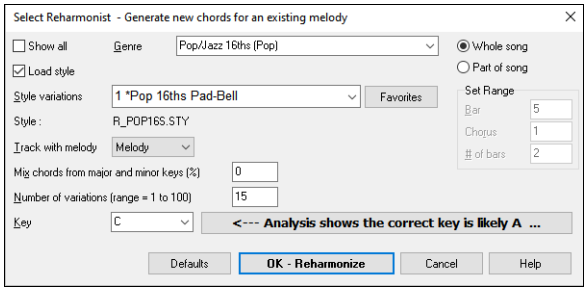
Generate Chords for a Melody

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.

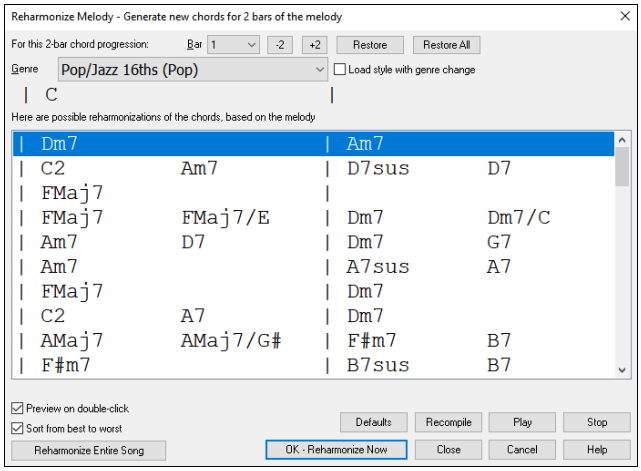
Verify that the **Key** is correct. Band-in-a-Box analyzes the melody and gives its best guess as to the best key for the song. If it is different from the current key, Band-in-a-Box will suggest the new key, and you can press the button to set the key to the new key.

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.



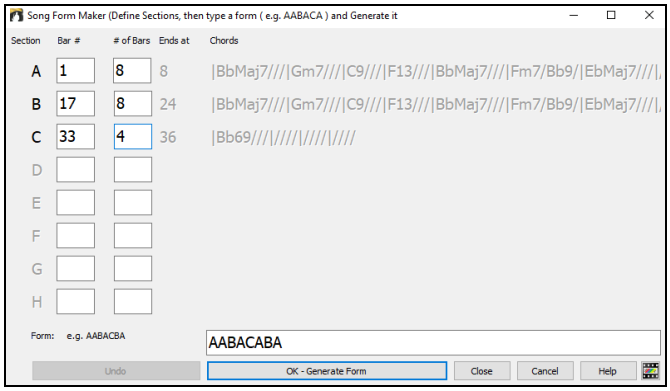
The progressions are sorted in alphabetical order, or from "best to worst" depending on the setting.

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 Maker Dialog* from the drop-down menu, or go to the main menu *Edit* | *Song Form* | *Song Form Maker Dialog*.



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

The form and sections are saved with the song.

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

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

Uses for the Song Form Maker:

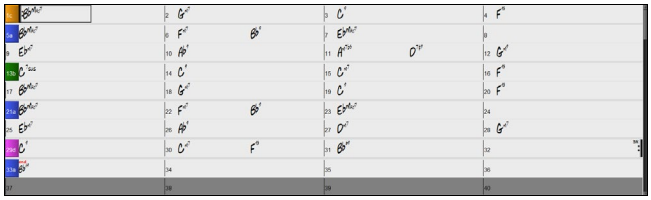
- Enter each song section only once, then use the Song Form Maker to specify the song form and generate the complete song. For example, enter a form string such as "AABACABA." You can change the song form without re-entering the chords by simply changing the form string and regenerating the song.
- Change the chords in a section by editing the original section and then regenerating the form. The changes will be applied to every occurrence of that section.
- Enter a melody once and have it copied throughout the song form by regenerating the form.

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 **Chord Sheet Settings** dialog. For example, you can draw part marker borders, show each part marker on the new line, etc. Use the **Colors and Themes** dialog to select a color for each part marker.

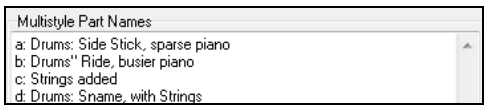
MultiStyles

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."

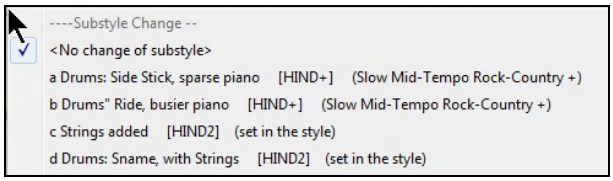
- Substyle "a" is usually used for the verse of a song.
- Substyle "b" is usually used for the "b-section" or the chorus, and for soloing in the middle choruses.
- Substyle "c" is usually used for the intro or for an opening verse or pre-verse.
- Substyle "d" is usually used for a break or interlude.

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

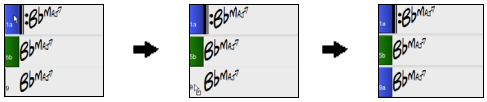
Move the highlighted cell to the bar where you want to place the part marker. Then press the **P** key on the computer keyboard. Repeatedly pressing **P** scrolls through all available part markers.

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

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

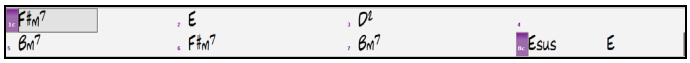
Copying Part Markers

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



Placing Drum Fills

A one bar drum fill will 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.

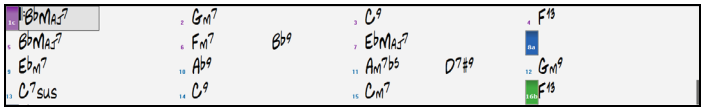


You can get no drum fill on the bar before a part marker, or you can get a drum fill at any bar without needing a part marker. This is controlled in the **Edit Settings for Current Bar** dialog (**F5**). When the "Allow Drum Fill" option is checked, you'll get a drum fill at the current bar. If you are 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 **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]). 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 have entered, playing them in a particular style.

Selecting Styles

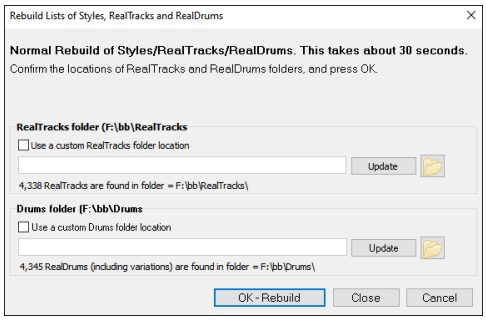
There are many styles available for use with the Band-in-a-Box program. Styles refer to styles of music like Jazz Swing, Latin, Blues, Pop, Rock, or Country. You can pick a style either before or after you have entered the chords to a song. Once a style is loaded, the song will be played back using your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

Rebuild List of Styles, RealTracks and RealDrums

If the style list needs to be rebuilt, you will be prompted to rebuild it. Answer "Yes" to open a dialog where you can confirm or specify the locations of your RealTracks and RealDrums folders (e.g., *C:\bb\RealTracks* and *C:\bb\Drums*). The dialog also displays the number of RealTracks and RealDrums found in these locations, allowing you to verify that the correct folders are being used by checking whether the numbers of RealTracks and RealDrums found match your expectations.

You can rebuild the list at any time by clicking on the **[Rebuild]** button in the StylePicker and selecting *[Normal] Fast rebuild of ALL PG Music content* or *[Full] Slower rebuild that also adds User and Third Party styles* from the drop-down menu. The normal rebuild typically takes about 30 seconds, while the full rebuild scans not only PG Music styles but also new or updated user or third-party styles, so it takes longer to complete.

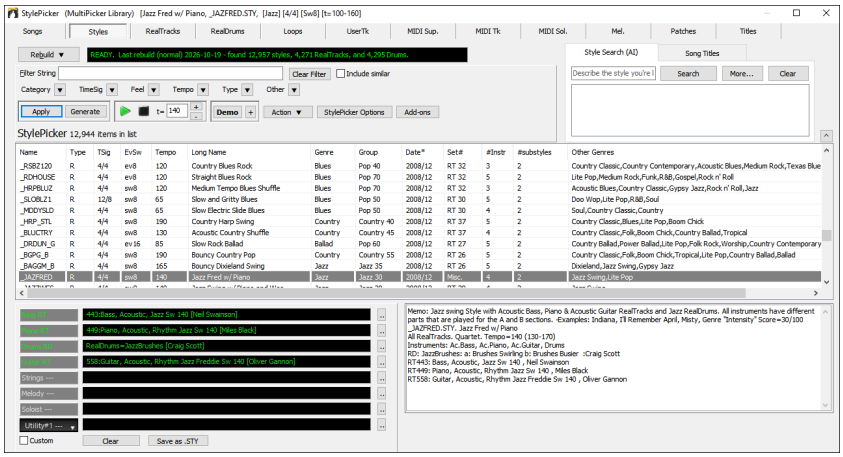


The StylePicker

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** opens from 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 if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, the StylePicker opens as a standalone dialog.



You can browse styles by sorting columns or hear an instant preview of the style by double-clicking on the list.

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

The style list can be easily sorted by clicking on a column heading. Clicking again reverses the order. You can also resize the column width by dragging a column border.

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

Each column provides following information for the style.

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

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

Filter



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

You can also use the arrow button to select a 2category, time signature, feel, etc., and you will immediately see the filtered list.

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

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

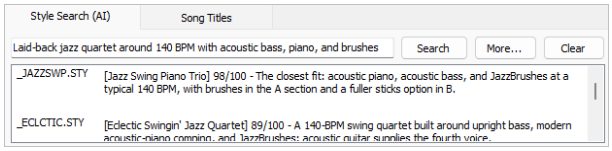
AI-Powered Natural-Language Style Search

AI Style Search finds suitable styles from natural-language descriptions or song references and presents results in strongest-to-weakest match order. Results include match scores and explanations, respect existing StylePicker filters, and can be copied in a spreadsheet-friendly format.

Note: An internet connection is required to use this feature.

In the StylePicker, press the **[Style Search (AI)]** tab and describe the style you want to find. For example, you can enter “Laid-back jazz quartet around 140 BPM with acoustic bass, piano, and brushes.” Then, press the **[Search]** button or the **Enter** key.

AI Style Search displays the results and automatically filters the StylePicker style list to show matching styles. The results are ordered from strongest to weakest match, while respecting the current StylePicker filters. When two styles are equally suitable and their typical tempos are approximately equally distant from the requested tempo, AI Style Search prefers the style with the lower typical tempo.

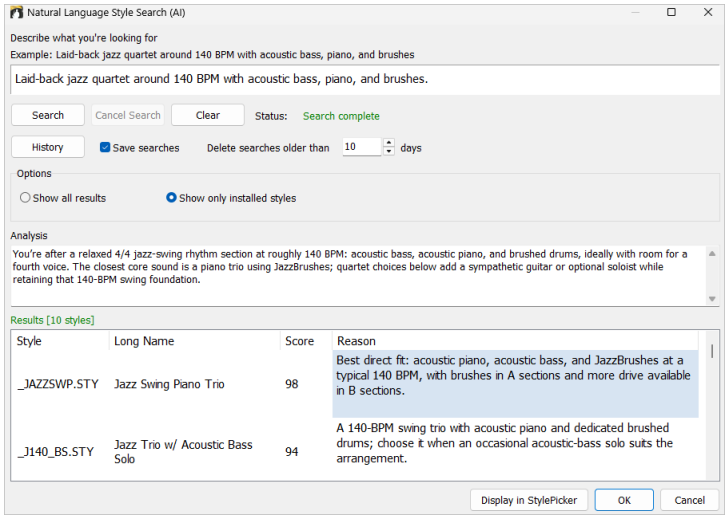


You can double-click on a style in the results to load it to the current song.

Right-clicking in the results opens a context menu with commands to play an audio demo of a style, load a style into the current song, load a demo song for a style, or copy the result. The copied rows are tab-delimited and include complete style names,

match scores, descriptions, and all underlying text, even when not fully visible in the window. Multiple rows can be selected using **Shift**+click.

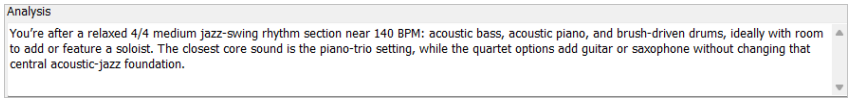
You can also use the expandable **Natural-Language Style Search (AI)** dialog, which opens from the **[More...]** button in the AI Style Search field. It lets you search for styles and provides search status, result filtering options, match scores, explanations for suggested styles, additional search options, and a larger results area that expands when you resize the dialog.



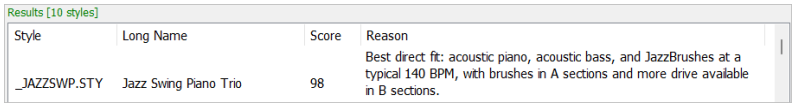
In the text entry field at the top of the dialog, describe what you're looking for, and press the **[Search]** button or the **Enter** key.

You can toggle the setting to show all results or only installed styles. The setting is saved and applied to both the full dialog search and the compact StylePicker search. It defaults to showing only installed styles.

The scrollable **Analysis** field shows how your AI Style Search has interpreted your query. It identifies indirect song references and summarizes the explicit musical criteria.



The **Results** include match scores and explanations to help you understand why particular styles were suggested.



Press the **[Display in StylePicker]** button to show the found styles in the StylePicker while keeping the dialog open.

You can double-click on a style in the results to load it to the current song.

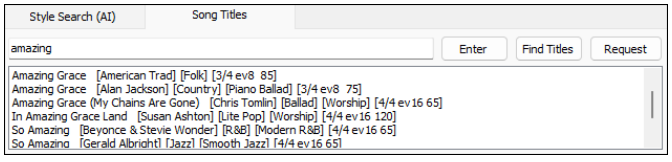
Right-clicking in the results opens a context menu with commands to play an audio demo of a style, load a style into the current song, load a demo song for a style, or copy the result.

Using the **Save searches** and **Delete searches older than…** options, you can save searches and set a retention period to automatically remove searches older than the specified number of days.

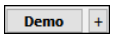
The **[History]** button opens a dialog that lists previous searches and their timestamps. You can select a search to load its query, analysis and results, or delete the selected searches or all searches. It lets you select a search to load its query, analysis and results, or delete the selected search or all searches.

Style Search by Song Titles

In the **[Song Titles]** tab, type a familiar song title, artist name, or genre of music, and press the [Enter] button. The StylePicker will filter the list based on the genre, feel, tempo, and time signature of the song. You can also press the **[Find Titles]** button to open the **Song Titles Browser**, which allows you to browse and filter a huge list of over 21,000 popular song titles. For example, you can filter by a particular artist and then sort the songs by tempo, key, feel, time signature, and more.



Instant Preview of Styles - Audio Demos

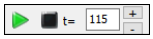


The **[Demo]** button plays a pre-made audio demo of the selected style. The audio demos are found on your hard drive or on the Internet (www.pgmusic.com). The program will play the hard drive version if available; otherwise, it will play from

the Internet. The [+] button 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.



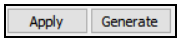
The green arrow button plays your song with the currently highlighted style. The black square button stops playback of the song or the audio demo.

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

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.

Actions

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

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

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

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

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

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

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

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

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

Reset StylePicker to defaults: This resets the **StylePicker** and **StylePicker Options** dialog to default settings.

Mark as prototype, and sort by similar styles to: This menu item will sort and filter the list by best to worst match of the prototype's tempo, feel, genre, time signature, and more. Once you do this, the sort status indicator will tell you that the sort is by prototype. For example, if you choose _BUBLPOP as the prototype style, the list will be sorted with styles most similar to _BUBLPOP. These are the styles with a similar genre, feel, tempo, and time signature. The prototype always shows in the list, even with a filter applied.

Select/Create User Category: Unlimited User Categories can be created by users or third parties, to list their styles in the StylePicker. To select an existing User Category, choose *Select/Create User Category*. When the dialog opens, select a category and press the **[OK]** button. To make your own User Category, right-click on the list, choose *Select/Create User Category*, and when the **Choose User Category to display in StylePicker** dialog opens, press the **[Create New Category]** button. Then, type a name for your category and click on the **[Save]** button. You can also enter a memo for your category. (**Technical notes**: User

Categories are stored as .txt files, which just contain the list of style names. The User Categories must reside in the *C:\bb\Data\StylePicker\User Categories* folder. You can re-arrange this folder by creating subfolders and moving the categories around to organize them. You can also directly edit the .txt file in this folder. If you have made any changes to this folder, remember to press the **[Refresh]** button.) User Categories are analogous to playlists in a song player. You can create/edit them and choose to display only the styles from the category or all styles with the category styles highlighted with a * asterisk.

Set highlighted style as favorite: This sets the selected style as a favorite.

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

Save current style list as a User Category: This allows you to create a new User Category and add all the styles currently displaying in the list to the new category. To see only the styles from the current User Category, click on the **[Category]** button above the list and select *Show this User Category*. To see only the styles from another User Category, select *Choose and Show User Category* and choose a User Category from the list.

Export current style list to tab-delimited text file: This saves the current list with all information in 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.

StylePicker Options

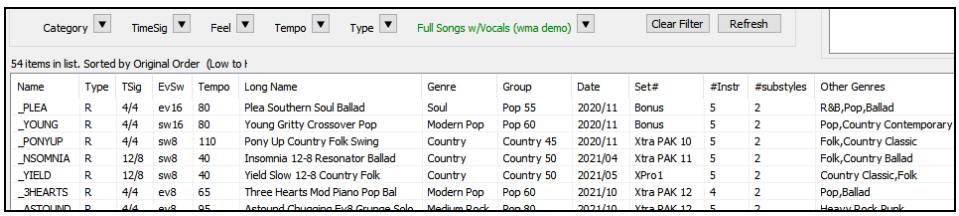
The [**StylePicker Options**] button opens a dialog with additional options for the StylePicker.

- **Preferred listing of styles**: This controls the default type of listing of styles (Real and/or MIDI).
- **Default display should include all styles (available and N/A not available)**: If this option is enabled, you will see all styles including N/A ones even when all filters are cleared.
- **Show current style in list even if it doesn't match the filter**: This setting lets you choose to always show the current style even if it doesn't match the filter.
- **Sort columns in forward and reverse order**: If this option is enabled, clicking on a column name again sorts the list in reverse order.
- **Always change tempo to best tempo for style whenever a style is loaded**: If this option is checked, pressing the [OK] button in the StylePicker will always change the current tempo to the ideal tempo for the selected style. Note: If the song is "blank" (no chords past bar 5), then the tempo will change, but if the song has chords in more than 5 bars, then the tempo will not change unless this option is enabled.
- **Change 4-bar preview tempo to best tempo for style**: If this is checked, then when you preview the song, it will be played at the ideal tempo for the style.
- **Use Internet for style audition demos (if not found on disk)**: Enable this option so demos will play files from pgmusic.com using the Internet if demos are not found on disk.
- **Double click on style plays Chord Sheet chords (instead of pre-made demo)**: If this is checked, double-clicking on a style on the list or pressing the spacebar plays your song, but if this is unchecked, it plays a pre-made audio demo.
- **Play a preview (portion) when auditioning**: This limits audition of your song to the first few bars.
- **# of bars for preview**: You can select the number of bars to play for a preview.
- **Font size**: This allows you to change the font size of the style list. You can also adjust the font size by scrolling the mouse wheel over the list while holding down the Ctrl key.
- **Fitcolumns to window**: This resized the StylePicker columns to fit the available window width.
- **When a StylePicker rebuild is recommended at bootup, always rebuild automatically**: This lets the program start a rebuild automatically instead of prompting at bootup.
- **Type of Rebuild to use when automatic rebuild triggered at bootup**: Select whether a normal or full rebuild is performed when an install triggers an automatic rebuild at bootup.

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.



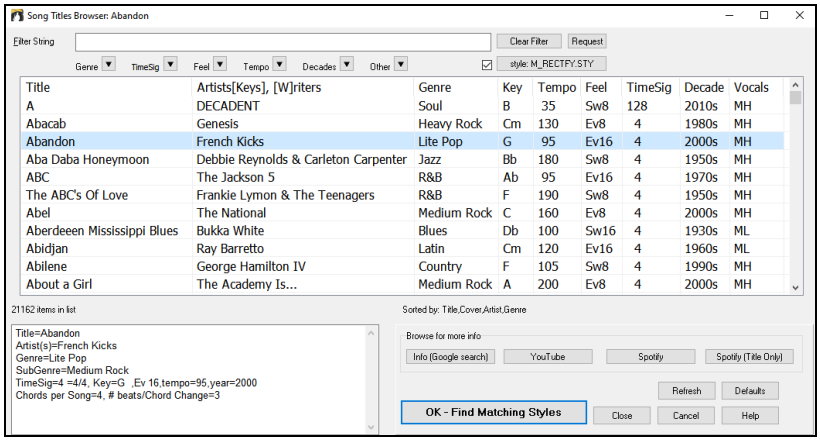
Name	Type	TSig	EvSw	Tempo	Long Name	Genre	Group	Date	Set#	#Instr	#substyles	Other Genres
_PLEA	R	4/4	ev16	80	Plea Southern Soul Ballad	Soul	Pop 55	2020/11	Bonus	5	2	R&B,Pop,Ballad
_YOUNG	R	4/4	sw16	80	Young Gritty Crossover Pop	Modern Pop	Pop 60	2020/11	Bonus	5	2	Pop,Country Contemporary
_PONYUP	R	4/4	sw8	110	Pony Up Country Folk Swing	Country	Country 45	2020/11	Xtra PAK 10	5	2	Folk,Country Classic
_NSOMNIA	R	12/8	sw8	40	Insomnia 12-8 Resonator Ballad	Country	Country 50	2021/04	Xtra PAK 11	5	2	Folk,Country Ballad
_YIELD	R	12/8	sw8	40	Yield Slow 12-8 Country Folk	Country	Country 50	2021/05	XPro1	5	2	Country Classic,Folk
_3HEARTS	R	4/4	ev8	65	Three Hearts Mod Piano Pop Bal	Modern Pop	Pop 60	2021/10	Xtra PAK 12	4	2	Pop,Ballad
_ASTOUND	R	4/4	ev8	85	Astound Chugging Ev8 Grunge Solo	Medium Rock	Pop 80	2021/10	Xtra PAK 12	5	2	Heavy Rock,Punk

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



You can sort the list by any column.

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

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

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

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

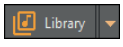
If you do not see a song title you are looking for, press the **[Request]** button. This will launch your internet browser and open the PG Music forum page where you can request to add the song to the database.

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

Once you have found a song, press the **[OK - Find Matching Styles]** button (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.

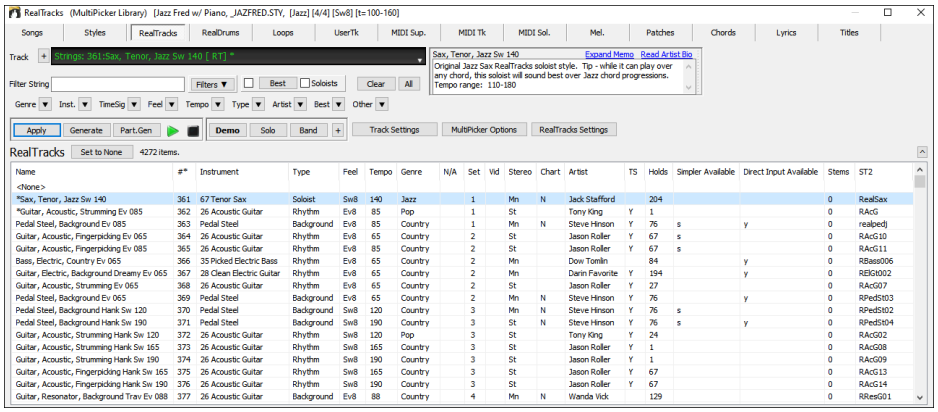
MultiPicker Library

The **MultiPicker Library** 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, use the hotkeys **F7** or **M Enter**, or select the *MultiPicker Library* from the **Window** menu 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 adds it docked in the main workspace.



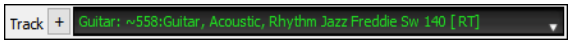
Use the tabs at the top of the window to switch between features.

Tip: You can choose which tabs appear in the window. To do this, click on the [MultiPicker Options] button, click on the [Show MultiPicker tabs] button and select the tabs you want to display from the drop-down menu.

- **[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 any chords, 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 Tk]**: 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!
- **[Mel.]**: The Melodists can compose a new song in the style of your choice, complete with intro, chords, melody, etc. It even auto-generates a unique title for you! You can go from nothing to a completed song in less than 1 second! All you have to do is pick from a great variety of the Melodists. The Melodists can also generate just a melody over an existing chord progression.
- **[Patches]**: This allows you to choose from a list of over 1,100 MIDI patches (instrument sounds), all categorized by GM numbers.
- **[Chords]**: This provides two features: Progression Builder and Chord Picker, both of which allow you to enter chords by ear
- **[Lyrics]**: Band-in-a-Box offers creative songwriting functions that suggest or generate themes, styles, titles, and even entire song ideas. It also provides customized AI lyrics generation, allowing you to create lyrics from scratch, generate the next line, or experiment with rhymes, synonyms, antonyms, related words, or alliterations. You can enhance your existing lyrics by

adding vivid imagery, emotion, richer vocabulary, or more natural phrasing. With six lyric modes - Word Suggestions, Inspiration, Songwriting, Improvements, Full Song, and Custom - you can refine your lyrics in numerous ways.

- **[Titles]**: The Song Titles Browser shows basic information for over 21,000 popular songs. Select a song, and it will find styles that match the tempo, key, feel, and other characteristics of the selected song.Some pickers allow you to confirm or change the track to which the selected item from the list will be applied.



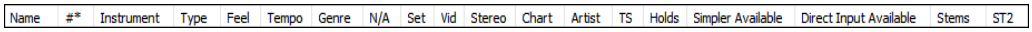
Note: For the Melodist, when selecting a track other than the Melody track, uncheck the “Use Melody track for Melodist” option below the track selector so that the Melodist will be generated on the selected track, not the Melody track. Similarly, uncheck the “Use Soloist track for Soloist” option when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

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

Instruments in the list, including RealTracks, RealDrums, Loops, UserTracks, MIDI SuperTracks, MIDI Tracks, and Patches, can be dragged directly onto track labels or descriptions in the **Mixer** and **Tracks** windows.

You can use the computer keys **(Home**, **End**, **Up Arrow**, and **Down Arrow**) keys to navigate the list.

The list can be sorted by clicking on the column headings. The column headings indicate the sort order with a single asterisk (*) for ascending order and a double asterisk (**) for descending order.

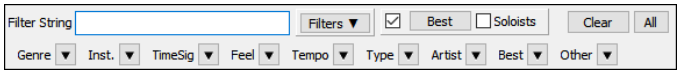


Note: The column headings vary depending on the track types.

- 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 **TigSig** column indicates the time signature. 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 style 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.
- The **Set** column shows the set number of the RealTracks, RealDrums, or MIDI SuperTracks.
- The **Vid** column shows “Y” if a video is available and installed for RealTracks or RealDrums, and “N/A” if a video is available but not installed.
- The **Ntn** column shows “Y” if drum notation is available for 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 MIDI Tracks, the **Density** column shows a note density. For example, d=1 means there is one note in each bar and d=8 means there are eight notes in each bar. The **Drum Density** is only relevant for drum tracks. This is a rating given to density of individual drum instruments in the drum patterns.
- 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.

- For RealTracks and MIDI SuperTracks, the **ST2** column appears if "Show .ST2 column in MultiPicker" is enabled in the RealTracks Settings dialog. This column displays the .ST2 data files used by the RealTracks or MIDI SuperTracks.
- The style 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 **[Filters]** button provides various filtering options, allowing you to narrow the list by criteria such as type, feel, time signature, instrument, artists, and availability. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more. The "Tempo" arrow button includes an option to show only items suitable for the current song tempo. It also provides an option to show items with tempos ranging from 30% below to 15% above the selected tempo, rounded to the nearest 5 BPM.

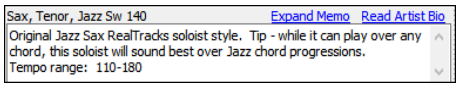
The **[Best]** button filters the list of RealTracks, RealDrums or MIDI SuperTracks based on the current style's genre, time signature, feel and tempo. When the checkbox beside this button is enabled, the list is automatically filtered using these criteria. (Note: The "Best" filters can be combined with other filters and remains active until it is disabled or the filters are cleared.)

The **[Clear]** button clears the current filters except for the "Best" filters, while the **[All]** button clears all filters including the "Best" filters.

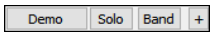
For the StylePicker, there is also an **Include Similar** checkbox. If this is unchecked, then the filtered list will show the exact match only, but if this option is checked, then the list will show the exact match and the similar styles. The **[Clear Filter]** button will clear any filter so all styles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

Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, exporting the current list to a tab-delimited .txt file, and more.

The box to the right of the filter area shows a brief description of the selected item in the list and provides access to artist biographies. You can widen it by dragging its right edge.



Audio demos are available.



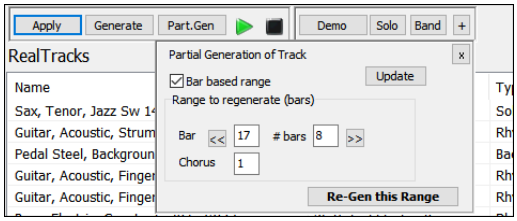
To hear them, press the **[Demo]** button. Double-clicking on an item in the list or pressing the spacebar also plays the audio demos unless you have enabled the *Double-Click (or Spacebar) plays Chord Sheet (not pre-made demo)* option in the **[+]** button. For RealTracks, RealDrums and MIDI SuperTracks, 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.

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



For some types of tracks, there is a **[Track 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.
- If **Choose different ^variations with each play** is enabled, a different variation of the RealDrums will play each time the song is generated.
- You can select a **Timebase** (normal, half-time, double-time, or triple-time) for any RealDrums.

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.

MultiPicker Options

The **[MultiPicker Options]** button opens a panel where you can adjust the list font size, fit the list columns to the available window width, choose which tabs appear in the window, and set separate defaults for the font size, column widths, and window size. (**Note**: If a tab is set not to appear in the MultiPicker, it will open as a standalone dialog, even if the "Use MultiPicker instead of dialogs" setting is enabled.) (**Tip**: You can adjust the list font size by placing the mouse cursor over the list and scrolling the mouse wheel while holding down the Ctrl key.)

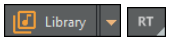
Style Options

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

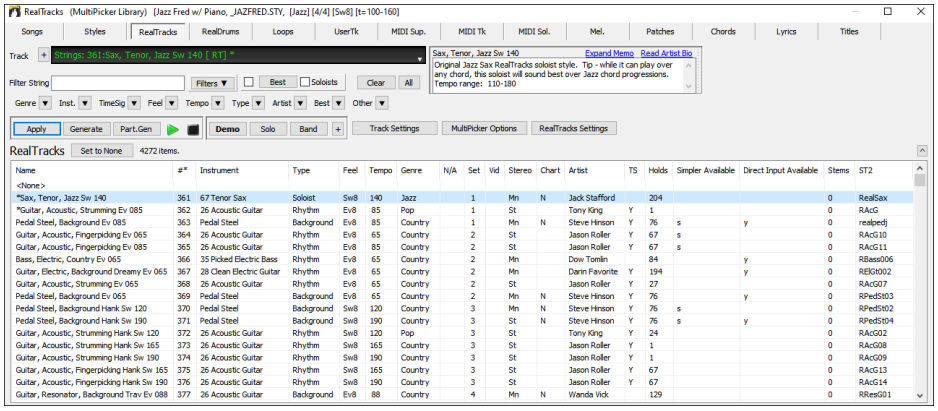
RealTracks are recordings of top studio musicians and recording artists. RealTracks are not "samples" but full recordings, lasting several bars at a time, and can generate tracks that will play along in perfect sync with the other Band-in-a-Box tracks. Best of all, they follow the chord progression that 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 if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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 column headings. The column headings indicate the sort order with a single asterisk (*) for ascending order and a double asterisk (**) for descending order.

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

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

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

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

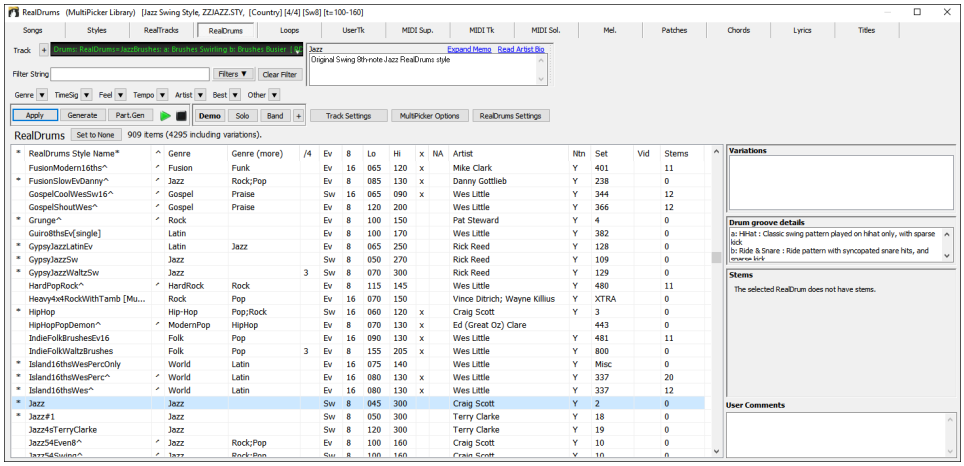
Generating RealDrums

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

The **RealDrums Picker** allows you to assign specific RealDrums in your song. It displays all RealDrums from the *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 if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, the RealTracks Picker opens as a standalone dialog. The standalone dialog offers the same basic functionalities as the floating window, but it features a slightly different GUI and lacks options to generate a portion of the track, or access track settings (such as solo, mute, freeze, volume, reverb, etc.).



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

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

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

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

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and press **[Update]**. You will the see only RealDrums that contain the typed text in the title, memo, genre, etc. If you separate terms with a space, each term is searched for separately. So, a search for "Bossa Rock Ev 120," will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealDrums that match the tempo or within a compatible range. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more.

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

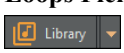
The **[Apply]** button applies the selected RealDrums to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **Shift**+clicking on this button generates the entire track and plays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

Generating Loop Tracks

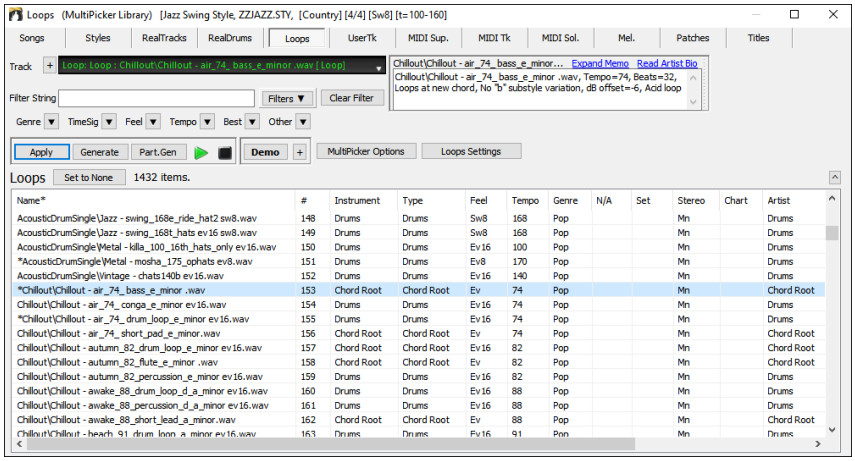
You can add your own or third-party loops to any track. Loops are audio files (wav, wma, m4a, mp4, mp3) that reside in the *bb\RealTracks\Loops* folder. You can add your own files to this folder.

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 column headings.

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

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

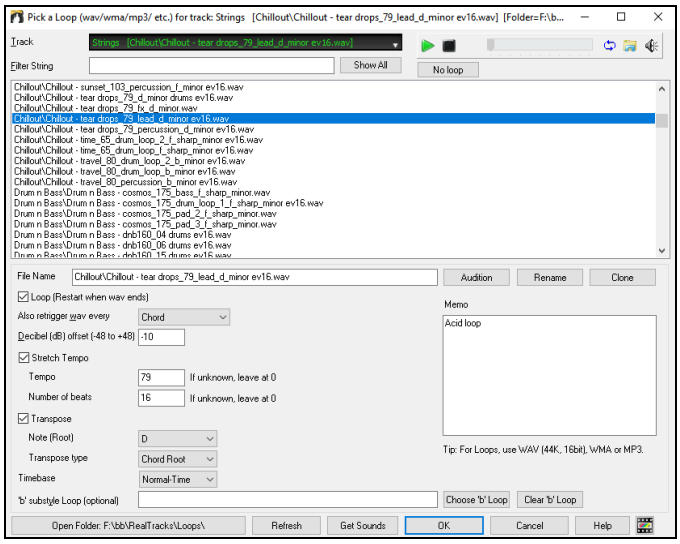
You can use the filter functions to search for Loops. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the Loops that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list by genre,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

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

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

Loops Picker (standalone dialog)

The **Loops Picker** dialog 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.

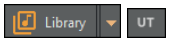
Generating UserTracks

UserTracks allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can type any chords, 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.

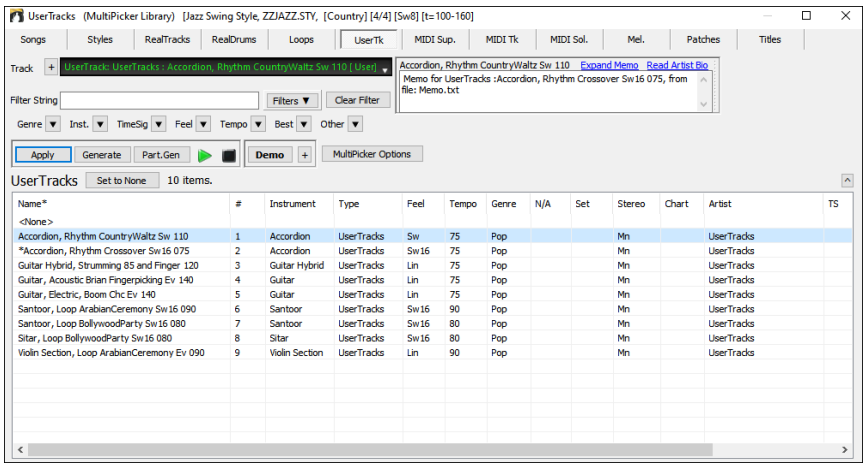
You can use the UserTracks in a similar manner to using RealTracks.



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 or the hotkey **R U Enter**.

Note: The UserTracks Picker opens in the MultiPicker Library if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this 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 column headings.

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

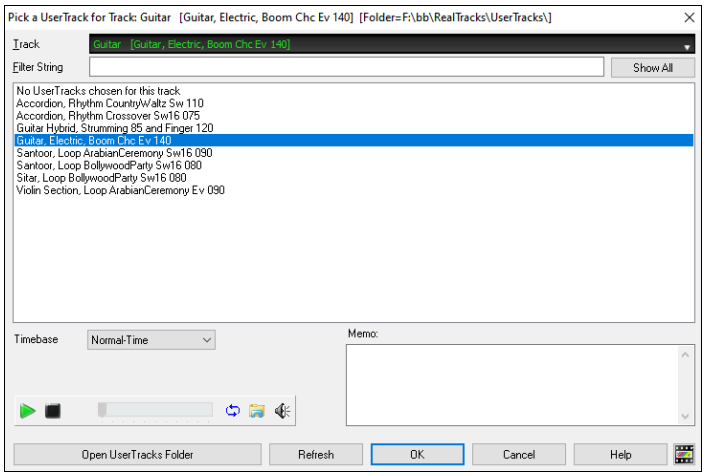
Right-clicking on the list opens a menu with commonly used functions, such as toggling a favorite, displaying only favorites, clearing the filter, and more.

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

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

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

UserTracks Picker (standalone dialog)



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

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

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

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTrack in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

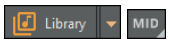
Select a UserTrack and press **[OK]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

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:

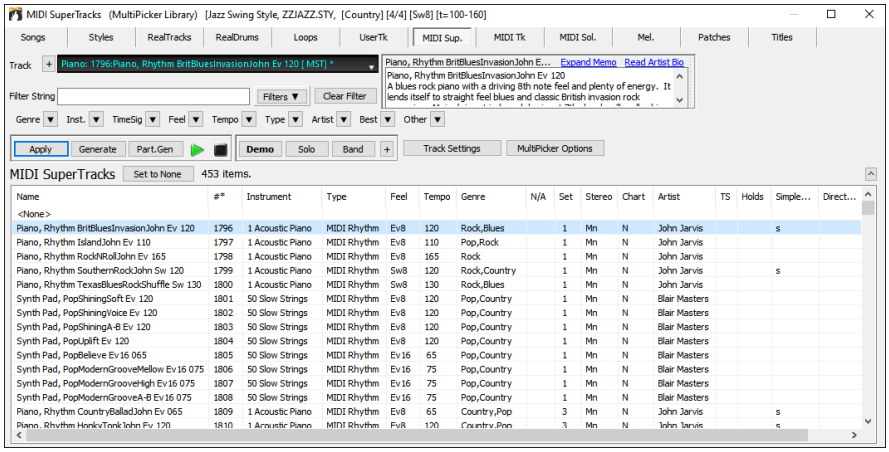
1. Choose a style or song that has MIDI SuperTracks and press Play. Look in the *bb\Demos\MIDI SuperTracks - Demos* folder for these songs.
2. Add a MIDI SuperTrack to a certain track.



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 or the hotkey **M S T Enter**.

Note: The MIDI SuperTracks Picker opens in the MultiPicker Library if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this 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 column headings.

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

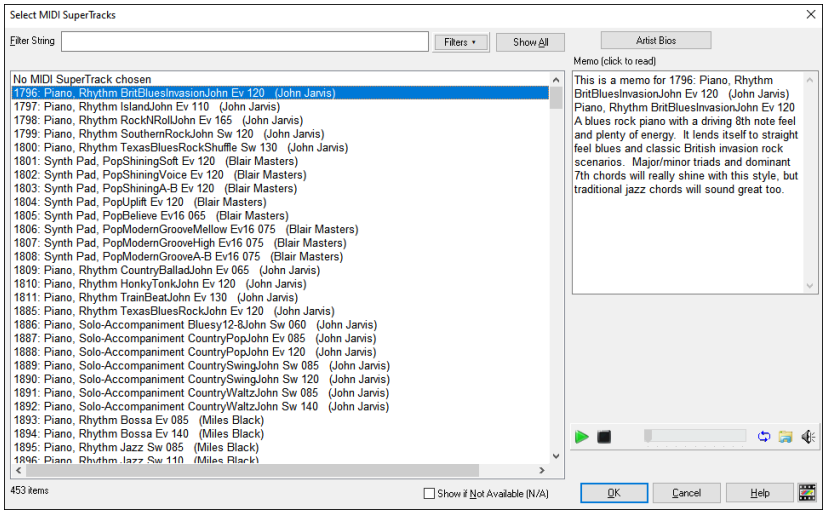
You can use the filter functions to search for MIDI SuperTracks. Type a text (e.g., "bossa") in the **Filter String** field, and the list will be filtered to show only the MIDI SuperTracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter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

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

The **[Apply]** button applies the selected MIDI SuperTrack to the current track. This won't generate a track but if you press the **[Generate]** button, the entire track will be generated and the song will play from the current position. **Shift**+clicking on this button generates the entire and plays the song from the beginning. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo.

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

MIDI SuperTracks Picker (standalone dialog)



Type a text or press the [**Filters**] 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.

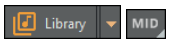
You can preview the MIDI SuperTracks by double-clicking on the list or using the transport control buttons.

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.

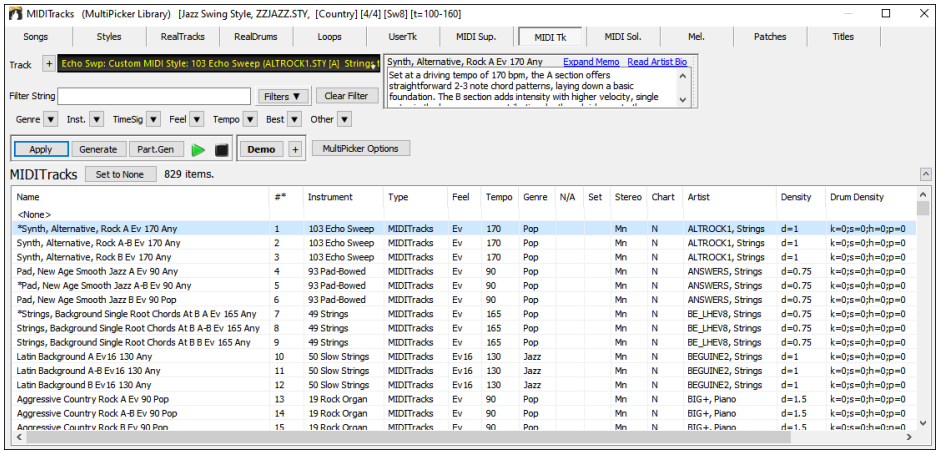


Click on the down arrow beside the **[Library]** button on the side toolbar and select *MIDITracks (from .STY)* from the drop-down menu to open the **MIDI SuperTracks Picker**. You can also use the **[MIDI Tracks]** button on the top toolbar or the hotkey **M T Enter**.

Note: The MIDI Track Picker opens in the MultiPicker Library if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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 column headings.

Note: The Artist column shows the source style and track. The TS column indicates a note density. For example, d=1 means there is one note in each bar and d=8 means there are eight notes in each bar. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to Custom MIDI Tracks and therefore do not display any information.

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

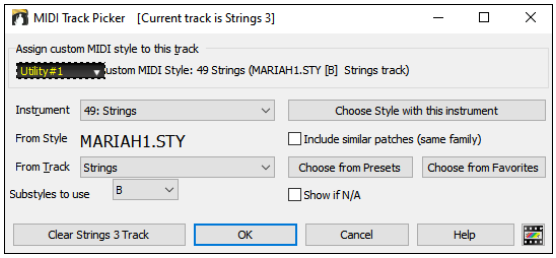
You can use the filter functions to search for MIDI Tracks. Type a text (e.g., “bossa”) in the **Filter String** field, and the list will be filtered to show only the MIDI Tracks that contain that text somewhere in the name, genre, memo, etc. You can also use the arrow buttons to quickly filter the list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

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

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

MIDI Track Picker (standalone dialog)

This dialog allows you to select MIDI tracks from any MIDI style.



You can select MIDI tracks 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

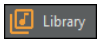
To check out a song that has had two individual MIDI Tracks added to it, open this folder: *C:\bb\Documentation\Tutorials\Tutorial - BB2012*, and open the file <=HANKMID Demo (MIDI Presets used over a country swing style).SGU>. Press the **[Memo]** button on the top toolbar to read about the feature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

Generating Soloist Track

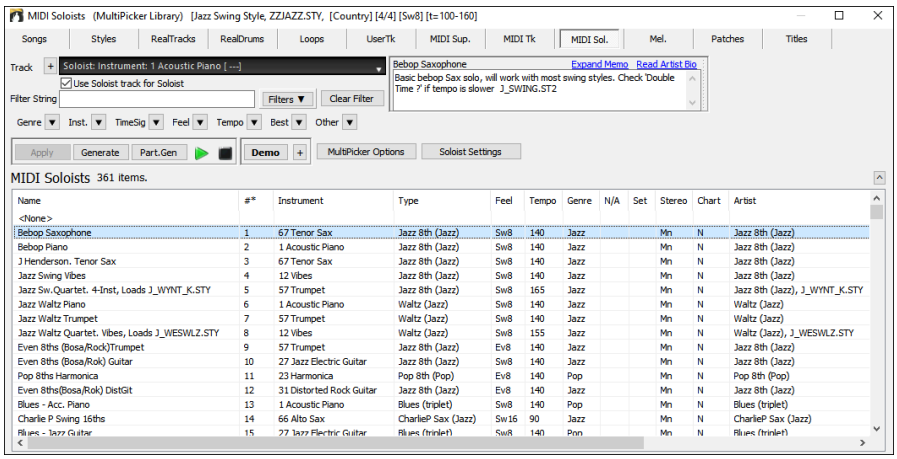
That’s right! Band-in-a-Box can “solo like a pro.” Pick one of the many MIDI Soloists available, and it will play a great solo for your song!

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 column headings.

Note: The Artist column shows the type of playing (e.g., Jazz 8th) and the style the Soloist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Soloists and therefore do not display any information.

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

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

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

Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Soloist Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Soloists.)

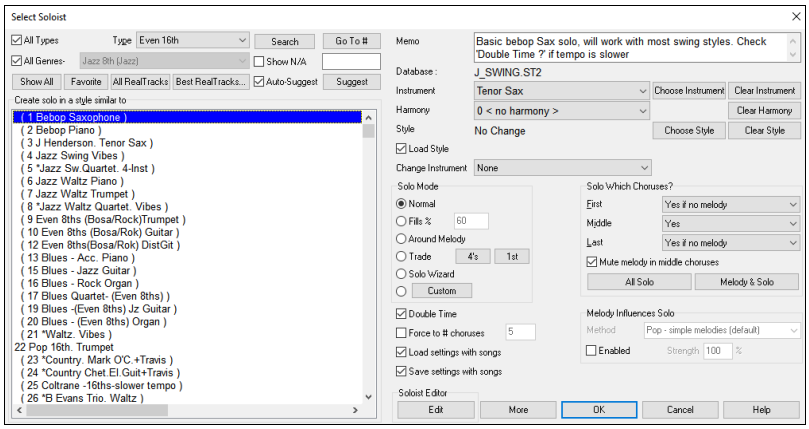
MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track.



To open it, use the **[Soloist]** button on the top toolbar, the hotkey **Shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **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!

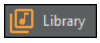


Generating Melody Track

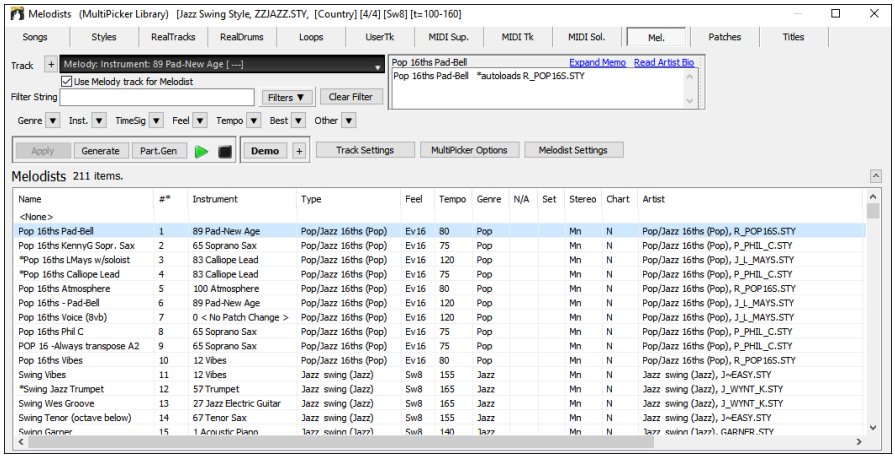
Feel like composing a brand-new song? With Band-in-a-Box, you can compose a new song in the style of your choice, complete with an intro, chords, melody, arrangement, and improvisations— all created by the program.

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 column headings.

> **Note**: The Artist column shows the type of playing (e.g., Pop/Jazz 16th) and the style the Melodist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Melodists and therefore do not display any information.

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

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

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

The **[Settings]** button opens a panel, allowing you to select the elements the Melodist will generate.

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

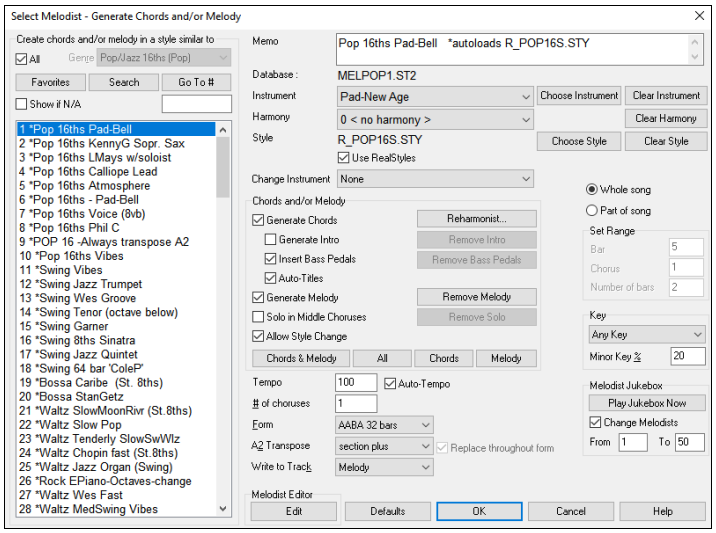
You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**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.

MEL To open the Select Melodist dialog, click on the **[Melodist]** button on the top toolbar, or use the hotkey **Shift+F5**.

Pick one of the available Melodists, choose any desired settings, and press OK to let the Melodist work its magic!



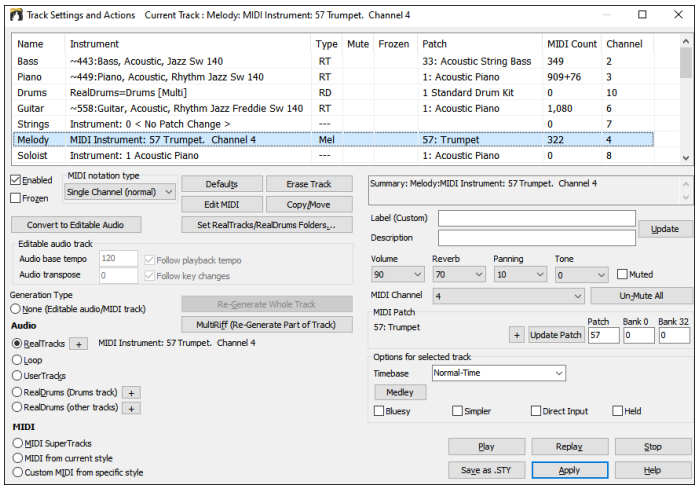
Track Settings and Actions Dialog

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

You can open this dialog in several ways.

- Use the hotkeys **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, 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.



Name: This column shows the short track names, which appear at the left side of the Mixer or Tracks window. You can customize the names in the "Label (custom)" area of this dialog.

Instrument: For RealTracks/RealDrums, this column shows the RealTracks/RealDrums names. For MIDI, it shows the instrument (patch) names. You can customize this in the "Description" area in this dialog.

Type: This column shows the track types: RealTracks (RT), RealDrums (RD), MIDI SuperTrack (MST), MIDI track (MT), custom MIDI track (custMIDI), UserTrack (User), Loop track, audio track (uAud), artist performance track (APT), Melody track (Mel), and disabled track (x).

Mute: Double-click on this column to mute/unmute the track. You can also mute/unmute the track with the [M] buttons on the Mixer or Tracks window, or using the tracks menu.

Freeze: Double-click on this column to freeze/unfreeze the track.

Patch: Double click on this column to choose a GM MIDI patch. You can also use the [+] button in the MIDI Patch area of this dialog.

MIDI Count: This column shows the number of MIDI notes and other events.

Channel: This column shows MIDI channel numbers (1-16).

Enabled: A disabled track will not be generated or played.

Frozen: When the track is frozen, no new data will be generated.

MIDI notation type: You can view or set a notation type here.

[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.

Note: The **Editable audio track** section is enabled if the current track is an editable audio track.

[Convert to 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.

Follow playback 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.

Follow key changes: If this is set, audio playback will automatically be transposed (pitch-shifted) when the song key signature changes.

[Re-Generate Whole Track]: For a RealTrack, this re-generates 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]: This updates the mixer with the text from the customized track title and descriptions, as well as other settings.

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.

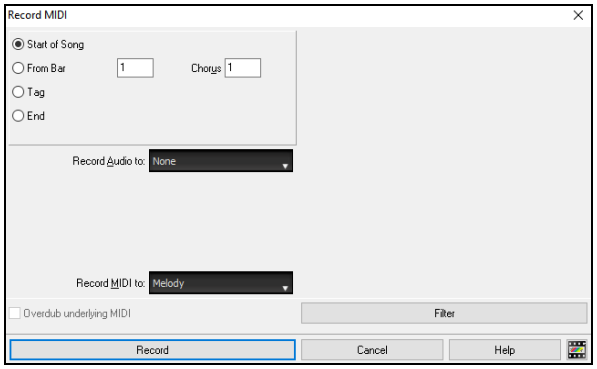
Adding Melody (MIDI and/or Audio)

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.

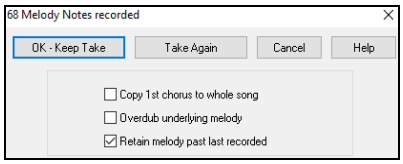
If you want a metronome to play while you are recording, you can select it in the **Count-in and Metronome Options** dialog (*Options* | *Preferences* | [Count-in/Metro]). You can even have a visual metronome if you like.

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.

Tip: Looking for inspiration? At the click of a button, the Band-in-a-Box Melodist will write entire new songs from scratch, complete with Chords, Intro, Melody, Solo, Ending, and even an original Title. Or you can enter your own chord changes and let the Melodist create a new melody over them. There are more than 100 Jazz, Pop, Rock, Latin, Country, and Classical melody styles.

Embellishing 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.

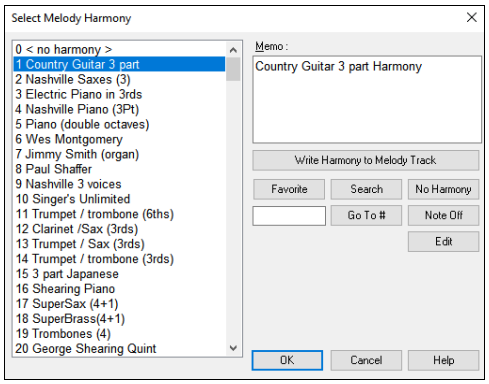
You can enable the Embellisher by selecting the *Embellish Melody during Playback* item from the **[Embellish]** button's drop-down menu. Any melody will be embellished as it is played so that you hear a livelier and more realistic melody - and it's different every time.

The *Embellisher Dialog* item in the **[Embellish]** button's drop-down 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 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.

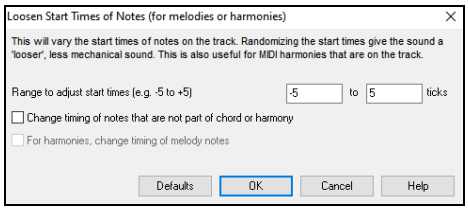
The **[Note Off]** button is to turn off any notes that are stuck on. (There shouldn't be any.)

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.

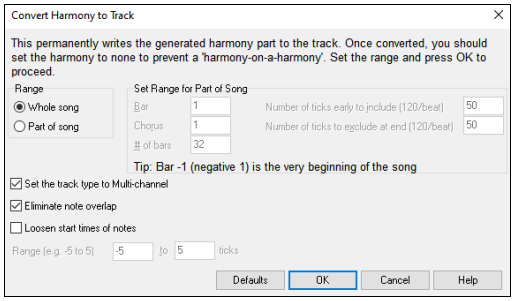
The **[No harmony]** button disables the harmony for the song. The keystrokes **Shift+F10** also allow or disable the Melody harmony.

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 track, instead of applying it in real time. Use the **[Write Harmony to Melody Track]** button in the **Select Melody Harmony** dialog, or the menu item *Harmony* | *Convert Harmon to Melody Track*. A dialog will then open 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 "Set the track type to Multi-channel" option is useful especially if the harmony consists of more than one channel/instrument.

The melody is not affected, only the harmony notes, and there are options for the range of spread for the harmony notes.

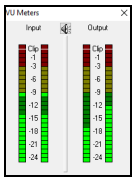
Note: Once the track is converted you should set the harmony to "None" or you will hear harmonies being applied to the harmony notes, i.e., "harmony-on-a-harmony."

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**.

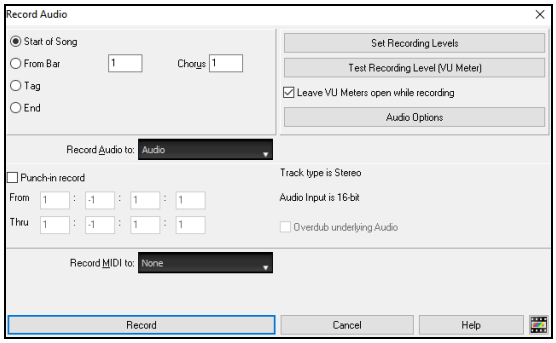
Tip: To leave the VU Meters open while recording, enable the "Leave VU Meters open while recording" option in the dialog.



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

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

Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it's good to get a "hot" high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined recording.



Set the start point for the recording.

You can record from the start of the song, somewhere in the middle, or punch in by choosing a bar and chorus # to start recording.

Select the destination track.

Audio can be recorded to any track.

Select the destination track for recording MIDI.

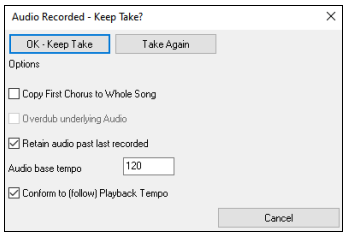
If you also want to record MIDI at the same time, choose the destination track with the "Record MIDI to" option.

Press [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.

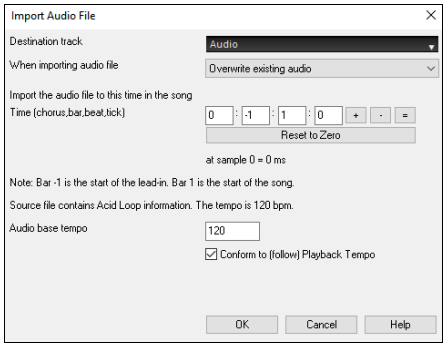
Audio base tempo: Enter the tempo at which the audio was recorded.

Conform to (follow) Playback Tempo: When this is enabled, 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 audio will play at the original tempo.

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.



When the **Conform to (follow) Playback Tempo** option is enabled, 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 audio will play at the original tempo.

Note: "Audio base tempo" defaults to the current song tempo unless tempo metadata is detected in the imported file.

Editing Song

The on-screen display of the song file name includes "*" when the file has been changed.

[*C:\bb\Demos\MIDI Style Demos\Styles00\ZZJAZZ.MG1]

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. You can change it with the "Number of levels of undo" setting in the **Preferences** dialog (*Options* | *Preferences*). The range can be 5 to 999. You can also choose *Edit* | *Redo* to redo an undo.

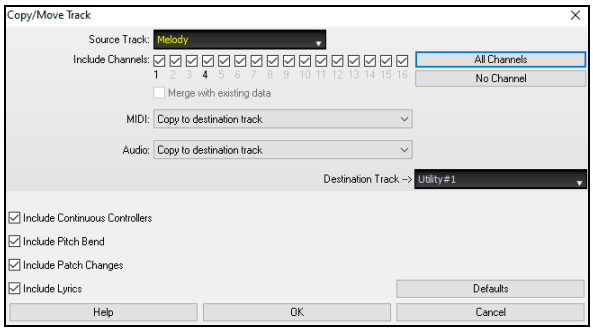
Technical Note: Audio Undos are large WAV files, so are stored in an Undos folder in the BB directory. This directory is emptied when the undos are no longer needed.

Edit | *Cut* functions like a delete command. It removes bars of chords from a song.

Copy/Move Tracks

The menu item *Edit* | *Copy Special* | *Copy/Move Tracks* allows copying or moving data (audio and/or MIDI) from one track to another.

Tip: *Copy/Move Tracks (MIDI only) or Copy/Move Tracks (Audio only)* in the *Track Actions* submenu of the track's context menu opens the dialog with the corresponding option preselected.



Select the **Source Track** that you want to copy or move data from and the **Destination Track** that will receive the copied or moved data. The source and destination tracks can be any track - Bass, Drums, Piano, Guitar, Strings, Melody, Soloist, Audio, or Utility.

You should also select the action (Do nothing, Copy, or Move) for each of **MIDI** and **Audio**.

When copying or moving MIDI data, if you enable the **Merge with existing data on tack** option, the MIDI data in the destination track will be preserved and merged with the incoming MIDI data from the source track. If this option is disabled, the MIDI data in the destination track will be replaced with the incoming MIDI data.

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

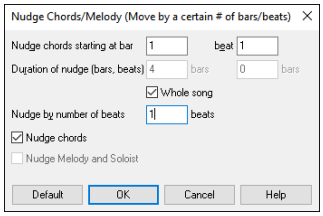
Examples of uses include:

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

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)

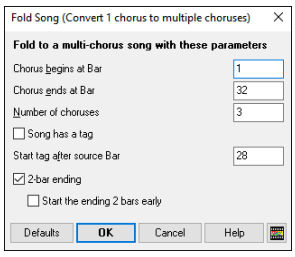
You can unfold a multi-chorus song into one big chorus. To do this, select the menu item *Edit* | *Song Form* | *Unfold (Convert to 1 Big Chorus),* or click on the **[Song Form]** button on the top toolbar and choose *Unfold (Convert to 1 Big Chorus* from the drop-down menu.

1 - 32 x 3 becomes 1 - 96 x 1

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.

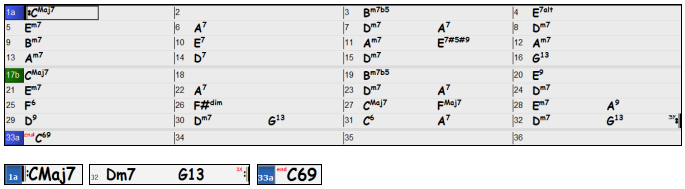


1 - 96 x 1 becomes 1 - 32 x 3

Add Repeats and 1st/2nd Endings

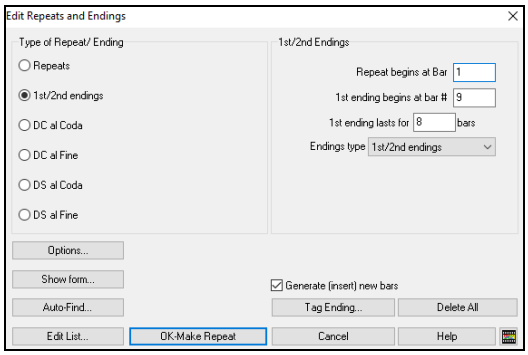
For this tutorial, we will be using demos from the *Documentation\Tutorials\Tutorial – Repeats and Endings* folder. Open the Song "Miles1 Tutorial (no repeats yet)" from this folder. You will see that this is a 1-32 bar form. There are no repeats and endings entered for this song. We will be adding them 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 **Chord Sheet Setting** dialog (*Options* | *Preferences* | [Chord Sheet]). 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.

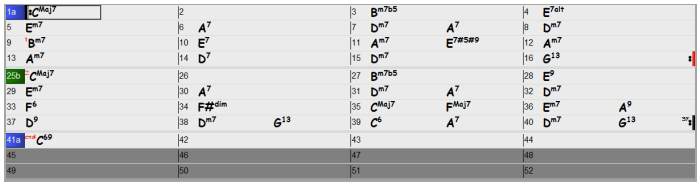
- Repeat begins at bar 1.
- 1st ending begins at bar 9.
- 1st ending lasts for 8 bars.
- Type of Repeat/Ending = 1st/2nd endings.

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.

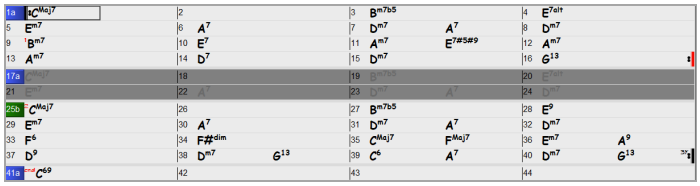
Click on **[OK-Make Repeat]**, and the repeat gets made and the Chord Sheet redraws with the 1st/2ndrepeat showing.

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 **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.

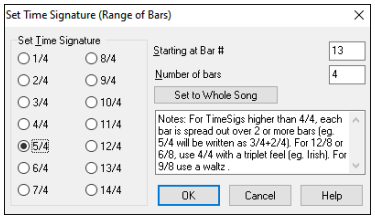
The **[Edit List]** button shows you a list of repeats or endings that have been entered in the song and allows you to edit them.

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.

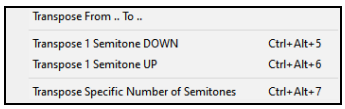
Set Time Signature for Range of Bars

4/4 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.

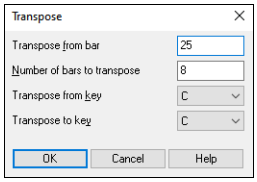


Transpose

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 the song, simply highlight the area you wish to transpose and select *Transpose From.. To..* in the submenu.

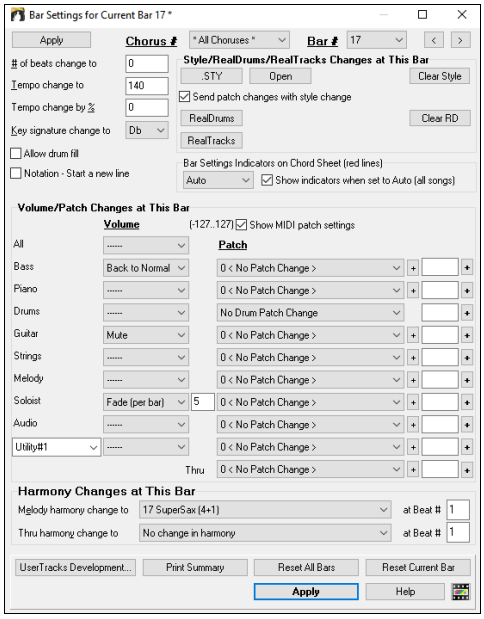


In the dialog, confirm the starting bar and the number of bars you wish to transpose, and select a key from the "Transpose to key" combobox.

Settings for Current Bar

You can change the number of beats per bar, tempo, style, patch, volume, or harmony at a specific bar.

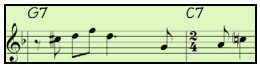
Open the **Bar Settings for Current Bar** dialog by using the **[Bar Settings]** button on the toolbar, the hotkey **F5**, or the menu item *Edit | Settings for Current Bar.*



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.



Example: A song in 4/4 time with a single bar of 6/4 time

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.

Tip: Instead of using this dialog, you can use hotkeys to set the time signature for the current bar. Just type a time signature (4/4, 3/4, 2/4, or 1/4), and it will be entered to the current bar. Typing 0/4 clears the time signature from the current bar.

Tempo change to: To change the tempo at a certain bar of the song, use this dialog to enter 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. To keep the patches that had been previously used in the song, disable this option.

Note: If the track type changes by the style change, the track will be silent from the current bar. For example, when the style with a MIDI piano track is selected for the song, if you select a style with a RealTrack piano track at the current bar, the piano track will be silent after the style change.

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, without changing the style. For example, you can change an acoustic bass comping part to an acoustic bass solo at Chorus 4, Bar 1. Press the **[RealTracks]** button and you will see the **RealTracks Changes** dialog where you can choose which tracks you want to have RealTracks changes on. Select a track, press the down arrow button, and select a RealTrack from the list of available RealTracks.

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

Notation - Start a new line: You can set the notation to start a new line at any bar. This allows you to customize the number of bars on each line and is used in conjunction with the Notation Options settings of bars-per-line on the notation. This feature works for chord sections.

Bar Settings indicators 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 "Show indicators when set to Auto (all songs)" checkbox applies to all songs. The "Auto/No/Yes" drop-down applies to the current song only and overrides the global setting. Selecting "No" when "Show indicators when set to Auto (all songs)" is checked does not display indicators in the current song. Selecting "Yes" when "Show indicators when set to Auto (all songs)" is unchecked displays indicators in the current song. If you select "Auto," the global setting applies 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.

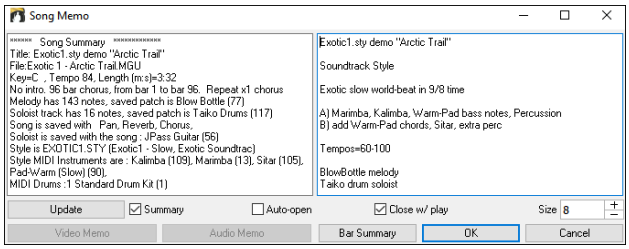
Normally, you don't need to press the **[Apply]** button because any setting will automatically update as you change.

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

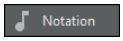
audio memo to your song by creating an audio file (WMA, MP3, WAV) with the same name as your song file followed by _AudioMemo.

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

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

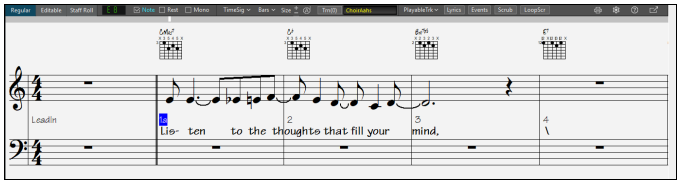
Viewing and Printing Notation

Notation Window

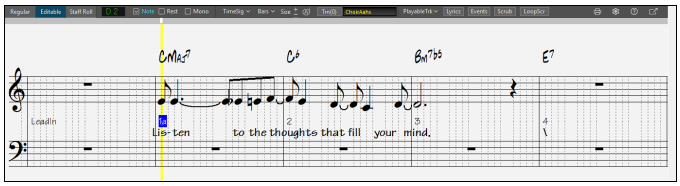


Open the **Notation** window with the **[Notation]** button on the side toolbar or the hotkey **Ctrl**+**Shift**+**N**. You will see standard notation on the grand staff. There are three notation modes in Band-in-a-Box.

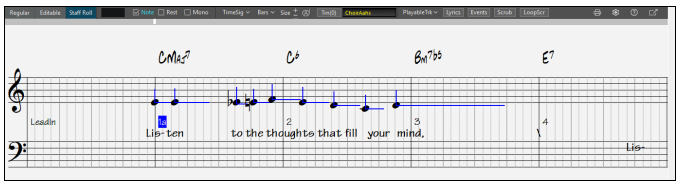
Standard Notation mode can be used for notation display and the entry of chords and lyrics. Just type a chord name and it will be inserted at the current timeline location (the black vertical stripe just under the toolbar.)



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.

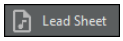


Staff Roll Notation mode has editing features of Editable Notation mode. In addition, the velocity (vertical line) and duration (horizontal line) of notes can be edited.

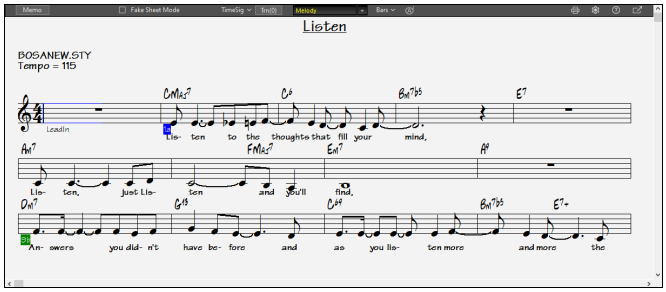


Lead Sheet Window

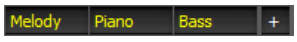
The **Lead Sheet** window displays a full page of notation with lots of options such as a selectable number of staves per page, clefs to show, font size, margins, scroll-ahead notation, and lyrics. You can set it to a big font size and read the notation from across the room. Since the notation scrolls ahead, you can read ahead without waiting for a page turn.

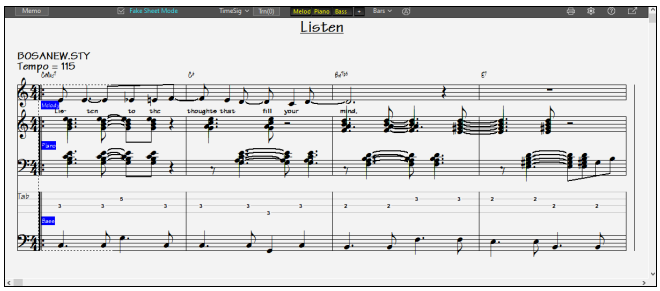


To open the **Lead Sheet** window, click on the **[Lead Sheet]** button on the side toolbar or use the hotkey **Ctrl+Shift+S**.



Multiple tracks of notation can be viewed together in the **Lead Sheet** window. To add tracks to display, click on the [+] button to the right of the track selector button, and select the tracks in the order that they should appear from top to bottom. Multiple tracks can also be printed like a score.





Printing

To print your song as sheet music, click on the printer icon in the **Notation** or **Lead Sheet** window. This opens the **Print Options** dialog with a full range of options including "Number of Copies" to print and "Print Range." The options are fully described in the online Help and in the Notation chapter.

Saving Song

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

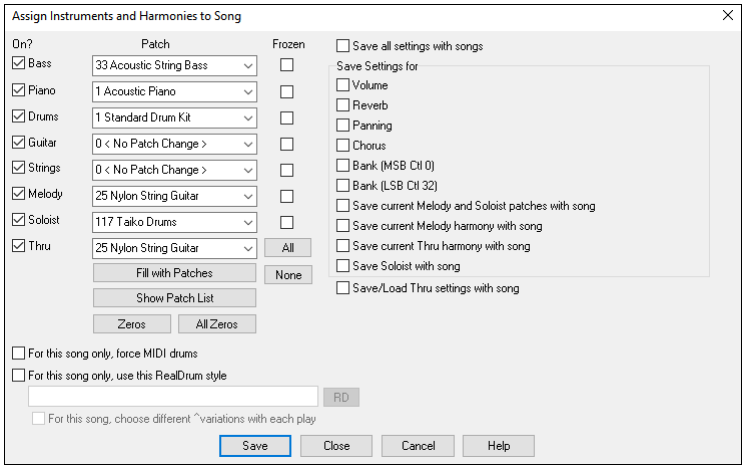
If you have an audio file associated with the song, the audio portion will be saved separately, and will be called MySong.WAV.

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.



To save certain patches with a song:

a) Choose the patch (instrument) that you would like from the drop-down patch list. Leave the other instruments at = 0 for no patch change. Remember that the General MIDI numbering system is always used for instruments.

or

b) Press the **[Fill with Patches]** button. This will fill the patch number boxes with the current patch settings showing on your main screen instrument panel.

Use the checkboxes to choose instruments you want to save and whether you want to save the Melody and Thru harmony assignments and the Soloist selected to play on the song. You can also save the instruments as "On" or "Off" for each song. For example, you could have a song with no piano part.

Tip: You can optionally save these kinds of settings with your songs for added realism. You can, for example, make a song with the piano a little quieter than usual, or add reverb to the melody patch, or pan the bass to one side, etc.

Use the **Frozen** checkbox to put the track into a frozen state where it gets saved with the specific arrangement and won't be overwritten by Band-in-a-Box. You can still edit the frozen tracks.

Select the **For this song only, force MIDI drums** checkbox if you always want MIDI drums, not RealDrums, used with the song.

Select **For this song only, use this RealDrum style** to assign a specific RealDrums style to your song. Press the **[RD]** button to choose the RealDrums style.

This dialog is usually used in *combination* with and not *instead* of saving a song. To save a song with this embedded information to your hard drive, you therefore:

1. Choose *File* | *Save Special* | *Save with Patches and Harmony* (**Alt+F2**).
2. Choose the patch and other settings that you want to embed.
3. Press the **[Save]** button to save the song to disk.

Note that if you have set a MIDI patch for one of the instrument parts (bass/drums/piano/guitar/strings) and you load in another style, Band-in-a-Box will overwrite your patches with the style patches. If it didn't do that, you would be stuck with the same patches regardless of the style. So, if you want a certain patch for a track, set it *after* you have loaded in the style that you want.

Saving Frozen Tracks

Any track (MIDI or RealTrack) can be frozen. When frozen, it won't get changed or re-generated. This saves time when replaying previous songs and allows you to freeze an arrangement that you like. If you freeze the whole song, you don't have to wait at all for the song to regenerate. Next time you play, it is ready to go.

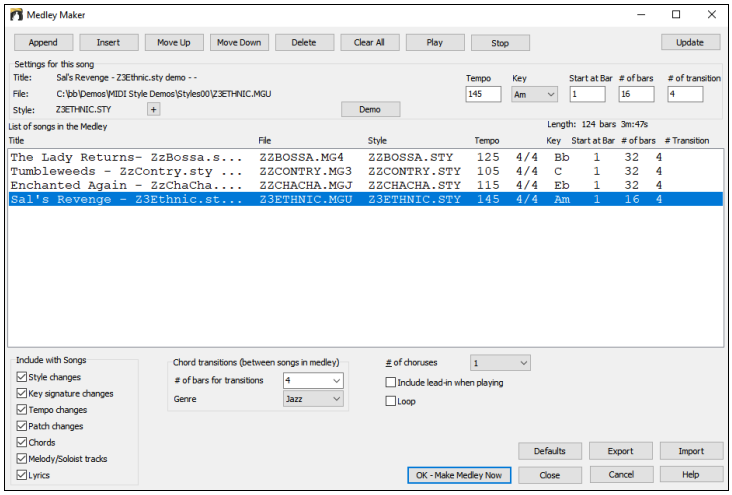
All tracks can be edited and saved. MIDI tracks for bass, drums, piano, guitar and strings can be edited, and saved with the file. If you freeze a track, edits can be still made to it, because it is only frozen from Band-in-a-Box making changes to it (you can still edit it), so that the MIDI track will be saved to the file. So, you can customize the bass track to match a certain song, and save it with a frozen bass track, so that Band-in-a-Box won't overwrite your edits. This includes RealCharts – if you wanted to edit the notation of a RealTracks solo for example.

To edit a MIDI track or the MIDI part of a RealTracks that has a RealChart (MIDI transcribed solo), open the Notation window or Piano Roll window. Make sure to freeze the track by pressing the snowflake icon on the Mixer. Now your edited tracks will save with the song.

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).

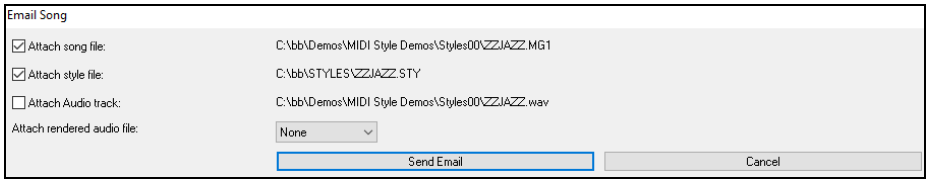
Press the **[OK - Make Medley Now]** button to generate a medley.

Tip: Your medley will use RealDrums if you have RealDrums enabled. If so, you should keep the various tempos of the songs within a close range. Because the quality of the RealDrums stretching would go down if a song in the medley had a much lower tempo than the previous one, it is tempos that slow down to avoid.

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 the video.

Enable **Custom dimensions** to set the width and height of the video. If you disable this, the video dimensions will match the Chord Sheet as it appears.

A higher number you set for **Frames Per Second** will result in a large file and the rendering process will take longer.

You can select a specific **Codec** to encode the video. If "Auto" is selected, Band-in-a-Box will choose a compatible codec.

If **Include Title** is enabled, the video of the Chord Sheet will have a black bar at the top containing the title shown below.

The **Scroll Ahead** option makes video of the Chord Sheet scroll so the bar that is currently playing will always be at the top of the video (i.e., more bars ahead will be visible).

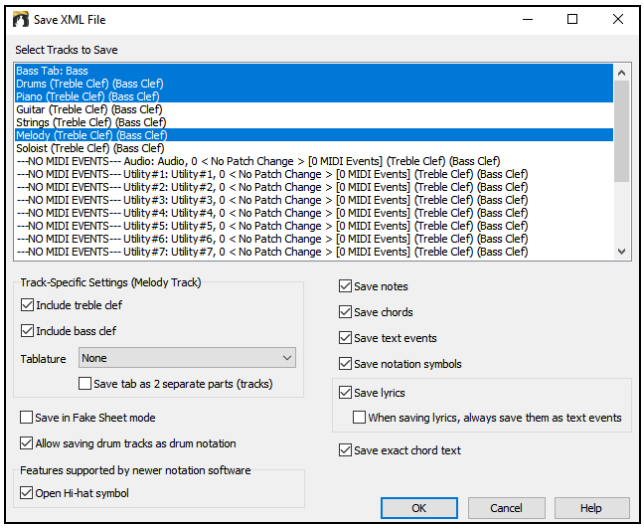
Click on the **[OK - Render Video]** button to start rendering the video. The video will continue to render unless you press the **[Cancel Rendering]** button. When the rendering is done, a message will show and you will be able to press the **[Upload to YouTube]** or **[Show Video File**].

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

Saving Song as MusicXML

Band-in-a-Box supports MusicXML so you can easily export your Band-in-a-Box songs into notation programs such as Finale, Sibelius, and Guitar Pro, while 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 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.

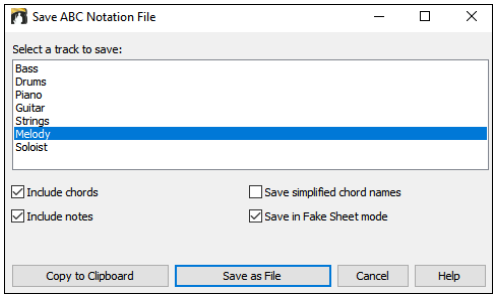
The **Save exact chord text** option allows you to save the exact chord text, rather than relying mainly on saving the chord type and degrees.

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 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

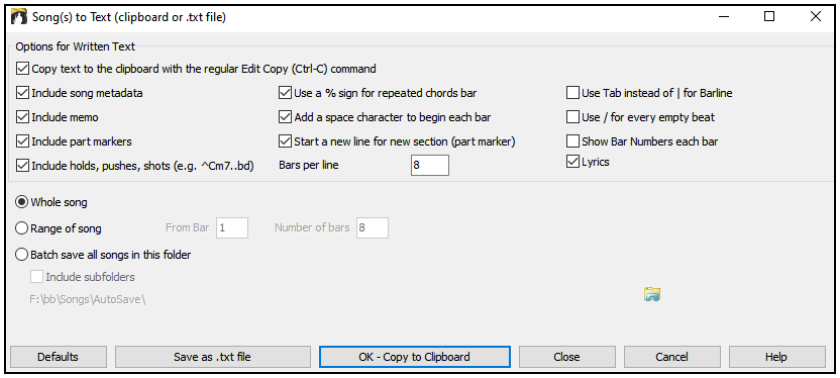
You can save the song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file.

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 you can uncheck them if you don't want them.

You can select **Whole song** or **Range of song** mode, then press either **[Save as .txt file]** or **[OK - Copy to Clipboard]**.

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

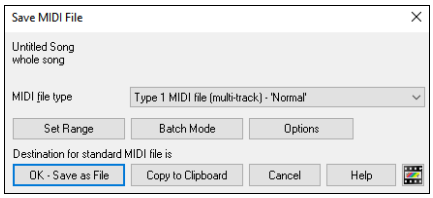


Saving Song as MIDI/Karaoke File

Your songs can be saved as Type 0 and Type 1 MIDI files as well as Karaoke files and General MIDI lyrics.



Press the down arrow of the **[MIX]** button on the top 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 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.

Save Options

[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.

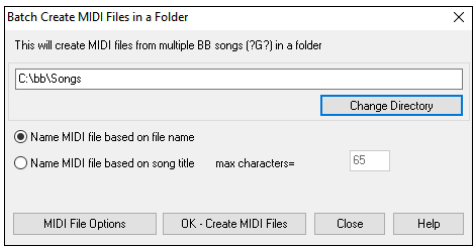
The Chord Sheet part markers are written to the MIDI files. They can be read by PowerTracks Pro Audio and by Band-in-a-Box if re-importing the MIDI file with the Chord Wizard.

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.

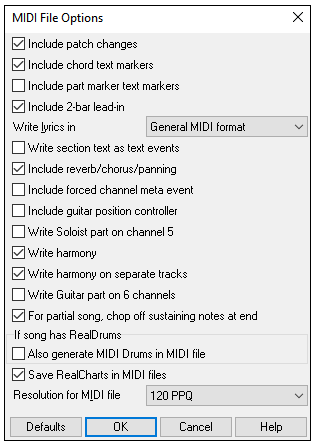
Batch convert a folder of songs to MIDI files

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.



MIDI File Options

Click on the **[Options]** button to set custom MIDI file settings. The **MIDI File Options** dialog is also available from the **[MIDI File Export]** button in the **Preferences** dialog (*Options* | *Preferences*).



Include patch changes: If enabled, patch (instrument) changes will be included in the MIDI file.

Include chord text markers: If enabled, the chords will be written as text marker MIDI events.

Include part marker text markers: If enabled, descriptive text part markers will be written to the MIDI file.

Include 2-bar lead-in: If you don't want to create a MIDI file containing the first 2 bars of the 1—2—1-2-3-4 count-in, disable this option. If there is a Melody pickup, the 2-bar lead-in will remain in the file.

Write lyrics in: The GM specification has agreed upon specific requirements for writing lyrics in MIDI files, which are supported, so that lyrics that you save in Band-in-a-Box should be displayed identically in other MIDI programs. We recommend the GM format.

Write section text as text events: Your section text can be included in the MIDI file as text events.

Include volume/chorus/panning: This will include the volume, reverb, chorus, and panning settings that you have made in the Band-in-a-Box synth window in your MIDI file.

Include forced channel meta event: This will include the forced channel META event. It is recognized by PowerTracks Pro Audio and other PG Music Inc. programs only.

Include guitar position controller: This will insert a controller 84 which PG Music uses to indicate the fret position. Since some synths also use this for Portamento Control, you should use this setting with caution.

Write Soloist track on channel 5: Normally, the program writes the Soloist track on channel 8. Since that could also mean the left hand of a piano track using the convention of channel 8/9 for piano, this option allows you to write it on channel 5 instead.

Write harmony: If enabled, the harmony will be written to the MIDI file. If not, just the melody will be written to the MIDI file.

Write harmony on separate tracks: If enabled, the harmony will be written to the MIDI file on separate tracks for each voice. You could use this to print out individual parts to your printer for example. The harmonies retain their intended channels instead of being reassigned to the forced track channel.

Write Guitar track on 6 channels: If enabled, the styles that are Intelligent Guitar Styles will result in a MIDI file that has the Guitar track written on 6 channels (11-16). Then, when you read it in PowerTracks, or another sequencer that uses the convention of 11-16 for guitar strings, the guitar track will display correctly.

For partial song, chop off sustaining notes at end turns off notes that would be "hung" because their associated Note Off event does not fall within the range of bars saved to the MIDI file.

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

Save RealCharts in MIDI files: Enable this to save RealChrarts MIDI data in MIDI files so you can study the performance in other programs.

Resolution for MIDI file: By default, Band-in-a-Box saves MIDI files with 120 PPQ resolution. This is about 4 millisecond resolution, which is very good resolution. In our listening tests, people couldn't tell the difference between files at 120 PPQ and files at higher PPQ (like 960 etc.). But if you prefer to work in a DAW at a higher PPQ, you can have Band-in-a-Box output at the resolution that you want.

Recording to External Hardware Sequencers

Many people use Band-in-a-Box in live situations. If you are unable to bring your computer with you, a good alternative is a hardware sequencer or a keyboard with a built-in sequencer that reads Standard MIDI Files. To transfer songs to the Sound Brush, follow these simple steps:

- Make a MIDI file of the song by pressing the button.
- Either save the file directly to a floppy disk or copy it to the floppy from your hard drive.
- The Sound Brush is then able to read the IBM formatted disk with MIDI files on it.

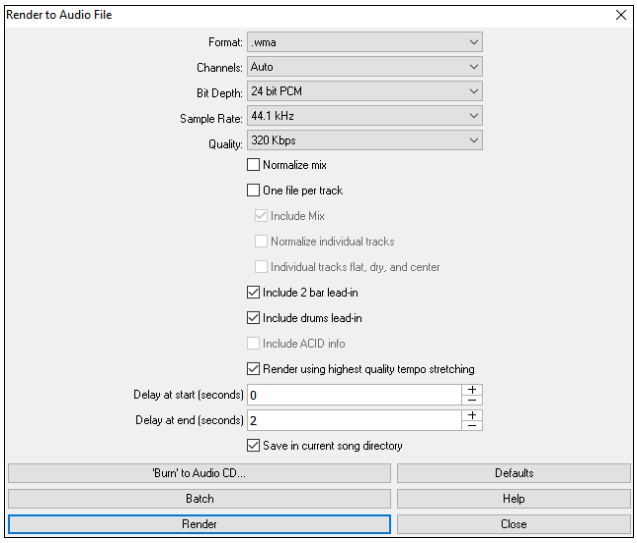
MGX Files

When a MIDI file is loaded onto the Melody (or Soloist) track, the Track Type for the Melody (or Soloist) gets set to Multi-Track. When the file is saved, the extension will be MGX, allowing you to easily identify the Band-in-a-Box songs that you have that contain entire MIDI files.

Saving Song as Audio File



To save your song as an audio file, press the down arrow of the **[MIX]** button on the top toolbar and select *Export Song as Audio File* from the drop-down menu, or choose the menu item *Audio | Export Song as Audio File*. This opens the **Render to Audio File** dialog.



Format: Select the format of the audio file: WAV, WMA, WMA (lossless), M4A, MP3m or FLAC.

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.

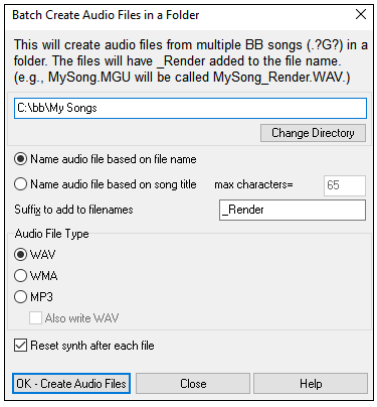
To render the song, press the **[Render]** button and select the name and destination for the audio file.

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.



Choose whether you want the filenames to be based on the filename or the song title.

With the **Suffix to add to filenames** option, you can choose a suffix for each file name. For example, if the suffix is _Demo, then MySong.MGU will render as MySong_Demo.WAV.

Select the file type for the output file from the **Audio File Type** group box. When rendering to WMA or MP3 files, there is an option to also write WAV files.

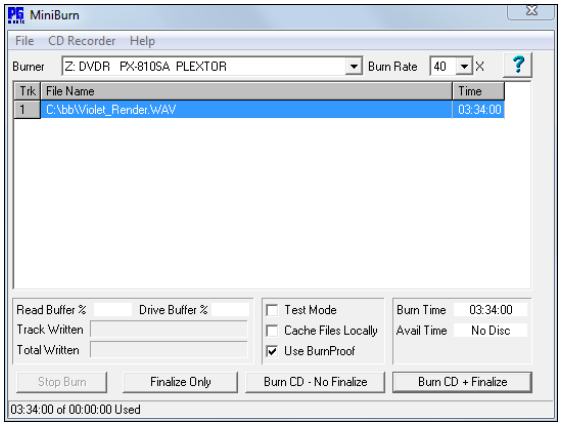
The **Reset synth after each file** option resets the VSTi/DXi synth after each render. This ensures that no audio (stuck notes etc.) from previous file is retained.

Press the **[OK - Create audio files]** button to render all Band-in-a-Box files in the folder to the selected audio format.

Burn your own Audio-CD

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.

Note: This feature uses your computer's CD or DVD drive. If your drive is not recognized by MiniBurn you may need to download and install the latest drivers from the manufacturer's website. As an alternative, you can always burn the rendered Band-in-a-Box file to disc using the software supplied with your CD/DVD drive or with Windows® Media Player.



If launched from Band-in-a-Box, the current BIAB song has automatically been added to the Burn List. If MiniBurn is running standalone, you must add Wave files to the Burn List.

Burn List

Burn list files are displayed in MiniBurn's central file list region.

Column 1- Track Number

Column 2- Path and name of Wave files

Column 3- Play time of each Track, formatted in minutes:seconds:frames

Burn Time indicates the sum of all the burn list track times.

Avail Time indicates the time available on the blank CD-R in the CD Burner. If no disc has been inserted, Avail Time reads "No Disc." If an unwritable disc has been inserted (CD-ROM disc or already-finalized CD-R/CD-RW), Avail Time reads "Unwritable."

Add Files to the Burn List

Wave files can be added three ways:

1. Use the menu item *File/Add Track…*
2. Right-click on the Burn List and select "Add Track" from the pop-up menu.
3. Drag wave files into the MiniBurn window from an open Windows® folder view.

Note: Only Wave files are accepted, and Wave files must be 16 bit stereo, 44.1 K sample rate (the standard format for Audio CDs).

Remove Files from the Burn List

Files can be removed two ways:

1. Left-click to select a track, then use the menu item *File | Remove Selected Track*.
2. Left-click to select a track, then right-click on the Burn List and pick "Remove Track" from the pop-up menu.

Clear All Files from the Burn List

The list can be cleared two ways:

1. Use the menu item *File | Clear All Tracks from Burn List*.
2. Right-click on the Burn List and select "Clear All Tracks" from the pop-up menu.

Change the Order of Tracks in the Burn List

Left-click on the "Trk" column of the file you wish to move and drag the file to a new location in the list.

Audition Tracks in the Burn List

Left-click to select a track in the Burn List, then right-click and pick "Play Selected File" from the pop-up menu.

To stop playback, right-click on the Burn List and pick "Stop" from the pop-up menu.

It is not necessary to stop a wave file before playing a new wave file. It is not necessary to stop playback before burning. Playback stops automatically before burning begins.

Burner Controls

Eject: Open the drive tray using the menu item *CD Recorder* | *Eject*. Of course, you can also press the eject button on the CD drive.

Close the Drive Tray: Close the drive tray using the menu item *CD Recorder* | *Close Tray*. You can also press the eject button on the CD drive, or gently push the drive tray to close it. Some manufacturers advise against closing the tray with a push.

Select a Burner

If the computer contains multiple burners, select a drive with the Burner drop-down menu. If a computer doesn't have any supported drives, the Burner menu will be empty and burning is not possible.

Set the Burn Rate

MiniBurn automatically selects the fastest rate reported by your drive. It is typical to use the fastest rate, unless you know from previous experience that your computer doesn't burn well at high speed. In that case, set a slower burn rate to ensure a good burn.

Test Mode Checkbox (Simulate Burn)

To test the CD Burner without actually writing a CD, turn on the Test Mode checkbox. After your PC has "proven itself" with a couple of good burns, routine testing is not necessary.

Cache Files Checkbox

If Cache Files is turned ON, MiniBurn writes an encoded temporary file before burning the CD. Unless burn errors are encountered, performance is faster with this option turned OFF. It is not usually necessary to Cache Files, but there are some situations where Caching is helpful:

1. On a very slow PC, the computer may not be fast enough to translate the wave file to CD audio while burning. Caching may be necessary to avoid errors.
2. If Burn List audio files are stored in another PC on your local network, the network transfer delay may cause errors. Caching will pre-fetch the files to your local hard disk before burning the CD.

Use Burn Proof Checkbox

Burn Proof is a technology available on many newer CD/DVD burners. With Burn Proof, it is less likely to accidentally make a bad CD. If a burner has the Burn Proof feature, the checkbox is automatically enabled and turned ON. If a burner does not have this feature, the checkbox is grayed-out and cannot be adjusted. Unless Burn Proof seems to be causing unlikely strange problems, always use this feature if it is available.

Burn CD + Finalize (Make Playable CD)

Start CD burning. This button is the preferred way to make CDs for use with standalone Audio CD Players. With the other options, "Burn CD – No Finalize" and "Finalize Only," the tracks will typically be readable by computer CDROM drives, but all of your recorded tracks may not be visible to standalone Audio CD Players, even after the disc is finalized.

Note: If you want the disc to be playable in standalone audio CD Players, remember to use CD-R (CD Recordable) discs rather than CD-RW (CD Rewritable) discs. Most stand-alone audio CD players cannot read CD-RW discs.

Burn CD – No Finalize (allow tracks to be added later)

Audio CDs must be "finalized" before they can be recognized by the majority of stand-alone audio CD players (stereos, boom boxes, portable CD players, automobile CD Players), or television DVD players. However, many computer CD drives can play "Un-Finalized" audio CDs, so you can play them on your computer until all the songs have been added to the CD.

Use "Burn CD – No Finalize" if you wish to add tracks to an audio CD over more than one session.

Note: Be sure to use "Burn CD + Finalize" or "Finalize Only" when you add the final track(s) to a multi-session Audio CD.

When adding tracks to an "Un-Finalized" audio CD, the Available Time field displays the "empty" time remaining on the CDR (the disc currently loaded in your burner).

Example: If you have already recorded 40 minutes to a 74- minute CDR, MiniBurn will display about 34 minutes of Available Time. Take care not to add more tracks than will properly fit on the CD's remaining empty space.

Make sure that the Total Time does not exceed the Available Time!

Finalize Only (Make Playable CD without adding new tracks)

Audio CDs must be "Finalized" before they can be recognized by the majority of stand-alone audio CD players (stereos, boom boxes, portable CD players, automobile CD Players), or television DVD players. If you have previously added tracks to a disc with the Burn CD – No Finalize function, you can finalize the disc with the Finalize Only button.

Stop Burn

Stop burning before the disc is finished.

Note: If you prematurely Stop, the CD will almost certainly be ruined.

Burning Progress

While a CD is burning, progress is indicated in the lower-left of the MiniBurn window. Progress messages are also displayed in the Status Bar at the bottom of the window.

Read Buffer % - The computer's disk read buffer usage. If Burn Proof is not available, you may have burn errors if this drops to zero in mid-burn. In this case, try a slower Burn Rate.

Drive Buffer % - The CD Burner's write buffer usage. If Burn Proof is not available, you may have burn errors if this ever drops to zero. In this case, try a slower Burn Rate.

If a bona-fide buffer under-run actually occurs, MiniBurn also displays an error dialog at the end of the burn.

The two Buffer fields are most useful for diagnosing problems-- If the Read Buffer gets too low, it may mean that the Hard Drive (or network connection) is not fast enough. If the Drive Buffer gets too low but the Read Buffer remains adequate, it may mean that background processes are stealing too much CPU time from MiniBurn.

Track Written - Indicate the current track's progress.

Total Written - Indicate the progress of the entire burn.

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+O**.

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, FLAC, M4A, MP3, WMA, 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 **[MIX]** 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.)



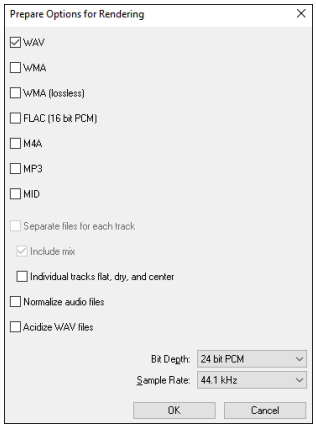
When you drop the track onto the Drop Station, the file format button turns orange to indicate that the track has been accepted and the file is being prepared.



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, FLAC, 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.

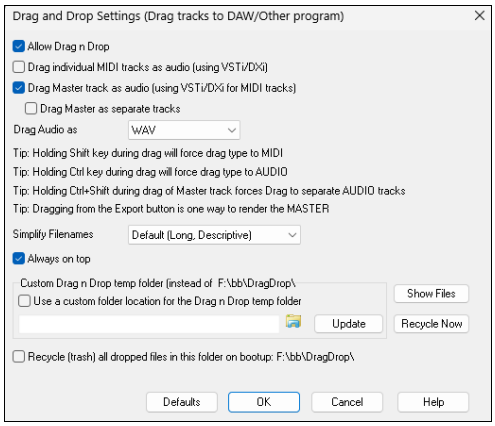
When **Normalize audio files** is selected, the file will be normalized. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

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 on the toolbar 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: Enable this to use the Drag and Drop feature. 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.

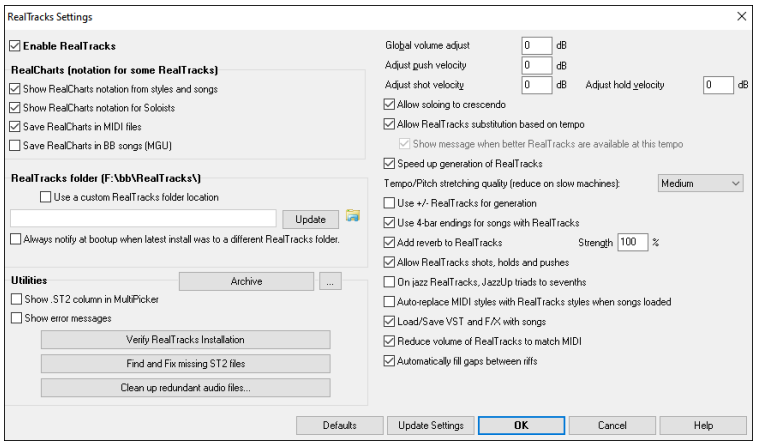
More RealTracks

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

RT 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.

To see which instruments have RealCharts, visit the **RealTracks Picker** dialog and sort column 11, "Chart." Instruments with an "N" or "Gt" in this column have RealCharts.

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

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

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

- **Show RealCharts notation from styles and songs** will show RealCharts that have been generated from styles or songs stored with RealTracks.
- **Show RealCharts notation for Soloists** will show RealCharts that have been generated from the **Select Soloist** dialog.
- **Save RealCharts in MIDI files** will save the RealChart to a MIDI track so you can analyze it in other programs.
- **Save RealCharts in BB songs (MGU)** will save the RealChart MIDI information to the MGU file.

RealTracks folder: RealTracks are stored in *C:\bb\RealTracks* (assuming that *C:\bb* is your Band-in-a-Box folder). You can choose an alternate location by enabling the **Use a custom RealTracks folder location** option and pressing on the folder button.

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.

Tip: The custom folder location is remembered in *C:\bb\Preferences\intrface.bbw* and *C:\Users\Public\Ticket\Band-in-a-Box Folder Locations.txt*.

Always notify when latest install was to a different RealTracks folder: When enabled, Band-in-a-Box always warns at bootup if the latest RealTracks install folder differs from the selected *RealTracks* folder. When disabled, the warning is usually shown once after an install.

Show .ST2 column in MultiPicker: This will show a ST2 column in the MultiPicker that displays the .ST2 data files used by the RealTracks or MIDI SuperTracks.

Show error messages: This will display RealTracks installation errors when opening the RealTracks Picker.

[Archive] […]: These buttons are displayed for the Audiophile version. They will erase the WAV files in the *RealTracks* folder when there is a smaller WMA available.

[Verify RealTracks Installation]: This utility function checks for missing RealTracks folders, ST2 files and XT2 files required by ST2 files, and displays the results in a text file.

[Find and Fix missing ST2 files]: This searches for missing RealTracks ST2/XT2 files in the *C:\bb\Soloists* folder and reports any installation errors.

[Clean up redundant audio files]: This opens a utility dialog that lets you remove redundant audio files from your RealTracks and Drums folders. This is mainly intended for Audiophile users. It lets you remove specified file types (.wma, .m4a, and/or .wav) when the corresponding .flac (lossless audio) file is also present. An optional Recycle Bin protection feature lets you move files to the Recycle Bin, if possible, rather than permanently deleting them.

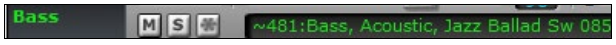
Global volume adjust: You can apply an overall Volume Adjust to the RealTracks. If they are too loud overall, try a Global Volume Adjust of about -10 dB.

Adjust push velocity / Adjust shot velocity / Adjust hold velocity: If you find that RealTracks (other than Drums) pushes, shots or holds are too loud (or soft), enter negative (or positive) numbers here. (Note: Drums are set in the **RealDrums Settings** dialog.)

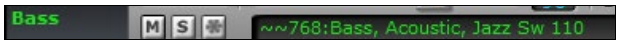
Allow soloing to crescendo can be applied to some RealTracks to have the intensity of the solo building up, with the flashiest part of the solos playing as the solo builds.

Allow RealTracks substitution based on tempo: If you have similar RealTracks available at different tempos, Band-in-a-Box will automatically choose the best one to use. For example, if you have a ballad loaded, with an Acoustic Bass RealTracks at tempo of 60, and you speed up the tempo to 140, and press **[Play]**, Band-in-a-Box will automatically choose an Acoustic Bass RealTracks closer to tempo of 140, if it is the same genre and feel. This means you can use a simple jazz style, and play it at various tempos, without having to set the best RealTracks based on tempos.

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



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



The default for the tempo swapping feature for RealTracks is "true." There is an option in the **RealTracks Settings** dialog to disable automatic tempo swapping. When automatic RealTracks substitution is disabled (unchecked) the **Show message when better RealTracks are available at this tempo** setting will be turned on.

A yellow message appears if RealTracks are selected, but better RealTracks are available for the current tempo. You can then substitute them by pressing the [RealTracks] button on the top toolbar and choosing *Select better RealTracks for this tempo*.

The Tempo Swapping (TS) column of the RealTracks Picker shows which RealTracks are eligible for Tempo Swapping. The tempo swapping only occurs if you have the RealTracks in your installation.

Speed up generation of RealTracks: 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: The RealTracks Picker has a 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 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 enabled, when an old song with a MIDI style is loaded, a RealStyle may be substituted automatically, making your songs sound better. You can reverse the substitution from the RealTracks toolbar button menu by selecting *Restore Style prior to Style Alias*.

Load/Save VST and FX with Songs: If enabled, VST synths and FX used by songs or styles will be loaded with the song.

Reduce volume of RealTracks to match MIDI: Uncheck this to preserve the original audio levels rather than reducing them to match the lower levels of MIDI tracks. This is useful when rendering and transferring files to a DAW.

Automatically fill gaps between fills: If enabled, gaps between generated riffs will be filled automatically. (Note: This option is overridden for individual RealTracks by the Edit Extra Soloist Information dialog.)

The **[Defaults]** button sets the dialog back to default settings.

Save the new settings you have made in this dialog by pressing the **[Update Settings]** button.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

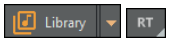
Using RealTracks

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 style list. This button lets you filter the list by the type (Real or MIDI). To see only RealStyles, select *Real (no MIDI)*. To see RealStyles and styles with RealTracks and MIDI tracks, select *Real and Real w/MIDI*. The style names for RealStyles are prefaced by an underscore, _. The style names for styles with RealTracks and MIDI tracks are prefaced by an equal sign, =.
3. **RealTrack Soloists**. These are Soloists #361 and above.

Selecting RealTracks

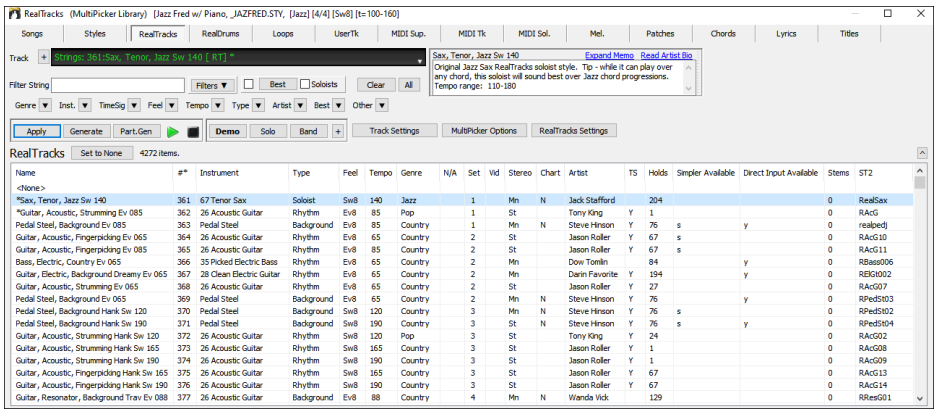
The **RealTracks Picker** allows you to assign specific RealTracks in your song. It displays all RealTracks from the *C:\bb\RealTracks* folder, providing information such as type (Rhythm/Background/Soloist), genre, feel, tempo, artist, and more. It also includes useful features for selecting RealTracks, 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 if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this 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 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.
- The **Vid** column shows "Y" if a video is available and installed, and "N/A" if a video is available but not installed.
- 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, exporting the current RealTracks list in a tab-delimited .txt file, 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. The **[Filters]** button provides various filtering options, allowing you to narrow the list by criteria such as type, feel, time signature, instrument, stems, videos, and availability. You can also use the arrow buttons to quickly filter the list by genre, instrument, time signature, feel, and more. The "Tempo" arrow button includes an option to show only RealTracks suitable for the current song tempo, accepting song tempos ranging from 15% below to 40% above the RealTrack's source tempo. It also provides an option to show items with tempos ranging from 30% below to 15% above the selected tempo, rounded to the nearest 5 BPM. The **[Best]** button

filters the list based on the current style's genre, time signature, feel and tempo. When the checkbox beside this button is enabled, the list is automatically filtered using these criteria.

The box to the right of the filter area shows a brief description of the selected RealTracks and provides access to artist biographies. You can widen it by dragging its right edge.

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 **[Track Settings]** button lets you choose settings for the current track.

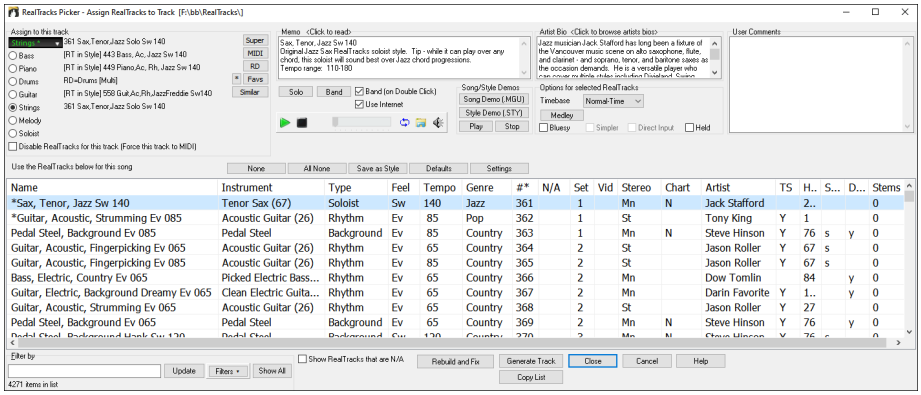
- The **Timebase** option lets you adjust the tempo of the selected RealTracks to normal, half-time, double-time, or triple-time. Half-time is useful for fast-tempo songs when a slower RealTrack is selected, while double-time is used for slow-tempo songs (e.g., ballads) with faster RealTracks. For example, 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 **[MultiPicker Options]** button opens a panel where you can adjust the list font size, fit the list columns to the available window width, choose which tabs appear in the window, and set separate defaults for the font size, column widths, and window size. (Note: If a tab is set not to appear in the MultiPicker, it will open as a standalone dialog, even if the"Use MultiPicker instead of dialogs" setting is enabled.)

The **[RealTracks Settings]** button allows you to set global RealTracks preferences.

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

RealTracks Picker (standalone dialog)



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

With the **[Super]**, **[MIDI]** and **[RD]** buttons, you can assign other types of tracks (MIDI SuperTracks, MIDI and RealDrums) to the current track. The **[Fav]** button opens a dialog that lists favorites followed by recently used RealTracks. The **[*]** button assigns the highlighted RealTracks to a favorite. The **[Similar]** button opens the Find a Sub dialog that lists RealTracks similar to the currently selected one.

Select the **Disable RealTracks for this track (Force this track to MIDI)** option if you don't want RealTracks for the current track, even if the current style specifies a RealTrack.

The list can be sorted by clicking on the 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.
- The **Vid** column shows "Y" if a video is available and installed, and "N/A" if a video is available but not installed.
- The **Stereo** column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the **Chart** column will display the RealTracks in notation.
- The **Artist** column has the name of the musician playing on that RealTrack. See the "Artist Bio" box for information about the player.
- The letter "Y" in the **TS** column means that Tempo Swapping is supported for the instrument. If you have similar RealTracks available at different tempos, Band-in-a-Box automatically chooses the best one to use.
- **Holds** indicates whether that RealTrack supports shots, holds, and pushes. If there is a number there (other than a blank field), then they are all supported.
- **Simpler Available** will have a letter "s" in the column if the RealTracks instrument has simpler options available. These are parts with less busy, less embellished playing for generating simpler arrangements.
- **Direct Input Available** has a letter "y" if the instrument offers the option of clean recordings without effects. This allows you to start with a clean track and add your own effects.
- The **Stems** column shows the number of individual instruments/voices available. When you select a RealTrack that has stems, you will see what they are just below the list. Using the checkboxes, you can load all stems, the selected stems, or the mix of all stems for your song. If you select all or individual stems, each stem will be loaded to separate tracks, so you can control volume, pan, etc. for each stem using the Mixer.

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

The filter functions are available. Type a filter text (e.g., bass) in the **Filter by** field, and press **[Update]**. You will then see only RealTracks that contain the typed text in the title, memo, genre, etc. You can use multiple search terms with the filter. When separated by spaces, each term is searched individually. For example, a search for "Country Guitar Ev 120" will find Country Guitar styles with an even feel and a tempo near 120. Adding a search term with a number will filter for RealTracks that match the tempo or fall within a compatible range. You can press the **[Filters]** 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 as 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 lets you create a medley of RealTracks on the same track.
- If **Bluesy** is checked, the selected RealTracks will play in a bluesy style, where major triads are treated like 7th chords.
- If **Simpler** is checked, the selected RealTracks will play a simpler arrangement (less busy, less embellished). See the "Simple Available" column for availability of simpler RealTracks.
- If **Direct Input** is checked, the selected RealTracks will use a "clean signal" guitar so that you can add your own effects. See the "Direct Input Available" column for availability of clean recordings.
- Sometimes you want the very simplest comping part possible, which is just "held chords" for the whole piece. This would mean that the piano player, for example, just plays a single chord and holds it for the duration until the next chord. If you check the **Held** option, the selected RealTracks will play held chords.

Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Enabling the **Show RealTracks that are N/A** option displays all available RealTracks.

The **[Rebuild and Fix]** button rebuilds the list of RealTracks and reports any installation errors. Press after you have installed new RealTracks.

When the **Show Error messages** option is checked, Band-in-a-Box displays RealTracks installation errors when you open the dialog. Press **[Rebuild and Fix]** for more information.

The **[Generate Track]** button generates a RealTrack on the currently selected track.

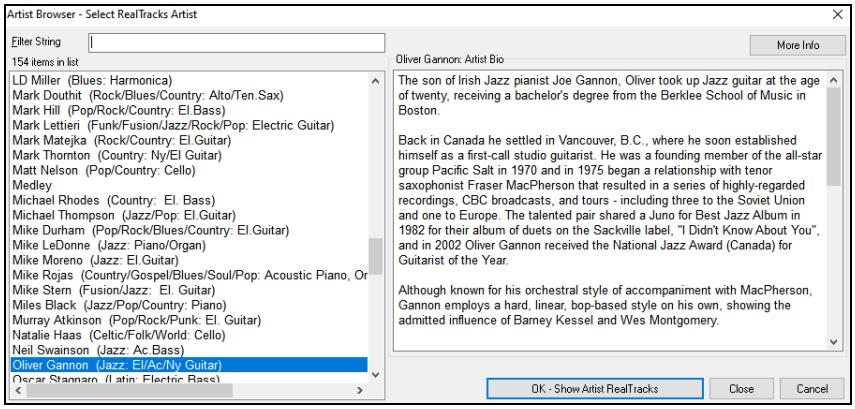
The **[Copy List]** button saves the current RealTracks list in a tab-delimited .txt file in the C:*bb**Data* folder and open it in Notepad. In Notepad copy all and paste it into an Excel file. You can then apply a hierarchical sorting of the list.

The **[Close]** button closes the dialog without generating any tracks. Then, when play is pressed, the tracks will be generated.

Press the **[Cancel]** button to cancel your selection and leave the dialog.

Artist Browser

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



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

12-Key "Woodshedding" RealTracks

Many people use the RealTracks feature in Band-in-a-Box to learn how to "play like the pros." This is because you can see notation, tab, on-screen guitar, and more as you hear the music. Now we've taken this to a higher level, by providing some "12-Key" RealTracks that have been recorded in all 12 keys. In previous versions, you might decide to learn to play by studying the

parts played by the RealTracks artists and watch the notation to do so. Many people have found this a great way to learn, but it had the following issues.

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

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

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

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

Tip: Remember to use some of the Woodshedding features for looping (loop but mute the Guitar track every Nth loop, or loop but advance to the next loop every Nth time).

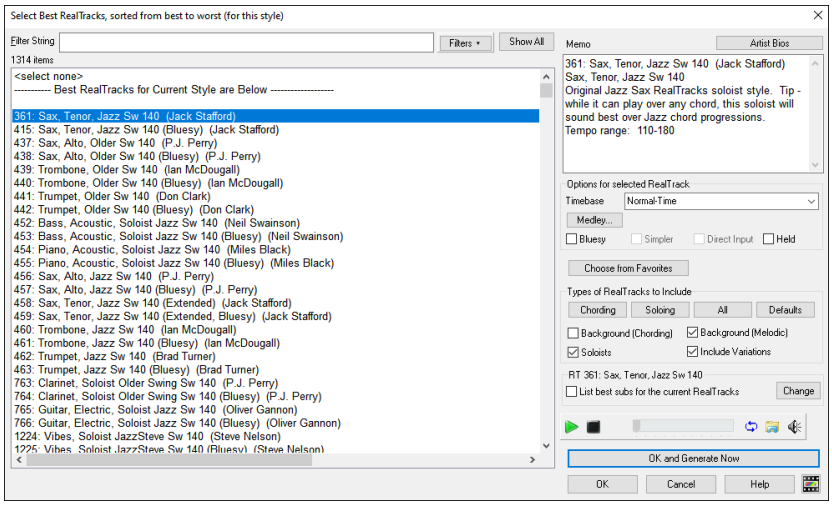
We've made some of these for country guitar (Brent Mason), piano (Mike Rojas), and pedal steel (Eddy Dunlap). For guitar, this means that they are typically generated with no transpositions on any chord so that you can learn by copying exactly what you see on the fretboard. In combination with another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

Selecting Best RealTracks

This dialog displays the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a jazz ballad style loaded (tempo 60), the list will show jazz RealTracks that will work well at a tempo of 60 at the top of the list.

To add a "best" RealTracks to a track, right-click on the track label in the Mixer or Tracks window, and go to *Select RealTracks*. You will then see the menu items for "All" RealTracks, "Chording" RealTracks, and "Soloist" RealTracks.

The menu item *Select Best "All" RealTracks* lists all types (background and soloist) of RealTracks, *Select Best "Chording" RealTracks* lists background (chording or melodic) RealTracks, and *Best "Soloist" RealTracks* lists the best soloist or background soloist RealTracks. Selecting one of these menu commands opens a dialog listing the best RealTracks, sorted from best to worst for the current style.



To filter the list, enter text or press the **[Filters]** 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.

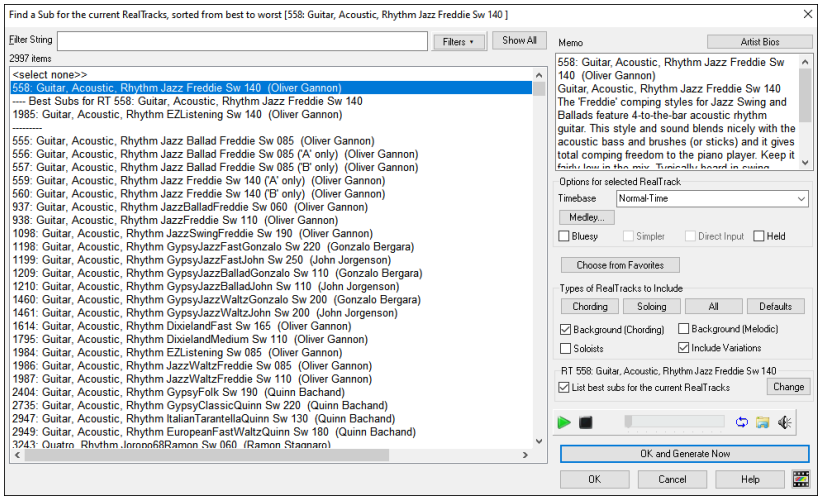
You can also make your choice and press **[OK]** to return to the main screen. When you press **[Generate and Play]** the song will be generated with the new RealTrack.

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.



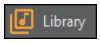
If you don't have a RealTrack already on the track, go to *Select RealTracks* | *Select Best "All" RealTracks*.

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.

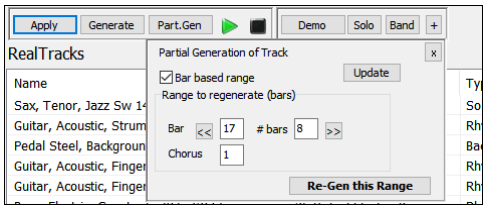
(Re)Generate RealTracks for Regions

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



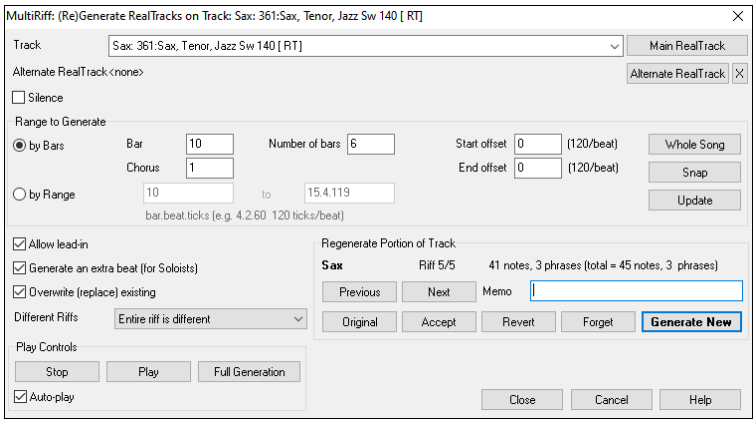
Click on the **[Library]** button on the side toolbar, or press the hotkeys **F7** or **M Enter** to open the **MultiPicker Library**. Then select a RealTrack from the list and press the **[Part.Gen]** button to open a small panel. Specify the range using either full bar boundaries or precise bar/beat/tick 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. Select a track, set a range, and choose a RealTrack to use for that range of the track. You can of course use the RealTrack selected for the whole track, but you can also use a different RealTrack for that range. Press the [Generate Now] button. A riff will be generated and play automatically. You can press this button again to get more riffs. The [Previous] and [Next] buttons let you navigate through the generated riffs. For each riff, you can add a memo like a keyword or your score out of 10, which makes it easier for you to decide which one to pick. By default, riffs will replace the existing riff on the track, but you can merge them if you disable the "Overwrite (replace existing)" option. When you are happy with a riff and want to add it permanently to the track, press the [Accept] button. You can then generate new riffs for a different range.



Track: Select the track to generate or regenerate riffs. The track can be an existing RealTrack or empty.

Alternate RealTrack: You can use an alternate RealTrack (other than the main RealTrack on the track), either replacing or merging with the main RealTrack. For example, you can generate a pedal steel riff on a mandolin RealTrack. This is optional.

[Main RealTrack]: This lets you choose a RealTrack to use as the main RealTrack on the track.

[Alternate RealTrack]: This lets you select an alternate RealTrack.

[X]: This clears the alternate RealTrack.

Silence: When this is checked, silence will be generated, replacing the existing RealTracks over the range. This is useful for arranging or tidying up small glitches.

by Bars: Select this if you prefer to enter a range, using the starting bar, the chorus, and the number of bars.

Start Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering 60 would start the range 60 ticks (half a beat) later.

End Offset: This setting can fine tune the range. The unit is ticks, which are 120 per beat. For example, entering -40 would end the range 40 ticks earlier.

[Update]: This notifies the program to update the range you have entered.

by Range: Select this to enter the range to use for the generation. The format is bar.beat.tick separated by periods. There are 120 ticks per beat. For example, 3.2.50 would be bar 3, beat 2, tick 50.

[Snap]: This snaps the entered setting to the nearest bar boundaries.

Allow lead-in: This allows some riffs to start 1-2 beats early as a pickup.

Generate an extra beat (for Soloists): Soloist often end a phrase by playing a single note on the next bar. For example, if you are generating riffs for 4 bars, you will hear a note on the first beat of the 5th bar to end the phrase.

Overwrite (replace) existing: If this option is checked, the new riffs will replace the existing one on the track. Uncheck it to hear both of them playing at once.

Different Riffs: 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 plays the song, starting a bar before the beginning of the new generation. It does not generate the other tracks; to do that, choose the [Full Generation] button instead.

Auto Play: When this is enabled, a new riff will play immediately when generated. This applies to these buttons: [Generate New], [Previous], [Next], and [Original].

[Full Generation]: This generates 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 generates 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

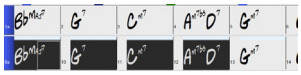
You can re-generate sections of RealTracks by simply highlighting the section and pressing **Ctrl+F8**. This generates a different part each time, so you can keep regenerating to find the best replacement. You can also re-generate using different RealTracks than the original. Normally, you would choose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

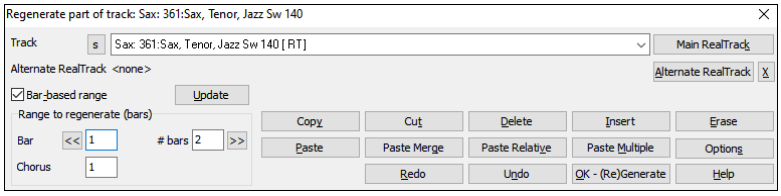
If you find one you like, great! Just stop and continue, maybe moving to another section of the song or switching to a different track or something else entirely.

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.

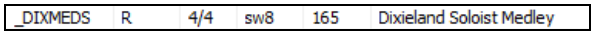
- **Allow lead-in** allows some of the re-generations to start early as a pickup to the range you've selected.
- **Generate an extra beat** will finish the riff up to 1 beat after the selected range.
- **Overwrite (replace) existing** will make the generation replace the existing part. Setting it to 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

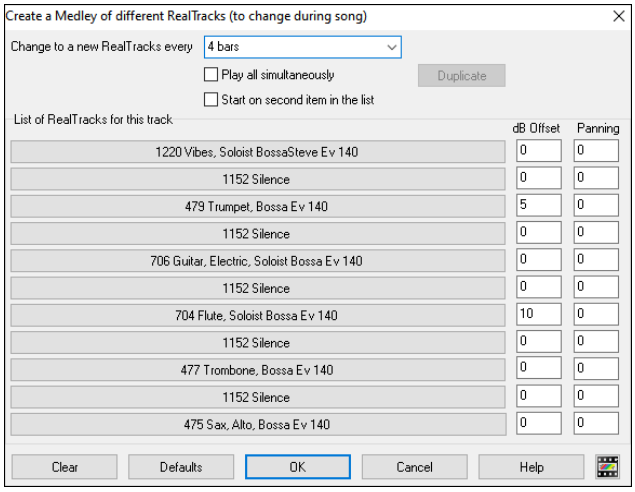
In Medleys, the RealTracks is made to switch instruments every "N" bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and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

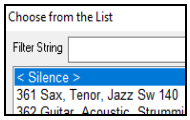
There are 3 ways that you can get RealTracks with Medleys (changing Soloists).

1. Some styles have them built-in. (See **StylePicker** for details.)



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 choosing RealTracks, note that there is a RealTrack called "Silence." Use this when you want a part to rest—for example, to trade 4's with the band.

The option to **Start on second item in the list** is useful if you want to start on a different instrument or with Silence.

You can use the medley feature to play up to 10 RealTracks simultaneously on the same track. If you want to generate many RealTracks, the theoretical limit is 7 tracks × 10 per track = 70 RealTracks playing at the same time.

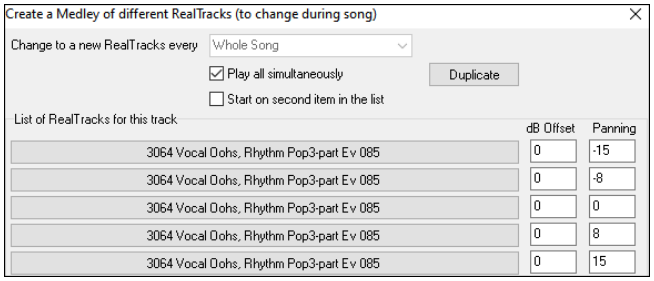
Multiple RealTracks are created as medleys, but if you select the **Play all simultaneously** option, all instruments will play at the same time.

RealTracks Thickening and Panning

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

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

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



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

Thickened and Panned Multiple RealTracks

The *C:\bb\Documentation\Tutorials\Tutorial - BB2020* folder has demo songs that have multiple RealTracks on the same track with the stereo panning set for each sub-track.

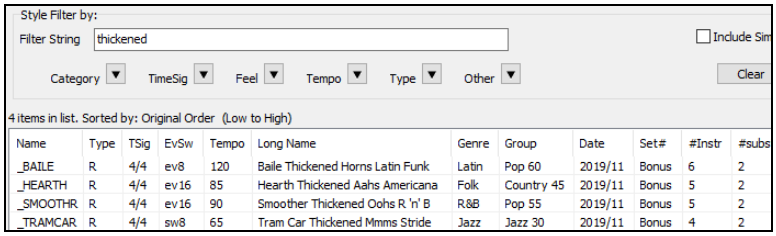
_BAILE Demo - Baile Thickened Horns Latin Funk.SGU

_HEARTH Demo - Hearth Thickened Aahs Americana.SGU

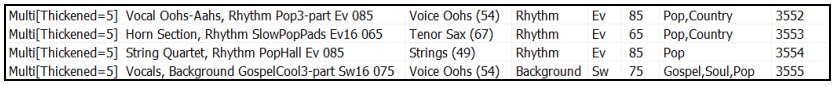
_SMOOTHR Demo - Smoother Thickened Oohs R 'n' B.SGU

_TRAMCAR Demo - Tram Car Thickened Mmms Stride.SGU

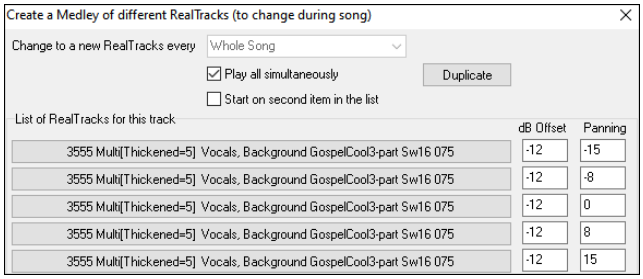
To find styles with the thickened and panned RealTracks, open the **StylePicker**, and type "thickened" in the text filter.



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



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



Edit RealTracks/RealDrums Tracks

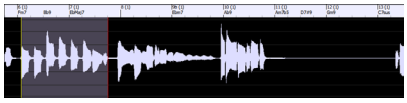
You can copy, cut, paste, delete, insert, and do other editing functions to the RealTracks and RealDrums tracks. This allows you to edit the tracks while preserving the ability for the tracks to regenerate new material, and the file size saved is tiny as the track isn't converted to audio.

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

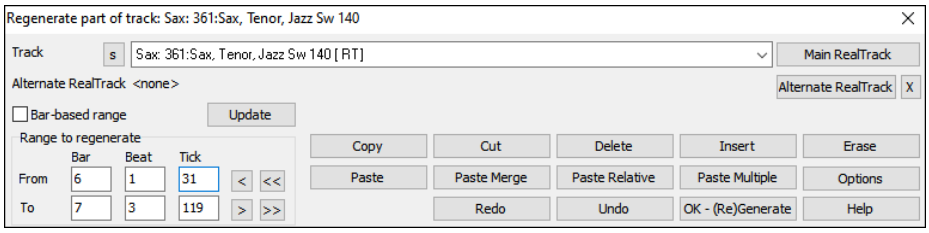
There are two ways to use the functions. One is to use the editing commands in the track label's context menu.

- *Cut Riff* removes a range of riff and copies it to the clipboard.
- *Copy Riff* copies a range of riff to the clipboard.
- *Paste Riff* pastes the copied riff to the current location, overwriting the existing riff
- *Paste Riff - Relative to Copy Point* pastes the copied riff to the same relative location in the bar as the copied portion. For example, if the copied riff started at beat 2, the relative paste will start at beat 2.
- *Paste N Copies of Riff* pastes the copied riff to the current location and repeats the paste by the specified number of times.
- *Paste Riff - Merge with Underlying Audio* pastes the copied riff to the current location and merges it with the existing riff so you will hear both riffs.
- *Erase Riff (MIDI and RealTracks)* erases a region of RealTracks and related MIDI notation.

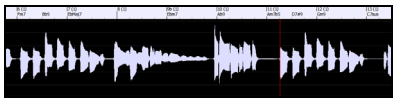
Another way is to use the buttons in the **Regenerate window** (**Alt+F8**). For example, if you like a certain riff and you want it at other location, highlight it on the Audio Edit window.



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.

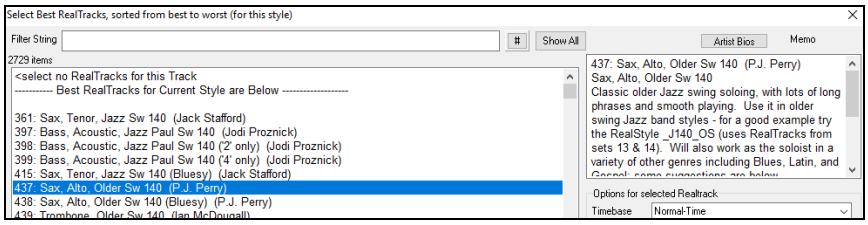


To paste the riff and merge it with the existing riff at the destination, press the **[Paste Merge]** button instead. To paste the riff to the same relative location in the bar as the copied portion, use the [**Paste Relative]** button. For example, if the copied range started at beat 2, the relative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

Generate Seven Variations of WAVs

You can generate 7 variations of WAVs from the same RealTrack for either a portion of the song or the whole song.

Click on the [+] button beside the track selector on the side toolbar and go to *Select RealTracks | Generate Seven Variations of WAVs (for whole/part of song).* You will then see a dialog with a list of available RealTracks. Select a RealTrack and press OK. If there is one already on the track, it will be the default option in the dialog and you can just press OK.



Then choose the range of the song or the whole song, and press OK.

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

Once the WAVs are generated, you will see a message, and they will be shown 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.

Tip: The generated files are saved in the *C:\bb\DragDrop* folder.

You can audition them individually by enabling the **[S]** button in the **Mixer** window. Playing them all at once will result in a "cacophony" of 7 RealTracks at once, which might be OK for strumming guitars, but not so good for 7 solo saxophones playing different phrases.

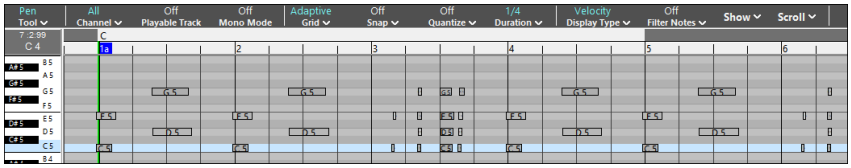
If you've generated a region of the song, pressing the **F10** key will play the song looped with the current highlighted region so that you can just hear the riffs.

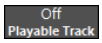
Tip: The *Add extra bar before and after the WAVs (for pickup notes)* menu item adds an extra bar before the riff begins to ensure that the riffs with "pickup" (early) notes will be heard. It does not add an extra bar at the end of the riff unless there are trailing notes.

Playable Tracks (RealTracks/RealDrums/MIDI SuperTracks/MIDI)

This feature allows you to customize the RealTracks (or RealDrums/MIDI/MIDI SuperTracks) performance by adding your own notes. You will then hear those notes using a 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.





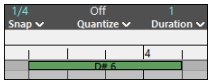
To enter playable notes in the **Piano Roll** window, turn on the **[Playable Track]** button on its toolbar.

Note: 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.

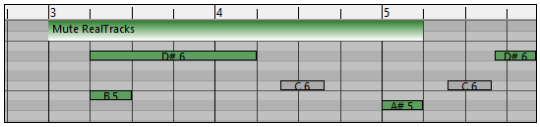


Now, the **[Playable Track]** button is **On** to indicate that you are in the Playable Track mode. In this mode, any note you enter will be heard during playback unlike RealCharts notes.

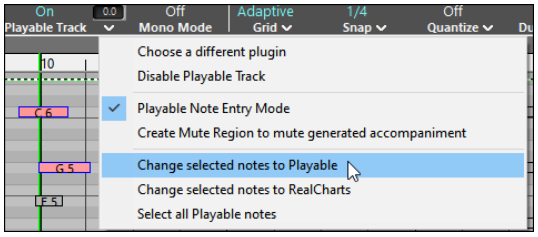


You can enter a note by clicking where you want to add a note. A note will be entered with the duration selected in the "Duration" setting. It will snap to the nearest grid boundary if the "Snap" setting is enabled. After you have entered a note, you can change its location by dragging it.

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 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.

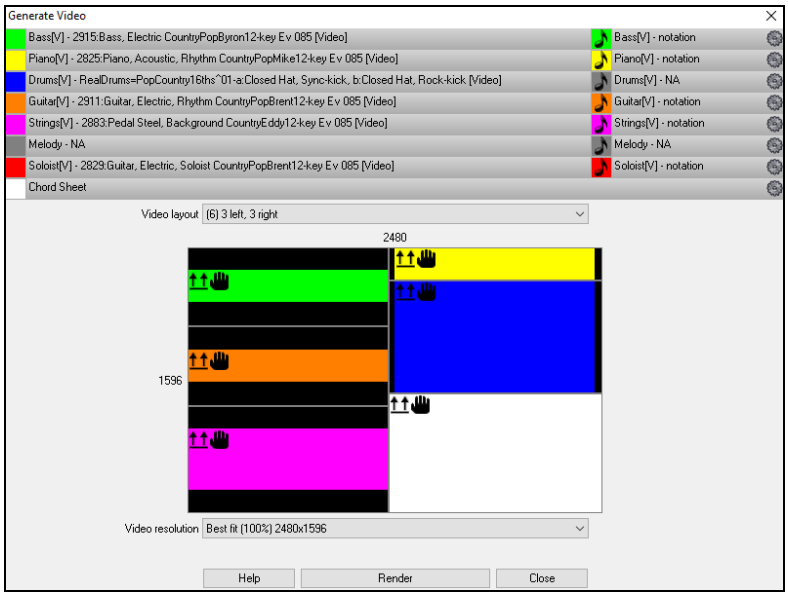
There are many possibilities you can do with the Playable Track feature. For example, the MIDI version of a pedal steel does not sound realistic, but if you add some pitch bends events, it will sound much better.

Video RealTracks

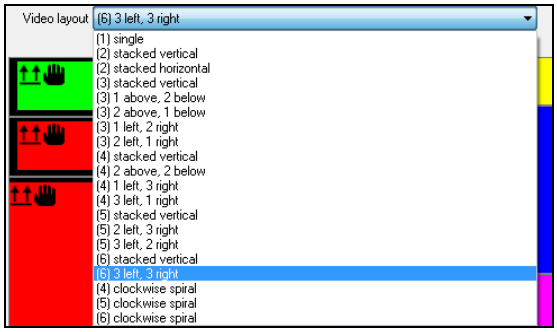
When you load a video RealTracks, you can use it just like an audio RealTracks but you can also generate a video, which will display the musician playing your song exactly as you hear it. If you load one of the video RealTracks bands, you will have video RealTracks on 5 tracks, and you can make a video of 1-5 musicians. You can also include a chord sheet or notation in the video.

You can find the video RealTracks in the RealTracks or RealDrums Picker. The Vid column shows “Y” f a video is available and installed, and “N/A” if a video is available but not installed.

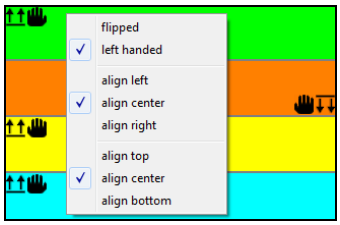
To make a video of RealTracks that are selected for your song, click on the **[Video]** button on the top toolbar and select *Render Video(s)* from the drop-down menu. This opens the **Generate Video** dialog.



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.

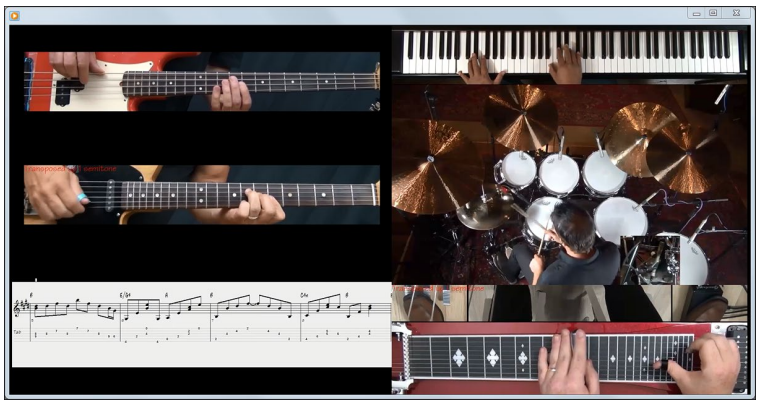
You can select the resolution for the video. The aspect ratio is determined by which tracks are included and how they are arranged, but this allows you to make the final video smaller if you want.

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.

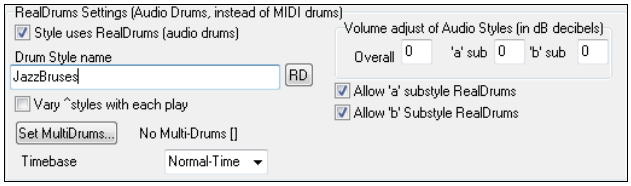
Technical note: If interested, you can see which tempos have been recorded by looking in the *C:\bb\Drums* folder for the particular style you are interested in.

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 **Miscellaneous Style Settings** dialog. Open the StyleMaker (*File* | *StyleMaker*) and click on the **[Misc]** button to get there.



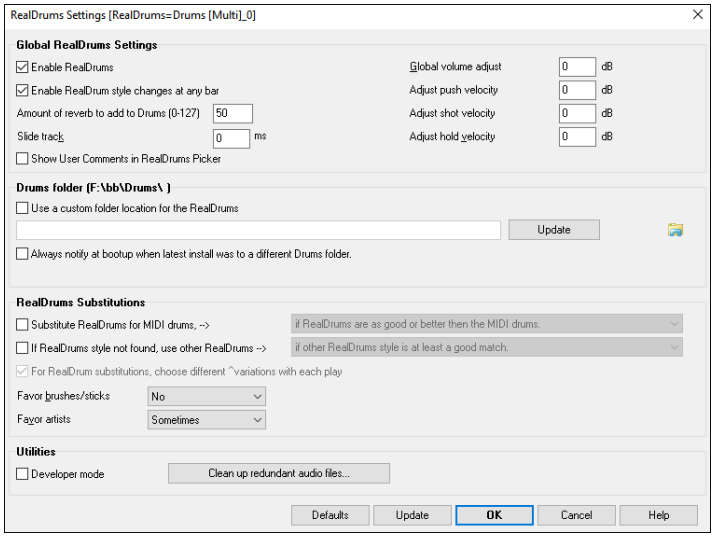
You can change the RealDrums style or assign RealDrums to a style that doesn't have them, by clicking on the **[RD]** button and making a selection from the **RealDrums Picker** dialog.

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



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**.

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.

Show User Comments in RealDrums Picker: Enable this to show the optional User Comments area on the right side of the RealDrums Picker.

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 / Adjust shot velocity / Adjust hold velocity: If you find that RealDrums pushes, shots or holds are too loud (or soft), enter negative (or positive) numbers here. (Note: RealTracks are set in the **RealTracks Settings** dialog.)

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.

Technical Note: The custom folder location is remembered in *C:\bb\Preferences\intrface.bbw* and *C:\Users\Public\Ticket\Band-in-a-Box Folder Locations.txt*.

Always notify when latest install was to a different Drums folder: When enabled, Band-in-a-Box always warns at bootup if the latest RealDrums install folder differs from the selected *Drums* folder. When disabled, the warning is usually shown once after an install.

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.

If RealDrums style not found, use other RealDrums: This will replace the RealDrums that you don't have with ones that you do have.

Technical note: The text file a_pgmusic.ds provided by PG Music controls this, and users can make other files MySubs.ds if they make their own RealDrums styles.

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.

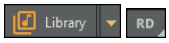
Favor brushes/sticks: When selecting RealDrums styles to use for a style, Band-in-a-Box will use your preferences for brushes and sticks. For example, if you choose "Favor Brushes," Band-in-a-Box will always choose from among variations that include brushes (when available).

Developmer mode: Set this only when you are making a RealDrum style and want to see additional debug information.

[**Clean up redundant audio files**]: This opens a utility dialog that lets you remove redundant audio files from your RealTracks and Drums folders. This is mainly intended for Audiophile users. It lets you remove specified file types (.wma, .m4a, and/or .wav) when the corresponding .flac (lossless audio) file is also present. An optional Recycle Bin protection feature lets you move files to the Recycle Bin, if possible, rather than permanently deleting them.

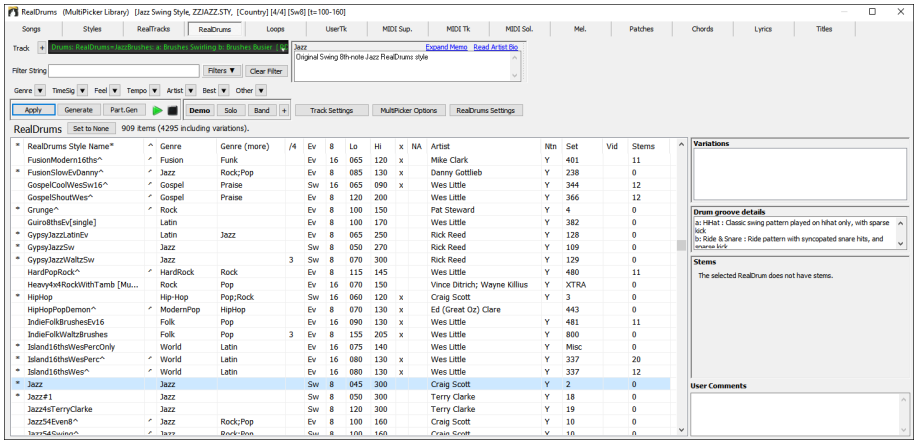
Selecting RealDrums (RealDrums Picker)

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 if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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.

*	RealDrums Style Name*	^	Genre	Genre (more)	TimeSig	Ev	8	Lo	Hi	x	NA	Artist	Ntn	Set	Vid	Stems

- Click on the first column to enter an asterisk, indicating that this is a favorite style.
- Click on the name of the RealDrums that you want to select for the song. Names ending in a caret ^ have variations available.
- Clicking on the caret column shows 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.
- **TimeSig** (Time Signature) displays 4/4 or 3/4 time signature.
- **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.
- The **Ntn** column shows "Y" if drum notation is available.
- The **Set** column shows the set number of the RealDrums.
- The **Vid** column shows "Y" if a video is available and installed, and "N/A" if a video is available but not installed.
- 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, checkboxes appear in the **Stems** field. 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, including toggling a favorite, showing only favorites, clearing the filter, finding similar RealDrums, and showing RealDrums compatible with the current style. You can also play the audio demo or load demo songs or associated style demos. Choosing *Select/Edit Favorites and Recent* from the context menu

opens a dialog that shows favorites followed by recently used RealDrums. Selecting *Export list to tab-delimited text file* saves the current RealDrums list in a tab-delimited .txt file, which can be opened in the Excel or Notepad.

You can use the filter features to search for RealDrums. Type a text (e.g., bossa) in the **Filter String** field, and you will 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. The **[Filters]** button provides various filtering options, allowing you to narrow the list by criteria such as feel, time signature, instrument, feel or tempo compatibility, stems, videos, and availability. You can also use the arrow buttons to quickly filter the list by genre, time signature, feel, and more. The **[Best]** button filters the list based on the current style's genre, time signature, feel and tempo. When the checkbox beside this button is enabled, the list is automatically filtered using these criteria.

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

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

Note: The standalone RealDrums Picker dialog does not include the partial generation feature.

The **[Set to None]** button sets the drums to no RealDrums override for the song, and optionally forces MIDI drums (i.e., no RealDrums for the style either).

The **[Track Settings]** button lets you choose song-specific 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 enabled, the RealDrums plays a simpler arrangement without fills.
- **Choose different ^variations with each play**: If enabled, a different variation of the RealDrums will play each time the song is generated.
- **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.

The **[MultiPicker Options]** button opens a panel where you can adjust the list font size, fit the list columns to the available window width, choose which tabs appear in the window, and set separate defaults for the font size, column widths, and window size. (Note: If a tab is set not to appear in the MultiPicker, it will open as a standalone dialog, even if the "Use MultiPicker instead of dialogs" setting is enabled.)

The **[RealDrums Settings]** button allows you to set global RealDrums preferences.

You can add your own comments about any style in the **User Comments** field and they will be saved in a file called RDUserMemos.txt. (Note: This field is displayed when the "Show User Comments in RealDrums Picker" option is enabled in the RealDrums Settings dialog.)

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 **Stems** field shows checkboxes for the RealDrums that have Stems. 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.

Note: The following buttons appear in the standalone RealDrums Picker dialog.

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 in 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.

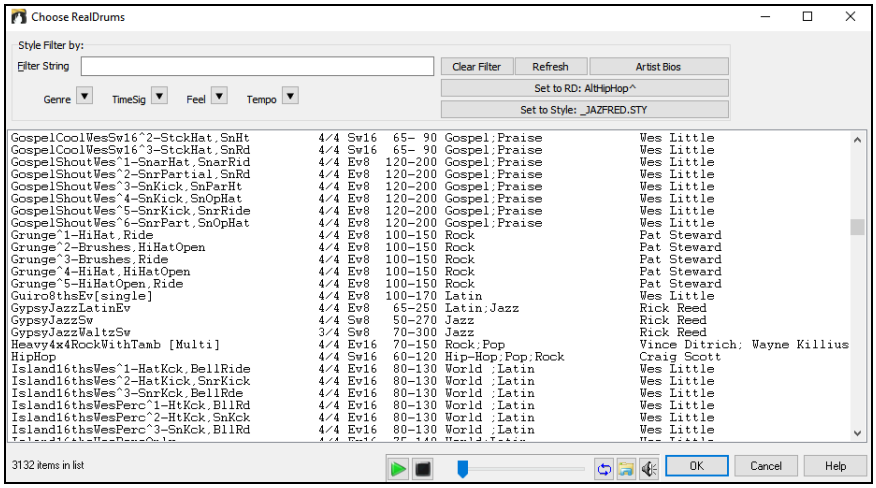
The **[Audition]** button launches your audio player to play a demo.

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 hotkey **R D 3 Enter**.



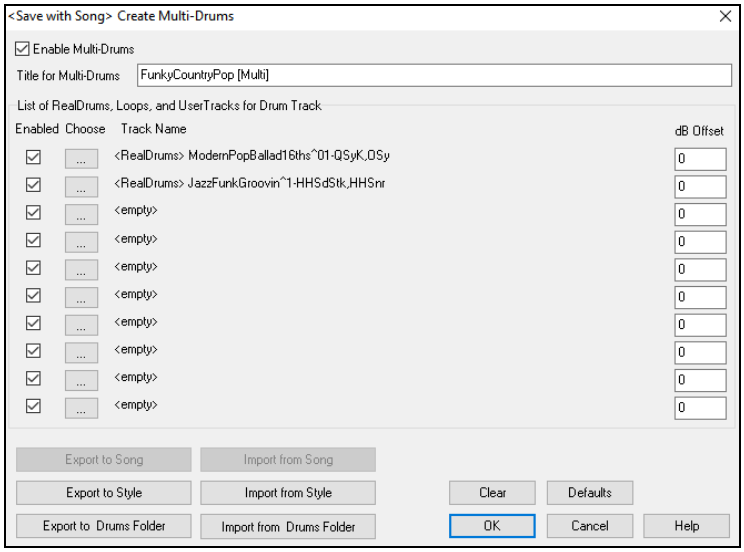
You can filter the list by genre, time signature, feel, tempo, and text. Use the **[Set to Style:]** button to see RealDrums that are compatible with the current style of the song. The **[Set to RD:]** button allows you to set the highlighted RealDrums as a prototype RealDrums so you can find alternates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

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

Multi-Drums

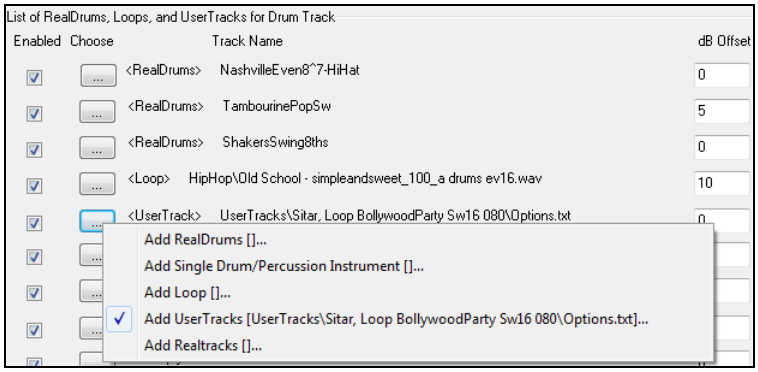
You can put multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks on the same Drums track, with volume mixer adjusting levels. For example, you can add single drums instruments (e.g., Tambourine and Shaker), a bass drum loop, and/or UserTracks drums to BossaBrushes Drums track.

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.

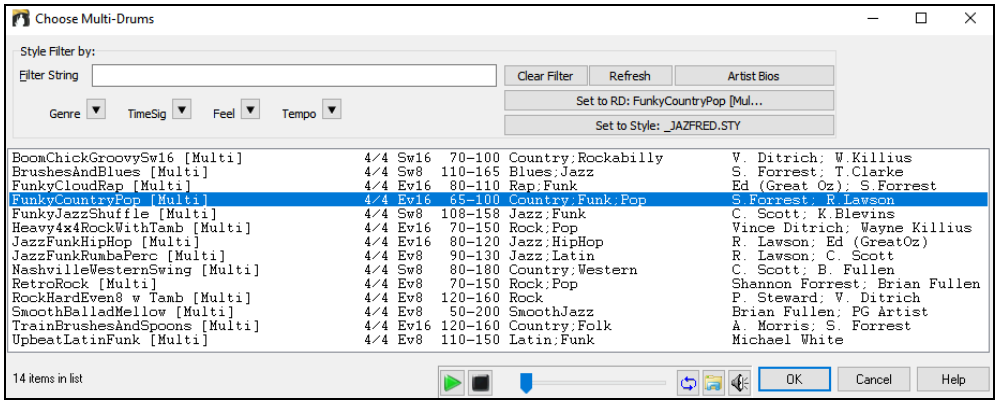


Make sure the "Enable Multiple Drums" checkbox is selected. Then type a title in the "Title for Multi-Drums" field.

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.



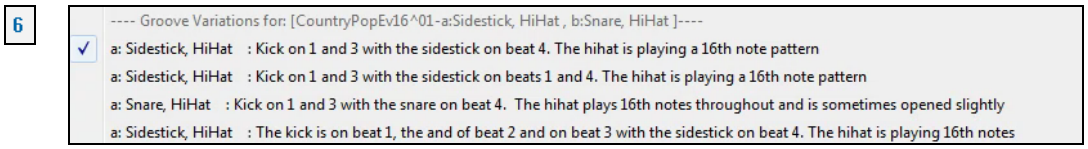
To use a pre-made Multi-Drums, right-click on the Drums track label in the Mixer and select *Choose Existing Multi-Drums* from the context menu. This will list pre-made Multi-Drums. (**Note**: These drums are found in the *Drums* folder, and all have names ending in [Multi].)



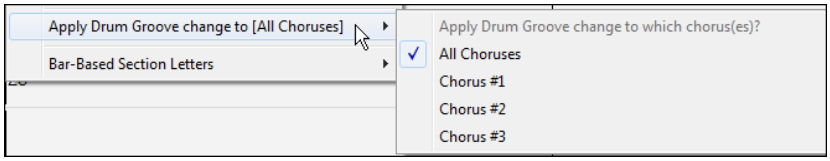
EZ Selection of Drum Grooves

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

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



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



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

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

UserTracks

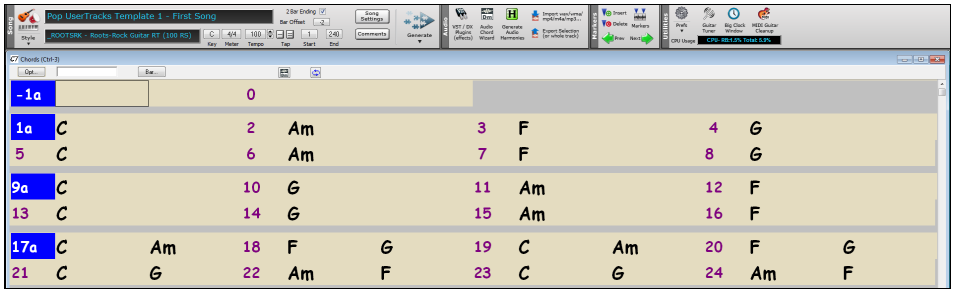
UserTracks allow anyone to create their own audio styles for use in Band-in-a-Box. With a UserTracks style, you can enter any chords, and the UserTracks style you made will play that chord progression! For example, if you've made a UserTracks style by recording yourself playing a guitar groove, you can 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 make a UserTracks style in any digital audio workstation (or “DAW”), such as RealBand, Pro Tools, or Reaper, and you don’t need Band-in-a-Box or RealBand to make the style (though you do need one of those programs to use the finished style).

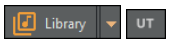
You can also download backing tracks to record along with.



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

Selecting UserTracks in Songs

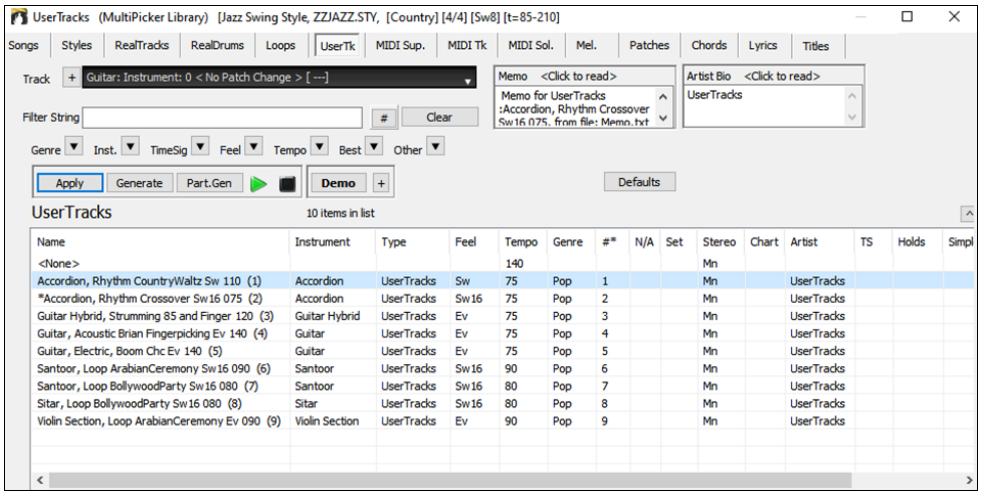
You can use the UserTracks in a similar manner to using RealTracks.



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 if the *Edit* | *Use MultiPicker instead of dialogs* menu item is enabled. If this 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 column headings.

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

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

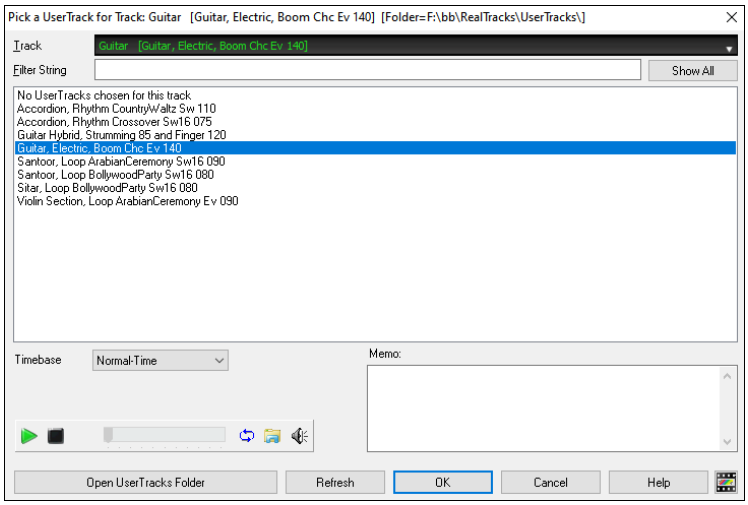
You can use the filter functions to search for UserTracks.

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

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

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

UserTracks Picker (standalone dialog)



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

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

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

Tip: UserTracks can be made and preset to a timebase by the user. For example, if you have a UserTrack in Ev 8 called "Santur," you can clone the folder and rename the cloned one as "Santur [Double-Time]." Then it will play in Double-Time Ev 16 half of the tempo.

Select a UserTrack and press **[OK]**. Now the track behaves like RealTracks. Simply press the **[Generate and Play]** button to hear it.

Adding new UserTracks

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

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

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

A UserTracks consists of a single Folder, with the name of the UserTracks as the name of the folder. To add the UserTracks to your collection, you simply put the folder into the *C:\bb\RealTracks\UserTracks* folder. (**Note**: if you use a location like *H:\MyMusic\RealTracks* as your RealTracks folder, then your UserTracks folder would be in *H:\MyMusic\RealTracks\UserTracks*.)

Creating your own UserTracks

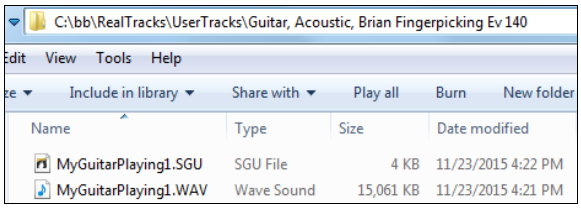
Creating your own UserTracks is a simple process! It consists of the following steps:

- Create a folder in the UserTracks folder (i.e., usually *C:\bb\RealTracks\UserTracks*) and let's call it "Guitar, Acoustic, Brian Fingerpicking Ev 140."
- Now, in that folder, you need to put at least one Band-in-a-Box song. This song can have any chords but should have a wide variety of chords and chord types. Let's say you call that file MyGuitarPlaying1.SGU.
- For each BB song that you put in the folder, there needs to be a corresponding AUDIO file (WAV or WMA) that matches the BB song. So, the name must be MyGuitarPlaying1.WAV or MyGuitarPlaying1.WMA. You can make that WAV file in any

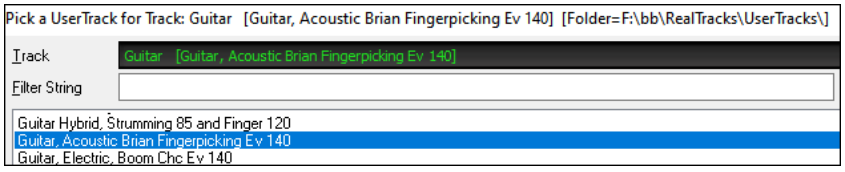
program, (Band-in-a-Box, RealBand, Sonar, Pro Tools etc.). It needs to have a 2-bar lead-in like BB songs always have, and of course it needs to be at the same tempo and be playing over the same chords as the BB file.

That's it!

You now have a folder that looks like this, and you are ready to use your UserTracks.



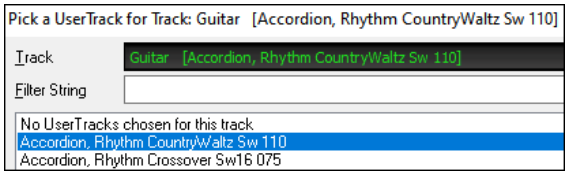
To use it, follow the same routine as described above, opening the **Pick a UserTracks** dialog, where you will now see your UserTracks listed with the others.

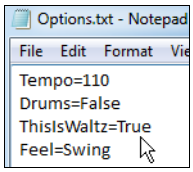


Now, you can leave it at that, or you can record more files, (i.e., more pairs of files with a Band-in-a-Box file and a corresponding wav file). These can be any other names. And you simply add them to the folder. Band-in-a-Box will automatically add these files to your UserTracks, simply by you putting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

UserTracks support 3/4 waltz time signature.

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





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

UserTracks Tutorial

Part 1 - Making a basic UserTracks style

This tutorial will show you how to go about making a style, starting with the most basic, simple style that you can make, and then progressing to other ways to make your style even better, with more features and greater variety.
The easiest way to start is by using one of our pre-made templates. You can find templates in the *C:\bb\Data\TemplatesForUserTracks* folder, or download additional templates from pgmusic.com.

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

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

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

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

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

To use the style you made, the files need to be placed in a particular place in the Band-in-a-Box folder. If Band-in-a-Box was installed to *C:\bb*, then the files need to be in a subfolder of *C:\bb\RealTracks\UserTracks*. So, for example, if you wanted your UserTracks name to be "My First Guitar UserTracks style," then the two files would go in: *C:\bb\RealTracks\UserTracks\My*

First Guitar UserTracks style. (**Note:** It is the **folder** name that determines the name of the style as it appears in Band-in-a-Box or RealBand, NOT the names of the individual WAV/WMA/SGU files.)

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

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

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

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

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

When the recordings are finished, again you simply need to render your recorded track to WAV or WMA, save it in the *C:\bb\RealTracks\UserTracks* folder in the same location as the song1 file, and give it a unique name, which needs to be the same name as the corresponding Band-in-a-Box SGU file.

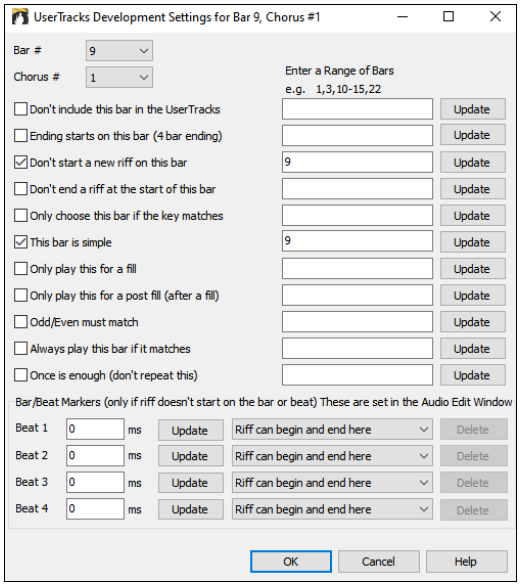
When this is done, when the UserTracks style is used in Band-in-a-Box or RealBand, all additional material you put in that folder will now be part of the style! For most of the additional templates, the method is EXACTLY the same as it was for recording song1.

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

UserTracks Development Settings for Current Bar

The **[UserTracks Development]** button in the **Edit Settings for Current Bar** dialog (**F5**) opens a dialog with advanced settings for making UserTracks.

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Audio Controls for RealTracks and RealDrums



Tone Control

There is a bass/treble Tone control for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. The Tone settings save with the song.



Use the tone control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0.

Audio Reverb Control



You can add reverb (0 to 127) for any RealTrack. Reverb type is also settable and saved with the song.

Auto-Add Reverb

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. No reverb is added to the Bass track, for example, but most instruments get reverb.

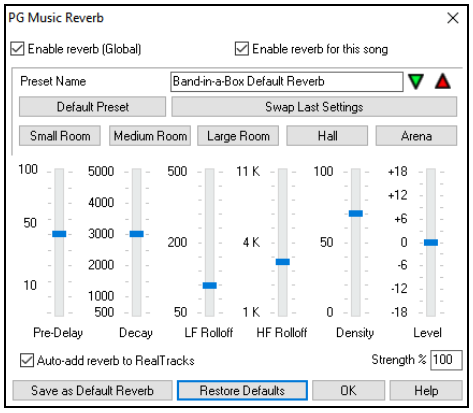
This feature defaults to on, but you can turn it off in the **PG Music Reverb** dialog, which opens by clicking on the **[Plugins]** button on the top toolbar and selecting *PG Music Reverb* from the drop-down menu.

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.

Typical Reverb Settings:

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

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 track, for example, but most instruments get reverb. If you just want more or less reverb added overall, you can adjust the **Strength %**. For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the Band-in-a-Box 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.

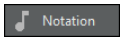
You can save your reverb types as presets, and the current settings will also be saved with the song in the *C:\bb\DX Settings\PGReverbSettings.bin* file.

To save the current settings to a preset, enter 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.

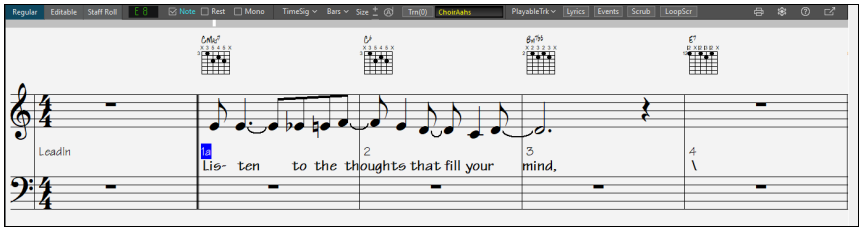
Notation Window



To view the notation, open the **Notation** window using the **[Notation]** button on the side toolbar.

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

- Click on the **[Notation]** button to open the embedded window.
- **Ctrl**+click on the **[Notation]** button to force the window to float.
- **Shift**+click on the **[Notation]** button to add the window as docked in the main workspace.
- The hotkey **Ctrl**+**Shift**+**N** opens the embedded window.
- The hotkey **Ctrl**+**O** opens the floating window.
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



You can navigate the window by moving the horizontal scrollbar. When the mouse pointer is over the scrollbar, scrolling up moves backward, while scrolling down moves forward. The [+] and [−] buttons on the vertical and horizontal scrollbars let you adjust the notation size and the number of bars per screen.

You can also navigate with the mouse wheel.

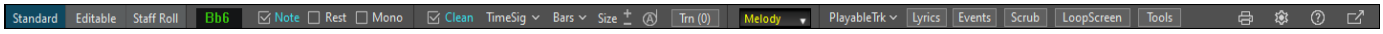
- Scrolling the mouse wheel scrolls the window horizontally.
- Scrolling the mouse wheel while holding down the **Shift** key zooms the window horizontally by changing the number of bars per line.
- Scrolling the mouse wheel while holding down the **Ctrl** and **Shift** keys scrolls the window vertically.
- Scrolling the mouse wheel while holding down the **Ctrl** key changes the notation font size.

Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode; other modes are selected with buttons on the Notation window toolbar.

- **Standard Notation** to display or print Notation and enter lyrics. The grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.
- **Editable Notation** to enter or edit notation. A special staff with time divisions for mouse-based editing.
- **Staff Roll Notation** to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.

Notation Window Toolbar

The toolbar at the top of the window gives you access to its many features and options.



The **[Standard]** button switches the window to Standard mode.

The **[Editable]** button switches the window to Editable mode.

The **[Staff Roll]** button switches the window to Staff Roll mode.

The box to the right of the [Staff Roll] button displays the name of the note the mouse is currently hovering over.

The **Note** and **Rest** checkboxes determine whether a Note or a Rest will be inserted when the mouse is clicked. (Note: The Rest checkbox appears disabled in Staff Roll mode, where rests cannot be entered. Switching to Staff Roll mode selects Note checkbox.)

When the **Mono** checkbox is selected, the notation is entered as monophonic (one note only) to avoid extra notes in a single note melody line.

The **Clean** mode cleans up the notation by eliminating display of redundant grace notes and glitches for easier reading.

Notation supports various time signatures (4/4, 3/4, 2/4, 2/2, 12/8, 9/8, and 6/8). Press the **[TimeSig]** button to select one of the time signatures from the list.

The **[Bars]** button lets you quickly change the number of bars per line.

Click on the [+] button or use **Ctrl**+mouse wheel to increase the notation font size by 10%. Ctrl+clicking results in finest possible incremental adjustment in size.

Click on the [-] button or use **Ctrl**+mouse wheel to decrease the notation font size by 10%. Ctrl+clicking results in finest possible incremental adjustment in size.

Press the note icon to display notation with larger font size and note names within note heads. Pressing it again returns to the normal size.

The **[Trn]** button allows you to visually transpose the notation.

Click on the track selector to choose a track to display. You can also hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

If you press the **[Playable Trk]** button and select *Enable Playable Track* from the drop-down menu, any notes you enter will be heard during playback unlike RealChart notes, which are silent.

Press the **[Lyrics]** button to enter note-based lyrics.

The **[Events]** button opens the **Event List Editor**, where you can edit MIDI events.

When the **[Scrub]** button is enabled, you can drag the mouse over notes to hear them.

Press the **[LoopScreen]** button to play the currently visible bars in a continuous loop. The hotkey is **Ctrl**+**NUMPAD 7**.

The **[Tools]** button opens the floating Notation Tools dialog, which has tools for articulation, string assignments, fingering, and MIDI note cleanup.

Press the printer icon to print the notation.

The gear icon is for customizing the notation display.

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

The icon at the far right toggles between floating and docking modes.

Timeline

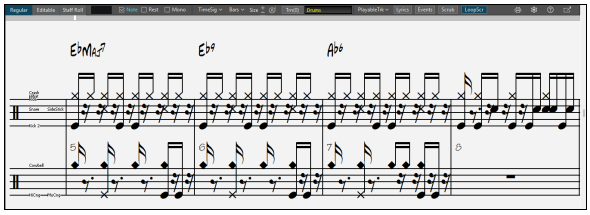
The timeline below the toolbar shows full-height vertical lines for bars and shorter lines for beats, along with the separate blue edit and green playback cursors.

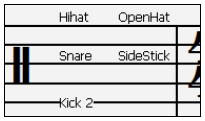
You can double-click anywhere on the timeline to start playback from that point.

You can click and drag on the timeline to select a loop range. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the loop range, right-click on the timeline and select *Clear Selection* from the menu. The loop range is synchronized across the timeline in other windows, Song Overview, Chord Sheet, and the Loop Section Settings dialog.

Drum Notation

Play the song and open the **Notation** window. Then, select the Drums track to view the drum notation.





In the clef area, you see a guide telling you what drum notes are used in that line of notation (e.g., Kick, Snare, HiHat).

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

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

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**.

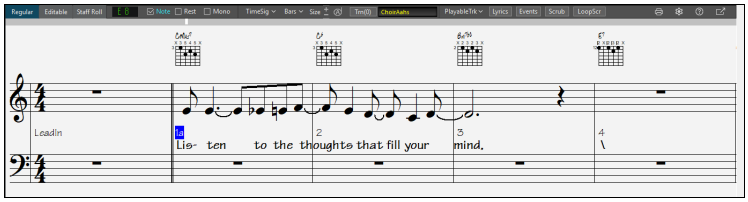
To open the **Print Options** dialog, press **Ctrl+P**.

To enable the screen loop, press **1** on your numeric keypad.

To jump one screen ahead, press the **Down Cursor** key.

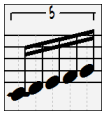
To step one screen back, press the **Up Cursor** key.

Standard Notation Mode



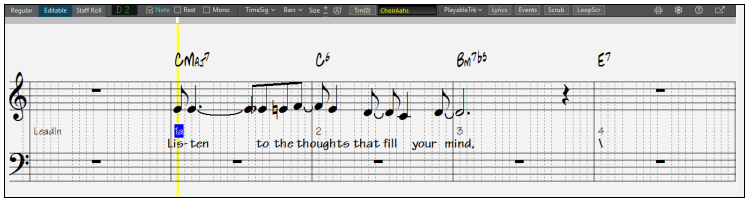
This mode displays the notation for any individual track and allows the entry of chords and lyrics. Features include:

- 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.

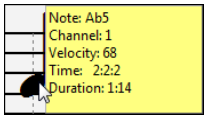


Editable Notation Mode

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.

Easy Method of Guitar Tab Entry

Click on the string (on the tab), then click on the note (on notation, or on-screen guitar) to get it entered on that string/fret. To access this feature, for the Melody (or Soloist) track, first set menu *Melody* | *Track Type* to "Guitar." Then open the Notation window and choose Editable mode. You will now see a guitar tab below the treble clef. Highlight a note using the **Shift+Arrow (Right/Left)** keys. When a note is highlighted in red, click on the tab on the string that you want the note played on. This will changes the note to that string, and the tab will be updated to reflect this.

For Editable Notation with Guitar Tab, you can easily change the string for a note, by dragging the note from one-tab string to another.

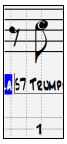
Melody Select the Melody track in the Notation window.

Editable Switch to Editable Notation mode.

And set the track type to Guitar (via main menu *Melody* - *Track Type* = *Guitar*).

Now you have Editable Notation and tab. After you insert notes on the notation, you can drag notes from one-tab string to another to change the channel and fret position that plays on the guitar.

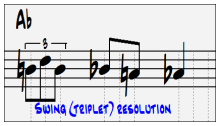
For example, here you can drag the “1” down a string to have the middle C note played on the third string instead of the second.



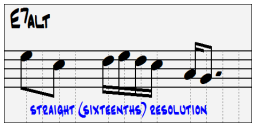
Resolution

The resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the style that is in use.

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.



Example of swing (triplet) resolution.

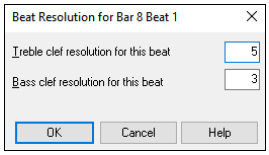


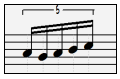
Example of straight (16ths) resolution.

Beat Resolution

You 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.

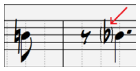
Confirmation dialogs show warnings to prevent accidental entry of a duplicate note (same pitch near same time) and of a very high or very low note (large # of ledger lines).



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. 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 Arrow: Change the pitch of the highlighted note by 1 semitone up.

Down Arrow: Change the pitch of the highlighted note by 1 semitone down.

Right Arrow: Move the timeline forward.

Left Arrow: Move the timeline backward.

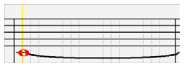
Shift+Right Arrow: Highlight the next note from the timeline.

Shift+Left Arrow: Highlight the previous note from the timeline.

Ctrl+Alt+Right Arrow: Change the time of the highlighted note by +5 ticks.

Ctrl+Alt+Left Arrow: Change the time of the highlighted note by -5 ticks.

(Examples)



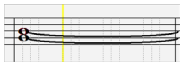
Press the **N** key to enter a note at the current timeline.



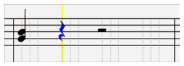
While the note is highlighted, use the **Up/Down Cursor** keys to change its pitch.



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



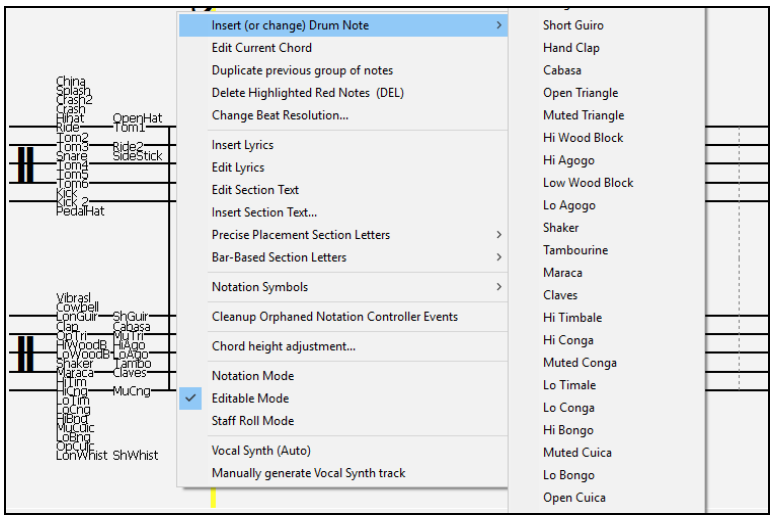
Use the **Right/Left Cursor** keys to move the timeline.



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

Entering Drum Notes

You can enter drum notes to the Drums track or the Melodist/Soloist track with the track type set to Drums. Right-click on the window and select *Insert (or change) Drum Note* from the context menu. For drum notes shown on the left in the drum guide (e.g., China, Splash, Crash2, etc.), click on the corresponding vertical position of the drum note you want.



Entering Playable Track Notes

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

For RealTracks, the notes you see are RealCharts, which are silent MIDI. You can see them, but they don't actually play during playback. With the Playable RealTracks feature, you can make some of these notes playable.

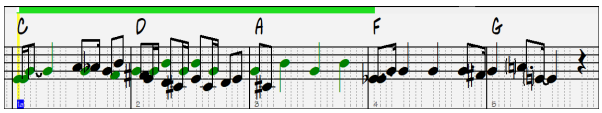


To enter Playable Track notes, click on the **[PlayableTrk]** button and select *Enable Playable Track* from the drop-down menu. A message will appear confirming that a Hi-Q patch plugin will be loaded on the track. Press OK to proceed.



The button text then turns blue to indicate that you are in the Playable Track mode. In this mode, any note you enter will be heard during playback, unlike RealCharts notes.

The notes you have entered show in green and will be heard during playback along with the generated accompaniment. But you would want to have your own notes play in place of the generated accompaniment. So, press the **[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, disable the "Minimize Rests" option in the Notation Window Options dialog.

Forced Rests (Hard Rests)

This allows you to insert a rest in the notation, which will be in effect even if you have Minimize Rests set to false. For example, we are able to display a 16th note rest even though the Minimize Rests feature is on. To do this, enable the **Rest** checkbox and click on the notation at the location where you'd like a 16th note rest. The Hard Rest will be shown in blue in Editable Notation mode and can be removed by holding the **DEL** key and clicking on the rest.

Moving a note in time

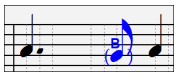
To change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with the right mouse button.

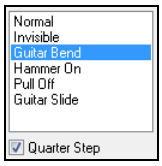
Changing the pitch of a note

Similarly, you can drag the note vertically to change the note value and release it when you'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 Editable Notation mode, 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.

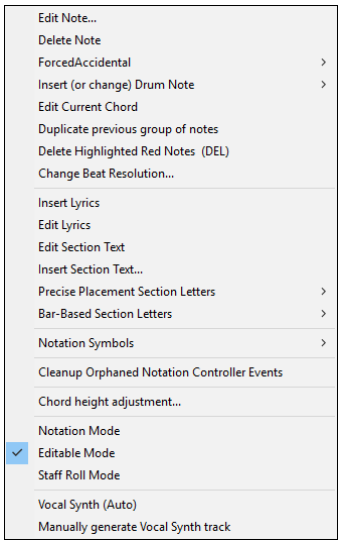




The "Quarter Step" option will make a bend displayed as a quarter step below the target note.

Context Menu

A right-click in Editable Notation mode 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. Make any changes and press **Enter** or **Tab** to return to Editable Notation mode.

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.

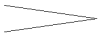
Insert Section Text opens the **Section Text Event** dialog, where either regular or boxed section text is entered along with its time and vertical position in the window.

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.

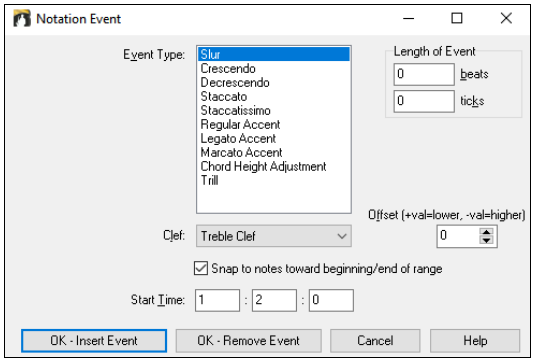
Bar-Based Section Letters: Select a letter or number from the list and it will be inserted at the top of the bar line so that it doesn't overwrite chords or notes.

Notation Symbols: The notation symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in Editable Notation mode. This dialog lets you insert (or remove) notation symbols such as,

Slur		Staccato	•	Marcato	∧
Crescendo		Accent	>	Staccatissimo	▼

Decrescendo  Legato Trill 

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.



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

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

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

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

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

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

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

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

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

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

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

Modes: Clicking on another notation mode changes to that screen while staying at the same location in the song.

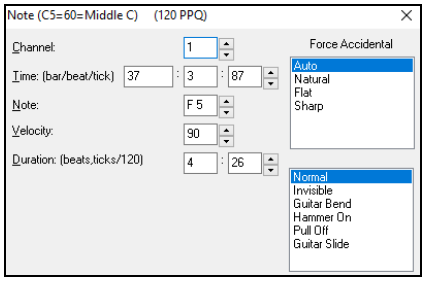
Vocal Synth (Auto): Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the 3rd party vocal synthesizer Sinsy. With the "Auto" command, your song will be automatically sent to the song server and returned as an audio file on the Audio track.

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 and select *Edit Note* from the context menu to open the **Note** dialog.

In the dialog, you can manually change the characteristics of a note by entering the exact values you wish for any given note. For example, you can change the velocity and duration by increments of 1 tick, as well as the note's pitch and relative positioning in the bar.



 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:

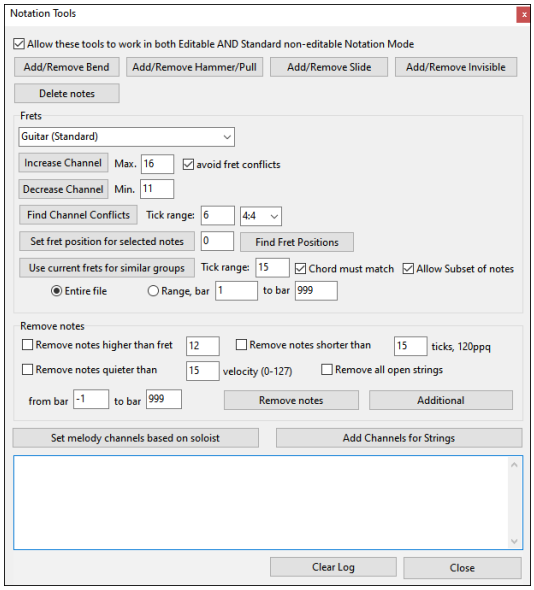
1. Press **Ctrl+W** to open the Notation window and **Ctrl+Alt+N** to switch to Editable or Staff Roll mode.
2. Move to the note that you want to edit with the **Shift+Left Arrow** or **Shift+Right Arrow** keys. This will highlight the current note. Note that if you want to highlight the current chord (a group of notes), press the **Ctrl+Left Arrow** or **Ctrl+Right Arrow** 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 Arrow** 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 Arrow** keys to change the note time by +/- 5 ticks (120 ticks per beat). **(Note**: Some graphics drivers may use the **Ctrl+Alt+Right/Left Arrow** 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.

Notatioin Tools

The **[Tools]** button on the **Notation** window toolbar opens the floating **Notation Tools** dialog. It provides tools for articulation, string assignments, fingering, and MIDI note cleanup. Selected notes can be transformed, hidden, reassigned to playable strings and frets, or filtered by musical and performance criteria.

Normally, notation can be edited in Editable or Staff Roll mode. However, the Notation Tools can be used in any mode if you enable the **Allow these tools to work in both Editable AND Standard non-editable Notation Mode** option in the dialog.

Select the note(s) you want to edit by clicking and dragging in the **Notation** window. You can also use the hotkeys: **Shift**+**Right Arrow** to select the next note after the timeline, **Shift**+**Left Arrow** to select the previous note before the timeline, **Ctrl**+**Right Arrow** to select the next group of notes after the timeline, and **Ctrl**+**Left Arrow** to select the previous group of notes before the timeline. Then, use the button in the dialog to edit the selected note(s). You can also use the corresponding hotkeys without opening the dialog.



The [**Add/Remove Bend**] button or **Ctrl**+**B** adds a bend controller which displays a bend with the direction determined by the previous note on the same string (channel). If the note already has a bend, pressing the button or hotkey removes it.

The [**Add/Remove Hammer/Pull**] button or **Ctrl+Alt+F** adds a hammer-on or pull-off controller, depending on whether the last note on the same string (channel) is higher or lower than the current note. If the note already has a hammer-on or pull-off, pressing the button or hotkey removes it.

The [**Add/Remove Slide**] button or **Ctrl+Alt+G** adds a slide controller, which displays a slide between the current note and the previous note on the same string (channel). If the note already has a slide, pressing the button or hotkey removes it.

The [**Add/Remove Invisible**] button or **Ctrl**+**I** adds a controller that hides the current note, although it remains audible during playback. This is useful for effects such as glissandos, where you may want to hear multiple notes without displaying them.

The [**Delete notes**] button or the **Delete** key deletes the selected notes.

The [**Increase Channel**] button or **Ctrl**+**Up Arrow** increases the strings (channels) of all selected notes, using the **Max**. and **Min**. settings. When the **Avoid fret conflicts** option is selected, increasing the strings (channels) is not possible if it would result in multiple notes being assigned to the same string (channel) at the same time.

The [**Decrease Channel**] button or **Ctrl**+**Down Arrow** decreases the strings (channels) of all selected notes, using the Max. and Min. settings. When the **Avoid fret conflicts** option is selected, decreasing the strings (channels) is not possible if it would result in multiple notes being assigned to the same string (channel) at the same time.

The [**Find Channel Conflicts**] button scans the current track for notes that occur within the specified tick range and are assigned to the same string (channel). This helps identify impossible guitar fingerings in which two notes would need to be played on the same string at nearly the same time. The scan results are displayed in the status area at the bottom of the dialog. For example, the scan may identify notes in a glissando because they occur close together on the same string.

The [**Set lowest fret for selected notes**] button moves the selected notes to the lowest possible fret positions for their current string (channel) assignment. This is useful for creating more natural guitar fingerings and reducing unnecessarily high fret positions. For example, notes on strings 5-5-3 (channels 13-14-15) may be moved to strings 1-0-3 (channels 12-13-15).

The [**Use current frets for similar groups**] button applies the string (channel) assignments of a selected note group (chord) to similar groups throughout the track or within a specified bar range. The **Tick range** setting determines how close together notes must be in order to be considered part of the same group. If the **Chord must match** option is enabled, only groups with matching chords are considered. If the **Allow subset of notes** option is enabled, a group can match even if it contains only some of the notes in the current group.

The [**Find Fret Positions**] button lets you quickly and easily find alternative fret positions for the selected notes. When you click on this button, an additional dialog opens, listing the available options for the selected notes. As you click on each option, the notes are repositioned on the corresponding strings. The **Allow open strings for higher voicing** option includes voicings that combine notes on higher frets (such as frets 7 or 8) with open strings. If this option is disabled, voicings that combine notes on frets 1 through 5 with open strings are still included.

While this dialog is open, you can select other notes and click on the [**Refresh from Selection**] button to display options for the newly selected notes. Click on the [**Apply**] button to permanently apply the selected fret positions to the notes, or click on the [**Cancel**] button to discard the changes.

The options in the **Remove Notes** area let you remove notes within a specified bar range based on fret position, duration, velocity, or open-string assignment. These options are useful for removing unwanted notes that may have appeared in the transcription, such as notes that are unusually quiet or positioned very high on the fretboard. When you click on the [**Remove Notes**] button, notes that match the specified criteria are removed. The dialog then shows which notes were removed and why.

The [**Set melody channels based on soloist**] button provides tools for assigning strings and setting Melody channels based on the Soloist track.

The [**Add Channels for Strings**] button finds the best channels for unchanneled notes in the track. In the **Best Channels** dialog, you can set minimum and maximum fret positions, specify the tick range used to determine how close together notes must be to be considered part of the same group, choose a fretboard type, and set other options. You can also favor or avoid open strings. The [**Scan**] button checks every note in the track and reports how many notes can be processed. Click on the [**Apply**] button to assign channels to the notes.

The [**Set melody channels based on soloist**] button assigns channels to notes in the Melody track based on the corresponding notes in the Soloist track. This lets you keep the notes in the Melody track while using the channel assignments from the Soloist track. You can apply this to the entire song, a selected range, or selected notes, choose a fretboard, and adjust other options.

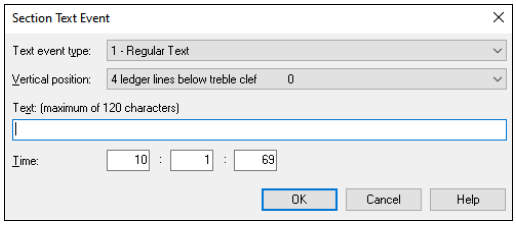
Open the demo song “Tutorial - notation, set guitar frets from soloist track.MGU” from the *\bb\Documentation\Tutorial - BB2027* folder. It has a good transcription on the Melody track, but the notes do not have channel assignments. However, the song was also recorded simultaneously using a MIDI pickup, and that information is on the Soloist track. MIDI pickups can produce glitchy recordings with many extra notes. Click on the [**Set Melody Channels Based on Soloist**] button in the **Channel Automation Tool** dialog to assign channels to the notes in the Melody track. The dialog reports how many notes were processed.

Section Text for Notation

You can add custom Section Text at any position in the notation track, with optional box to appear around the text.

To enter a section text on the notation track:

- Open the **Notation** window, and switch to **Editable Notation** mode.
- Right-click on the track at the point where you want to enter the section text, then select *Insert Section Text* from the context menu.
- This opens the **Section Text Event** dialog, which allows you to enter text. You can set the Text Event Type to “Boxed” or “Regular.”



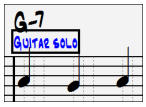
Easy Entry of Section Text on Notation Window

Typing a backslash "\" followed by any text puts that text at the beginning of the current bar as a boxed section text message. For example, \Hello would put "Hello" in a boxed section text event.

Typing \ opens the edit dialog for the section text.

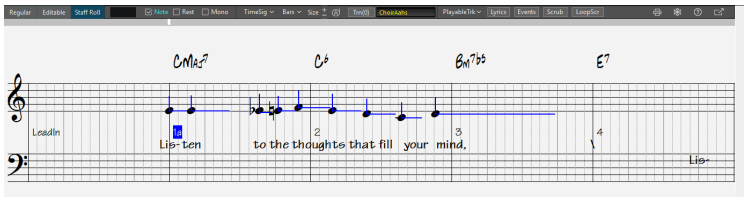


Type the section text that you want, such as "Guitar Solo," and then press **Enter**.



This text can be entered once per bar. You can use this for section headings, or even to enter lyrics bar by bar.

Staff Roll Notation Mode

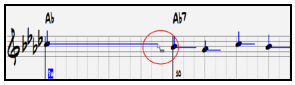


This mode is similar to Editable Notation mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue line and the note's velocity displayed as a vertical blue line.

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

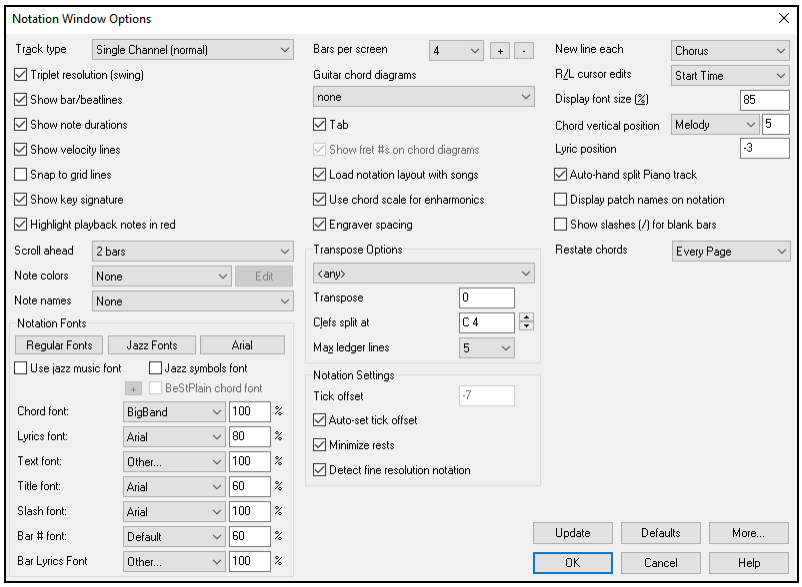
Using the Mouse to Edit Velocity and Duration

There is an additional function available in this mode: **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.



Notation Window Options

Click on the gear icon on the **Notation** window toolbar to open the **Notation Window Options** dialog. The dialog also opens from the **[Notation]** button in the **Preferences** dialog (**Ctrl+E**).



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

- Multi (16)-Channel: All MIDI channel assignments are preserved and output on playback. This would be useful for importing an entire MIDI file and playing it from the Melody channel using a silent style.
- Guitar: MIDI channels 11 to 16 are assigned to the guitar strings 1 to 6. Correct guitar tablature replaces the bass clef, the notation will be up an octave, and guitar channel assignments are saved with MIDI files.
- Piano: In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

- Selecting any one of Bass, Ukulele, Mandolin, Banjo (5-string), or Violin will display the correct tablature in the Notation window and the correct fretboard in the Guitar window.
- Set the track to match any of the 11 alternate guitar tunings, such as DADGAD, Open G, or Double Drop D, supported by Band-in-a-Box. Then you will see the correct notes on the guitar fretboard, in the notation and tablature.
- If the track has drums that use GM Drum notes, you can select "Drums" to see drum notation.

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

Show bar/beat lines: This setting is for Staff Roll mode only. When turned off (unchecked) only the staff lines will show, helpful for editing note duration and velocity lines.

Show note durations: A Staff Roll mode setting to show or hide the horizontal duration lines.

Show velocity lines: This is a Staff Roll mode setting to show or hide the vertical velocity lines.

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

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

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

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

Note colors: Notation can display notes in different colors based on absolute note names or relative to chord or key. When "Not in Chord/Key" is selected, a chord tone displays in black, a non-chord tone green, and a non-chord/non-scale tone orange. Colors based on absolute note names or relative to chord/ key are definable; the default color scheme is one that was introduced by the Russian composer Alexander Scriabin (1872-1915). Colored notes will appear in color for printout on color printers or when saved in a color graphics file. Pressing the **[Edit]** button opens the **Note Color Editor** dialog. Change the colors by clicking on the color above the note name. Pressing the **[OK-Save]** button will close the dialog and save the file as *C:\bb\Data\default.NCL*. You can also save/load different NCL files for different color sets.

Note names: There is an option to display note names in the center of the note head. You can display absolute note names (A, Bb etc.) or you can display numbers relative to the key or the current chord. This is helpful for learning to read music. Combined with the ability to display large font sizes, this achieves the big note look common to "EZ-2-Play" music books. Channel numbers can also be displayed on the notation. When editing notes, it is often helpful to see the channel number of each note. By setting Note Names to "Channel Numbers" you will see the channel number for each note written into the note head of the notes. This is useful when viewing an entire MIDI file that you've loaded onto the Melody track, and want to examine the channel information, or for editing a guitar track that uses channels 11 to 16.

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

- To select just the jazz music font, enable the **Use Jazz Music Font** option, then choose your Chord, Lyrics, Text, and Title fonts.
- Click **[Regular Fonts]** for a quick overall change to regular fonts in the Notation window.
- The **[Jazz Fonts]** button selects a pre-selected group of jazz fonts.
- The **[Arial]** button selects the regular notation font and Arial for everything else.
- Check **Use jazz music font** to use the jazz font, and check **Jazz symbols font** to use shorthand jazz chord symbols in the - notation.
- **BeStPlain chord Font** is a very clear and readable font. The **[+]** button beside this checkbox will open the dialog with options to use triangle for major, minus sign for minor, and half or full circle for half or full diminished chords.

> **Note**: The Jazz Chord Symbol Graphics can be displayed independently on the **Chord Sheet** and the **Notation** window. For the Chord Sheet, open the **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]*)* and select "Jazz Chord Symbols" or "BeStPlain Chord Symbols" for the "Chord Sheet Font" option.

- The **Lyric**s and **Text** fonts appear in the Notation window, the Lead Sheet, and the printout.
- The **Title font** is used for the Titles, Composer, and Styles names that appear on the Lead Sheet window and printout.
- The **Slash font** is used for slashes / / / /, which appear in the empty bars.
- The **Bar # font** is used for bar numbers.

- The **Bar Lyrics font** is used for bar-based lyrics.

> **Note**: Using the PG Music notation and text fonts requires that they be installed in your *Windows* | *System* directory. The fonts are installed automatically with the program.

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

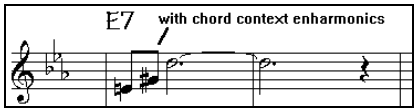
Guitar chord diagrams: These are available on the Notation, Lead Sheet, or printout for Folk, Pop, and Jazz voicings. There is an option to show the fret numbers on the diagrams.

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

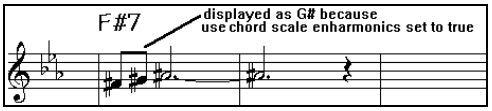
Show fret #s on chord diagrams: This will display the fret numbers for each string on the guitar chord diagrams.

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

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



Enharmonics for chord tones are automatically based on the chord.



Enharmonics for passing tones are based on chords if "Use Chord Scale Enharmonics" is set to true.

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

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

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

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

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

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

Tick Offset: The Tick Offset is one of the keys to great looking notation. It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the best tick offset so that you don't have to set this yourself. This results in better looking notation. You can change/override this setting, but normally the best tick offset is set automatically. For example, to properly notate jazz performances, it is sometimes necessary to set the tick offset to approximately -15. This effectively adjusts for a performance that has been played slightly "behind" the beat or, in jazz terms, "very laid back." In Editable Notation mode, notes entered with the mouse take the notation offset into account. So, if a note is clicked on the beat 1:1:0 will get entered at 1:1:7 if the notation offset is -7. This gives a more human feel to the arrangement.

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

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

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

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

R/L cursor edits: This is used in the Keystroke Note Editing features.

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

Chord vertical position: This controls how high the chords will be written above the staff for each track. For example, the setting of "5" writes the chords 5 notes above the top of the staff. If a track contains a lot of high notes, then set the chord position to a high setting.

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

Auto-hand split Piano track: When this is enabled, the Piano track (not any other track) will be displayed on both clefs with intelligent hand-splitting. You can print out the Piano track with the hands separated. You can also manually split a piano part on the Melody or Soloist track using the intelligent hand-splitting routines. The left/right hands display in red/blue on the big piano, and on the bass/treble clefs on the notation. For example, if you have a MIDI file that is a solo piano piece, *File* | *Open Special* | *Open MIDI file* will put the music on the Melody track. Then choose *Melody* | *Edit Melody Track* | *Piano Hand Split*. Make sure that *Melody* | *Track Type* is set to "Piano." You will then see the piano part split into 2 hands intelligently.

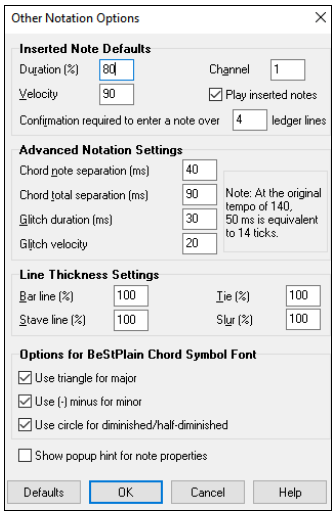
Display patch names on notation: When this is enabled, the patch name for the track is displayed on the notation, lead sheet, and printout.

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

Restate chords: If this is set to "Don't Restate," then the program works as in previous versions, and if the chord stays the same, it will never be stated again in the arrangement until it does change. If set to "Every Bar," "Every Line" or "Every Page," then the Notation, Lead Sheet and Printout will restate the chord every bar, line or page. The setting of "Every Page" is the default, which means that the first bar of the Lead Sheet window will always have a chord as will the top of each Notation window.

The **[Update]** button applies the new settings without closing the dialog.

The **[More]** button opens the **Other Notation Options** dialog.



Inserted Note Defaults: These settings determine the default values for notes that you enter manually.

Duration (%): Notes are not always played for their full duration. If a whole note is inserted with a duration of 80%, the note would play for 80% of 4 beats = 3.2 beats.

Velocity: The loudest possible note has a velocity of 127; a velocity of 0 is silent.

Channel: Assign the MIDI channel of the inserted notes.

Play inserted notes: When checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

Confirmation required to enter a note over X ledger lines: To prevent accidental entry of very high/low notes, this means that a confirmation dialog would be needed to enter notes with more than X ledger lines.

Advanced Notation Settings: These advanced settings give you control over the clean notation feature.

Chord note separation (ms) / Chord total separation (ms): This lets you set the width of chords. Band-in-a-Box will display a new group of notes on the notation for every chord. If you know that a track is single notes and therefore couldn't have any chords, set the chord note separation to a small value like 10ms and then every note will be displayed on a new note stem. The chord width parameter is also used for the "chord step advance" feature.

Glitch duration (ms) / Glitch velocity: When set properly, "Glitches" will not be shown on the notation. Any note less than a certain length of time or less than a certain velocity can be filtered out.

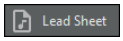
Line Thickness Settings: These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.

Options for BeStPlain Chord Symbol Font: With these options, you can see a triangle for major, a minus sign for minor, and a half or full circle for half or full diminished chords when you use the BeStPlain chord font.

Show popup hint for note properties: If this is checked, the note properties pop-up will open if you hover the mouse cursor over a note in Editable Notation mode.

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.

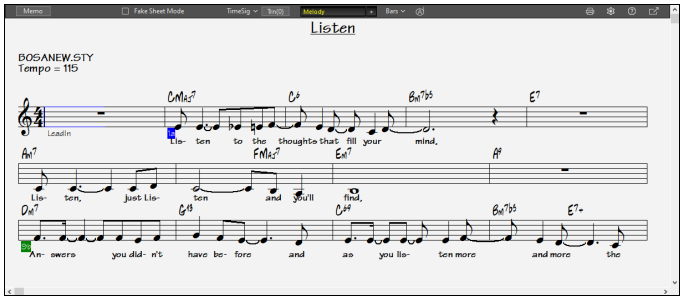


To open it, use the **[Lead Sheet]** button on the side toolbar.

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

- Click on the **[Lead Sheet]** button to open the embedded window.

- **Ctrl**+click on the **[Lead Sheet]** button to force the window to float.
- **Shift**+click on the **[Lead Sheet]** button to add the window as docked in the main workspace.
- The hotkey **Ctrl**+**Shift**+**S** opens the embedded window.
- The hotkey **Alt+W** opens the floating window.
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



You can use the mouse wheel to adjust display.

- Scrolling the mouse wheel scrolls horizontally.
- Scrolling the mouse wheel while holding down the **Shift** key changes the number of bars per line. (Note: This feature works in the linear mode.)
- Scrolling the mouse wheel while holding down the **Ctrl** key changes the font size and number of staves per page. (Note: This cycles through a selection of useful font-size and staves-per-page presets, including those available in the Lead Sheet Options dialog. For more precise control, specify these values in the dialog.

As the notation scrolls ahead during playback, 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.

This window 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 or a mouse click move a small blue rectangle around the screen, which lets you enter a chord at that location. Double-clicking at any bar starts playback from that position. You can also use the horizontal scrollbar. When the mouse pointer is over it, scrolling up moves backward, while scrolling down moves forward. The [+] and [−] buttons on the scrollbars let you adjust the number of staves per page and the number of bars per screen.

Lead Sheet Window Toolbar



The **[Memo] b**utton lets you add a memo to the bottom of the Lead Sheet.

Enable **Fake Sheet Mode** to show repeats, coda, and 1st/2nd endings.

Press the **TimeSig** button to select one of the time signatures from the list.

The **[Trn]** button allows you to visually transpose the notation.

The **[Bars]** button lets you quickly change the number of bars per line. (Note: This feature works in the linear mode.)

The [+] button increases the font size and decreases the number of staves per page. You can also use **Ctrl**+mouse wheel.

The [-] button decreases the font size and increases the number of staves per page. You can also use **Ctrl**+mouse wheel.

Press the note icon to display notation with larger font size and note names within note heads. Pressing it again returns to the normal size.

Click on the track selector to choose a track to display.

Click on the printer icon to print the Lead Sheet.

The gear icon is for customizing the display.

The question mark icon opens the help file for the Lead Sheet window.

The icon at the far right toggles between floating and docking modes.

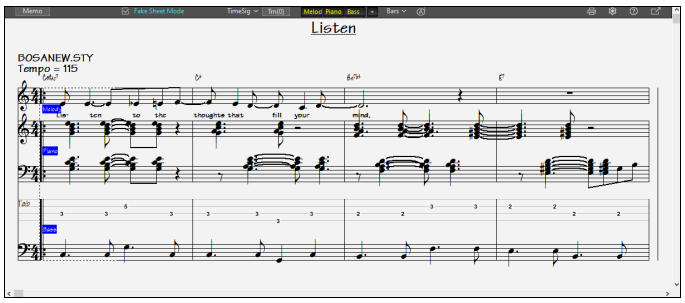
Selecting Tracks in the Lead Sheet



Click on the track selector and select a track from the drop-down menu to view notation of that track.



To view multiple tracks, first select the track that you want to show at the top, and then click on the **[+]** button and select the tracks in the order that they should appear from top to bottom. To remove an extra track from the display, click on that track name and select *remove* from the drop-down menu. To remove all extra tracks, click on the **[+]** button and select *remove extras* from the drop-down menu.



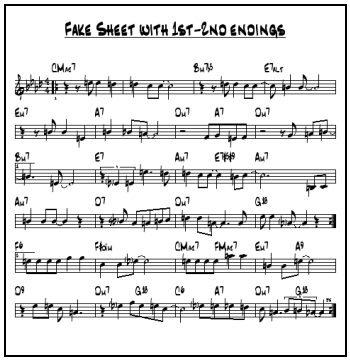
The **Show chords above each track** option in the **Lead Sheet Options** dialog allows you to display the chords above each track, or just the top track of the notation. If you press the printer icon on the Lead Sheet window toolbar, you will be able to print out the multiple tracks of notation.

Fake Sheet Mode

The Lead Sheet window has its own Fake Sheet Mode checkbox. When it is NOT selected, the Lead Sheet will work as it always has (in linear mode).

Fake Sheet Mode When Fake Sheet Mode is selected, the form 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.

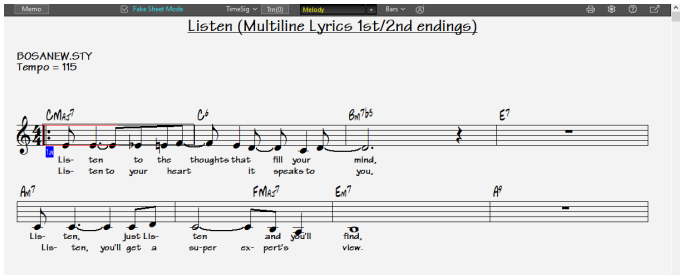


Multiple lines of Lyrics on Fake Sheet

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.*

Fake Sheet Mode Open the **Lead Sheet** window and select “Fake Sheet Mode” on its toolbar.



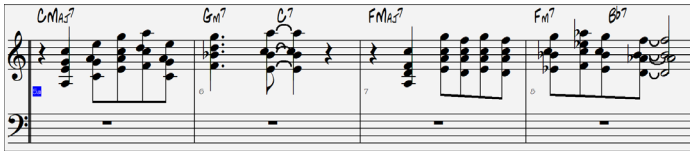
This song includes 1st/2nd endings, with separate lyrics for each ending. Multiple lines of lyrics will also appear if there are lyrics in multiple verses (choruses).

Tip: The “Lyric Position” option in the **Notation Window Options** dialog allows you to vertically position the height of the lyrics.

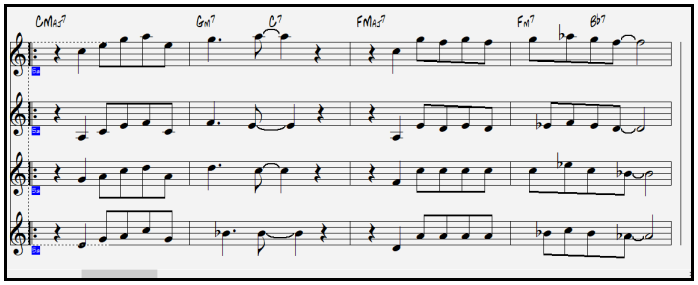
Harmony Notation Display

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.

Notation Open the **Notation** window, and you will see all four voices of the harmony on the same treble clef.



Lead Sheet Now open the **Lead Sheet** window. Band-in-a-Box recognizes this as a generated harmony and displays each voice on a separate track.



Press the printer icon on the toolbar to print out "Voice 2." If needed, press the notation "Transpose Options" to first visually transpose the instrument to Eb for an "Alto Sax" chart.

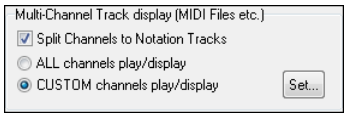
Multi-Channel Notation (Sequencer Mode)

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.

Lead Sheet 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.

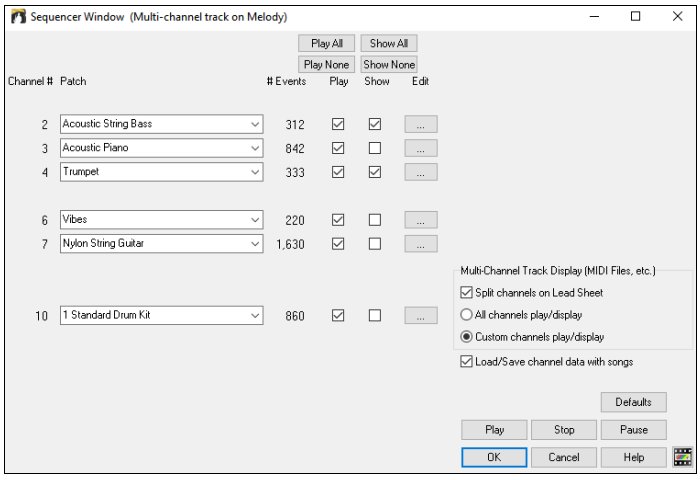
To customize the notation display for sequencer mode, press the **[Opt.]** button on the **Lead Sheet** window toolbar and see the settings for Multi-Channel Track display.



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 from 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).

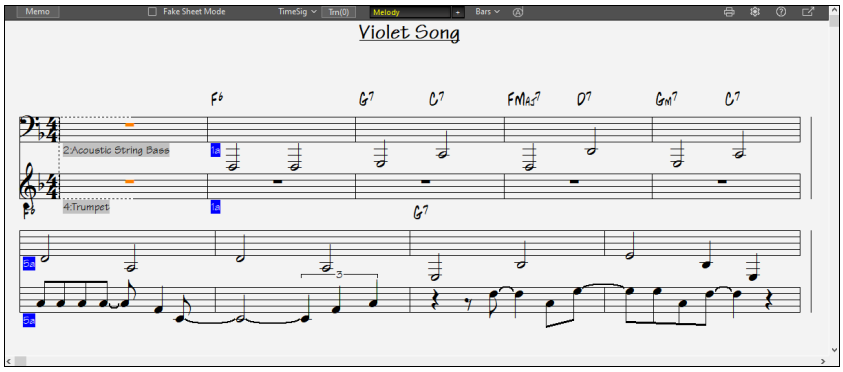
842: There are 842 events in the track; usually every note is an event.

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.

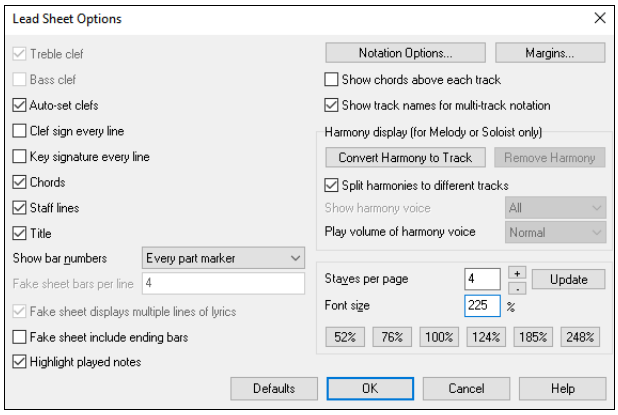
You can also change the patch (instrument) for that track by using the instrument patch combo box.

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 gear icon on the **Lead Sheet** window toolbar opens the **Lead Sheet Options** dialog. It also opens from the **[Lead Sheet]** button in the **Preferences** dialog (*Options* | *Preferences* or **Ctrl+E**).



The settings in this dialog are applicable to the Lead Sheet window only. To set options that are shared by the Lead Sheet and the Notation windows, press the **[Notation Options]** button in the dialog.

Treble clef / Bass clef: These checkboxes choose which clefs will display in the Lead Sheet view.

Auto-set clefs: When set, Band-in-a-Box will attempt to pick the clef for you automatically displaying the bass clef when you are on the bass track or any other track with low bass notes. It will show both clefs on the piano or drums track.

Clef sign every line / Key signature every line: By default, the Clef and Key will be shown at the beginning of every page, but if you want one every line, you can check these options.

Chords / Staff lines: Both are shown by default. Uncheck this box if you don't want them to display.

Title: If set, the song title will be displayed along with other information like Composer Names and Style information that is set in the **Print Options** dialog of the Notation window.

Show bar numbers: Choose whether the bar numbers will be shown for each bar, only at part markers, or not at all.

Fake sheet bars per line: You can set a custom number of bars to display on each row of the fake sheet. For example, enter "4,6,4," and the program will show 4 bars for the first row, 6 for the second, and 4 for the rest.

Fake sheet displays multiple lines of lyrics shows lyrics for 1st and 2nd endings or multiple choruses stacked as multiple lines on the fake sheet.

Fake sheet include ending bars: Fake sheets can optionally include the 2-bar song ending.

Highlight played notes: When you check this option, played notes will be highlighted in red.

[Notation Options]: This allows you to set options that are shared by the **Lead Sheet** window and the **Notation** window.

[**Margins]**: Set margins for the **Lead Sheet** window just like the margins in a word processor. For example, if you want the lead sheet window to only take up the top part of the screen, set a bottom margin (of, say, 2 inches) and then make the lead sheet window smaller by pulling the bottom up. This feature has no effect on printout; the **Print** dialog has its own margin settings.

Show chords above each track: When using multiple tracks of Notation, this determines whether each track will show the chord names or not.

Show track names for multi-track notation: If checked, the Band-in-a-Box track names will be inserted at the start of each track in the multitrack notation display.

Harmony display:

[Convert Harmony to track] will add a harmony to an existing Melody.

[Remove] will remove the harmony from the track.

Split harmonies to different tracks enables the splitting of the harmonies to different tracks on the lead sheet.

Show harmony voice allows you to select ALL tracks, which will cause each track to display on a different track on the Lead Sheet. Or select a specific Voice to display only that voice. For example, if you choose "Voice 2" and press OK, you will now see just voice 2 of the harmony.

You can control the volume of the selected harmony voice relative to the other voices in the harmony. The **Play volume of harmony voice** setting can be set to:

- **Normal**: Harmony plays as normal.
- **Solo**: Only the selected voice will play.
- **50% Solo**: Selected voice is much louder than other voices.
- **Quiet**: Selected Voice is much quieter than other voices.
- **Muted**: Selected Voice is muted.

These settings are useful to sight-read along on harmonies and learn to hear inner voices of a harmony.

Staves per page: The number of staves shown in the lead sheet can be set by typing in a number or using the **[+]** and **[-]** buttons. If "Auto-Set" is selected, the number of staves will be set automatically, attempting to fit the lead sheet on a single page.

Font size: Choose the font size with one of the preset buttons for popular sizes, or type a number between 45% and 1000%.

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.

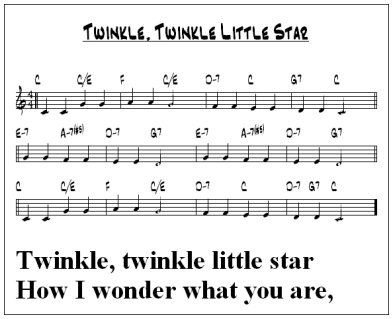


The memo will be automatically positioned after the end of the **Lead Sheet** and printout. Use extra blank lines in the **Lead Sheet Memo** to control where it displays on the page.

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.

Note: In the old versions, there were line-based lyrics, which could be entered for each line in the Notation window. You can longer enter this type of lyrics, but if your existing song has line-based lyrics, Band-in-a-Box can convert them to bar-based lyrics. In the **Global Song Override** dialog (*Options* | *Preferences* | [Overrides]), there is an option which allows you to choose how the conversion should occur when the song with line-based lyrics opens.

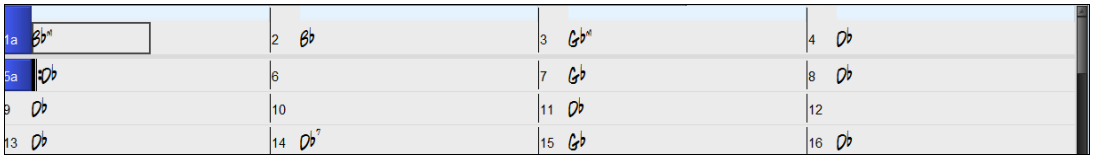
Bar-based Lyrics

You can enter lyrics in each bar 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*.

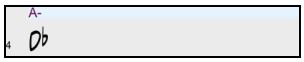
If the song does not have any lyrics, the Bar Lyrics layer does not appear on most lines, but it appears on the row where the bar is highlighted. If you click on a bar on another row, the layer will appear on that row.



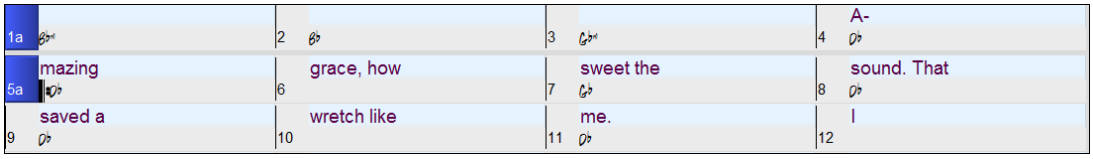
Double-click on the Bar Lyrics layer on a bar where you want to enter lyrics. This will change the color of the layer, which indicates that you can type in that location. You can use keys to navigate through the layer: **Tab** to go forward, **Shift+Tab** to go backward.



Type a lyric and press the **Tab** key. This will enter the lyric and move the editing bar forward.

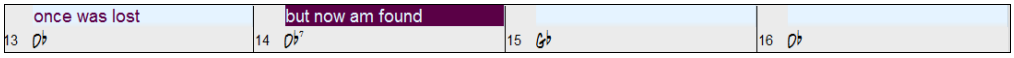


To edit lyrics, go back there by clicking on that bar or using the **Shift+Tab** keys, and then retype.

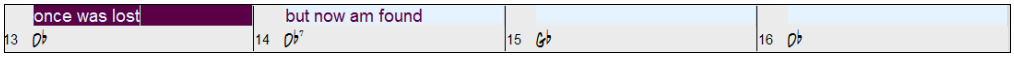


If you have entered lyrics that were supposed to be spaced out over some bars, go back to the bar, and use the **Left Arrow** key to move the cursor to the beginning of the lyric that should be in the next bar. Then press Enter. This will push that lyric to the next bar and shuffle the texts in the following bars forward as well.

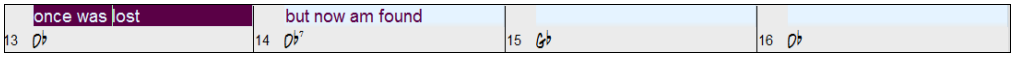
For example, you realize that "once was lost" in bar 13 should have been "once was," and lyrics in bar 14 should have been spread over some bars.



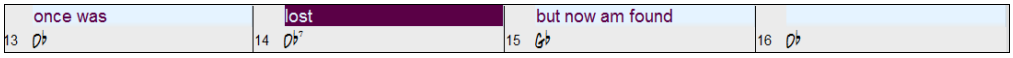
Press **Shift+Tab** to go back to bar 13.



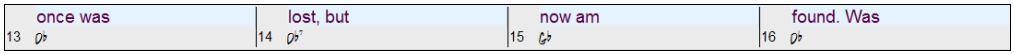
Use the **left arrow** key to move the cursor to the beginning of "lost."



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



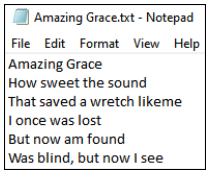
Use **Tab** or **Shift+Tab** to move through the bars, the **Left/Right Arrow** keys to move the cursor within the bar, and **Enter** or **Backspace** to push lyrics, until the lyrics are in the correct bars.



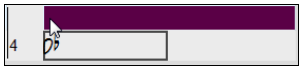
The Bar Lyrics layer is designed so that you can even edit lyrics during playback.

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

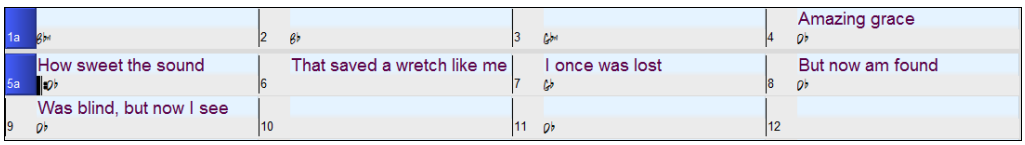
Prepare lyrics in the text file and copy them to the clipboard.



Then, go back to Band-in-a-Box, double-click on the bar where the lyrics should be inserted and press **Ctrl+V**.



Now all the lyrics are entered in the layer.

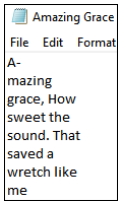


But the lyrics are not quite in the correct bars, so you need to fix using the **Tab**, **Enter**, or **Left/Right Arrow** keys.



There is an easier way for this copying and pasting method. If the lyrics in the text file are arranged so that each line represents a bar, you need very little to fix after pasting.

First, edit the lyrics in the text file so that every line corresponds to a bar. Then, copy them all to the clipboard.



Next, go back to Band-in-a-Box, double-click on the bar where the lyrics should be inserted and press **Ctrl+V**.



The lyrics will be lined up perfectly!



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

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.

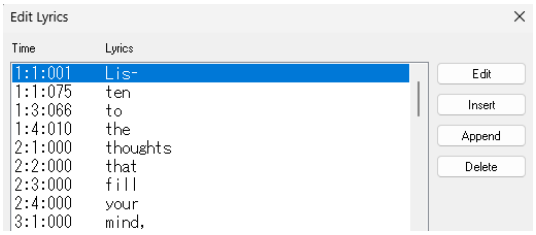
Note-based lyrics are saved with a MIDI file, so you can use them in your other MIDI programs.

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, and press the **[Edit Lyrics]** button to open the **Edit Lyrics** dialog.



You can edit lyrics, insert new lyrics, append lyrics to the end of the track, or delete lyrics. A single lyric event can be 128 characters.

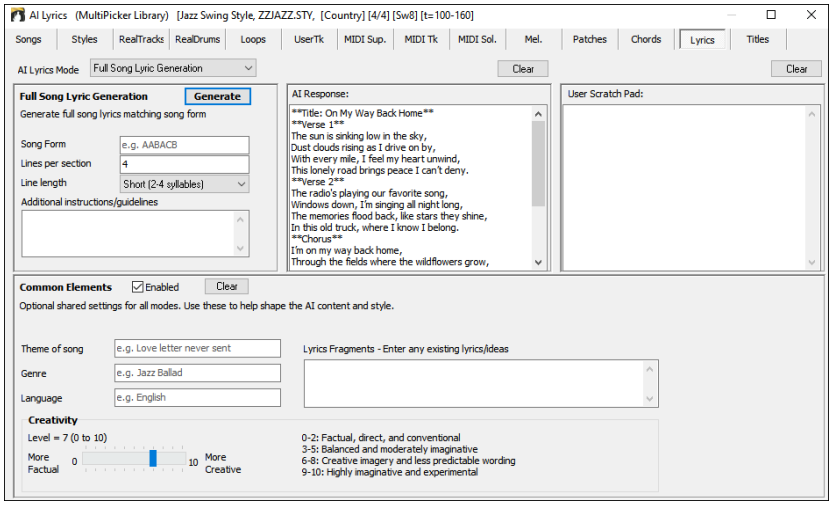
AI Lyrics

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

Note: An internet connection is required to use these features.

Click on the **[AI]** button on the side toolbar and select *AI Lyrics* from the drop-down menu, or use the hotkey **A I L Enter**.

Note: The AI Lyrics feature opens in the MultiPicker Library if the *Edit | Use MultiPicker instead of dialogs* menu item is enabled. If this is disabled, it opens as a standalone dialog.



AI Lyrics Mode: There are six modes to choose from.

1. Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words, or alliterations for a specific word or phrase.
2. Songwriting Assistant: Chat with the AI assistant to help develop your song idea.
3. Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.
4. Lyrics Improvement: Refine, rewrite, extend, or add to your lyrics.
5. Full Song Lyric Generation: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.
6. Custom: Ask the AI anything and have fun exploring creative ideas!

Mode 1 - Word/Phrase Suggestions: Find rhymes, synonyms, antonyms, related words/phrase, or alliterations for a specific word or phrase.

This mode lets you input a word or phrase and find rhymes, synonyms, antonyms, related words/phrases, or alliterations. You can enter a word or phrase by typing it directly or by selecting text from other memo controls, such as the scratchpad.

If you have a song idea with a specific theme, genre, or lyrics, enter them in the “Common Elements” area. This will ensure that the rhymes, synonyms, and other suggestions are tailored to fit your song.

Mode 2 - Songwriting Assistant: Chat with the AI assistant to help develop your song idea.

Simply start the conversation with something like, “Let’s get started” or share your idea, such as “I want to write a country song about hard work and blue-collar life.” Alternatively, you can start by asking for themes suggestions, choose one, and the generate lyrics based on that theme.

Mode 3 - Inspiration: Generate song themes, titles, or even entire song ideas, complete with examples.

The **Complete Song Idea** function generates lyrics for an entire song, incorporating any information you provide, including details from the “Common Elements” area. At the end of the suggested lyrics, you’ll see style suggestions to use in Band-in-a-

Box. Click on the [Styles] tab of the MultiPicker Library and type the suggested styles (e.g., Traditional Country, Americana, Southern Rock) into the text filter area to find them.

The **Themes** function provides various song themes based on any ideas you input. For example, you could suggest a theme like "Driving my truck back home" and the AI will generate a variety of related themes or topic, such as "Wide open roads and endless skies," "Nostalgic memories of home," "The comfort of familiar places," and more.

The **Titles** function generates song titles that align with your desired theme or genre.

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 Lyric Generation: Generate complete song lyrics matching a specific form (e.g., AABA), the number of lines per section, and other details.

This mode generates a complete song of lyrics that match the form and number of bars for each section you specify. For example, if each line of lyrics represents two bars of music, then 4 lines of lyrics would equal 8 bars. So, if you want a 32-bar song with 8-bar sections, select a form like AABA, set 4 lines per section, and choose the number of words per line.

Mode 6 - Custom: Ask the AI anything and have fun exploring creative ideas!

You can ask anything in any wording you prefer. For example, you might ask "What are the notes of an F9 chord?"

The **Common Elements** section applies to all lyric modes. It allows you to optionally provide information about your song, such as its theme, genre, language, lyric fragments, and creativity level.

- Enabled: If the checkbox is disabled, any information in this section will be ignored.

- Theme of song: Describe the idea or story behind your song.

- Genre: Specify the genre of the song, such as "heavy rock" or "children's song about the zoo."

- Language: Choose the language for the lyrics. If you leave it blank (default), the lyrics will be in English.

- Lyric Fragments: Provide any existing lyric fragments, and these will be considered when generating the lyrics.

- Creativity: Higher settings encourage the assistant to be more creative and inventive in generating the lyrics.

- You can press the **[Clear]** button to erase all entered information.

There is a **User Scratch Pad** where you can save your ideas. This space is for your use only, allowing you to copy and paste your thoughts or AI-generated suggestions so you won't lose them. The contents of this pad will be saved to the current song.

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 highlighted 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.

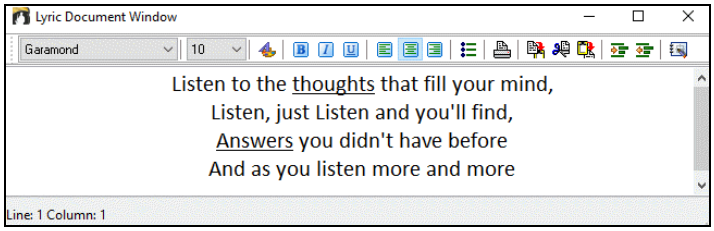
Move Note-Based Lyrics Ahead to Timeline / Move Note-Based Lyrics Back to Timeline: If you have a note-based lyric that you want to time shift ahead or back, you can click on the timeline at the destination that you want, and then choose this item. You can also shift lyric times using the Lyric Event 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**.

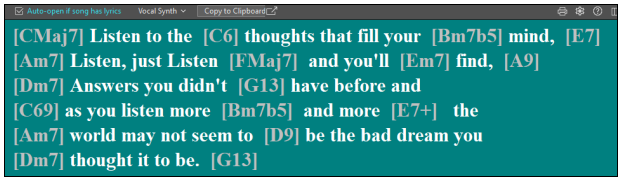
In this window, type or paste in text from a word processor. You can select fonts and colors as you would in a word processor. Since the data is stored in RTF format, it should look very similar to the appearance it would have in WordPad.

 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 opens when you click on the lyrics icon on the side toolbar or press the hotkey **Ctrl+Shift+L**.



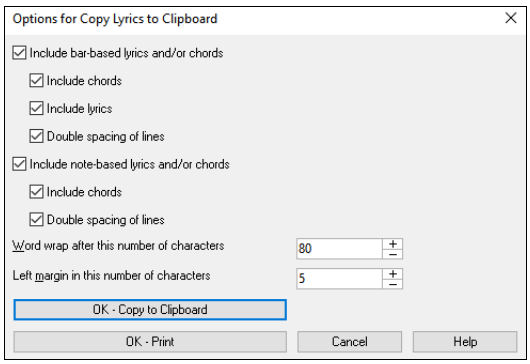
The toolbar is hidden by default. To display it, click on the overlaid button in the upper-right corner of the window.

Each word is highlighted as it plays. Click on any word in the window to start playback from that point.

If the **Auto-open if song has lyrics** checkbox is enabled, the window will automatically open when you load a song that contains lyrics.

The **[Vocal Synth]** button provides auto and manual modes for sending the Melody track and lyrics to the third-party Sinsy vocal synthesizer. A synthesized vocal track is then generated and imported into the Audio track.

The **[Copy to Clipboard]** button opens the **Options for Copy Lyrics to Clipboard** dialog, which lets you copy 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*.

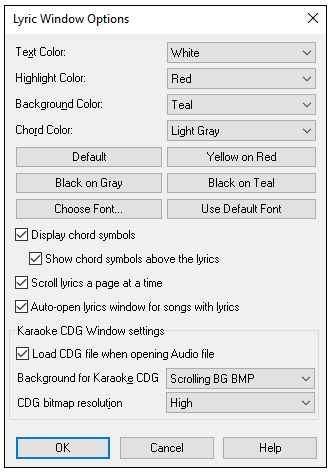


By pasting this data into a word processor, you can print out the lyrics in the font of your choice.

The dialog has options to allow note-based and/or bar-based lyrics to be copied to the clipboard.

With either option, you can choose to include the chord symbols, have double or single line spacing, and make margin settings.

Click on the gear icon to open the **Lyric Window Options** dialog, where you can customize how lyrics are displayed.



Individual color elements can be picked or you can choose one of the presets.

Display chord symbols interleaves the chord symbols with the lyrics.

Show chord symbols above the lyrics shows the chords on a separate line.

With the **Scroll lyrics a page at a time** option selected, the window scrolls one page at a time. When the lyric cursor reaches the next-to-last line of the lyrics it will scroll to the top of the page, allowing uninterrupted reading of lyrics.

If **Auto-open lyrics window for songs with lyrics** is enabled, opening a song with lyrics will automatically open the Big Lyrics window.

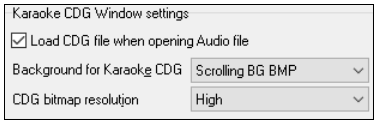
The popular Karaoke file format (.KAR) can be opened directly into Band-in-a-Box just like MIDI files. Chord symbols are displayed (Band-in-a-Box intelligently analyzes the chords of the song), as well as the lyrics from the Karaoke files.

Karaoke MP3/CDG Files

Audio Karaoke files are popular using several formats. The most common is CDG format, which includes the lyrics in graphic format on audio CDs. Since the computer user doesn't always use audio CDs, there is a format that combines MP3 (containing the music) and CDG (the graphical lyrics). You can open MP3/CDG files inside Band-in-a-Box and see the scrolling lyrics from your Karaoke files. If you want to play along on your own instrument, you can use the Audio Chord Wizard to figure out the chords and display them in its Chord window.

To open a Karaoke File, use *File | Open*, and find a WAV, MP3, or WMA file that has a same named CDG file in the same folder. Then the Karaoke window will open and display the lyrics.

The **Big Lyrics** window has some options for the Karaoke window.



You can choose to have a background to the window, either a moving one or fixed picture. These pictures are in the *C:\bb\Data\KaraokeBMP* folder, and you can add your own BMP or JPG image to that folder.

Printing

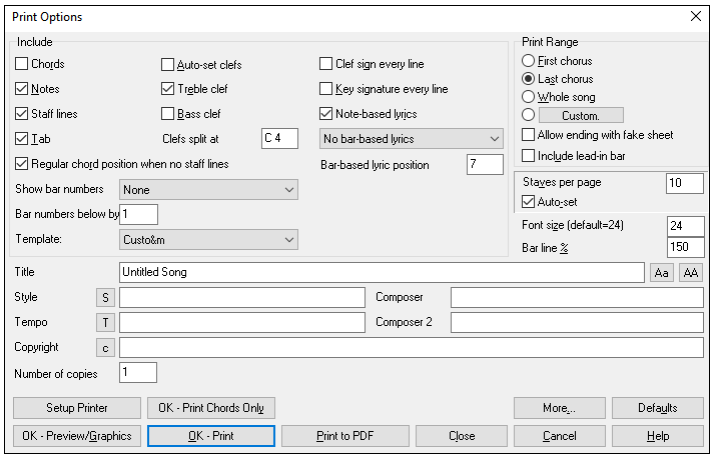
Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake 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.



Chords: If selected, this will include the chords of the song on the lead sheet. Remember that you can set the height that the chords will appear in a different dialog (**Notation Window Options** dialog).

Notes: If you want only a chord lead sheet with no Notes, then turn this off. Otherwise, it should be ON.

Staff lines: Set to off (uncheck) to print a "chords only" fake sheet with chord symbols and bar lines but no staff lines or notation.

Tab: This enables tablature display and printout for guitar and bass tracks.

Regular chord position when no staff lines: When staff lines are not included in printout, this option allows you to see chords above instead of inside each bar.

Auto-set clefs: With this setting, the program will print only the clefs that are necessary. For example, a Melody would probably print with just the treble clef, while a bass track would use only the bass clef, and a piano track would use both clefs.

Treble clef: Normally, you will want to include the treble clef unless you're printing a bass track or left-hand piano part alone and want to save space.

Bass clef: For melodies or solos, you probably won't want the bass clef printed. For other parts (piano, bass, drums, etc.) you should set this option to YES.

Clef split at: This determines where the notation will split the treble and bass clefs. Middle C is normally considered to be C5, and C4 is one octave below. For the Melody or Soloist track, you will probably want the entire track to be printed on the treble clef, so you could choose to split the clefs at C4.

Show bar numbers: There are options to include the bar # on the printout (e.g., every bar, every part marker, every row, every page).

Bar numbers below by: This sets the vertical position of the bar numbers in the printout between 1 and 7. 1 is closest to the staff and 7 is farthest from the staff (lowest).

Clef sign every line: Leave this unchecked if it's not needed and you prefer a cleaner, less cluttered look.

Key signature every line: Most modern fake books don't repeat the key signature on every line, but if you want a key signature shown on every line, enable this option.

Note-based lyrics: Enable this to print the Melody track with lyrics, or turn it off to print the melody line only.

Bar-based lyrics: Bar lyrics can be printed above the chords, below the staff, separately at the end (on a separate page), or not printed at all. Normally, lyrics are printed below the staff.

Bar-based lyrics position: This allows you to adjust the vertical position of the bar lyrics.

Template: There are print templates in the print dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Paper. In the **Print** dialog, select the desired print template. To return to default settings choose the "Normal" template.

Print Range (First chorus/Last chorus/Whole song/Custom): You can print the first chorus, the last chorus, the whole song, or a specific range. When you change this setting, Band-in-a-Box resets the number of staves per page setting in order to auto-fit the printout to one page, if possible.

Allow ending with fake sheet: If this is enabled, an ending will be included when printing the fake sheet as a whole song.

Include lead-in bar: If your song has a lead-in (pickup) to bar 1, make sure you've checked the Lead-In. Actually, Band-in-a-Box sets this for you by looking for notes in the lead-in measure. You can override this automatic setting, if necessary.

Staves per page: Band-in-a-Box will automatically auto-fit on 1 page, use this to override the auto setting. Remember that the title takes up 1 stave. The "Auto-set" option will set the number automatically and will try to fit the lead sheet on a single page.

Font size: This is the font size for the printed music. Changes will be seen in the Print Preview.

Bar line %: This allows you to set the bar line thickness.

Title/Style/Tempo/Composer/Copyright: Enter this information in the fields provided. If the title is long the font size will be reduced, and the title won't be underlined. Titles are limited to 60 characters.

- Press the **[Aa]** button to print the title in a combination of upper and lower case.
- Press the **[AA]** button to print the title in upper case.
- The **[S]** button will enter the full style name into the Style field.
- The **[T]** button automatically inserts the current tempo setting for the song.
- The **[©]** button will insert the copyright symbol into the copyright field.

Number of copies: Enter the number of copies to be printed.

[More]: Press this button to open the **Margins & Misc. Settings** dialog.

- There is an **Always fill tempo** option, which automatically writes the current tempo on the song sheet.
- If **Include 'a' /'b' part markers** is enabled, bar numbers will include "a" or "b" after them (the name of the substyle).
- Use "**Offset bar numbers by** to offset the display of bar numbers on the printout or lead sheet. For example, if you want bar 1 to display as bar 17, enter an offset of 16.

[Setup Printer]: This opens the setup dialog for your printer. You can then set paper size, resolution, page orientation and other settings controlled by the printer driver.

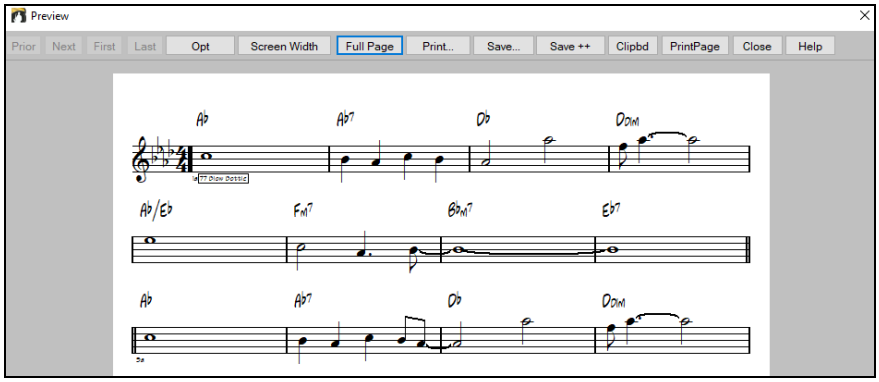
> **Tip**: In the Notation Window Options dialog, you can specify an upper limit of a note range with the "Max Ledger Lines" setting high so notes won't have an excessive number of ledger lines.

[OK - Print Chords Only]: This button lets you quickly print a "chords only" fake sheet.

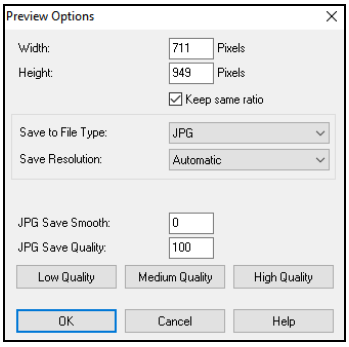
[Print to PDF]: You can save your printouts directly as a PDF file. This button opens a **Save As** dialog for the Pdf995 printer driver. Choose a location for your file and assign a name to the PDF, then press **[Save]** to create a fully portable file that you can view, print, post, or upload.

Print Preview

The [**OK - Preview/Graphics**] button in the **Print Options** dialog shows a preview of the printed pages on screen, so you can see how they will look before printing.



Use the **[Prior]**, **[Next]**, **[First]**, and **[Last]** buttons to navigate additional pages.



Press the **[Opt]** button to open the **Preview Options** dialog.

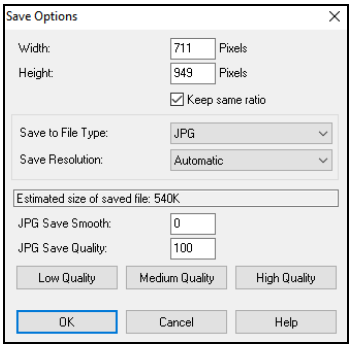
In the **Preview Options** dialog, you can set the exact number of pixels to display for the print preview. The same settings are also used if you choose to save the pages to a graphics file in the popular .JPG, .TIF, or .BMP file types.

Printing your song to a graphics file allows you to embed your notation in a document, or in an HTML file for use on your website.

This feature is only limited by available memory. This allows high resolution BMPs like 2400 x 3000. A BMP of 2400x3000 is 300 dpi for an 8”x10” image.

When saving to a JPG file there are additional quality settings.

When you have selected your file options, press the **[OK]** button.



You will then see a high-resolution graphic on screen, and you can save that to a BMP using the **[Save]** button.

To save a JPG file, press the **[Save]** button and then select “Save to File Type:” JPG.

You can then see the estimated size of the file and can change settings by pressing the Low/Medium/High resolution buttons.

Use the **[Screen Width]** button to display the notation across the full width of the screen.

The **[Full Page]** button will shrink the notation to display a full page at a time.

The **[Save]** button saves the current page as a graphics file.

The **[Save + +]** button saves all pages to graphics files named songnamexxx.bmp, where xxx is the page number.

With the **[Clipbd]** button, you can quickly copy a bitmap to paste into other applications.

Press the **[PrintPage]** button to enter a page number and print only that page, not the complete song or a full chorus.

Printing Multiple Tracks

To print more than one track of notation:

1. 

Open the **Lead Sheet** window.
2. 

Select the track that you want to show at the top.
3. 

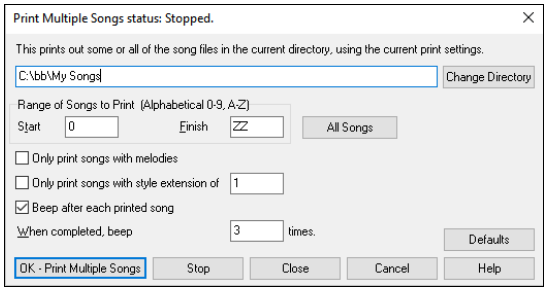
Click on the **[+]** button and choose additional tracks in the order you want them displayed, from top to bottom. To remove a track from the display, click on that track name and select *remove* from the drop-down menu. To remove all extra tracks, click on the **[+]** button and select *remove extras*. 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.

4. Press the printer icon on the **Lead Sheet** window.

Printing Multiple Songs

To print a single song, you use the **Print Options** dialog, but if you want to print 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*.



You can set options to refine which songs will get printed. For example, you might want to only print songs in a certain style (e.g., Bossa Nova), or only songs beginning with letters R to Z, or only songs with melodies.

Before you print out a whole bunch of songs, it is important to set the options that you like, as the program will use the same options for each song. Use the Print Options dialog. Perhaps you want to print out only the first chorus of each song, for example. The program will automatically set each song to print out on 1 page if possible.

First, make sure that you are in the correct directory that you want to print. This is displayed in the **[Change Directory]** button. For example, if the box under the **[Change Directory]** button says *C:\bb*, then the songs in *C:\bb* will be printed. If you want to print songs in a different subdirectory, then press the **[Change Directory]** button.

If you want to print all songs in a subdirectory, then press the **[All Songs]** button. Pressing this button sets the **Start** and **Finish** ranges to start at "0" (blank) and finish at "ZZ." Since song files with names like 8dayweek.MGU will appear before the letter A when sorted alphabetically, the blank string "0" is used instead of the letter A to ensure the inclusion of all songs.

Normally, you would want the **Range of Songs to Print** set to "All Songs," but if you've already printed out songs from A to M, and want to resume printing starting at N, you can specify this range N to Z so that you don't have to print out everything again.

If the **Only print songs with melodies** option is enabled, then only files that have a melody in them (i.e., song files ending in mg?) will print.

The **Only print songs with style extension of _** option is useful if you want to only print out certain styles. For example, if you only want to printout jazz swing songs, then you can set this to style 1, which is Jazz Swing. Style 4 is Bossa Nova.

The 24 built-in styles each have a number associated with them. All user styles have a style character of U.

Here are the style numbers for the built-in styles.

Jazz Swing	1	Pop Ballad	9	Jazz Waltz 3/4	H
Country 12/8	2	Shuffle Rock	A	Rhumba	I
Country	3	Light Rock	B	Cha Cha	J
Bossa	4	Medium Rock	C	Bouncy 12/8	K
Ethnic	5	Heavy Rock	D	Irish	L
Blues Shuffle	6	Miami Sound	E	Pop Ballad 12/8	M
Blues Even	7	Milly Pop	F	Country old 12/8	N
Waltz (Old) 3/4	8	Funk	G	Reggae	O

If your printer requires loading each sheet, you might want the program to beep after each printed song. The **Beep after each printed song** setting is useful to monitor the printout if you aren't near your printer, because if it stops beeping, then printout has stopped, and you may be out of paper.

When completed, beep x times will notify you that the job is finished by beeping a specified number of times.

The **[PRINT MULTIPLE]** and **[STOP]** buttons start and stop printing the multiple songs.

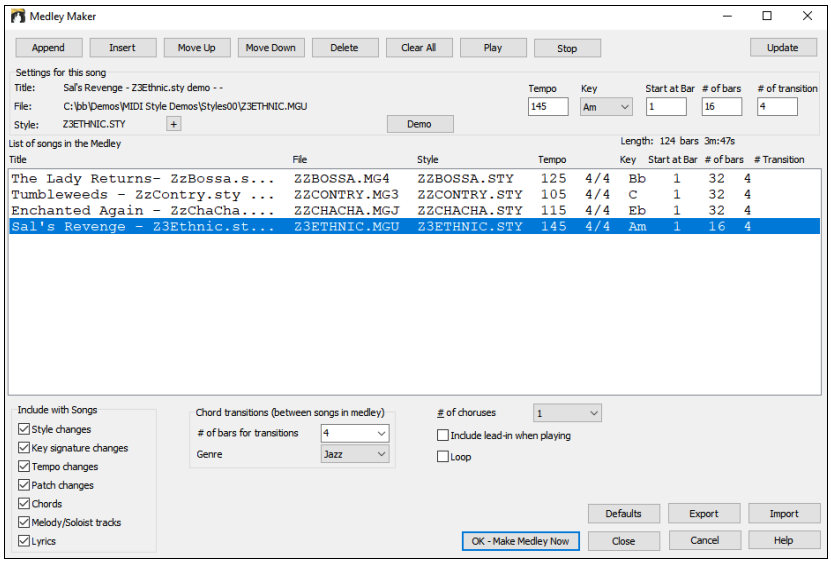
Band-in-a-Box monitors the Print Manager to avoid overloading it with songs to print. So, if the Print Manager has more than 2 songs waiting to print, Band-in-a-Box will pause before printing a new song. If your printer runs out of paper, the Windows® Print Manager and Band-in-a-Box will wait for you to put more paper in before automatically resuming printout. The status of the Printout is displayed at the top of the dialog.

Chapter 9: Automatic Music Features

Automatic Medleys - "The Medley Maker"

Would you like to make a medley of various Band-in-a-Box songs (MGU) using Band-in-a-Box? This is easily done with the **Medley Maker**. Inside the **Medley Maker**, simply select the songs that you want, and Band-in-a-Box will make the medley for you. A medley is not simply joining songs together. A good medley uses a transition between songs to introduce the new style, key, and tempo. The **Medley Maker** automatically creates a nice transition area for you, writing in chords that would smoothly modulate to the next song, style, key, and tempo!

To open the **Medley Maker**, click on the **[Song Form]** button 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.



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]** or **[Move Down]**.
- For any song, customize using the **Settings for this song** group box, including changing the style, tempo, key, start bar, # of bars, and # of transition bars. Press **[Update]** 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.

Tip: Your medley will use RealDrums if you have RealDrums enabled. If so, you should keep the various tempos of the songs within a close range. Because the quality of the RealDrums stretching would go down if a song in the medley had a much lower tempo than the previous one, it is tempos that slow down to avoid.

Automatic Song/Melody Generation - "The Melodist"

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

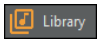
Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, and as such can be edited, printed, saved as MIDI file, etc. You can also regenerate any part of a song to further refine your Band-in-a-Box compositions.

A Melodist "Jukebox" mode creates and performs new compositions in succession. Besides the compositional advantages of the Melodist, utilizing this feature can also be a powerful practicing aid for improving your sight reading by reading the melodies generated in various keys using the Lead Sheet window, and improving your ear by playing along with the chord progressions in the generated songs using the ear training window.

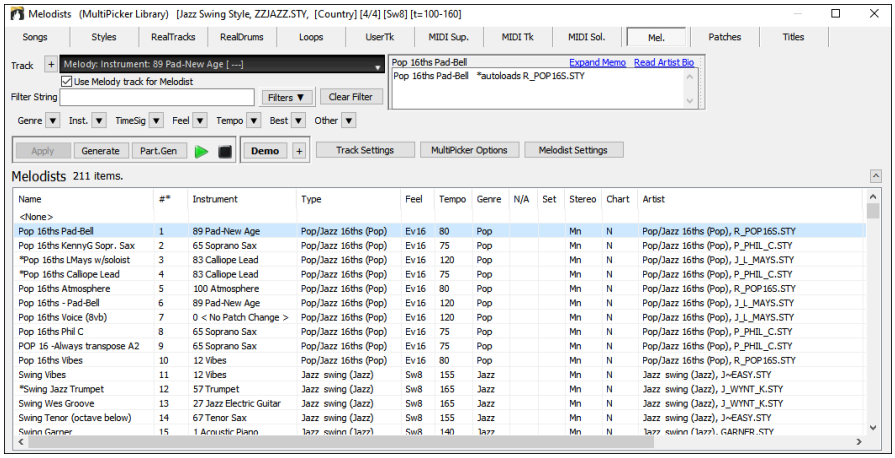
This feature can be a powerful practicing aid for sight reading and improving your ear.

Melodist Picker (MultiPicker Library)

The **Melodist Picker** displays a list of Melodists with information such as instrument, genre, feel, tempo, and more. It also includes useful features for selecting Melodists, including filters, search options, demos, memos, etc., and allows you to generate the entire track or just a portion of it.



To use this feature, click on the down arrow beside the **[Library]** button on the side toolbar and select *Melodists* from the drop-down menu.



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

> **Note**: When selecting a track other than the Melody track, uncheck the "Use Melody track for Melodist" option below the track selector so that the Melodist will be generated on the selected track, not the Melody track.

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

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

> **Note**: The Artist column shows the type of playing (e.g., Pop/Jazz 16th) and the style the Melodist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Melodists and therefore do not display any information.

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

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

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

The **[Track Settings]** button opens a panel, allowing you to select the elements the Melodist will generate.

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

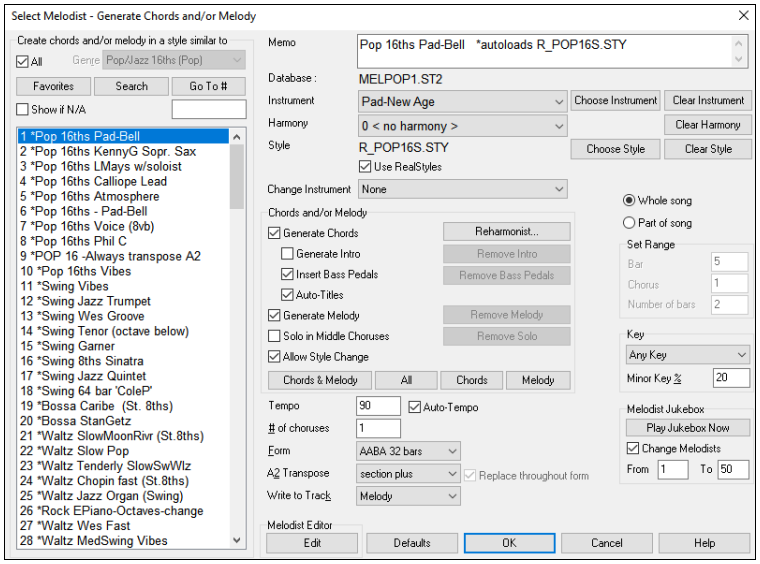
The **[Melodist Settings]** button also opens the Select Melodist dialog.

You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for 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.

MEL To open this dialog, click on the **[Melodist]** button on the toolbar, or use the hotkey **Shift+F5**.



Select a Melodist, choose any desired settings, and press [OK] to let the Melodist work its magic!

To see Melodists of a specific genre (e.g., Modern Jazz, Pop 8th, etc.), uncheck the **All** checkbox and select a genre from the **Genre** option. To exclude Melodists that are not installed, disable the **Show N/A** option. You can also press the **[Search]** button and type a keyword to find Melodists by name or memo. If you know the Melodist number, enter it below the **[Go To #]** button and press it. The **[Fav]** button will display a list of the 50 most recently used Melodists.

The **Memo** field has a brief description of the Melodist, along with the name of the database (e.g., MELPOP1.ST2).

Instrument / Harmony / Style / Change Instruments: Melodists can store patch and harmony settings, and these are displayed in the Instrument area. By default, Melodists use RealStyles instead of MIDI styles, but if you prefer the MIDI styles, disable the "Use RealStyles" checkbox. You can also set the instrument to change each chorus. You can override the settings of the current Melodist and choose your own patch, harmony and change instrument settings in these controls.

Whole song / Part of song: Select whether you want to generate the whole song or just part of it. If you select part of the song, you can specify which bar and chorus to start at and how many bars to generate.

> **Tip**: If you want to generate only part of a song, an easy way to set the range of bars is to highlight/select the bars by dragging the mouse over the chord area prior to opening the Melodist dialog. Then the generate form will be automatically set to "Part of Song" and the range of bars will be set to the selected area.

Key: This area determines the key for the song. If set to "Any Key," the program will randomly pick a key for the song, weighed more heavily toward the popular keys (C, F, etc.). "min. key%" determines what % of songs are generated in minor keys vs. major keys. If set to 20, then 20% of the songs would be generated in minor keys.

Chords and/or Melody: The items that are selected in this area will be generated. The convenient preset buttons will automatically set the appropriate settings to popular presets. The **[Chords & Mel.]** button sets the checkboxes to Generate Chords & Melody (but not Solos). The **[All]** button generates Chords, Melody, and Solos. The **[Chords]** button sets the options to generate Chords only (no Melody). The **[Melody]** button sets the options to generate only a Melody (no chords) over an existing chord progression.

- When **Insert Bass Pedals** is selected, a pedal bass figure will be inserted during the intro and at the end of sections.
- The **Solo in Middle Choruses** option generates an improvisation in the middle choruses of the song. Any Soloist can be selected.
- The **Allow Style Change** option allows a Melodist to load in an associated style. If you don't want Melodists to change the current style that you have loaded, then de-select this option.
- Select the **Auto-Titles** option if you want the Melodist to generate a title for your song.

Form: This selection box allows you to choose between a song generated with a specific form (AABA 32 bars) or "free" form. The AABA defaults to 32-bar form, which is the most popular song form. If you'd prefer for the song to have no form, you could set the song to "no form" This wouldn't be a very musical setting, but might be useful for practicing or ear training.

> **Tip**: Melodists may alternatively be set to 64 bars (e.g., Melodist # 18 ColeP 64 bar form). The song form refers to the pattern that the verse and chorus repeat. An "AABA 32" form has 4 sections of 8 bars each: the "A" section is the verse and the "B" is the chorus (or bridge) of the song.

# of choruses: This determines how many choruses of the song form (Melodies) are to be generated. For example, if set to 5, the Melodist will generate 5 choruses, enough for an intro chorus, ending chorus, and 3 Middle Choruses. This setting defaults to the number of choruses present in the current song.

Tempo / Auto Tempo: The Tempo setting determines the tempo of the song, and defaults to the current tempo of the previous song. If "AutoTempo" is checked, the tempo will be set at the tempo range stored within that Melodist. For example, if a Melodist is called "Fast Waltz," it would have a fast tempo range stored inside the Melodist, and the song would be generated at a fast tempo if the "AutoTempo" option is set.

A2 Transpose: In songs with an AABA form, it is common for the second "A" section to be transposed. For example, the first "A" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. If you don't want to allow Melodists to transpose the form in this way, set the A2 transpose to none. If set to "section plus," it will transpose the A2 section, and might also transpose 2 bars early or 2 bars late. The song will only get transposed if the particular Melodist is set to transpose the section. This feature is discussed in more detail in the Melody Maker section.

Replace throughout form: If you have set the Melodist to generate a part of the song, you might choose to generate only bars 5 and 6 of the song form in the "A" section of an AABA form. If the form of the song is AABA, you'd normally want the regenerated section to be repeated throughout the form in all the "A" sections. This option will instruct the Melodist to copy the generated bars 5 and 6 to the other "A" sections (bars 13 and 14 and bars 29 and 30).

Write to track: Usually, the Melodist is written to the Melody track. If you prefer the Melody to be written to the Soloist track, perhaps as a counter-melody, then change this setting to Soloist.

Melodist Jukebox: Press the **[Juke Songs Now]** button to start the Melodist Jukebox. It will continuously generate new songs and play them in Jukebox fashion. Using the "From…To" setting, you can set the range of Melodists to include in the Jukebox or keep the Jukebox on the same Melodist by deselecting "Change Melodists."

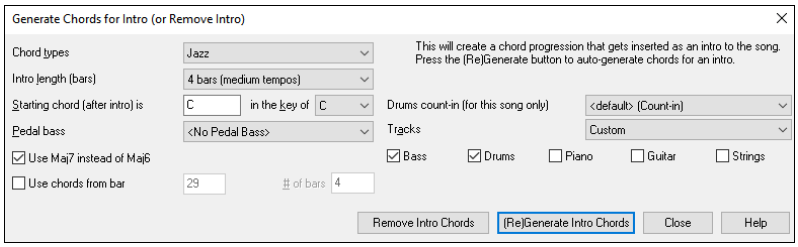
The **[Defaults]** button sets the Melodist back to its default settings.

If you'd like to create your own Melodists or permanently change the settings of existing Melodists, press the **[Edit]** button to open the Melodist Editor.

Automatic Intro Generation

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.



Chord types: You can choose between Jazz and Pop styles of chords.

Intro length (bars): This sets the duration of the intro to 2, 4, or 8 bars.

Starting chord (after intro) is: This setting assures the generated intro smoothly transitions into the song.

Pedal bass: This inserts a pedal bass figure throughout the intro.

Use Maj7 instead of Maj6: Choose between using Maj7 or Maj6 chords.

Use chords from bar: This allows you to incorporate the chords in any section into the intro. For example, you can use the last 4 bars of the song as an intro.

Drum count-in (for this song only): Select the lead-in option for the current song.

Tracks: The intro can be played by the entire band, a specific track, or any combination of tracks.

[(Re)-Generate Intro Chords]: This inserts or replaces an intro in the song, with the given settings.

[Remove Intro]: This removes the intro from the song.

Tip: The **Select Melodist** dialog also has settings to auto-generate intros and song titles.

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. Continue generating titles until you find one you like. To revert to the previous title, use the menu item *Edit* | *Undo* or the hotkey **Ctrl+Z**.

A Tune for You

Tip: Band-in-a-Box can generate titles for songs created by the Melodist if you enable the "Auto-Titles" checkbox in the Select Melodist dialog.

To generate multiple songs, press the **[Generate Title]** button and select *Generate multiple titles* from the drop-down menu. This runs the PG Music Title Generator, which generates 50 song titles at a time.

Customizing the song title generator

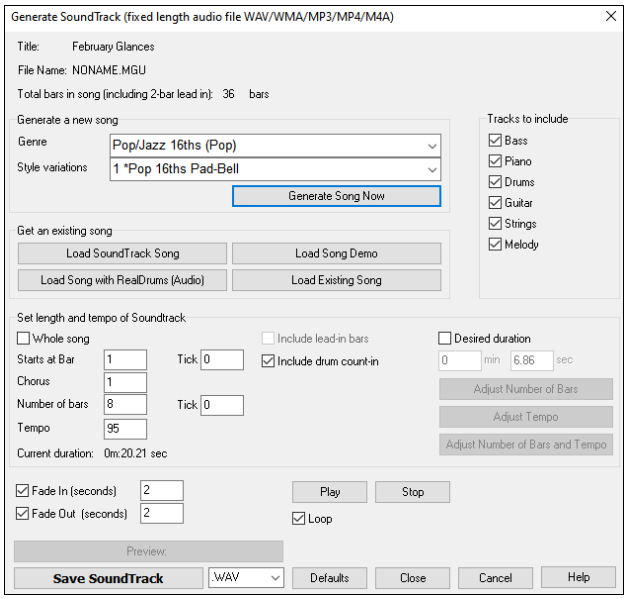
These word lists are stored in a text file called TITL1.TXT in the *C:\bb\Data* folder. This file has several sections, each with two sets of words that will be put together. You can add new sections, with an adjective section and a noun section. Please see the comments included in the file TITL1.TXT for details on adding text to the file.

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.



Note: The SoundTrack feature renders to audio files (WAV/WMA/MP3) using DXi or VSTi synths only. You need to have at least 1 DXi/VSTi synth installed for the feature to work. Typical Band-in-a-Box installations include the Coyote WaveTable DXi.

First, you should load in a song. There are several types of songs that you can load in:

You can generate a brand-new-royalty free composition by pressing the **[Generate Song Now]** button, after choosing a **Genre** and **Style variation**.

With the **[Load SoundTrack Song]** button, you can choose from over 100 premade "SoundTrack" compositions that we have made. These are designed to be suitable for background music for various uses.

With the **[Load Existing Song]**, **[Load Song Demo]** and **[Load Song with RealDrums (Audio)]** buttons, you can load in existing songs, song demos that we have provided for the styles, or songs that have RealDrums, or finally there is a button to load in *any* song. Please note, if using an existing song (composed by someone else), make sure that you have sufficient rights to use the song for your project.

Once you have loaded in a song, you can now choose a portion of the song to use for your project by enabling the **Desired duration** option and setting the length with the **min** and **sec** fields. Assume that you want a 30 second clip of music. Set the desired duration to 30 seconds. Then press the **[Adjust Number of bars and Tempo]** button. This will give a number of bars at a tempo that closely matches your current settings, which will last 30 seconds.

Adjust the **Starts at Bar** of the music. To start at the beginning, choose bar 1.

In the **Tracks to Include** area, you can choose which instruments to include in the arrangement.

Use the **[Play]** and **[Stop]** buttons to hear the work-in-progress. You can also loop the song playback.

Set **Fade In** and **Fade Out** options in seconds for the audio clip.

Now, generate your SoundTrack file by pressing the **[Save SoundTrack]** button and choosing a file format (WAV, WMA, MP3, MP4 or M4A).

You can hear your finished audio clip by pressing the **[Preview]** button.

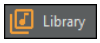
Automatic Solo Generation – "The Soloist"

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!

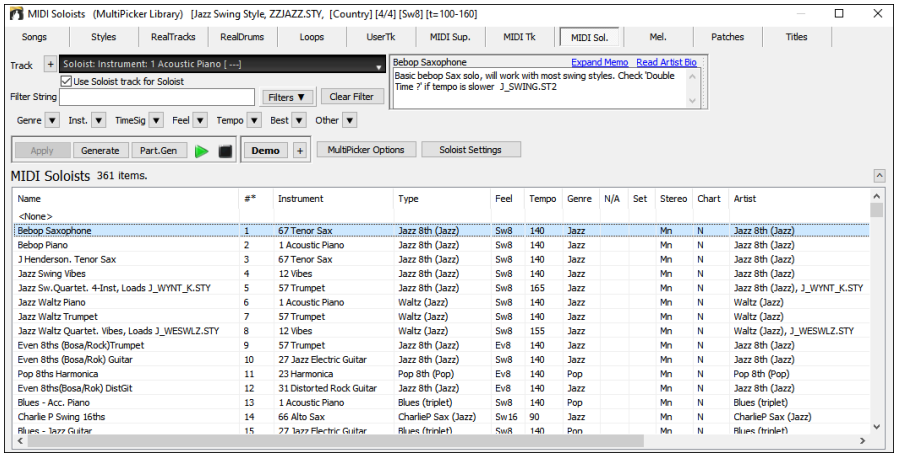
Tip: Band-in-a-Box even solos over the "slash chords." The Band-in-a-Box Soloist feature analyzes slash chords like C/Bb to determine the best scale type to use (e.g., Bb Lydian). There's nothing you need to do, as this happens automatically!

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 column headings.

Note: The Artist column shows the type of playing (e.g., Jazz 8th) and the style the Soloist will use. Some columns, such as Holds, Direct Input Available, Stems, etc., are not applicable to the Soloists and therefore do not display any information.

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

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

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

Some Soloists use a specific style to generate a track. To prevent the current style in your song from being changed, click the **[Soloist Settings]** button and uncheck the *Allow Style Changes with MIDI Soloists* option.

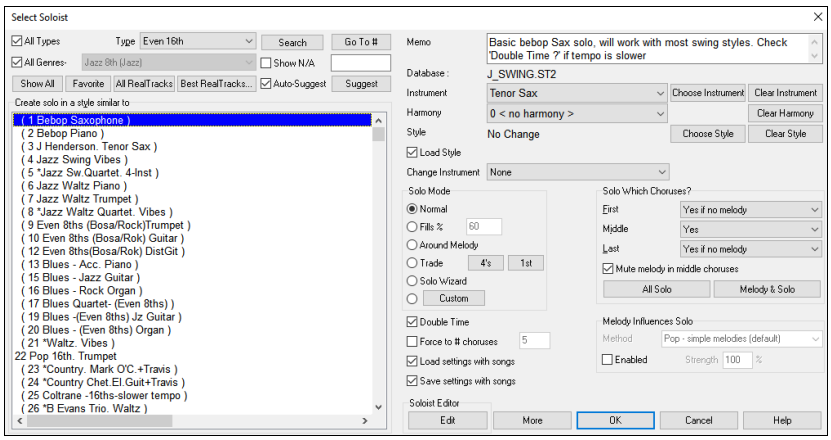
You can press the **[Generate]** button to generate the entire track and play the song. The green arrow button plays the song from the current position, and **Shift**+clicking on it plays the song from the beginning. The black square button stops the song or the audio demo. To generate just a portion of the track, press the **[Part.Gen]** button to open a small panel. Then, specify the range based on either the full bar boundaries or precise regions in bars/beat/ticks, and press the **[Re-Gen this Range]** button. (**Note**: The **[Apply]** button is not relevant for Soloists.)

MIDI/RealTracks Soloist Picker (Select Soloist Dialog)

Use the **Select Soloist** dialog to generate a MIDI or RealTracks Soloist track.



To open it, use the **[Soloist]** button on the top toolbar, the hotkey **Shift+F4**, or the menu item *Soloist* | *Generate and Play a Solo*. You can also **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!

If the **Auto** checkbox is selected, an appropriate Soloist will be chosen for you. To select a different Soloist, press the **[Suggest]** button, and Band-in-a-Box will suggest an alternative. Continue pressing it until you're satisfied with the selection.

To see Soloists with a specific feel (e.g., Swing 8th, Even 16th, etc.), uncheck the **All** checkbox and select a feel from the **Soloist type** option. To filter the list by genre, uncheck the **All Genres** checkbox and select a genre from the combobox next to it. The **[All RealTracks]** button will show RealTracks Soloists (#361 and above).

To exclude Soloists that are not installed, disable the **Show N/A** option. You can also press the **[Search]** button and type a keyword to find Soloists by name or memo. If you know the Soloist number, enter it below the **[Go To #]** button and press it. The **[Favorite]** button will display a list of the 50 most recently used Soloists.

The **Memo** field has a brief description of the Soloist, along with the name of the database.

Instrument / **Harmony** / **Style** / **Load Style** / **Change Instrument**: The pre-made Soloists may set the style, instrument, and harmony, but you can change these settings to your own choices. The **[Clear]** buttons will remove the currently selected Instrument, Harmony, or Style. Use the **[Choose Instrument]** button to select an instrument and automatically set the Soloist note range for that instrument. For a harmonized solo, choose a harmony from the Harmony list. Use the **[Choose Style]** button to select any style from the *C:\bb\Styles* folder.

Solo Mode: In **Normal** mode, Band-in-a-Box solos in the normal way of improvising choruses of the song. Several other options are provided for adding improvisation to your song in a variety of ways, including Fills, Around Melody, Trade, Solo Wizard, and a user-defined Custom setting.

- **Fills%**: Fill instructs the Soloist to play fills or "noodle" on the song for a user-defined period of time (% box).

- **Around Melody**: To solo around the Melody, do the following:

1. Open a song that has a melody, preferably a sparse one with some space in it so that a Soloist might be able to "jump in."
2. In the Select Soloist dialog, select the "Around Melody" Solo Mode.
3. Set the Soloist to play in "All Choruses" and uncheck the "Mute melody in middle choruses" option.
4. Press [OK], and the Solo will be generated, playing riffs at times when the melody isn't playing.

> **Tip**: For added effect, add a guitar chord solo to the Soloist part using the Chord Solo button in the Guitar window and choosing Solo as the destination, or simply choose a Guitar Harmony like 32 J Pass.

- **Trade**: There is a type of soloing where different Soloists trade phrases. For example, "trading fours" refers to a solo lasting four bars, usually followed by a different melodic solo or drum solo for the next four bars. Band-in-a-Box can trade 2, 4, or 8-bar phrases. This means that you can alternate your own phrases with those played by the Soloist. Click on the number button beside the "Trade" radio button to toggle between trading 2's, 4's, or 8's. Band-in-a-Box can generate the first phrase or the second phrase.

- **Soloist Wizard** - This option enables the Soloist Wizard. As you play notes on either a MIDI keyboard connected to the computer or on the QWERTY keyboard, the program will play correct notes in the style of the current Soloist! This means that you can play a "perfect" solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

> **Tip**: The Soloist will use the velocities you play or pick its own, depending on the setting in *Options* | *Preferences* | [Soloist] | "Use MIDI velocity for Soloist Wizard."

- The **[Custom]** button opens the **Generate Solo for a Specific Range of Bars** dialog, where you can set the range for the solo.

> **Tip**: You can have these values preset to the values you'd like by first selecting the range of bars that you'd like from the Chord Sheet screen, then clicking on the Soloist button.

  - **Generate solo for an extra beat**: Usually, Soloists end a little after a bar's end – they play a couple of extra notes, spilling over to the next bar. Selecting this option gives Band-in-a-Box Soloist this ability also.

  - **Overwrite existing solo in range**: If you want to "overdub" a solo and have multiple solo tracks playing at once, deselect this checkbox to avoid conflicts.

- **[OK - Generate Solo Now]**: Once you press this button, the portion of the solo that you have selected will be generated. The song will start playing two bars before the new part, so you can quickly hear the new solo. Remember that the custom solo generation can be used with different Soloists, so you can use a "tenor sax jazz" Soloist for a few bars, and then insert a custom "bluegrass banjo" Soloist for four bars and so on.

Solo Which Choruses?: Select which choruses you would like the Soloist to solo over. Choose from first, middle, last, any combination, or all three choruses. Press the **[All Solo]** button if you wish to have the Soloist play over everything. Press the **[Melody & Solo]** button to have the Melody play the first chorus, then have the Soloist come in on the second chorus, then have the Melody "play the tune out" on the last chorus.

Enable the **Double Time** option if you want a double-time solo; 16th notes instead of 8ths.

Force to # of choruses: This allows you to set a song to a definable number of choruses (e.g., 5) so that there are enough choruses for everyone to take a turn Soloing. This box allows you to quickly decide how many choruses you would like Band-in-a-Box to generate without having to open the *Play | Looping | Force loaded songs to # choruses* menu item. The default is 5. Note that when this setting is enabled (by setting the checkbox to "true"), all songs subsequently loaded using this Soloist will also change to the number of choruses indicated in this box.

Load settings with song / Save settings with song: These settings allow the saving and loading of Soloist settings. Enable these checkboxes if you wish to load and save these settings with a song.

The **[Edit]** button launches the **Soloist Editor**, allowing you to make your own or modify an existing Soloist.

The **[More]** button opens the **More Soloist & Melodist Settings** dialog.

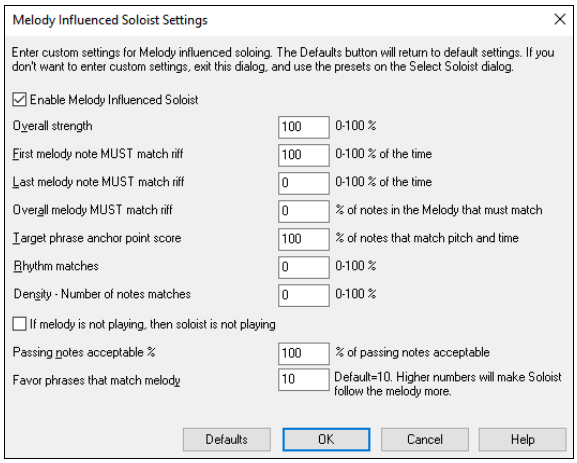
- **Use MIDI volume for Solo Wizard**: Enable this to send MIDI velocity information to the Soloing Wizard. If you have a velocity sensitive MIDI device attached to your computer and you want to control the dynamics of the Soloist, you should enable this feature.
- **Trigger solo playback early**: When enabled, song playback starts before the Soloist has completed composing a solo. Otherwise, Band-in-a-Box will completely compose a solo before song playback begins.
- **Soloist velocity adjust / Melody velocity adjust**: These options allow you to quickly boost or reduce the volume of the Soloist or Melody track relative to the other tracks. For a realistic mix the Soloist or Melody track is set slightly louder than the other tracks in a song. The default is 5.
- **Use large Soloist files (ST3)**: Enable this to use the optional large Soloist databases, *.ST3 files, instead of the smaller ST2 files. The ST3 files have improved phrases, but the solos take longer to create.
- **Create long phrases**: Enable this to let the Soloist use the longest musical phrases it "knows."
- **Treat the V Major triad as a V7**: When this is enabled, all jazz MIDI Soloists and some jazz and country RealSoloists treat the V chord as V7 (dominant seventh).

Melody Influenced Solos

When musicians solo for a song, the solo is typically influenced by the melody as well as the chords. Band-in-a-Box can also allow the melody to influence the type of solo generated by its Soloist feature. The result is a much better solo generated for the song.

The **Strength** (%) setting allows you to control how much the solo will be influenced by the melody. Choose the melody influence (%), and one of several presets to control the type of influence (pitches/rhythms/note density, etc.).

To generate a solo that is influenced by the Melody, select the **Enabled** checkbox. Then choose the type of influence by choosing a strength (0 to 100%) and a type. The default method works best on simple melodies or Pop tunes, and others work on jazz and complex melodies. Selecting "Custom" from the **Method** option lets you change various parameters to control how the solo will match the notes, rhythm, and density of the melody. When this method is selected a **[+...]** button will display. Click on this button to open the **Melody Influenced Soloist Settings** dialog.



Enable Melody Influenced Soloist: When selected, this enables melody influenced soloing.

Overall strength: This determines how much you want the melody to influence the solo.

First melody note MUST match riff: The first note of the riff must match the pitch of the melody at this point in the song.

Last melody note MUST match riff: The last note of the riff must match the pitch of the melody at this point in the song.

Overall melody MUST match riff: The pitch needs to be found somewhere in the riff for this condition to be true.

Target phrase anchor point score: The phrase anchor points are points where both the pitch and timing of the Melody note and the riff match each other.

Rhythm matches: Enter the percentage of time that a melody note is found at the same time as the note in the riff at the same point (pitch is irrelevant).

Density – Number of notes matches: Enter the number of notes in the melody compared to the number of notes in the solo. For example, 8 melody notes and 10 solo notes = 80%. Note: If set to exactly 49, 59, 69, etc., Soloist will stay quieter when the melody is not playing.

Passing notes acceptable %: Enter the percentage of time that passing notes in the riff are OK (if not found in the melody). For example, a setting of 20% means it is OK if 20% of the notes are passing notes.

Favor phrases that match melody: Higher numbers will make the Soloist follow the melody more.

Using the Soloist Feature

1. Generate a Soloist and practice the solo by looping it, slowing it down, or printing it out, until you can perform a great solo on any chord changes!
2. Generate a Soloist and attach a Harmony such as "Big Band Brass" to create phenomenally quick and interesting Big Band Arrangements automatically. Generate a standard MIDI file or print them out for you and your friends.
3. Have the Soloist play a solo according to your accompaniment and arrangement (along with the other members of your Band-in-a-Box, of course!)
4. Trade 4's in a call-response fashion with the Soloist (you solo for 4 bars, Band-in-a-Box solos for 4 bars, etc.)
5. Concentrate separately on different aspects of your playing with assistance from the "Wizard." From soloing with proper phrasing and "feel" (the best notes are included automatically) to accompanying a Soloist with confidence and authority. (Tip: Try muting one of the accompaniment tracks such as the piano or guitar track and play along to the Soloist in a supportive role - it's fun!)
6. Use the Soloist track to record another track in addition to the Melody and other tracks provided by Band-in-a-Box.
7. Generate a Soloist on chords/keys that you want to practice. Band-in-a-Box will play and solo with you all day without getting bored. For example, if you want to work on your II-V7-I progressions ("two-five-one"), you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you can follow along by sight-reading the notation. Pressing the [LoopScreen] button on the Notation window toolbar loops the notation screen, so you can master each 4-bar phrase (II-V-I) and then move ahead to the next one!

Technical Notes:

1. The Soloist has its own separate channel and settings. But when the Soloist uses a harmony, it becomes linked to the Thru Harmony channels and settings. Since we are already using 12 of the available 16 MIDI channels in Band-in-a-Box, we didn't want to use up another 2 channels on dedicated Soloist Harmony channels. So, if you want to hear a Soloist with harmony, use the THRU Harmony settings. In other words, wherever a Thru harmony is selected, the Soloist track will use the Thru Harmony settings.

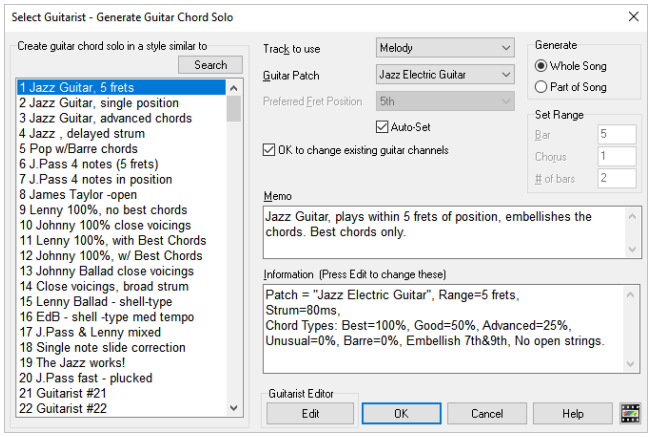
2. We have designed the Soloist to not repeat any solo ideas so that the solos are always fresh, with new ideas forming and playing all the time. As a result, we have included a refresh Soloist menu item (under the Soloist menu) that, when selected, allows the Soloist to think about all of its musical notions again.
Choosing the Refresh Soloist option is like telling the Soloist "It's O.K., you can play whatever you like, even if it's something that you played 5 minutes ago..." It's a good idea to refresh the Soloist regularly to ensure maximum "idea" availability.

3. The Soloist menu contains many options. It has the same editing options found in the Melody menu, so you can treat the Soloist track as a 2nd melody track. Even if you don't plan on using the Automatic Soloist feature, you can just use the Soloist track as a 2nd track for counter melodies, overdubs etc. The result: two melody tracks, two solo tracks, or one melody and one solo track all at your disposal for any song, without having to resort to an outboard sequencer.

Automatic Guitar Chord Solo Generation – "The Guitarist"

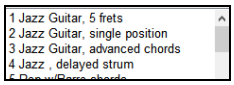
The Guitarist allows you to generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody to a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many "Guitarists" in order to create your arrangement. You can also define your own Guitarists; choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and much more.

 Load a song with a melody, and press the **[Chord Solo]** button on the top toolbar or select the menu item *Melody* | *Edit Melody Track* | *Generate Guitar Chord Solo*. You will see the **Select Guitarist** dialog.



Here are the steps to generate a guitar chord solo:

1. Select the Guitarist to use.



In the main list at the left of the dialog, you see the list of the Guitarists. For example, you can see that Guitarist #2 is called "Jazz Guitar, single position." That will create guitar chord solos that stick to a single position on the guitar neck whenever possible.

2. Select Melody (or Soloist) track.



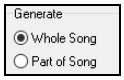
Normally, the guitar chord solo is written to the Melody track, but you can also select the Soloist track as the destination.

3. Confirm the Guitar Patch selection.



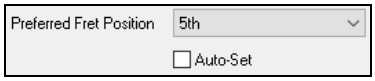
The Guitarist that you pick will already have chosen the guitar patch to use, but you can override it with this setting

4. Select the Range of the song to use.



You can either generate a guitar chord solo for the whole song or just a region of the song. In either case, remember that you need to have an existing melody to work with.

5. Select the Main Guitar Position to use.



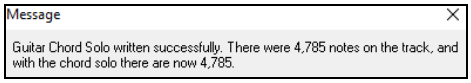
The "Auto-Set" feature sets the main guitar position for the solo based on the key signature. For example, in the key of C, Band-in-a-Box will choose the 5th position as the best position for the chord solo to be played.

If you wanted the solo to be in the 12th position, you could de-select the "Auto-Set" and then set the guitar position to 12th position.



If you already have a guitar track that has guitar channels (if it was played on a guitar controller as a single string guitar part), then you might want to tell Band-in-a-Box not to change the guitar positions of the notes that it finds. Otherwise, set "OK to change existing guitar channels" to true.

6. Press OK to generate the Solo.



You will then see a message that tells you a solo has been added to the track.

As you listen to the solo, you will notice the following:

- Some of the notes are left as melody, and some are assigned to chords.
- A wide variety of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no theoretical chords.
- The chords are strummed, to simulate a real guitar player.
- The Track Type for the Melody has been set to Guitar so the notation shows [Tab], and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.
- All of these items can be customized in the Guitarist Editor.

Technical Note: Since some of the guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) for this occurrence would be to choose *Edit* | *Undo Solo* prior to regenerating the solo or picking a Guitarist that doesn't delay the strum. The Strum Delay Status is indicated on the "Info" panel of the Select Guitarist screen.

ONCE YOU HAVE GENERATED A GUITAR CHORD SOLO…

The chord solo is now part of the notation track. You can edit it like any other part, by deleting/inserting notes, etc. You can use the special guitar features discussed in the Guitar Window section to change the guitar voicings or replace a note with a chord and vice versa.

When you have a note or chord highlighted using the Chord Step Advance keys (**[Ins]** or **[Del]** on the NUMPAD keypad), press the **[Ch-]** or **[Ch+]** button on the Guitar window (or **[7]** or **[8]** on the NUMPAD keypad). Each time you press the **[Ch-]** or **[Ch+]**, you will see that the guitar chord changes to a different voicing, cycling through the available 5-10 voicings possible for each chord. Some notes won't have any chord voicings, for example a C# note on a Cmaj7 chord, because it is always a passing tone.

In a similar manner, you can convert a chord to a guitar note, and use the Insert Guitar Note button for this. Pressing the **[N-]** or **[N+]** (or **[3]** or **[4]** on the NUMPAD keypad) repeatedly cycles through playing the same note on all 6 strings.

The solo will be saved with the song (MGU) and exported to a MIDI file with the string positions intact because we use channels 11 to 16 for the Guitar part. You can remove the solo at any time, even after the solo has been saved or reloaded, by choosing the menu item *Melody | Edit Melody Track | Remove Harmony (or Guitar Solo)*.

Guitarists can be customized using the Guitarist Editor, described in the **User Programmable Functions** chapter of this manual.

Automatic Embellishment – "The Embellisher"

Overview

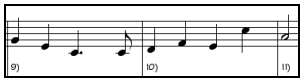
When musicians see a lead sheet that has a melody written out, they almost never play it exactly as written. They change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato and other effects. You can have Band-in-a-Box do these automatically using the Embellisher so that you hear a livelier, more realistic Melody - and it's different every time. The Embellisher is only active while the music is playing; it doesn't permanently affect the Melody track. There is an option to make the embellishment permanent, so that if you like a certain embellishment you can add it to the Melody track.

Using the Embellisher

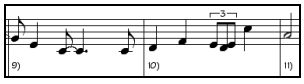
 This feature can be enabled by selecting *Embellish Melody during Playback* from the **[Embellish]** button's drop-down menu. The Embellisher only functions during playback.

As the melody plays, the embellished notes are shown on the notation. When **[Stop]** is pressed, the notation will revert to the original (unembellished) melody. The embellishment changes timing of notes, durations, velocities, legato, as well as adding grace notes, additional notes and turns. Here is a "before and after" example that shows a typical embellishment of a Melody.

Normal (unembellished) Melody…



Embellished Melody…



As you can see in the notation examples, the embellished melody adds an anticipation in bar 9, and in bar 10 adds extra notes, timing changes, and grace notes to "spice up" the melody.

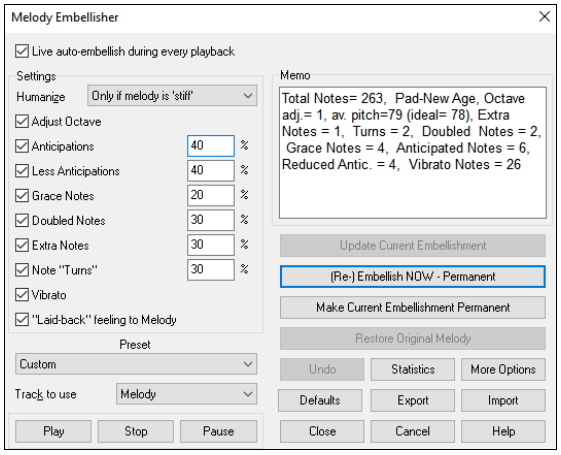
If you disable the Embellisher, the melody (or solo) will play as normal with no changes.

Melody Embellisher Settings

The **Melody Embellisher** dialog allows you to:

- Customize the settings of the Embellisher or choose Embellisher presets.
- Make a particular embellishment permanent.

It is accessed by selecting *Embellisher Dialog* from the **[Embellish]** button drop-down menu or pressing the hotkey **Ctrl+Alt+L**.



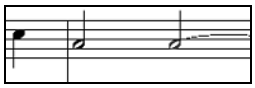
Live auto-embellish during every playback: If enabled, embellishment will occur during every playback. If disabled, embellishment will not occur unless you choose the [Embellish NOW] button in the dialog.

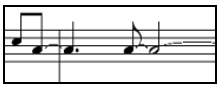
Settings: The settings that affect the embellishment can be turned on and off and given a percentage strength.

Humanize: The velocities, durations (legato), and timing of the notes are humanized. The original velocities etc. of the notes are ignored. The option to only humanize the timing of the music if the timing was "stiff" to begin with allows the Embellisher to leave the timing of human input melodies alone and humanize only the ones that were entered in step-time.

Adjust Octave: The octave of the Melody is changed to the best octave for the current Melody instrument. For example, if the instrument were a piccolo, the octave would be raised to the best range for a piccolo.

Anticipations: An anticipated note is playing a note early ("ahead of the beat").


Unembellished notes.


ANTICIPATIONS on beat 1 and 3.

Less Anticipations: This is the opposite of anticipations. This finds notes that are anticipated, and "embellishes" them by playing them later (on the beat).

Grace Notes: The grace notes are brief notes played just before, and a semi-tone below the original note. The grace notes intentionally don't show on the notation, so that it will remain easily readable. They can be heard.

Doubled Notes: Melody notes are doubled with the same pitch.


Unembellished.


Quarter note doubled.

Extra Notes: Extra notes are added between melody notes.


Unembellished.


With extra notes added.

Note Turns: With a note turn, a single note is replaced by a group of notes that include the original note and semitone or scale tones above and below the note. In this "before and after" example, the C note is replaced by a turn of 3 notes with a note a scale tone above the C.


Unembellished.


Embellished with turn.

Vibrato: Vibrato can be added according to the additional vibrato settings available in the "More" dialog. The vibrato can't be seen on the Notation window, but you can examine the events in the Event List Editor.

"Laid-back" feeling to Melody: If set, the Melody will be delayed a little, providing a laid-back feeling.

Preset: The presets allow you to quickly choose common combinations of settings for the Embellisher.

Track to use: The Embellisher is usually referred to as the Melody Embellisher, because you would usually want to have it on the Melody track. But if you like, you can choose to embellish the Soloist track.

[Play] [Stop] [Pause]: Use these transport controls for song playback within the dialog.

Memo: This describes the current embellishment, with statistics counting the number of embellished notes.

[Update Current Embellishment]: If the song is playing and the Embellisher is enabled, you can update the embellishment by pressing this button. This is useful if you've changed settings and want to hear what the new embellishment sounds like.

[(Re-)Embellish NOW – Permanent]: If the song is not currently playing, press this button to create an embellishment that applies permanently. The original melody is not affected permanently unless you have pressed this button.

[Make Current Embellishment Permanent]: Normally, the embellishment occurs live when the song is playing and doesn't affect the melody permanently. But if you like the embellishment, and want to apply it permanently to the melody, you can press this button.

[Restore Original Melody]: Press this button to restore the original Melody after you have made the embellishment permanent.

[Undo]: You can use this button to reverse a permanent embellishment before the song is saved to file.

[Statistics]: This displays the same thing that appears in the Memo field but will display it even when there is no current embellishment.

[Defaults]: This reverts to the original Embellisher settings.

[Export] [Import]: When you have made a custom setting in the dialog, press the [Export] button to save the data as an .EMB file. When you want to recall the saved preset, press the [Import] button, and load in a previously made .EMB file. You can share your favorite presets with other installations of Band-in-a-Box using the EMB files.

[More Options]: This lets you set advanced settings for the Embellisher. These include:

- **Vibrato Depth**: Set the amplitude of the vibrato. The range is 0-127.
- **Vibrato Speed**: Set the speed of the vibrato (slow-fast). The range is 0-127.
- **Only use Vibrato if Note is this many ticks**: For example, if set to 120 ticks (one quarter note), only notes with a duration of at least 120 ticks will get vibrato.
- **Start the Vibrato after this many ticks**: For notes that will get vibrato, the effect begins after the specified number of ticks.
- **Adjust Octave Method**: If the octave is adjusted, it will either change only notes outside the playable range or always move notes to the best octave, depending on this setting.
- **Dynamic Range**: This sets the range of velocities used for humanization. A useful range is 30 - 50.
- **Legato Settings**: This sets the amount of legato for the notes. A useful range is 55 - 75.

Chapter 10: Working with MIDI

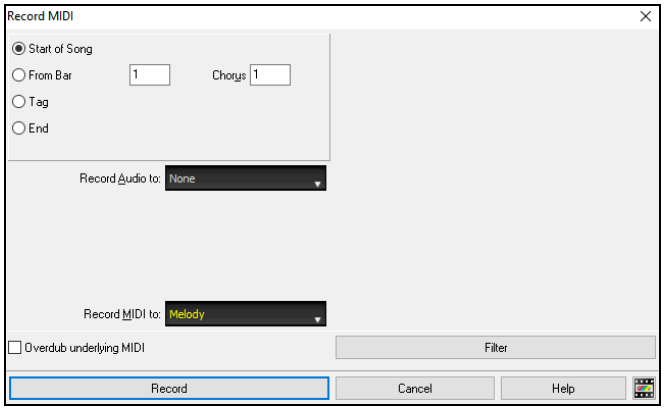
Band-in-a-Box has a built-in sequencer, which allows you to record and edit MIDI. MIDI can be recorded in several ways:

- 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.

Real-Time Recording

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*.

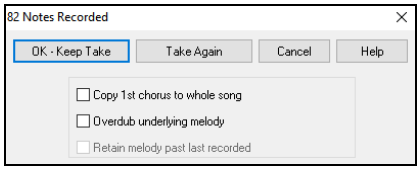


In the **Record MIDI** dialog, set the start point for the recording and select the destination track. If there are underlying MIDI notes in the destination track, you can choose the option to merge or overwrite them.

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 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

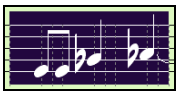
Many people use Band-in-a-Box in live situations. If you are unable to bring your computer with you, a good alternative is a hardware sequencer or a keyboard with a built-in sequencer that reads Standard MIDI Files. To transfer songs to the Sound Brush, follow these simple steps:

- 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.

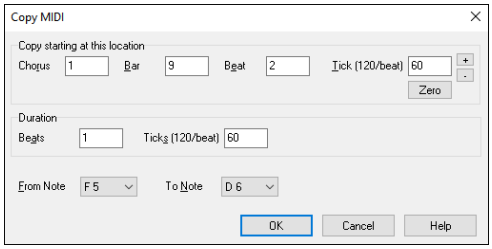
Entering Notes Manually

You can enter melody notes directly onto a track in the Notation window, using either 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

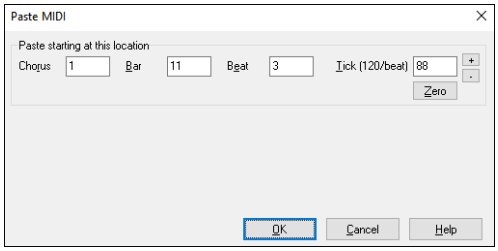
open the Note Edit dialog. Confirmation dialogs help prevent accidental entry of duplicate notes (same pitch near the same time) or notes that are extremely high or low (requiring many ledger lines).



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 the [REC] button on the top toolbar or the hotkey **Ctrl+R**, and press [**Record**] in the **Record MIDI** dialog.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The "wizard" notes 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 from the **[Transpose]** button 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 Notation window later, and the durations, volume, and timing are already correct.

Melody/Soloist Sequencer

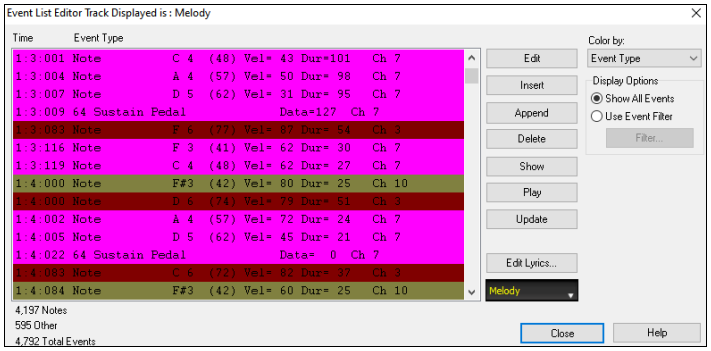
Normally, you would want a single part on the Melody or Soloist track, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the tracks. For the following discussion, we will assume that you're using the Melody track, but the same functions are available 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.

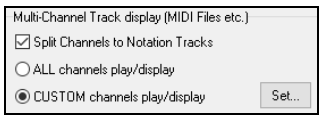
When you are in this multi-channel mode, output from the Melody track will be on whatever MIDI channel the information is stored on and will not be using the Melody MIDI Channel.

You can view the track's channels in the Event List Editor, which opens from 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.

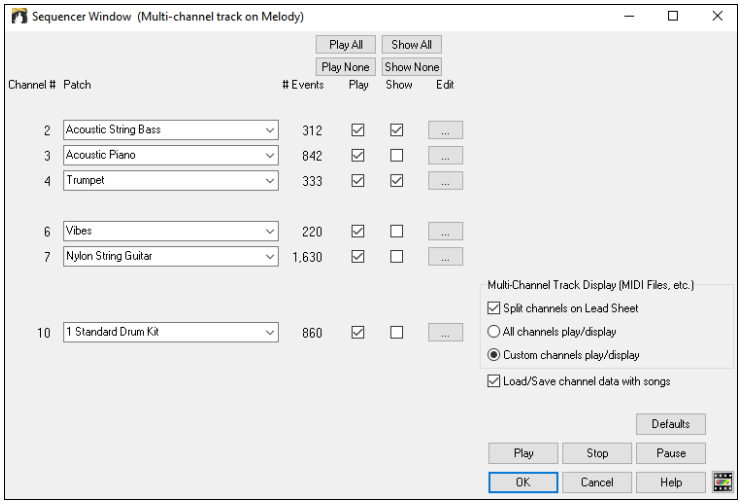


When you open the **Lead Sheet** window, you will see the entire MIDI file displayed on separate tracks of notation. Since this represents 6 separate tracks (in the case of violet.MID), this is likely "too much information" for you to read, unless you are a symphony conductor.

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.



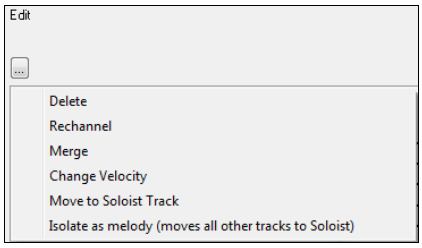
In the example picture, we have set Channel 2 (Bass) and Channel 4 (Trumpet) to show on the notation, and have set all channels to play (to hear them).

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).

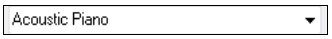
842: There are 842 events in the track, usually every note is an event.

We have customized the piano track so that it can be heard (play=true), but not seen in notation (Show=false).



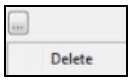
There is a small button at the right of the track line that allows you to delete, rechannel or merge the channel with another channel.

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



One use for the Sequencer mode is to load in a MIDI file, and then delete all channels except the melody, so that you can allow the Band-in-a-Box rhythm section to provide the accompaniment. To do this, open the Sequencer window, and use the Edit pull down menu to delete all tracks except the melody.

Once you have done this, you don't need the *Melody | Track Type* to be multi-channel anymore, so you should set it to be *Track Type [Single Channel]*, so that it will be like any other Band-in-a-Box song and use the Melody channel for playback.

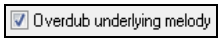
Recording Your Own Parts to The Melody Sequencer

Normally, you would record your parts to the Melody track, and not be concerned about what MIDI channel they are using, because Band-in-a-Box uses the Melody channel (usually channel 4) for this.

But if you have set the Track type to be multi-channel, the output on the Melody track will be whatever channel is stored in the tracks.



When you record a melody and the track type is set to multi-channel, the "Keep Take" dialog will have a selection for the channel that should be used for the recording.



Also, make sure that you have "Overdub underlying melody" checkbox set, or you won't hear the other melody parts during the recording.

Example: Recording 4 Separate Counter Melodies on The Melody Track

So, if you want to record, for example, 4 separate parts to go along with a Band-in-a-Box song, you should do the following.

1. Select the menu item *Melody | Track Type | Multi(16)-Channel*.
2.  Record a melody. At the end of the recording, pick a channel that is not already used by Band-in-a-Box. BB uses channels 2-10, so channels 11 to 16 are available for your counter melody.
3. Repeat step 2 by recording additional melodies.
4.  Assign patches to the melodies using the Sequencer Window.

Importing MIDI Files

Standard MIDI files can be read to your song from MIDI files or from the Windows® clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use one of the following menu commands.

To select a MIDI file using the Windows® Open File dialog:

- *File | Import | Import to Melody Track from MIDI File*
- *Melody | Edit Melody Track | Import to Melody Track from MIDI File*
- *Import to Melody Track from MIDI File* under the **[Import]** button on the top toolbar

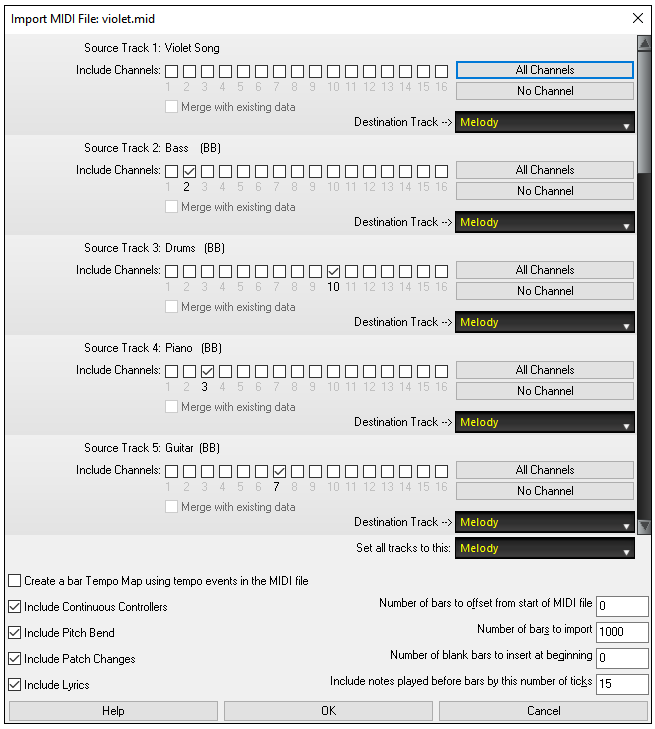
When the MIDI data is already copied from another program to the Windows® clipboard:

- *File | Import | Import to Melody Track from Clipboard*
- *Melody | Edit Melody Track | Import Melody Track from Clipboard*
- *Import Melody Track from Clipboard* under the **[Import]** button on the top toolbar

Note: The clipboard option will be grayed out if there is no MIDI data in the clipboard.

Note: To import to the Soloist track, use Import to Soloist Track from MIDI File or Import to Soloist Track from Clipboard.

You can also drag a MIDI file from the Explorer and drop it anywhere on the Band-in-a-Box screen. In the Tracks, Notation, Piano Roll, or Audio Edit window, you can drop it at a specific MIDI track (Melody, Soloist or Utility tracks) and time location. All tracks from the MIDI file are combined during import, preserving their MIDI channels, controllers, and embedded patch changes. The imported MIDI data can either be merged with the existing data on the destination track or overwrite the existing data within the specified time range.



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.

Create a bar Tempo Map using tempo events in the MIDI file: When enabled, Band-in-a-Box reads the MIDI file's tempo events, sets the overall song tempo, and calculates an average tempo for each imported bar. Tempo changes within a bar are approximated by a single tempo for that bar to keep subsequent bar lines as closely synchronized as possible.

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.

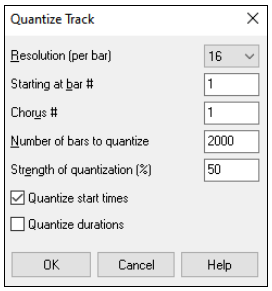
Number of blank bars to insert at beginning: This will insert blank bars into the track. Remember that Band-in-a-Box normally has a 2-bar lead-in count. If your MIDI file has no lead-in, then you need to set this to = 2 to compensate for the 2 bars of lead-in.

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 begins at the selected location.

Number of bars to quantize: Leave at 999 to quantize the entire track or specify 1 or more bars.

Strength of quantization (%): Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

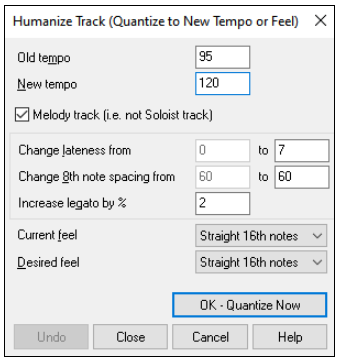
Quantize start times: This option is enabled by default. To prevent note beginnings from being quantized, set this to **false.**

Quantize durations: This option quantizes note endings and is disabled by default.

Humanize Track

Quantize routines can leave the music sounding stiff and unmusical. Some routines attempt to humanize a track by adding "randomization," which rarely has the desired effect since humans 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.

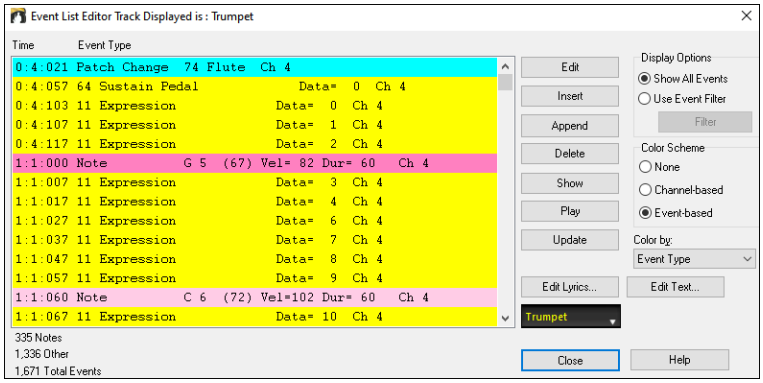
> **Tip**: Often, when musicians play at faster tempos, they play the swing 8th notes closer together and a little later.

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 can be color-coded by channel or event type, or displayed without color coding. The color scheme can be configured separately for each track.

When color-coded by event type, events are displayed as follows:

- Notes starting near the beat boundary are dark pink.
- Notes starting on the off-beat are light pink.
- Patch changes are cyan.
- Controller changes are yellow.
- Pitch Bends are grey.

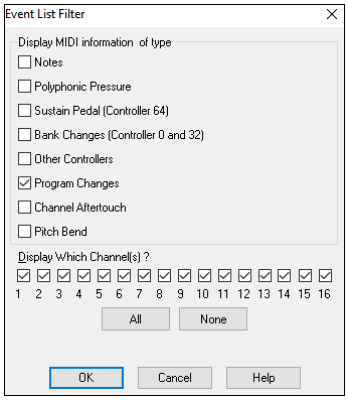
The dialog allows you to modify, insert, and delete events.

- Double-click on an event to edit it (or press the **[Edit]** button.)
- **[Insert]** opens the **Event Type to Edit** dialog, where you can select a type of event to insert before the selected event.
- **[Append]** also opens the **Event Type to Edit** dialog for selecting a type of event to add at the end of the track.
- **[Delete]** removes the selected event.
- **[Show]** exits the dialog and highlights the note in the Notation window.
- **[Play]** plays the selected event and moves to the next event.
- **[Update]** redraws the notation screen.
- **[Edit Lyrics]** allows you to edit note-based lyrics.
- **[Edit Text]** is for editing text events.

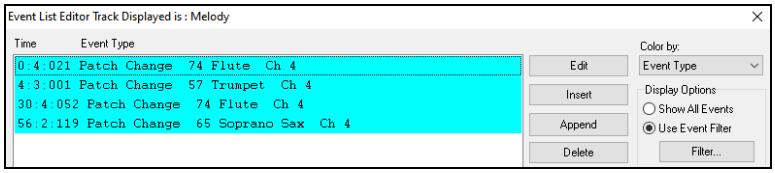
Event List Filter

There is a filter for the **Event List Editor**, allowing you to quickly spot all patch changes.

For example, to examine the patch changes on the Melody track, choose **Use Event Filter**, and press the **[Filter]** button to open the **Event List Filter**. Select the type of information you want to display. In this case, it is program changes (patches) only.



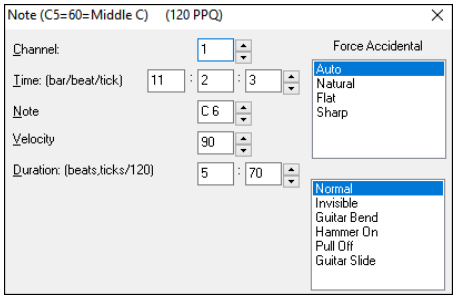
The track then displays with the program changes only.



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” from the context menu. This opens the **Note** dialog, where all the parameters of the note can be addressed.



Timeshift Track

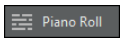
Right-click on a track label in the Mixer or Tracks window, and select *Edit MIDI | Quantize, Time Adjust | Timeshift Track (ticks)* from the context menu. This moves (slides) the track a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, time shift it about 10 ticks ahead.

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

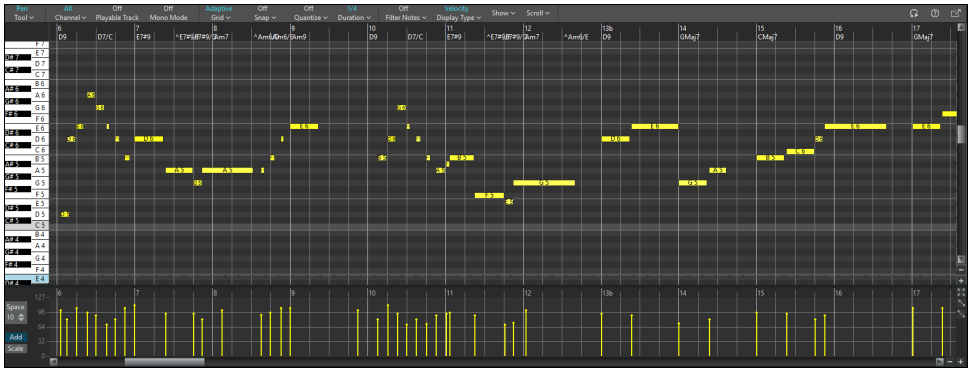
The **Piano Roll** window enables precise graphic editing of note timing and duration. You can also graphically edit note velocity, controllers, program changes, channel aftertouch, or pitch bend.



To open it, use the **[Piano Roll]** button on the side toolbar.

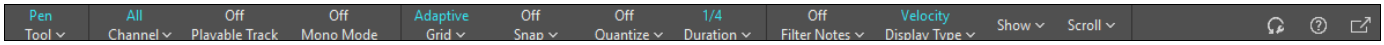
The **Piano Roll** window can be shown either docked in the main workspace or as a floating window.

- Click on the **[Piano Roll]** button to open the embedded window.
- **Ctrl**+click on the **[Piano Roll]** button to force the window to float.
- **Shift**+click on the **[Piano Roll]** button to add the window as docked in the main workspace.
- The hotkey **Ctrl**+**Shift**+**R** opens the embedded window.
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



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.

The “Mouse Scroll Direction” option lets you choose whether the mouse wheel scrolls vertically or horizontally.

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 bar 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 to move the cursor to that position.

Double-click anywhere to start playback from that position.

You can select a range by clicking and dragging on the Ruler panel. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the range, right-click on the Ruler panel and select *Clear Selection* from the menu. The loop range is synchronized across the timeline in other windows, Song Overview, Chord Sheet, and the Loop Section Settings dialog.

Cursor Location Info Panel



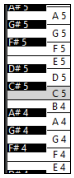
This panel shows the cursor's location in bar.beat.tick format, along with the corresponding MIDI note or controller value (depending on the cursor position).

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.

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.



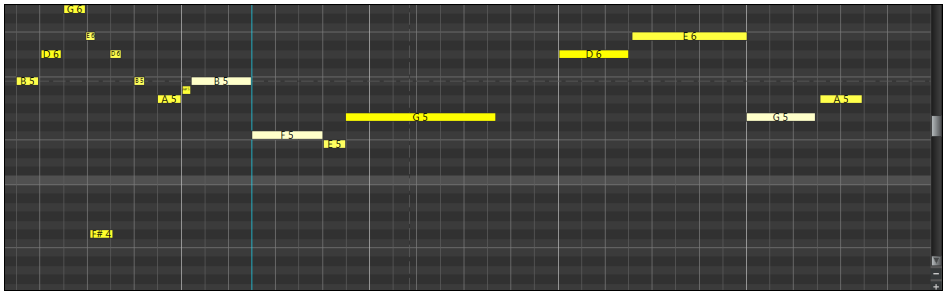
Clicking on a key inserts a note at the cursor with the duration set in the [Duration] drop-down menu.

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.

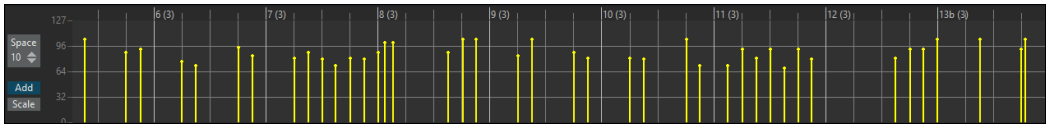
By default, note movement is axis-locked—restricted to pitch or time—for precise editing. Hold the **Shift** key while dragging to remove the lock and move notes freely in both directions.

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

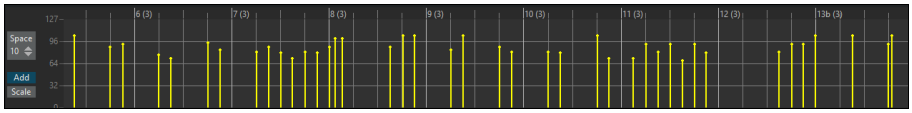


This panel displays non-note MIDI events such as Velocity, Controller, Program Change, Channel Aftertouch, and Pitch Bend. Use the [Display Type] drop-down menu to choose which type of data is shown.

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

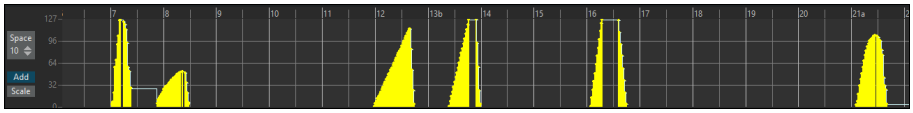


You can increase or decrease velocities of the selected notes using hotkeys or the context menu.

(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.

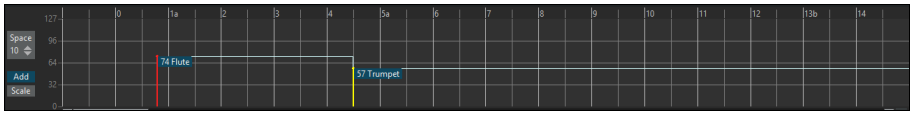
Controller



The Graphic Event panel displays the chosen controller type such as:

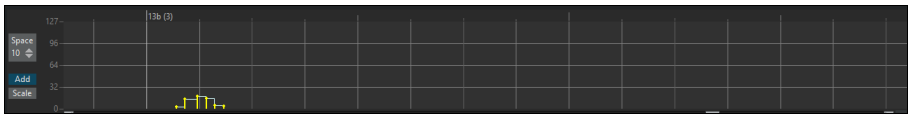
- Expression MSB: This is recognized by most modern synthesizers including most General MIDI synths. However, some older synths do not recognize this controller. Expression is an alternative to "7 Main Volume MSB." Use the Expression controller for individual tracks and reserve the main Volume controller 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



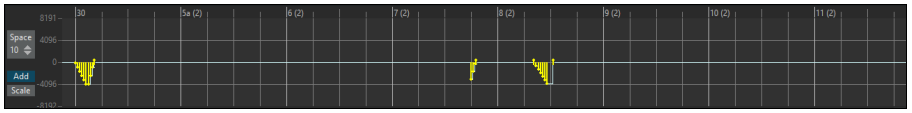
The demo song intro has a flute program change. Then the first chorus is trumpet, the second chorus is flute, and the third chorus is soprano sax.

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.

Undo: Duplicates the Band-in-a-Box *Edit* | *Undo* (or **Ctrl+Z**) action.

Delete Selected Events: Deletes any selected events (highlighted in red). This can also be accomplished by tapping the **Delete** key.

Select All Notes and Graphic Events: If the "Chan" combo box is set to "All," this item will select ALL EVENTS on ALL CHANNELS (all events in the track). Otherwise, ALL EVENTS are selected which match the CURRENT MIDI CHANNEL.

Select All Note Events (Of Current Channel) (right-click on the Note Panel or Note Ruler): If the Chan combo box is set to "All," this item will select ALL NOTES on ALL CHANNELS, but it will not select any non-note events. Otherwise, ALL NOTES are selected which match the CURRENT MIDI CHANNEL.

Select All Note Events (Of Current Channel) (right-click on the Graphic Event Panel or Graphic Event Ruler): If the "Chan" combo box is set to "All," this item will select ALL GRAPHIC EVENTS of the CURRENT VIEW/EDIT TYPE on ALL CHANNELS. Otherwise, ALL GRAPHIC EVENTS of the CURRENT VIEW/EDIT TYPE are selected which match the CURRENT MIDI CHANNEL. For instance, you could select all channel 4 modulation events, then **Delete**, to easily remove all of those events from the track.

Cut: Copy selected events to the clipboard and then remove them from the track. Can also be accomplished with the menu *Edit* | *Cut* (or **Ctrl+X**) action. If you wish, it is possible to cut from the Piano Roll, and then paste into the Notation window, or vice-versa.

Copy: Copy selected events to the clipboard can also be accomplished with the menu *Edit* | *Copy* (or **Ctrl+C**) action. If you wish, it is possible to copy from the Piano Roll, and then paste into the Notation window, or vice-versa.

*Paste - Replace***:** If no events are on the clipboard, this item is dimmed. The paste occurs at the time location of your right-click. Move the mouse cursor to the desired insert location. Right-click on the Note Panel, Graphic Event Panel, or any of the Rulers. Then choose this item from the pop-up menu. Any previous event types in the paste range which match event types in the clipboard are removed before the clipboard data is added to the track. If the "Chan" combo box is set to All, pasted events keep their original (copied) MIDI channel. Otherwise, the pasted events will be re-channeled to match the "Chan" combo box.

Paste - Merge: If no events are on the clipboard, this item is dimmed. The paste occurs at the time location of your right-click. Move the mouse cursor to the desired insert location. Right-click on the Note Panel, Graphic Event Panel, or any of the Rulers. Then choose this item from the pop-up menu. Events from the clipboard are merged with existing data in the track. If the "Chan" combo box is set to All, pasted events keep their original (copied) MIDI channel. Otherwise, the pasted events will be re-channeled to match the "Chan" combo box. The feature can also be accomplished with the menu *Edit* | *Paste* (or **Ctrl+V**) action (to match the Notation window, which also uses a merge style of pasting). Before using the main menu *Edit* | *Paste* (or **Ctrl+V**), first make sure the insertion marker is set to your desired paste time location. This is easy to do. Just click or drag in the Chord Ruler to place the insertion marker where you want it. Then tap **Ctrl+V**.

Re-Channel All Events to the Track Channel (Ch = xx): Re-channel all notes and graphic events (the entire track) to the MIDI Output channel assigned for this track. Sometimes this can come in handy to bring some "sanity" into Piano Roll editing. For instance, though the default Melody output channel might be channel 4, meaning that Band-in-a-Box transmits any events in the Melody track on channel 4. The actual events in the Melody track might be channel 1, or a mixture of several channels. For ordinary playback or note tweaking, it doesn't matter if the event channels are "mixed up," as long as you have the view channel set to All. But if you wish to use *Paste - Replace*, the Paste - Replace function is smart enough not to "stomp on" a track's events that differ from the channels of the clipboard MIDI data. So if you force all events to the track channel, the Paste - Replace function will always replace appropriately.

Re-Channel Selected Events to the Track Channel (Ch = xx): Re-channel only the selected events to the track channel.

Re-Channel Selected Events to the View Channel: When editing a multi-channel guitar track or editing an imported multi-channel MIDI file, this command may be useful. Beware that it might initially appear confusing. For instance, one might set the view channel to ALL, and make a selection (intending to set these events to Ch 12). Then set the view channel to 12, and of course the selected events disappear (if the events had some other MIDI Channel). But then when you invoke "Re-Channel Selected Events to the View Channel," the MIDI events will reappear on the Piano Roll.

Eliminate Overlapped Notes: Overlapped notes are displayed in bold aqua color, making them easy to identify. Selecting this menu command will remove the overlap.

Create Mute Region to mute generated accompaniment: This menu item is available in the Playable Track mode. When you select this, a green label will show at the top, and you can extend it by dragging horizontally. When you play the song, the generated accompaniment in this region won't be heard, but the green notes you have entered will be heard. If you regenerate accompaniment, it will be outside of this is region.

Increase Velocities of Selected Notes by 1: This increases velocities of all selected notes by 1. The hotkey is **+** (plus).

Increase Velocities of Selected Notes by 5. This increases velocities of all selected notes by 5. The hotkey is **Shift**++.

Decrease Velocities of Selected Notes by 1: This decreases velocities of all selected notes by 1. The hotkey is **–** (minus).

Decrease Velocities of Selected Notes by 5: This decreases velocities of all selected notes by 5. This The hotkey is **Shift**+**-**.

Randomize Velocities of Selected Notes (-1 to +1): This changes velocities of all selected notes by a random number from -1 to +1. The hotkey is **~** (tilde).

Randomize Velocities of Selected Notes (-5 to +5): This changes velocities of all selected notes by a random number from -5 to +5. The hotkey is **Shift**+**~**.

Chapter 11: Working with Audio

Opening Audio File

 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.

Note: Opening an audio file sets the Audio track to fixed tempo by default and sets the Audio Base Tempo to the current song tempo. You can change these settings in the track label's context menu under *Track Settings*.

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.

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 from the **[Audio Edit]** button on the side toolbar, 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.

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."

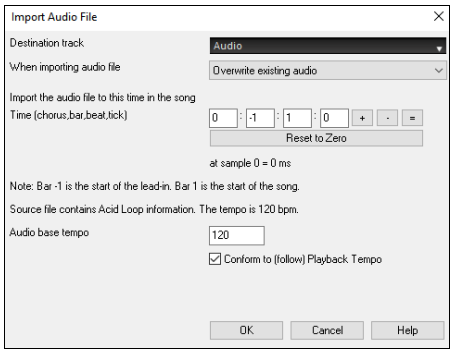
Click on the **[ACW]** button on the side toolbar to launch the **Audio Chord Wizard**. Set bar lines for the whole audio, and select *Equalize Tempos* from the [Tempo] menu.

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 Explorer and drop it anywhere on the Band-in-a-Box screen. In the Tracks, Audio Edit, Notation, or Piano Roll window, you can drop it at a specific audio track and time location.



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 **Conform to (follow) Playback Tempo** option is enabled, 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 audio plays at the original tempo.

Note: "Audio base tempo" defaults to the current song tempo unless tempo metadata is detected in the imported file.

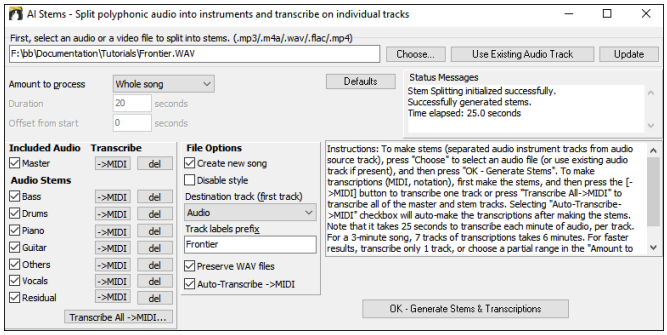
AI Stems - Split Polyphonic Audio and Transcribe to Notation

This powerful tool separates a multi-instrument audio file into individual tracks (bass, drums, guitars, piano, others, vocals, and residual sounds). The separated tracks are then added to your song, allowing you to generate Band-in-a-Box tracks to play along with them. Using advanced AI and machine learning techniques (a process also known as *audio source separation*), it provides greater flexibility and creative control.

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

To use these features, open the **AI Stems** dialog using one of the following methods.

- Click on the **[AI]** button on the side 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.
- **Piano c**ontains pianos or keyboards.
- **Guitar** contains guitars.
- **Others** contains additional instruments like strings, vibes, etc.
- **Vocals** contains all vocals including harmonies. The vocals won't be separated from each other and will be loaded onto a single track.
- **Residual** is optional and may be nearly silent or contain faint, non-instrument sounds. When all stems including the residual are imported, the result should sound identical to the original audio file.
- The **[->MIDI]** button beside the Master checkbox transcribes the Master track. This merges all pitched instruments into a single track, as if they were played on a single piano. Drums are not included in this transcription.

- Use the **[->MIDI]** button for each stem to transcribe the generated stem to MIDI.
- The **[->MIDI]** buttons are greyed out (disabled) if MIDI transcription is not available but they automatically become enabled when the status changes.
- The **[Transcribe All->MIDI]** button transcribes all the generated stems to MIDI separately on their respective tracks, with an option to make copies of the MIDI on the tracks below.

The **File Options** area allows you to select additional options.

- With the **Create new song** checkbox, you can choose to add the stems to either a new song or the current song.
- Check the **Disable style** option if you don't want the Band-in-a-Box style tracks generated when you play the song, allowing you to hear only the stem tracks.
- The **Destination track (first track)** setting lets you select the destination track for the first stem. The rest will be placed on the next tracks.
- The text entered in the **Track labels prefix** field will be used for the track names for generated stems.
- If you enable the **Preserve WAV files** option, WAV files for each track will be saved in the same folder as the original audio file. The audio WAV is always 16 bit 44.1 KHz.
- Enable the **Auto-Transcribe ->MIDI** option to generate stems and automatically transcribe each one to MIDI when you press OK.

When you are ready, press **[OK - Generate Stems]**. For a full 3-minute song, the process may take 10-45 seconds to complete. The routines use multiple CPU cores, so it will be faster on fast machines with higher performance and more cores. If the auto-transcription is enabled, this button will change to **[OK - Generate Stems & Transcription],** and pressing it will separate the file into individual tracks and automatically transcribe each one to MIDI.

Once the stems are generated, they will be added to your song and will appear in the Mixer. You'll see a Master track, which is the original audio file, unchanged. Normally, you want to mute this track because you will be hearing the same thing on individual tracks. It is set to mute (red) by default.

Now you can play these tracks as a group, remix them, or mute/solo any individual track. The possibilities for creative fun are endless!

To play these tracks in sync with the Band-in-a-Box style tracks, set the song to the same tempo as the source file. This ensures proper timing and seamless integration. If the source file contains tempo variations open the **Audio Chord Wizard**, mark the bar lines, and let it determine the chords of the song. Once the song is synced and the chords are entered, you can select RealTracks, MIDI SuperTracks, Loops, etc. or change a style to play along with any or all of your tracks.

When you save a song, the stem tracks will be saved as audio files using the song file name followed by the track name. For example, if you save the song as Sunshine.mgu, the stem tracks will be saved as Sunshine-bass.wav, Sunshine-drums.wav, and so on.

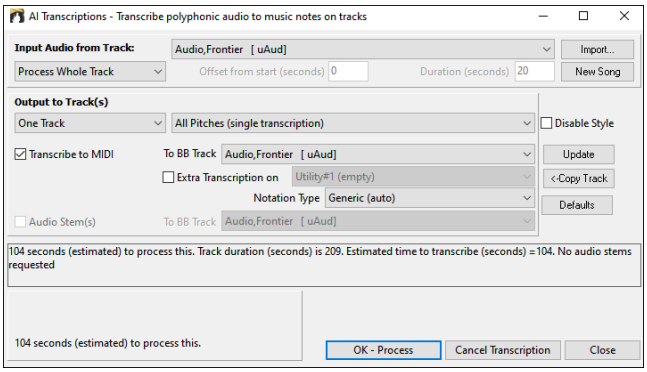
AI Transcriptions - Transcribe Polyphonic Audio to Notation

This 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, piano, guitar, others, 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 individual instruments, 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 side toolbar and select *AI Transcriptions* from the drop-down menu, or use the hotkeys **N O T E S Enter** or **S S 1 6 Enter**. You can also right-click in the **Tracks** or **Audio Edit** window and select *Transcribe* from the context menu.

In the dialog, 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.

Tip: When you open the dialog using the *Transcribe* command in the Audio Edit or Tracks windows, the dialog reflects displayed track and selected audio region. If no audio range is selected, the dialog defaults to processing the entire track.



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 + 6 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.

Extra Transcription on: This allows you to create a copy of the transcription on another track.

[<-Copy Track]: This copies MIDI from the source track to the destination track.

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

Tip: Notation types can be viewed or set later in the Tracks Settings and Actions dialog.

RealTracks, RealDrums, UserTracks, Loops, and Artist Performances can all be transcribed. The typical use is to create a single-track transcription. There is usually no need to create stems or multiple transcription tracks because the source material (such as RealTracks) almost always consists of a single instrument. However, multiple transcriptions or stems may be useful for UserTracks, Loops, or Artist Performances that contain multiple instruments.

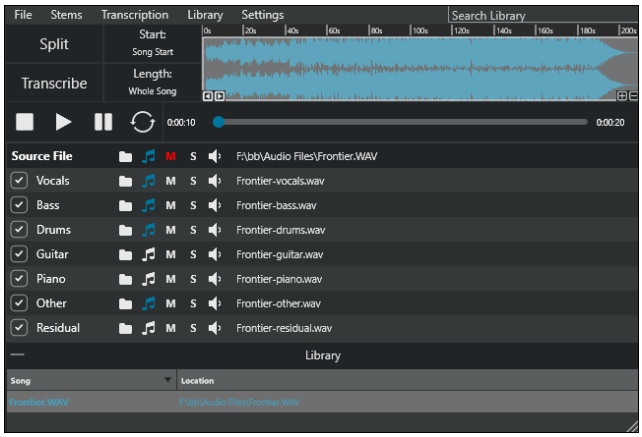
To transcribe a track, select it in the dialog and choose whether to create the transcription on the same track, on an additional track, or both. This is useful for transcribing RealTracks, UserTracks, and other tracks that do not already have transcriptions. An additional track also lets you add harmony or use an alternate MIDI patch.

Because the transcription preserves the timing of the audio, it can provide better results for performance purposes than prepared transcriptions in many cases.

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:

- *File* 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. It also allows you to choose between select four-stems separation and six stems separation.

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 using the zoom and scroll buttons, or zoom with **Ctrl**+mouse wheel. Click and drag to select a region of the waveform, automatically updating the Start and Length values to match the selection. Clicking on an unselected area resets these values to cover the entire song. The mouse cursor changes when positioned over a selection to indicate whether it can be dragged or resized. A playback cursor shows the current playback position in the waveform.

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.

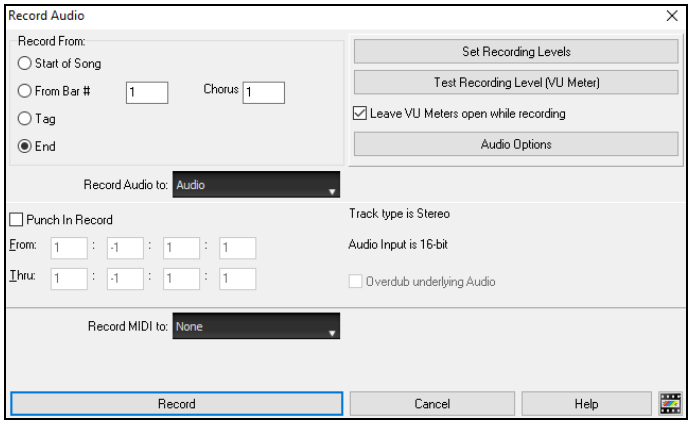
The Library panel provides a centralized view of all songs in your library. To add songs to your library, use the *Library* menu or drag and drop files directly onto the panel.

Load an audio file 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.

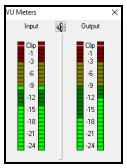
If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the "Overdub underlying Audio." It is not essential to select it at this point, since you will get another chance at the end of the recording. Note that the Audio track will 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.

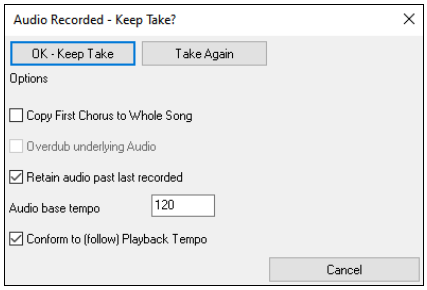
Ideally, the sounds should remain in the green and avoid the red altogether. Unlike analog recording, where it's good to get a "hot" high signal, digital recordings need to absolutely avoid high levels since any overload of the signal will result in clipping and a ruined recording.

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.

Audio base tempo: Enter the tempo at which the audio was recorded.

Conform to (follow) Playback Tempo: When this is enabled, 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 audio plays at the original tempo.

If you are happy with your recording, choose **[OK -Keep Take]**, and the audio will be added to the destination track. You can listen to the results by pressing **[Play]**.

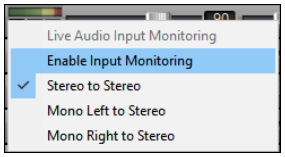
If you are not happy with the results, choose the menu item *Edit | Undo Keep Audio Take* and you will be back to where you were prior to the recording. You can also choose the option to **[Take Again]**, which reopens the Recording dialog.

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

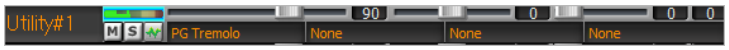
This is like "Audio Thru" and it routes incoming audio to Audio Out.

To use this feature, right-click on the track label in the Mixer or Tracks window and select *Enable Audio Input Monitoring on this Track* from the context menu, or right-click on the VU meters and select *Enable Input Monitoring*.



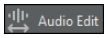
The VU meters right-click menu has options to select an audio input. For example, if your audio interface has two inputs (right/left) and you want to record from a microphone plugged into the right input, select the *Mono Right to Stereo* menu item.

 When the audio input monitoring is enabled, 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.



Editing Audio - Audio Edit Window

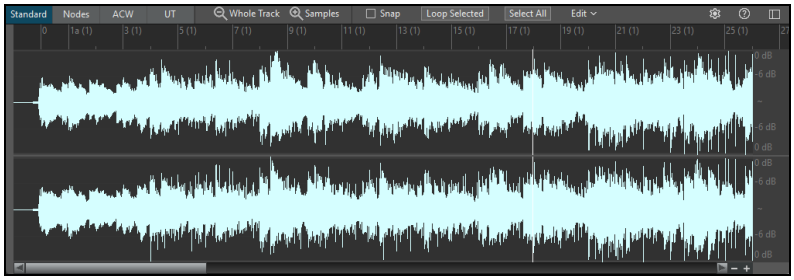
The **Audio Edit** window shows a digital waveform and allows you to select, preview, or edit audio data on any track.



To open it, use the **[Audio Edit]** button on the side toolbar.

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

- Click on the **[Audio Edit]** button to open the embedded window.
- **Ctrl**+click on the **[Audio Edit]** button to force the window to float.
- **Shift**+click on the **[Audio Edit]** button to add the window as docked in the main workspace.
- The hotkey **Ctrl**+**Shift**+**A** opens the embedded window.
- The mode button in the top-right corner of the window lets you toggle between the floating and docking modes.



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 timeline below the toolbar shows full-height vertical lines for bars and shorter lines for beats. Click anywhere to move the cursor to that position. Double-click anywhere to start playback from that position. You can select a range by clicking and dragging on the timeline. **Shift**+click to extend it, drag either endpoint to resize it, or **Shift**+drag to move it. To clear the range, right-click on the timeline and select *Clear Selection* from the menu. The loop range is synchronized across the timeline in other windows, Song Overview, Chord Sheet, and the Loop Section Settings dialog.

The decibel (dB) scale is shown at the right of the window.

Use the horizontal scrollbar to move horizontally.

Use the [-] and [+] buttons at the bottom-right corner to zoom in or out horizontally.

You can also use the mouse wheel to adjust display.

- Scrolling the mouse wheel scrolls horizontally.

- Scrolling the mouse wheel while holding down the **Shift** key zooms horizontally.

- Scrolling the mouse wheel while holding down the **Ctrl** key zooms vertically.

A region of the audio can be selected by clicking and dragging the mouse over the waveform or timeline. To select a large region, 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. **Shift**+**Home** selects a region from the cursor to the beginning, while **Shift**+**End** selects a region from the cursor to the end.

Right-clicking on a waveform opens a context menu with commands to cut, copy, paste, silence, delete, clear selection, transcribe audio to MIDI, or mark clicked point as Bar 1.

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, using the precise highlighted region rather than bar boundaries.

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. Some commands are disabled when no audio region is selected, preventing unintended edits to the entire track or a single sample, depending on the command used.

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.

Silence: Erases the audio. The hotkey is **Delete**.

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**.

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.

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.

Transcribe: Transcribes the audio to MIDI.

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, piano, guitar, others, vocals, and residual sounds).

Generate: Generates RealTracks.

Settings: Opens options for customizing the appearance of the Audio Edit and Tracks windows.

- **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 horizontally (hold shift to scroll)**: When enabled, scrolling the mouse wheel zooms horizontally and scrolling while holding down the **Shift** key scrolls horizontally. When disabled, scrolling the mouse wheel scrolls horizontally and scrolling while holding down the **Shift** key zooms horizontally. The default setting is disabled, which is consistent with other windows.
- **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.
- **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.
- **Tracks Window waveform height (%)**: This lets you adjust the waveform height in the Tracks window. The **Applies to RealTracks only** option makes quieter RealTracks waveforms easier to see and edit while regular audio waveforms remain at their normal height. This affects only the display, not the audio level.
- **Use smoother playback cursor update**: If enabled, the playback cursor will be updated more frequently for smoother movement. Disable this option if it causes excessive CPU usage.
- **Auto-fit all visible track panels to the Tracks Window height**: If enabled, the heights of all visible track panels in the Tracks window are adjusted automatically so they fill the available window height without scrolling. Panel heights are recalculated when tracks are shown or hidden or when the window is resized.
- **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.
- **Link Timeline and Edit selections in Tracks and Audio Edit windows**: When enabled, changing the edit selection in the Tracks or Audio Edit window also changes the shared Timeline Loop selection, and changing the Timeline Loop selection updates the edit selection.

Hotkeys

- **Home** moves the edit cursor to the beginning of a track.
- **End** moves the edit cursor to the end of a track.

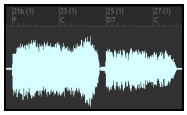
- **Shift**+**Home** moves the left cursor of the selected region to the beginning of a track. If no region is selected, this will select a region from the cursor to the beginning of a track.
- **Shift**+**End** moves the right cursor of the selected region to the end of a track. If no region is selected,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

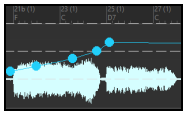
Node-based volume automation allows fine volume control of any track for fades, crescendos, mutes, etc.

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.

AI Audio Chord Wizard

The AI-powered **Audio Chord Wizard** automatically detects bar lines and analyzes chords in an audio file. It also detects the tempo, generates a tempo map, identifies the time signature, and determines the song key. You can optionally split the audio into seven stems or transcribe it to MIDI. Dedicated settings let you refine the results and re-process the entire song or a selected range for greater accuracy and flexibility.

To launch the **Audio Chord Wizard**, use one of the following methods.

- Click on the **[AI]** button on the side toolbar and select *AI Audio Chord Wizard* from the drop-down menu.
- Click on the **[ACW]** button on the side toolbar.
- Click on the **[Open]** on the top toolbar and select *Run Audio Chord Wizard* from the drop-down menu
- Use the hotkeys **S S 1 4 Enter** or **Ctrl+Shift+W**.
- Select the menu item *File* | *File Special* | *Run Audio Chord Wizard* or *Audio* | *Run Audio Chord Wizard.*

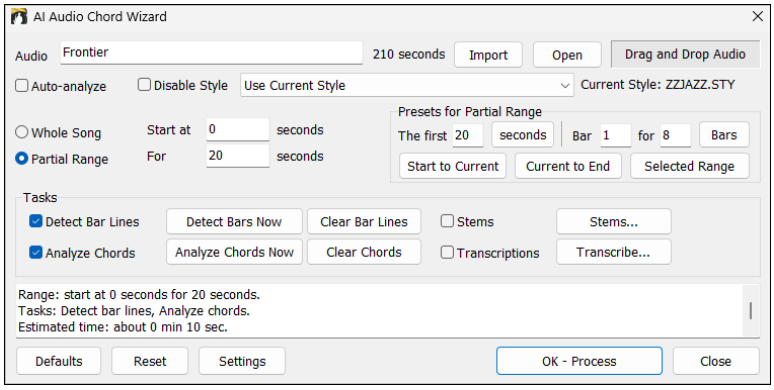
The **Audio Chord Wizard** uses a special multi-view layout, with the **Chord Shee**t on top and the **Audio Edit** window on the bottom.

> **Note**: The *Run Audio Chord Wizard* command or the hotkey enters Audio Chord Wizard mode and displays a floating AI Audio Chord Wizard dialog.

The ACW toolbar is organized with AI functions grouped on the left and legacy functions grouped on the right.



The **AI Audio Chord Wizard** dialog lets you configure and run bar line detection and chord analysis in a single dialog.



An audio file can be imported, opened, or dragged and dropped anywhere in the dialog. The **[Import]** button preserves the current song, except for the Audio track. It imports the selected audio file onto the Audio track of the current song. The **[Open]** button clears the current song and load the audio onto the Audio track of a new song.

If the **Auto-analyze** option is enabled, the Audio Chord Wizard automatically begins bar line detection and chord analysis as soon as an audio file is opened or imported. This option is disabled by default.

The dialog includes an option to enable or disable the style and a style selector that lets you choose from several generic utility styles or select any style.

The dialog supports whole-song and partial-range processing. You can specify a partial range in seconds, by detected bars, using the current audio position, or by selecting an audio range.

In the **Tasks** area, select the tasks to include when you press the **[OK - Process]** button. The **[Detect Bars Now]** and **[Analyze Chords Now]** buttons run the corresponding tasks immediately, without waiting for OK. You can also include seven-stem separation and audio-to-MIDI transcription. Enable the **Stems** option to include stem separation with typical settings. When the **Transcribe** task is enabled, the transcription behavior depends on whether stems are generated. If stems are generated, each stem is transcribed, but if no stems are generated, the master audio track is transcribed to a single track, with a copy placed on the Utility 1 track. Press the **[Stems...]** or **[Transcribe...]** button to open the **AI Stems** or **AI Transcriptions** dialog, where you can customize the corresponding settings.

The status area displays information about the selected range and tasks, as well as the estimated time to completion. It also shows progress bars while processing.

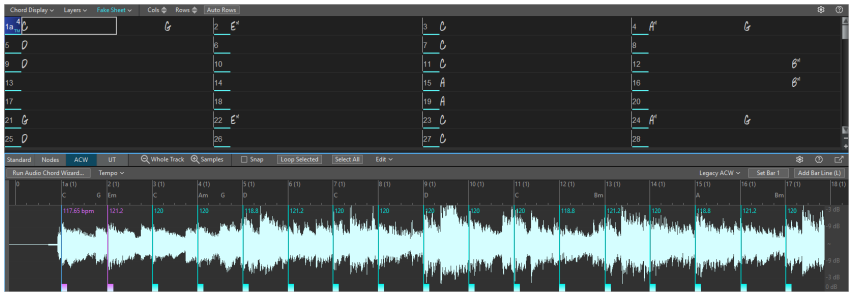
The **[Defaults]** button returns the settings to their defaults.

The **[Reset]** button clears detected bar lines, chords, bar settings, stems and transcriptions from the current song, allowing you to start with a clean slate.

The **[Settings]** button opens a dialog where you can customize bar line detection and chord analysis, as well as configure display behavior, tempo and beat handling, and chord processing.

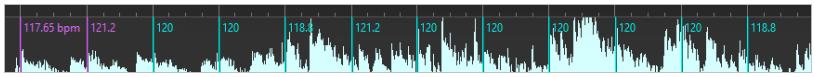
When you are ready, press the **[OK - Process]** button. The status area shows progress bars while processing.

Once the process is complete, the detected bar lines are added to the Audio Edit window, while the analyzed chords are entered and a tempo map is created on the Chord Sheet. The Audio Chord Wizard also determines the song key and time signature.

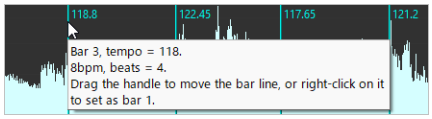


You can choose whether to display Bar Settings indicators while using the Audio Chord Wizard. By default, these indicators are hidden, even when they are enabled in the **Chord Sheet Settings** dialog (*Options* | *Preferences* | [Chord Sheet]). To display them, click on the **[Settings]** button in the **AI Audio Chord Wizard** dialog and uncheck the “Disable bar settings indicators when ACW is used” option. Note that additional global indicator settings are available in the **Chord Sheet Settings** dialog. For example, you can choose to show indicators only when the tempo or number of beats differs from the previous bar.

Tempo labels are omitted when there is insufficient space to display them without overlapping adjacent bar lines, and “bpm” is appended only to the first tempo label to provide more room between closely spaced bar lines.



Hovering the mouse cursor over a bar marker displays a tooltip with bar, tempo and time signature information.



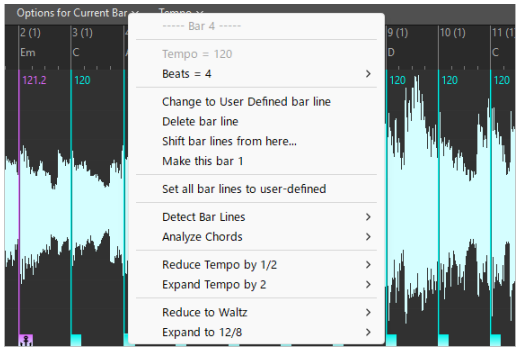
Bars 1 and 2 are displayed as anchored alignment markers and are preserved during re-analysis. These anchors are distinct from user-defined bar lines as they establish the audio alignment and prevent subsequent analyses from shifting the waveform. Purple user-defined bar lines are preserved when bar lines are re-detected.



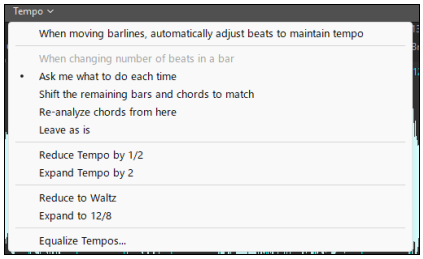
Hovering the mouse cursor over a bar handle displays a horizontal move cursor, indicating that the handle can be dragged.



Right-clicking on a bar handle opens a context menu with options to change the current bar's time signature, shift bar lines, set the current bar as bar 1, run bar line detection or chord analysis on the entire audio or a selected range, and adjust detected tempos. The *Make this bar 1* command creates new bar 1 and bar 2 alignment anchors after realigning the audio. All of these options are also available from the drop-down list of the [**Options for Current Bar**] menu on the ACW toolbar.



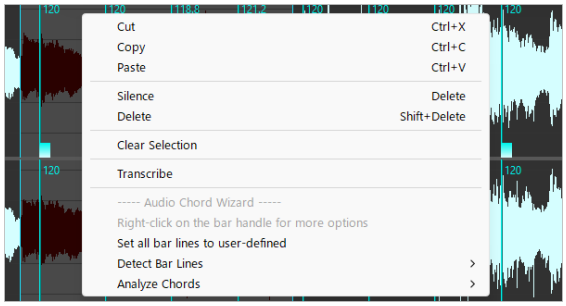
The **[Tempo]** menu on the ACW toolbar includes commands to reduce the tempo by half or expand it by 2. These commands can correct tempo interpretations that are off by a factor of two. It also includes commands to reduce the tempo to waltz or expand it to 12/8.



The menu also includes options for controlling what happens when the number of beats in a bar changes. This applies both when you explicitly change the beat count and when moving a bar line automatically adjusts it to maintain the tempo. You can choose to shift the remaining bars and chords, re-analyze chords from the current bar, or leave everything unchanged. The selected behavior is remembered, while "Ask me what to do" restores the confirmation dialog. When a beat-count change results from dragging a bar line, the shift operation begins after the moved handle, preventing the handle itself from being shifted a second time.

When moving a bar line, the Audio Chord Wizard can automatically adjust the bar's beat count (from 1 to 4) to maintain its previous tempo as closely as possible. This option is available from the **[Tempo]** toolbar menu and is off by default.

Right-clicking on a waveform displays a context menu with basic editing commands (*Cut*, *Copy*, *Paste*, *Silence*, and *Delete*), a command to clear the selection, and a command to transcribe audio to MIDI. The menu also includes options to run bar line detection or chord analysis on the entire audio or within a selected range.



AI Audio Chord Wizard Settings

The **[Settings]** button in the **AI Audio Chord Wizard** dialog opens a dialog where you can customize bar line detection and chord analysis, as well as configure display behavior, tempo and beat handling, and chord processing.

- **Disable bar settings indicators when ACW is used**: If checked, Bar Setting indicators are hidden in the Chord Sheet while the Audio Chord Wizard is in use. Bar Setting indicators are hidden by default.
- **Disable song end bars when ACW is used**: If checked, generated song ending bars are hidden in the Chord Sheet while the Audio Chord Wizard is in use. Ending bars are hidden by default.

- **Auto-adjust time signature to maintain tempo**: If enabled, the time signature will be adjusted to maintain the tempo during bar line detection.
- **Chord Dictionary**: This limits chord detection to one of four groups: major and minor, triads, extended chords, or triads and seventh chords.
- **Bass Weight**: Set how strongly bass notes influence the detected chord. 0 ignores the bass, while 1 uses only the bass.
- **Specify song key**: You can specify the song key to guide chord analysis.
- **Strictness**: Set how strictly detected chords should conform to the specified song key.
- **Key**: Choose the root note of the song key used for chord analysis.
- **Scale**: Select whether the specified song key is major or minor.
- **High chord change sensitivity**: Enable to allow more frequent chord changes. Disable for a more stable, less active chord progression.
- **Double beat rate (1/4 > 1/8 notes)**: Enable to let the wizard analyze chord changes at twice the normal beat rate, allowing eighth-note position.
- **Chord smoothing (combine adjacent chords)**: Enable to combines adjacent occurrences the same chord into a smoother chord progression.
- **Shift beat 2 chord to beat 1 if beat 1 is empty**: If enabled, a chord detected on beat 2 will be moved to beat 1 if beat 1 has no chord.
- **Shift beat 4 chord to beat 1 of next bar if it's empty**: If enabled, a chord detected on beat 4 will be moved to beat 1 of the next bar if that beat has no chord.
- **Discard chords on weak beats (beats 2 and 4)**: If enabled, chords detected on beats 2 and 4 will be ignored.
- **Move 8th note chords on next beat (with caret)**: Enable this to move detected 8th-note chords to the following beat and mark them with a caret (e.g.. ^C).
- **Repeated Bar**: Choose how repeated bars are handled during chord analysis. This is set to "Restate on new section only" by default.

Legacy Audio Chord Wizard

The **[Legacy ACW]** menu provides commands for non-AI bar line detection and chord analysis, along with other legacy utilities.

- *Use Lo-res bar line detection (faster)*: Enable to use the legacy low-resolution method for bar line detection. This can be enabled only for the current session and is automatically turned off when Band-in-a-Box is restarted.
- *Use Lo-res chord analysis (faster)*: Enable to use the legacy low-resolution method for chord analysis. This can be enabled only for the current session and is automatically turned off when Band-in-a-Box is restarted.
- *Analyze chords NOW using legacy method:* This immediately runs chord analysis using the legacy method.
- *Chord Settings for legacy method*: This allows you to customize chord analysis by choosing the song key and a chord preset to specify which chords to consider within that key. You can also enable Pre-tune audio to auto-tune the track to the A440 reference before analysis, which is useful for recordings that are slightly out of tune, and set Minimum chord duration 1 bar to force the wizard to choose only one chord per bar, avoiding half-bar chords.
- *Add/Delete Bar Lines (Legacy utilities)*: This 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.

The **[Set Bar 1]** button displays guidance on how to define bar 1 of the song.

The **[Add Bar Line (L)]** button places a bar line at the edit cursor, or at the playback cursor if the song is currently playing. You can also use the **L** hotkey.

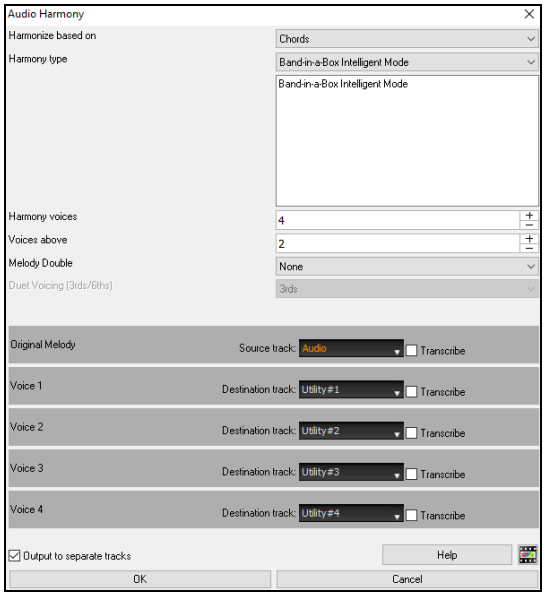
Harmonizing Audio

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).

Generating Synthetic Vocal

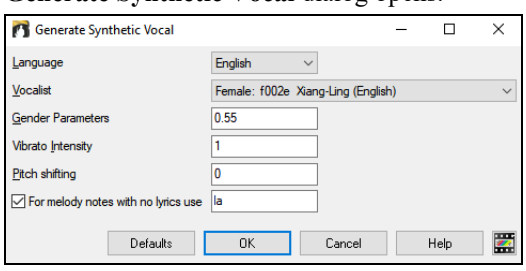
Your Melody or Soloist track with lyrics can be rendered to a vocal audio track by sending it to the third-party vocal synthesizer Sinsy.

Note: An internet connection is required to use this feature.

To use this feature, first enter melodies and lyrics to the Melody or Soloist track. If no lyrics are present, you can still generate a vocal synth using the syllable of your choice (la la la etc.).

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]**, your song will be automatically sent to the Sinsy server and will be rendered to a vocal synth. This may take a few minutes. Once the vocal synth has been generated, press the **[Play]** button on the top toolbar to hear it.

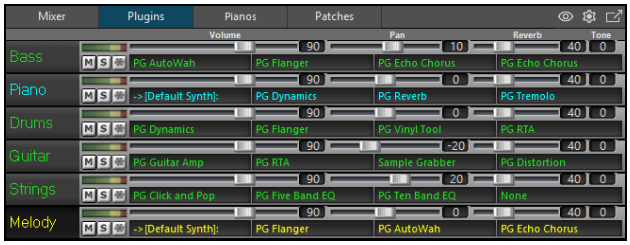
Applying Audio Plugins

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 menu item *Audio | Edit Audio | Plugin effects (destructive)*. 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 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.

Tip: PowerTracks Pro Audio recognizes that this is a Band-in-a-Box file with a wave file associated with it, and will offer to read them both in. In earlier versions of PowerTracks Pro and other sequencers you need to follow the steps above.

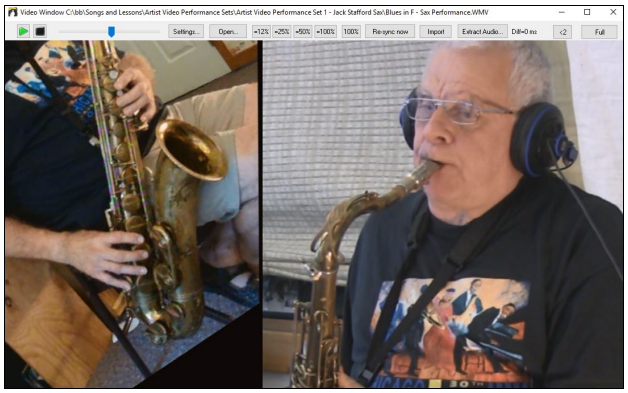
Chapter 12: Wizards, Tutors, and Fun

Video Window

You can load a video that you have already downloaded from YouTube or elsewhere into Band-in-a-Box.

Press the **F3** key, and choose a video file (.mp4, wmv, or avi). The audio will be extracted from the video and placed on the Audio track, while the video will be displayed in the **Video Window**.

Alternatively, click on the **[Video]** button on the top toolbar and select *Video Player* from the drop-down menu. When the **Video Window** opens, click on the **[Open]** button on its toolbar and select a video file.



You can play, stop or jump to a position in the video using the transport controls.

Using the [...%] buttons, you can slow down the video while keeping the audio in sync. The audio quality remains excellent, better than most video players. The normal slowdown range is 50-100%, but you can select values as low as 12% (an 8× slowdown), which still maintains good audio quality. Note that below 50%, the Video Window is disabled, though audio continues at the extreme slow tempo—ideal for transcription.

You can resize the window by dragging its corner. Double-clicking anywhere on the window toggles full-screen mode.

The **[Settings]** button allows you to adjust the audio and video playback time.

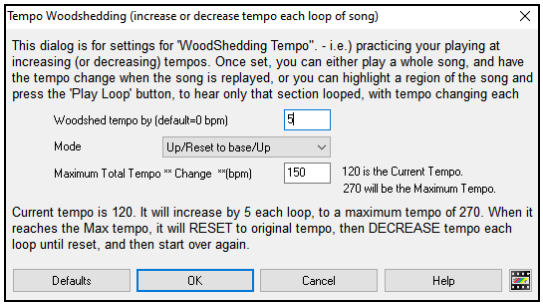
- **Offset in ms**: Adjust the video playback in milliseconds. A positive value delays the video, while a negative value makes it play earlier.
- **Sync method**: Choose how to handle out-of-sync video and audio. “Video to main program” adjusts the video position. “Main program to video” adjusts the audio, which may cause a noise. “Do not sync” disables automatic re-syncing.
- **Minimum sync interval**: Set a minimum number of seconds between attempts to re-sync the video and the audio.
- **Sync drift tolerance**: Set a maximum drift time in milliseconds between the video and audio. If the drift is below this value, no re-sync is attempted.

“Woodshed” Tempo Feature

When practicing (or “woodshedding”) a tune, it is useful for the tempo to speed up every time the section loops or the song restarts from the beginning.

Press the **[Practice]** button on the top toolbar and select *Woodshed (increasing) Tempo* from the drop-down menu. This opens the **Tempo Woodshedding** dialog.

For example, if you set the “Woodshed tempo” value to 5, the tempo will speed up by 5 each time the song (or a highlighted section) loops to the beginning. The idea is that you start off with a slow tempo, playing the part perfectly, and keep this up as the song tempo increases.



When you press Stop, the tempo reverts to the original tempo.

There are 4 modes to the woodshed tempo field.

1. “Up only,” which is getting faster each loop “forever,” well until tempo = 500, which is BB’s maximum tempo.

2. An “up then down” mode that goes up by [a settable increment] up to [a settable maximum] and then starts going down by the increment back to the original where it restarts. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 235,230… back to 140 and cycle again.
3. An “Up then Reset” mode, that goes up in increments up to the settable maximum, then resets to the original and starts again. For example, a song with a tempo of 140, if you set the tempo to increase by 5, to a maximum increase of 100, the song will go from 140,145,150 etc. to 240, then go to 140 and start again.
4. An “Up and stay at Max” mode that goes up until the settable maximum and stays there.

Modes 2 and 3 are analogous to a “treadmill workout,” with programmed changes in speed.

MIDI Chord Wizard – Interpret Chords from MIDI File

Many MIDI files lack chord symbols, making them difficult to play along with by ear. Now you can open any MIDI file in Band-in-a-Box, and Band-in-a-Box will *automatically* figure out the chords of the song for you. The chords are written onto the Band-in-a-Box Chord Sheet like any other song. You can also read tracks into the Melody and Soloist tracks.

Importing Chords

You can import chords from a MIDI file. First, clear the Chord Sheet by selecting *File* | *New* or clicking on the **[New]** button on the top toolbar. Then choose the menu item *File* | *Import* | *Import Chords from MIDI File*, or press **Ctrl+Alt+I**, to open the **Interpret Chords from MIDI File** dialog.

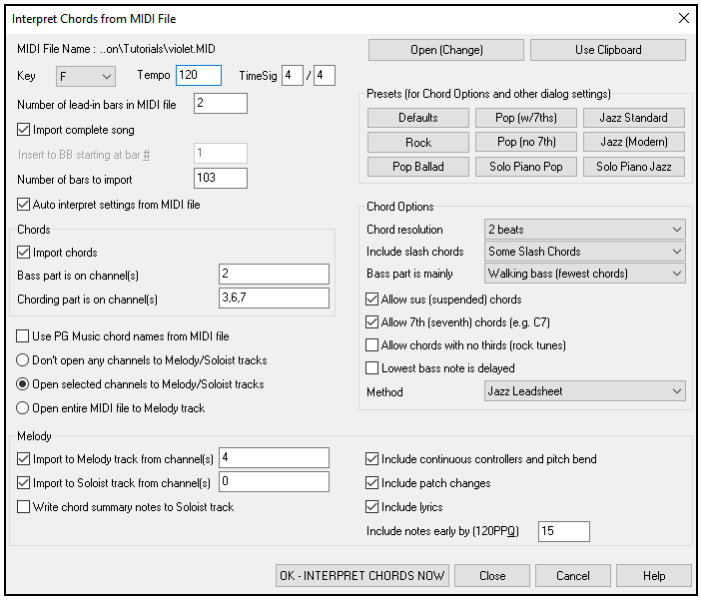
Click on the **[Open (Change)]** button to select the MIDI file you want to import, then click on **[OK – INTERPRET CHORDS NOW]**. The chords will be interpreted from the MIDI file and written to the Chord Sheet. Before clicking on this button, you may want to adjust some of the settings.

When you load a MIDI file, Band-in-a-Box automatically interprets many details for you. This is usually what you want, but if you prefer to configure everything manually, disable the **Auto interpret settings from MIDI file** option.

Once the MIDI file is loaded and the **Auto interpret settings from MIDI file** option is enabled, the dialog will display the detected song settings, including the key signature and the MIDI channels used.

For this example, we’ll use a MIDI file called violet.MID, located in *C:\bb\Documentation\Tutorials*.

- Choose the menu item *File* | *New*.
- Select the menu item *File* | *Import* | *Import Chords from MIDI File (MIDI Chord Wizard)*.
- Click on the **[Open (Change)]** button and choose violet.MID from *C:\bb\Documentation\Tutorials*.



Once the MIDI file is loaded, the wizard analyzes it and determines that the file

- has 2 lead-in bars
- has 103 bars of chords
- is in F major, 4/4 time, tempo 120
- has Bass on channel 2
- has comping parts on channels 3, 6, and 7
- has the Melody on channel 4
- has no additional melody-type parts for the Soloist track

After loading a MIDI file, review these detected settings to ensure they are correct. If not, you can adjust them—for example, if you know the Melody is on channel 3, you can override the wizard's detection.

Presets: Once you have done that, you should choose one of the Presets, to quickly put the settings to the type of song that we are trying to interpret.

Chord Options: When you choose one of these presets, it makes a number of settings in the Chord Options section of the dialog. You can override them in this dialog.

Chord resolution: This is the minimum number of beats for a chord. For example, if you set it to "2 beats" then the Chord Wizard will never attempt to come up with different chords that are only a beat apart. If you have a song that has a short section that does include chords every beat, you can redo that section of the song with a "1 beat" resolution. (Default = 2 beats)

Include slash chords: If set, the Chord Wizard will include "slash chords" like F7/A or Cm/G.

Bass part is mainly: You can set this to "Root," "Root-3-5," or "Walking Bass." If you choose "Root," the chord Wizard will assume that any bass note is the root of the chord. Choosing "Root-3-5" will cause the Chord Wizard to assume that the bass pattern is mainly on the root, 3rd and 5th of the chord. If you choose "Walking bass," it will assume that the bass notes can be changing and can include many notes beside the root. Setting the Walking bass line will likely result in fewer chords overall than setting the "Root only" option.

Allow sus chords / Allow 7th chords / Allow chords with no thirds: The setting for "Allow Sus chords" determines if chords like Csus or Bbsus7 will be included. The "Allow 7th chords" specifies if 7th chords like C7 or Bbm7 would be allowed. Simple Rock songs might not have 7th chords or Sus chords. Allowing chords with no thirds should be set in a hard rock song, or similar song with "power chords" that might not contain the 3rd of the chords.

Lowest bass note is delayed: Usually, a bass player plays the root of the chord at or near the time when the chord changes. But in solo piano playing or some bass styles, the bass doesn't state the root until later on, and this setting should be set to "delayed" in a solo piano style of this type.

Method: Set the primary style of the song to Jazz or Pop/Country from the combo box.

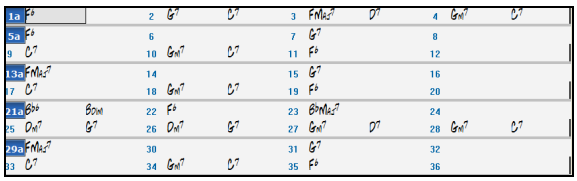
Using the Chord Options Presets to quickly make settings

For the song violet.MID," we know that this is a jazz swing type of song, so we press the preset called "Jazz Standard." By doing this, we see that the chord options have then been set to Chord Resolution of 2 beats, no slash chords, walking bass, sus chords, 7th chords, and jazz lead sheet. These settings look OK for our jazz song, if we wanted to customize it (e.g., to allow slash chords) we could do it at this point.

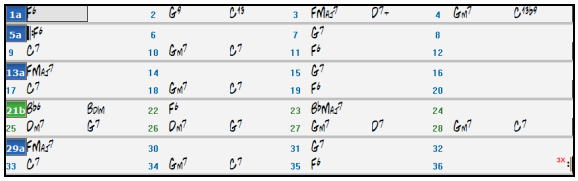
So, to recap, using the Chord Wizard is a 3-step process.

1. We loaded in the song violet.MID.
2. Pressing the preset button called **[Jazz Standard]**, we then looked at the Chord Options settings for the various channels, and they looked OK, so we didn't make any changes.
3. We pressed **[OK - INTERPRET CHORDS NOW]**.

Here are the chords that were interpreted.



Here are the actual chords of the song, entered by a musician listening to the song.



By comparing the two sets of chords, we can see that the Chord Wizard got almost all chords correct in this example. The Chord Wizard purposely avoids chords like "C13." It will put a simpler "C7" instead, since this is more like a typical lead sheet.

If you've read in the entire MIDI file, you have 103 bars of chords on the Chord Sheet. This actually contains 3 choruses of the song. You might want to reduce that to a single chorus by setting the chorus end of the song to bar 36 and then erasing the excess bars (after bar 36) by choosing the menu item *Edit | Erase From… To…*.

Examining the song that has been interpreted by the Chord Wizard.

You will notice that the title (Violet Song), key (F), and tempo (120) have been set to the values found in the file. Part markers are not set; the Chord Wizard doesn't try to guess where part markers might be occurring. You need to put the part markers in yourself. You also need to choose the style to use (a jazz swing style in this case). If you examine the Melody track (by opening

the Notation window and right-clicking on some notes or pressing the Event List (#) button), you will notice that the Melody track contains notes from Channel 4, which is what we specified in the Chord Wizard dialog.

Importing Part of a MIDI File (or re-doing a section of the Chord Sheet)

Normally, we'd want to import an entire MIDI file worth of chords, but if you want to import some bars, then deselect the **Import complete song** checkbox, and specify where to start in the MIDI file (i.e., **Number of lead-in bars in MIDI file**), what bar to start at in Band-in-a-Box (**Insert to BB starting at bar #**), and the number of bars to import (**Number of bars to import**).

Other Settings for the MIDI Chord Wizard

Use PG Music chord names from MIDI file: Band-in-a-Box and PowerTracks Pro Audio songs contain special events that write the exact chord names into the MIDI file. So, if the Chord Wizard sees these events, it will use them instead of interpreting the chords, since they are likely to be completely accurate. If you prefer to ignore these chord events, disable this option.

Write chord summary notes to Soloist track: This setting is only used for diagnostic or special purposes. When set, the Soloist track will contain a special track that has a chord written every 2 beats (or whatever the setting for chord resolution is) that contains every note found for the chord. This shows you the type of logic that the Chord Wizard is basing its decisions on. If you encounter a song that gives incorrect results for the chords, you can try this setting and then examine the Soloist track to see the actual notes of the chords. Chord-stepping through the track (using [Ins] and [Del] on the Numpad) allows you to quickly hear the chords.

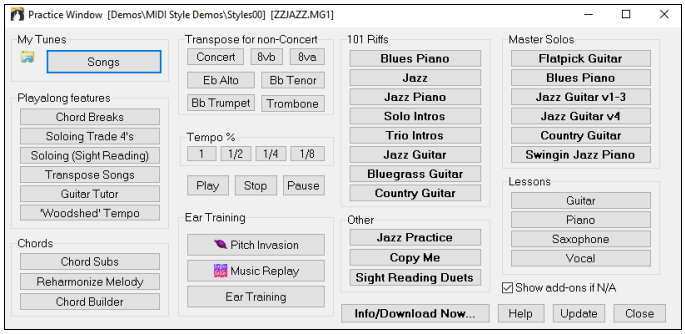
Include continuous controllers and pitch bend / **Include patch changes** / **Include lyrics**: You can optionally include controllers, pitch bend, patch changes, and lyrics from the MIDI file.

Include notes early by: Use this setting to allow for playing in the original MIDI file that is pushed ahead of the beat. At the Band-in-a-Box resolution of 120 PPQ, a setting of 15 equals a 32nd note (i.e., 1/8th of a quarter note).

Practice Window

The **Practice Window** allows convenient "1-click" access to many Band-in-a-Box features that help you with practicing. These include the Ear Training dialog, games (Pitch Invasion etc.), Metronome, CopyMe, Sight Reading, 101 Riffs series, and more.


To open it, click on the **[Practice]** button on the toolbar and choose *Practice Central* from the drop-down menu. You can also open it with the menu items *Window* | *Practice Window* or *Play* | *Practice Window*, or the hotkey **Alt+Shift+L**.



There are several purposes for the Practice Window:

- Quick access to your favorite/preferred "practice" folders, so that you can setup load in songs without having to navigate dialogs.
- One-click access to many of the education-related features of Band-in-a-Box (play-along soloing, ear training games, etc.).
- Handy buttons for on-screen transposition for non-concert instruments and for playing at fractions of the original tempo.
- One button access to many of the Band-in-a-Box add-ons "101 Riffs" series and "Master Solos." (Note: N/A indicates other Band-in-a-Box add-ons that are available, but not installed on your computer.)
- One button access to many other PG Music educational programs and lessons. Most of these items are "add-on" products, available separately, and are not included in the Band-in-a-Box program. If you have these items installed to your hard drive, the Practice Window will find them if they are installed them to the default directories, and if not, you will be able to point the program to the location of the program, which will be remembered in future sessions.

The **[Info/Download Now]** button opens a page with more information about each of the stand-alone programs and add-ons referred to in this dialog. Internet access is required.

For items that you don't have, you can choose to display or not display them on-screen using the **Show add-ons if N/A** setting.

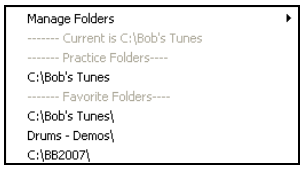
Press the **[Update]** button if you have just installed an add-on or a program. This lets you access it from the Practice Window.

More information about all add-on programs can be found at www.pgmusic.com/practice.htm

Making and Using Practice Folders

If you are preparing for a performance or a jam session, you probably have a list of songs you're working on. Let's say they are all stored in a folder called *C:\Bob's Tunes*.

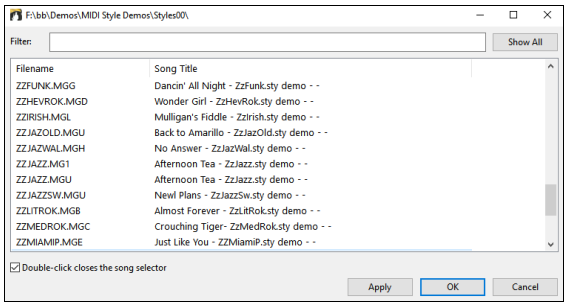
Click on the folder icon in the top-left corner. A drop-down menu will appear with a *Manage Folders* submenu, where you can create or remove Practice Folders.



It displays a list of all defined Practice Folders (there likely won't be any at first, so you can add them using the *Manage Folder* command). Add any folders that you use frequently to this list.

Below the Practice Folders list, you'll see a list of "Favorite Folders"— these are folders you have visited recently.

After selecting a folder, click on the **[Songs]** button to the right of the folder icon. This opens a dialog showing all song files in the selected folder.



The dialog displays both filenames and song titles in a filterable two-column list.

Note: For folders containing more than 500 songs, song titles are omitted to avoid lengthy loading times.

If the "Double-click closes the song selector" option is enabled, double-clicking on a song loads it and closes the dialog. Disable this if you want to keep the dialog open when you double-click on a song.

Ear Training Tutor

Ear training is an important exercise for all musicians. Now you can practice your ear training with help from Band-in-a-Box. In addition to the common interval exercises (perfect 4th, minor 2nd, etc.), learning to "play-by-ear" for jazz and pop music is further enhanced by ear training exercises to recognize common chord types (e.g., Major, Minor, Dominant, etc.).

For example, Band-in-a-Box will play a chord and you will have to identify the correct root and chord type. Your score can be tracked, allowing you to monitor your progress. Clicking on the various chord types lets you instantly hear the differences between various chords. Other options include "types of roots and chords to use," and "voicing types" (open, closed, etc.) – allowing you to customize the ear training exercises for beginner through to advanced. Interval recognition is also customizable from beginner to advanced, with such options as instrument type, octave range, up/down intervals and more.

Press the **[Practice]** button on the toolbar and select *Ear Training* from the drop-down menu to open the **Ear Training** window. Alternatively, press **Ctrl+Shift+J** or go to menu *Window* | *Ear Training Window*.

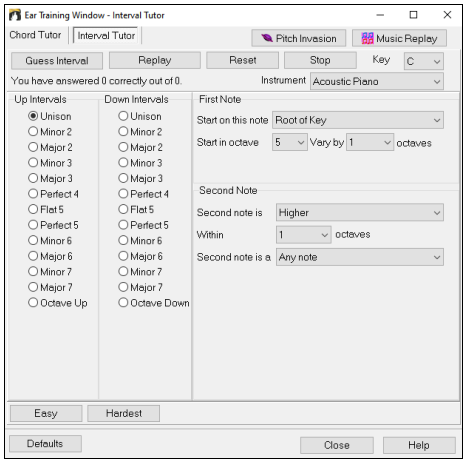
There are 2 modules in the **Ear Training** window.

- The Interval Tutor plays note intervals for you to identify.

- The Chord Tutor plays chords (root + extension) for you to identify.

Interval Tutor

Click on the **[Interval Tutor]** tab to launch the Interval Tutor module.



Click on the intervals to hear them. For example, click on "Minor 3" to hear a minor 3rd interval.

Set the interval types to guess. Pressing the **[Easy]** button will set it to the easiest (within one octave, second note is always higher, etc.).

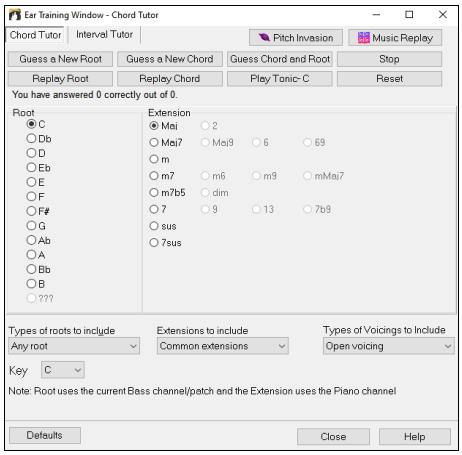
Start the game by pressing the **[Guess Interval]** button.

With the **First Note** and **Second Note** areas, you can control the starting note and the second note in the dialog.

Once the game starts, click on the interval that you think is being played.

Chord Tutor

Click on the **[Chord Tutor]** tab to enter the Chord Tutor module.



Press **[Play Tonic]** to familiarize yourself with the root note of the scale as a reference point.

- Click on any other note names to hear that root.
- Click on any of the chord extensions to hear that sound.

Guessing the root

You can test yourself on roots only, or roots and extensions. Press **[Guess a New Root]** to hear a root note. Press **[Replay Root]** to hear the root-to-guess again. If you need help, press **[Play Tonic – C]** to hear the tonic. When you think you know the root, click on its name from the list of note names on the left. If your guess is incorrect, a message saying "Wrong Root" will appear, followed by playback of the note you chose and then the correct root again. If your guess is correct, you will see a confirmation message and can start a new round. Press the **[Stop]** button to stop the game.

Guessing the Root and the Extensions

The Guess-New-Chord game works in the same way as the Root game, except that here you are guessing chord extensions. The root is always whatever the setting is at the left. Click on the extension to guess, and **[Replay Chord]** button to hear the chord again.

In the Guess-Chord-and-Root game, you need to guess both the Root and the Extension. You can guess them in any order. Click on the root, and when you get it correct you can move on to the extension.

Types of Roots to Include: For the Roots, you can choose which types of roots to include. This can be any of the 12 semitones, or just the scale tones, or just the 1-4-5 of the scale.

Extension to Include: For the extensions, you can include all the extensions listed in the dialog, or just the subset that are common extensions.

Types of Voicings to Include: The chord extension will be played using the voicing type that you specify in the voicing types combo box. These can be open, closed, or root position voicings. This setting also applies to the voicing used when you are previewing a chord.

The score is displayed on the window. You can reset these results to zero by pressing the **[Reset]** button.

Ear Training Games

Learning is best when it's fun, so we've included these exciting games in the Band-in-a-Box Ear Training module for fun times in "the woodshed."

The programs are available via buttons in the ear training dialog, or by dedicated buttons on the toolbar.

Pitch Invasion

Pitch Invasion helps to develop perfect pitch as you shoot down "alien" notes invading from above.



The **[GAME]** control lets you choose how many notes will invade. The **[LEVEL]** control lets you set the speed of the notes.

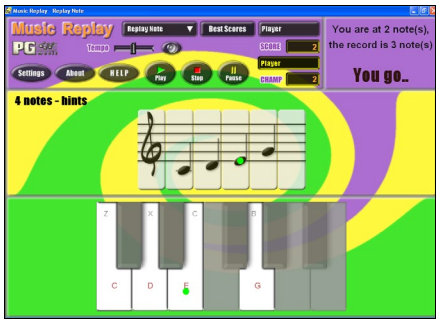
To shoot the aliens, click on the on-screen keyboard, a MIDI keyboard or QWERTY keys.

The **[Settings]** button lets you customize the game.

Press the **[?]** button for more information.

Music Replay

Music Replay develops your pitch, rhythm, and melody recognition by replaying what the program plays, in note, rhythm, or melodic modes.



Choose from the three modes: Note Replay, Rhythm Replay, or Melody Replay

Use the **[LEVEL]** control to increase the difficulty.

Press the **[HELP]** button for more information.

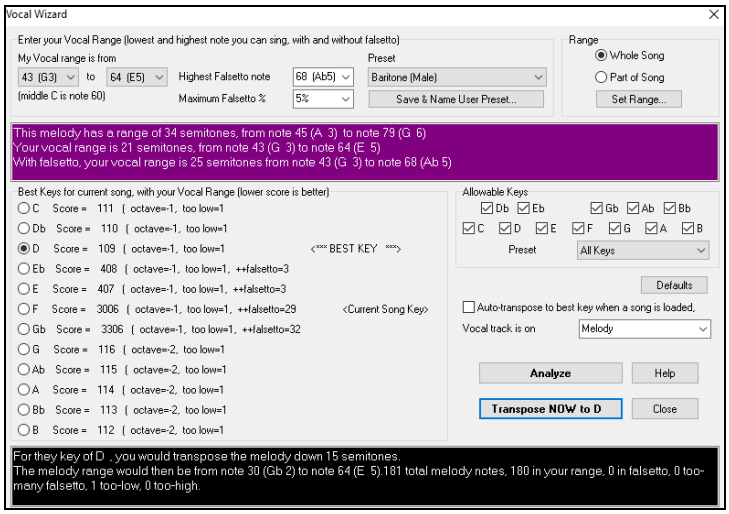
Vocal Wizard

The **Vocal Wizard** displays the best song keys for your vocal range!

This feature helps you choose the best song key for your vocal range. Open the Vocal Wizard, enter your vocal type (baritone, tenor, etc.), or choose a custom range. Then the wizard analyzes the song and recommends the best keys for that song. Options available to "include/exclude falsetto range," "restrict choices to these keys […]," and "transpose now."

Open the demo song Old Folks at Home.MGU from the *C:\bb\Documentation\Tutorials\Tutorial - BB2005* folder. This song is in the key of F, so we will use the Vocal Wizard to find the best key for a baritone.

Then, choose the menu item *Window | Lyrics | Vocal Wizard*.

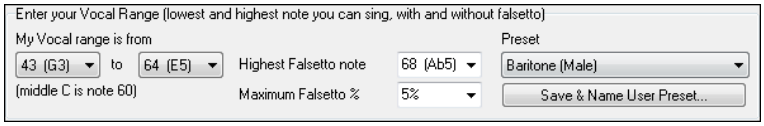


You can see that the Vocal Wizard has picked the key of D (colored green) as the best key for the song, using the baritone vocal range. Other recommended keys are colored yellow. Un-recommended keys are colored grey and include the current key of the song (F).

Let's explore the areas of the **Vocal Wizard** screen.

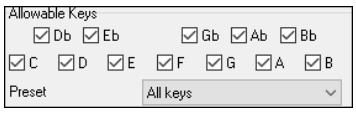
There are 4 areas that require your input.

1. Entering your Vocal Range.



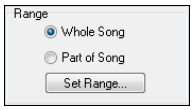
   Here you enter your "comfortable" vocal range, from lowest note to highest note. If you can sing falsetto, you can also enter the highest falsetto note, and the % of falsetto notes that would be acceptable as falsetto notes.
   You can also select a preset (like Baritone Male or Contralto Female). Or you can select one of eight "User Preset slots" to enter and save a custom range (if you press the [Save & Name User Preset] button).

2. Selecting the keys that would be "allowable."



   Most musicians have favorite keys, so this area allows selection of keys that would be acceptable for the Vocal Wizard to choose. For example, if we choose "Jazz" keys, we will see that the Vocal Wizard now recommends the key of C instead of D.

3. Setting the range of the song to analyze (usually the whole song). Normally you'd want to analyze the whole song, but this allows you to select a partial range.

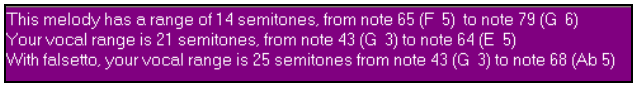


4. Selecting the track to analyze. You'd usually pick the Melody track but can also choose the Soloist track.

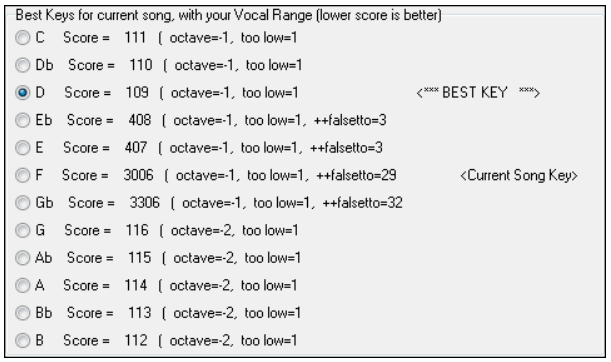


You can then analyze the Melody by pressing the **[Analyze]** button. Most functions automatically re-analyze the song but pressing this button forces a re- analysis of the song. This displays the analysis of the song.

1. A purple area describes the current range of the song, low note to high note, and compares it to your vocal range.

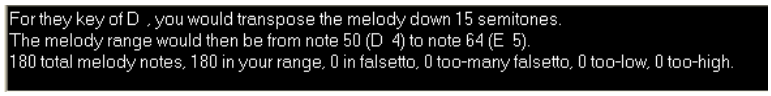


2. The radio buttons show each of the 12 semitone keys and show a score for each key. The lowest score is the best.



For Old Folks at Home.MGU, D is the best key, but any of the keys from G to Db are also good keys in the selected vocal range.

3. The area in black at the bottom gives an analysis of the vocal range if the song was transposed to the chosen key.



Now that the Vocal Wizard has told us the best key for this song, we can either close the dialog, or press the **[Transpose Now to _]** button to transpose to the recommended key (or any other key that we have selected with the radio buttons).

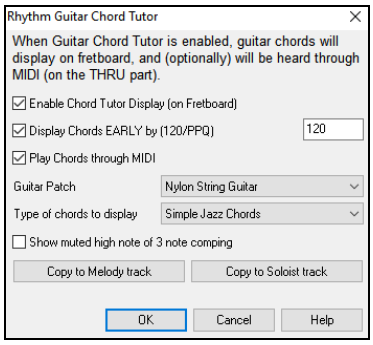
The Vocal Wizard can also work in an automatic mode, transposing a song to the best key as soon as it is loaded, without having to visit the **Vocal Wizard** dialog. This is done by checking the "Auto-transpose to best key when a song is loaded" option. By doing this, you can ensure that any song you load will be in the best key for your vocalist! And if the key isn't deemed to be ideal, just visit the Vocal Wizard to see an analysis of the ranges to pick an alternate key.

Rhythm Guitar Chord Tutor

Use the **Guitar Tutor** to analyze any song. This feature shows the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective. The Guitar Tutor is a fun way to learn about new guitar chords while playing along with your favorite Band-in-a-Box tune.

The Rhythm Guitar Chord Tutor is most useful on styles that aren't guitar styles, because the guitar styles already have a guitar part that you can learn from. Using the tutor, you can see (and optionally hear) guitar chords played on the guitar fretboard. This teaches you how to play the chords on guitar.

 To use the Rhythm Guitar Chord Tutor, open the **Guitar** window and press the **[Tutor]** button.



Enable Chord Tutor Display: This setting silently displays the chords on the guitar fretboard.

The **Display Chords EARLY by (120/PPQ)** is an "anticipate" mode that plays the next chord X beats in advance, allowing time for the user to prepare. If set to 120, the tutor chords will appear a full beat early.

Play Chords through MIDI: To hear the chords, select the "Play Chords through MIDI" checkbox.

> **Tip:** The Tutor uses the MIDI Thru part to playback on. You can control volume, panning, etc. by using the Thru settings in the Mixer.

Guitar Patch: You can select the patch to use directly from the Tutor dialog.

Type of chords to display: The tutor will display Jazz, Pop, and Folk voicings in easy, medium, and advanced forms. The advanced forms use inversions, and changing patterns of chords, while the easier ones just stick to the common "campfire" chords. Half Note (sax) chords use the advanced Jazz Guitar "highest-4-strings-comping mode." This usually plays on the 4 highest strings, and it plays several chords over a single chord. For example, for 2 bars of Cmaj7 it might play Cmaj7-Dm7-Ebdim-Em7 all played as half notes. There are also tutors for the alternate tunings like DADGAD, Open G, etc. They can be selected from this drop-down list.

Show muted high note of 3 note comping: One of the tutors uses 3 note jazz voicings to simulate the famous Big Band chord guitar comping styles. If you use this, you will only see 3 notes in the chords of course. Since it sometimes helps to see the entire 4 chord voicing in this case, there is an option to show the muted note as well.

> **Note:** This applies to the guitar tutor. There is also an option to show this for the guitar styles. This option is present in the **Guitar Options** dialog.

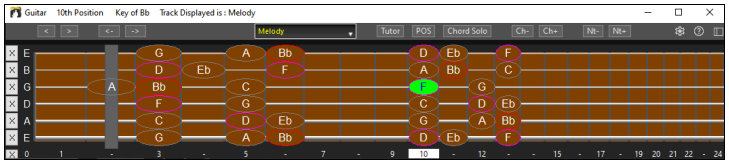
Copy to Melody track / Copy to Soloist track: Pressing either one of these buttons will send the chord to the appropriate track.

The Guitar Tutor stays enabled until you change the Guitar track to another track (for example, to change it to the Bass track). You can easily re-enable it by clicking on the **[Tutor]** button again.

Guitar Window

This is a window for guitar and bass players! The on-screen fretboard displays any track on guitar, bass, mandolin, ukulele, or banjo. This feature has many options such as auto-setting of correct positions, notes named on-screen, auto-octave adjust to play in selected position, and a resizable guitar fretboard.

 To open it, click on the **[Guitar]** button on the side toolbar, use the hotkey **Ctrl+Shift+G**, or choose the menu item *Window | Guitar Window*.



The top title bar states the key of the song, the current track, and the fret position.

The fretboard is displayed with the highest notes of the guitar at the top, and the open position of the guitar on the left.

There are names for the open strings displayed on the left (E B G D A E).

There are fret positions marked at the bottom of the fretboard. You can click on these positions to change the current fret position. Right-clicking on a fret position sets a capo at that fret.

There are Note Names displayed for two positions on the guitar fretboard. One of the positions is the scale beginning with the third of the scale on the lowest string. In the key of F, this is the 5th position beginning on an A note (the third of the scale). Because it begins on the third of the scale, this position is referred to as the Phrygian Position (since an A Phrygian scale is the same as an F scale). Similarly, the other popular scale is the scale beginning on the 6th of the scale, in the key of F, this is up at the 10th position, and is called the Aeolian Position.

There are note names displayed in color, with ellipses around the notes that are in the scale. The root note of the scale is highlighted in red, the third and fifth of the scale are in purple, and the rest of the scale tones are circled in gray.

Pitch bends will be shown on the guitar fretboard. As the pitch bend occurs, a blue line moves along the string in real time, illustrating the height of the pitch bend. Load in the *C:\bb\Documentation\Tutorials\Tutorial - BB2005\Pitch Bend on Guitar Demo.MGU* song. You will then see pitch bends written in blue, moving along the string.

A capo is drawn if you set a capo value with the [Chord Display] button on the Chord Sheet toolbar.

The [x] button on a string deletes the notes on just the channel of that string on the current notation timeline. The bottom [x] button deletes all notes on the current notation timeline.

Clicking on a note deletes the note from the Notation window if the note is currently highlighted. If no notes are highlighted in red, then clicking on a note will first delete any notes on the current notation timeline and channel before inserting a new note.

It supports the left-handed (in addition to the right-handed) guitar and student view. The student view is the view a student (or YouTube video watcher) would have of the (right-handed) guitar facing him with the head at the right and low notes at the top. There's also a left-handed student view, so all 4 possible views are supported. To change the view, open the Guitar Window Settings dialog with the Settings button.

Automatic Settings for Guitar Display

Band-in-a-Box does a lot of things automatically on the Guitar window to ensure that the notes are displayed intelligently on a guitar fretboard. These include:

- Automatically setting the two positions that will display the note names based on the key.
- Auto-Scanning the track to be played and adjusting the display octave on the guitar fretboard to ensure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the best position for displaying the music on the guitar is determined. This is always one of the two positions, Aeolian or Phrygian, though you may over-ride this by clicking on any fret position.
- Color-coding note displays. In addition to the note names being outlined in the colors, when the note is played it is highlighted in green if it is a scale note and yellow if it is an out-of-scale note.

Alternate Guitar Tunings

The Guitar window supports alternate tunings, including DADGAD, Drop D, Double Drop D, Open G, and 11 others. You can also select "Nashville High Strung" tunings, which tune certain strings up an octave. These tunings are supported in Styles, Chord Diagrams, Guitar Tutor, Notation, Tab, and Printout. Learn how to play these tunings by watching the on-screen Guitar Fretboard or Notation/Tab window. Easily change any style to use the alternate tuning that you want.

In this discussion, we will be referring to DADGAD tuning, a popular alternate tuning. The same reasoning applies to other alternate tunings available.

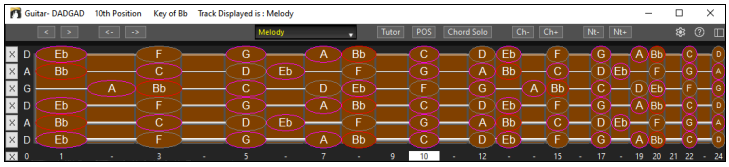
There are four ways you can use Band-in-a-Box playing in DADGAD (or any alternate) tunings.

1. See any Melody (or Soloist track) displayed in DADGAD tuning. This will display on the guitar fretboard, tab, and printout.
2. See guitar parts (chording etc.) in DADGAD tuning, using correct chord shapes. For this, choose a style that has DADGAD tuning, and view the guitar part.
3. Use the Guitar Tutor, to view DADGAD chording for any style.
4. View guitar chord diagrams in DADGAD tuning, by setting the "Guitar Chord Diagram" in the Notation Window Options dialog to "DADGAD."

Guitar Fretboard

To display the guitar neck in DADGAD tuning, choose *Melody* | *Track Type* | *Guitar – DADGAD Tuning*.

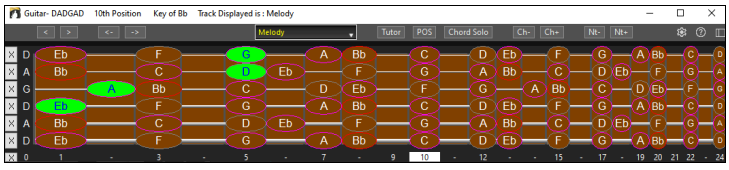
 When you open the **Guitar** window and choose the Melody track, the fretboard will reflect the DADGAD tuning.



Any melody will now display using the selected tuning. In the same way, you can set the Soloist track to an alternate guitar tuning using the *Soloist* | *Track Type* submenu.

The Guitar track (as well as Piano or Strings) is controlled by the style you are using and will only reflect the tuning stored in that style. To see guitar chording in alternate tunings, load one of the alternate tuning styles included in Styles Set #44 – *Requested 4* to see guitar chording in alternate tunings.

Another way to view guitar chords in alternate tunings is to use the Guitar Tutor. Select DADGAD tuning and enable Guitar Tutor. Now, during playback, you will see the guitar chords displayed on the fretboard in DADGAD tuning.



The examples above use DADGAD tuning, but the same steps apply to all 11 available alternate tunings.

Guitar Window Toolbar



The toolbar is hidden by default. To display it, click on the overlaid button in the upper-right corner of the window.

The **[<] [>] [<-] [->]** buttons perform chord-step or note-step advancement. Chord-step advance is the most commonly used function. It is also accessible using the **Ins** and **Del** keys on the numeric keypad, and moves forward or backward one chord at a time while keeping the chord displayed on the guitar.

You will see the name of the current note that the mouse is over. If you click on the guitar at that position, the note will sound. If the Notation window is open (in Editable or Staff Roll mode), that note will get inserted on the notation at the current position on the timeline – you can disable that option to insert notes.

To change the track to display, click on the track selector and select a track from the drop-down menu. You can also hover the mouse cursor over it and use the mouse wheel to quickly switch tracks.

The **[Tutor]** button allows you to run the Guitar Chord Tutor.

The **[POS]** button toggles between the two popular positions displayed with note names.

The **[Chord Solo]** button generates a guitar chord solo based on the existing Melody track using correct guitar fret positions.

When you have a note or chord highlighted using the Chord Step Advance keys (**[Ins]** or **[Del]** on the NUMPAD keypad), press the **[Ch-]** or **[Ch+]** (insert guitar chord) button, or the **[7]** or **[8] key** on the NUMPAD keypad. Each time you press the **[Ch-]** or **[Ch+]** button you will see that the guitar chord changes to a different voicing, cycling through the available 5-10 voicings possible for each chord. (Some notes won't have any chord voicings, for example a C# note on a Cmaj7 chord, because it is always a passing tone.)

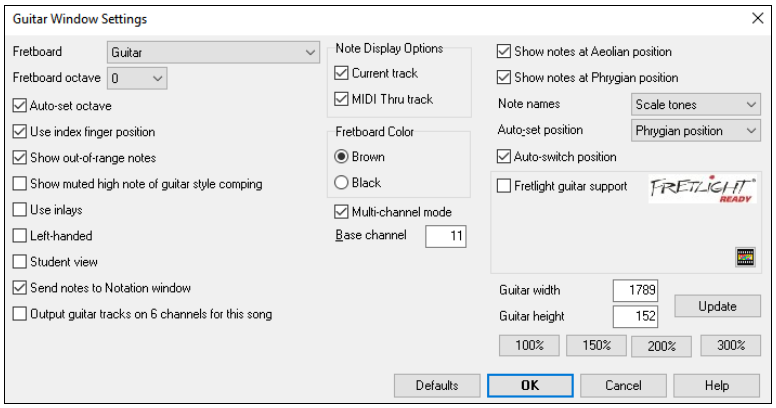
In a similar manner, you can convert a chord to a guitar note using the insert guitar note button. Pressing the **[N-]** or **[N+]** button (or the **[3]** or **[4]** key on the NUMPAD keypad) repeatedly cycles through playing the same note on all 6 strings.

The gear icon opens the **Guitar Window Settings** dialog.

The toolbar can be hidden using the Hide Toolbar button on the right side of the toolbar. The hidden toolbar can be restored using an overlaid button in the upper-right corner of the window.

Guitar Window Settings

The **Guitar Window Settings** dialog allows you to adjust various parameters on the virtual guitar fretboard so that music can be displayed effectively (and easily) on this window, regardless of the original instrument intended for the track data. It also offers the ability to enter notation using the virtual guitar and play back track data in specific fretboard positions for educational and sight-reading purposes.



Fretboard: You can choose the regular guitar, bass, ukulele, mandolin, banjo, and violin as well as the alternate tunings available in Band-in-a-Box, such as DADGAD, Double Drop D, and Nashville high-strung tunings.

Fretboard octave: For example, if the music is very low and you need to boost the octave to display it on the guitar, set the octave to 1 or 2.

Auto-set octave: If this is enabled, the octave will be set automatically.

Use index finger position: If this is enabled, the scale will use the index finger, instead of the little finger, to play notes that are one fret outside of the normal position.

Show out-of-range notes: Enable this to see any note displayed on the guitar even if it is out of the guitar range.

Show muted high note of guitar style comping: If this is enabled, the applicable high note that is muted or left out with three note jazz voicings will be displayed.

Use inlays: Enable this option to see a guitar inlay along the neck.

Left-handed: With this option, the Guitar window displays for the left-handed users.

Student view: This is a view a student (or YouTube video watcher) would have of the (right-handed) guitar facing him, with the head at the right and low notes at the top. (With the combination with Left-Handed and Tutor Mode options, the Guitar window has 4 possible views - Right-Handed, Left-Handed, Right-Handed & Student View, Left-Handed & Student View.)

Send Notes to Notation Window: If this is enabled, clicking a guitar string will insert a note at the current timeline on the Notation window.

Output guitar tracks on 6 channels for this song: If this is selected, notes played on each of the six guitar strings will be assigned to one of six different MIDI channels.

Note Display Options: You can choose what will be displayed on the guitar fretboard. If **MIDI Thru** is selected, the fretboard will display the music played on a MIDI keyboard. If **Current Track** is selected, the current track will be displayed. You can select to display both.

Fretboard color: The fretboard color can be brown or black.

Multi-channel mode: If this is enabled, the guitar will display information on multi channels on guitar strings 1 to 6. The channels will be determined by the Base Channel below.

Base channel (default=11): This determines the starting channel when the Multi-Channel Mode is enabled. If this is set to 11, channels 11 to 16 will be used for guitar stings 1 to 6.

Show notes at Aeolian position / **Show notes at Phrygian position**: The note names can be displayed at the Aeolian position, the Phrygian position, or both.

Note names: You can choose which notes will be displayed on the fretboard. Options are None, Root Only, Chord Tones, and Scale Tones.

Auto-set position: Positions can be set automatically to None, Aeolian, or Phrygian.

Auto-switch position: This option automatically chooses the best position when a track is loaded.

Fretlight guitar support: The Fretlight is a hardware guitar, which has red LED lights on the frets. (See www.fretlight.com for more information.) If this option is enabled, information on the Guitar window will be displayed on the Fretlight.

Left-handed Fretlight: Enable this if you have a left-handed Fretlight guitar.

Open Guitar with playback: The Guitar window must be open for the Fretlight to receive guitar notes in Band-in-a-Box. Enable this option so that the Guitar window will open every time play is pressed.

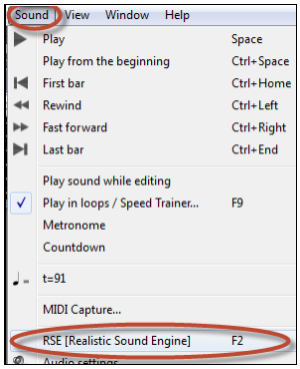
Show scales on Fretlight: If this is enabled, the scales that show on the Guitar window will also show on the Fretlight guitar.

Guitar width /Guitar height / [Update]: The Guitar window can be sized by entering the values or pressing the preset buttons. When you enter values, press the [Update] button.

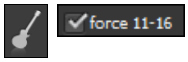
Displaying MIDI files from Guitar Pro® on the Guitar Fretboard

MIDI files can be read from Guitar Pro® and displayed correctly on the Guitar Fretboard in Band-in-a-Box. You can then import the audio file, and using Audio Chord Wizard, you can sync up the original audio recording with the Guitar Pro® MIDI file. So you then listen to the original audio as you watch the guitar transcription (from Guitar Pro® playing in Band-in-a-Box).

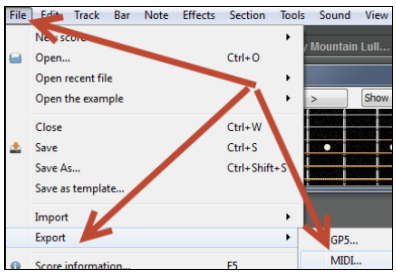
To export MIDI files on 6 channels in Guitar Pro®, you need to:



Turn the RSE off (menu *Sound* - *Realistic Sound Engine*).



Press the Guitar Settings button on the left of the Guitar Pro® window, and enable the “force 11-16” option.



Export the track with the menu item *File* | *Export* | *MIDI*.

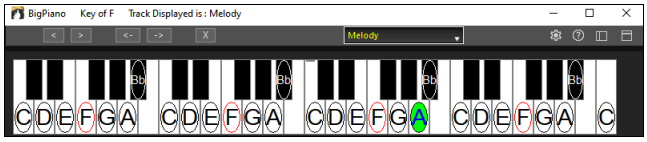
Then, in Band-in-a-Box, click on the **[Open+]** button and choose *Open Entire MIDI File (.mid) to Melody Track* to load a Guitar Pro® MIDI file into Band-in-a-Box.

You can then play the file and watch the guitar fretboard to see it. Band-in-a-Box has a large guitar fretboard, sizable with many options, so you may like displaying some of your Guitar Pro® files in Band-in-a-Box.

Big Piano Window

The Big Piano window displays the notes of any track on a resizable piano keyboard. You can set the keyboard range and number of octaves to display. You can also show note names, which display the scale notes of the current key. Notes can be color-coded by pitch. The Big Piano window makes it easier to learn piano parts within Band-in-a-Box.

 To open it, click on the **[Piano]** button on the side toolbar, use the hotkey **Ctrl+Shift+P**, or select the menu item *Window* | *Big Piano Window*.



The toolbar is hidden by default. To display it, click on the overlaid button in the upper-right corner of the window.

The window displays a single track on the piano keyboard.

The piano can be resized by dragging the bottom of the window.

The key of the song is displayed at the top.

The range of the piano is set automatically (based on the actual notes in the track) to show the largest possible piano).

The notes of the scale are circled on the piano, with the note names included.

The root of the scale is colored in red. As the song plays, scale tones are colored green; other notes are colored yellow.

The name of the note that the mouse cursor is over is highlighted at the top of the window. Clicking on a key plays a note (using the Thru track), and this can be recorded or sent to the Notation window when entering notation.

RealTracks (and MIDI style) piano parts that are on the Piano track will appear with hands-split (right hand in red, left hand in blue) in the Big Piano window.

The **[<] [>] [<-] [->]** buttons on the toolbar perform chord-step or note-step advancement.

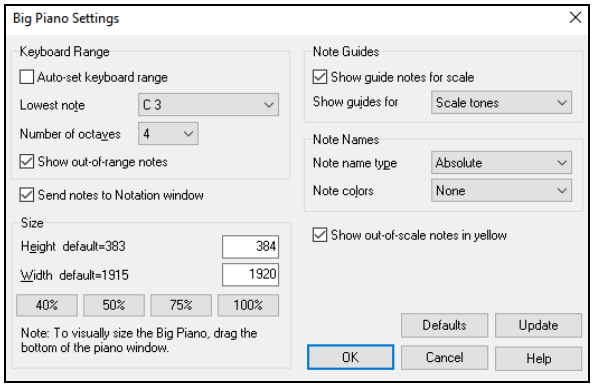
Clicking on the [x] button deletes highlighted red notes from the Notation window.

The piano display can be customized by pressing the gear icon.

The toolbar can be hidden using the Hide Toolbar button on the right side of the toolbar. The hidden toolbar can be restored using an overlaid button in the upper-right corner of the window.

Big Piano Settings

This dialog allows you to set various options on the Big Piano.



You can set a specific range for the Big Piano, a starting note and a number of octaves, by over-riding the “auto” settings.

The “Show out-of-range notes” option ensures that all notes will be displayed.

If the “Send notes to Notation window” option is enabled, clicking a virtual key on the big piano will insert a note to the notation track. (Note: The Notation window must be opened and set to Editable Notation mode.)

If “Note Guides” is selected, guide notes will be shown on the keyboard. The guide notes can be scale tones, chord tones, or roots only.

Note names and note colors can be used as in the Notation settings.

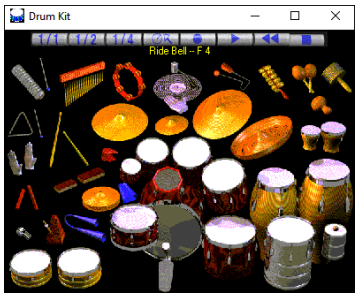
There is an option to show out-of-scale notes in yellow.

The size of the piano keyboard can be entered in pixels, or set with the preset buttons, or set by dragging the bottom border of the window.

Dynamic 3D Drum Kit Window

This sizeable window is an animated 3D display of a complete MIDI drum kit with all 61 drum sounds displayed on their respective instruments. Watch the drums being played or play-along/record by using QWERTY keys or a mouse.

To open it, click on the [**Drums]** button on the side toolbar, use the hotkey **Ctrl+Shift+D**, or select the menu item *Window | Drum Kit Window.*



You can do several things with the Drum Kit window.

- Watch the drums being played on the window in real time.
- Play along with the drums in real time by clicking on the drum instruments or using the QWERTY keys. The computer keyboard, the piano key number, and sound names can all (optionally) be made visible on the hint line by moving your mouse cursor over a given instrument.
- Record a drum part into Band-in-a-Box.

Drum Display

All the **General MIDI** percussion instruments are shown. Some percussion instruments are triggered by multiple MIDI notes. When a sound is controlled by more than one MIDI note, a percussion instrument will show different behavior in response to the different notes. For instance, the Hi-Hat responds differently to Close Hat, Pedal Hat, and Open Hat MIDI notes.

The **Drum Kit** window can be resized to tile or fit with other windows of interest, or the drums can be moved off-screen. The window looks best if your computer display is in High Color (16 bit) or True Color (32 bit) video mode.

The onscreen instruments may be played by mouse clicking or by pressing the appropriate computer keys. There is an option to display all the QWERTY names on the drums at the same time so that you can see what keys to hit without having to mouse over the instrument. When playing by mouse click or computer keys, the **Shift** key can be used to switch the velocity between two user-specified levels (i.e., loud=100 and soft=50).

The drums that you play are displayed in green; the computer played drums are red.

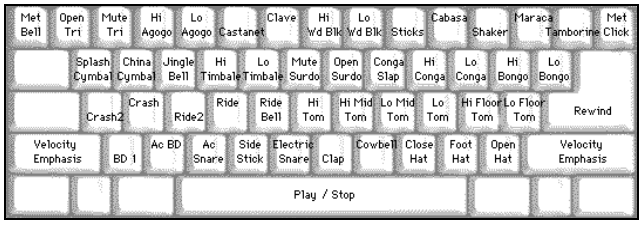
The multi-note instruments send different MIDI notes to your sound source, depending on where you “click” on the instrument. For instance, the Kick Drum can send three different notes: Ac. Bass Drum (MIDI note 35), Bass Drum 1 (MIDI note 36), and Square Kick (MIDI Note 32).

Tip: The hint line at the top of the window describes the current control under the mouse cursor. Use the hint line to learn the mouse-responsive areas of each drum instrument.

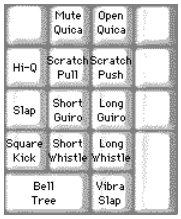
Control Buttons

- **Record**: Puts Band-in-a-Box in the Record mode so drums can be recorded.
- **Play**: Starts song playback.
- **Rewind**: Stops and returns to song start.
- **Stop**: Stops song playback.
- **Size Buttons 1/1 - 1/2 - 1/4**: Clicking on these buttons changes the size of the window to full size, half size, or quarter-size. (You can also resize the window to any size by dragging a window border.)
- **Settings**: Adjusts program behavior. See settings window section below.

Computer “QWERTY” Keys



Numeric keypad



Press computer keys to play drums.

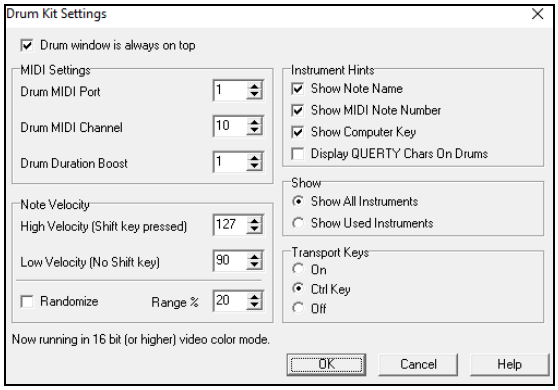
Drums are grouped on the computer keyboard by category. The kick, snare, and hi-hat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains Latin drums, and the top row contains Latin hand percussion. The Numpad keys contain the rest of the Latin hand percussion plus the electronic tones.

Multi - Note Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick
Snare - Acoustic Snare, Side Stick
Hi-Hat - Closed, Pedal, Open
Floor Tom - Low, High
Electronic Pad - Multi-zoned for Hi-Q, Slap, Electric Snare
High Conga - Mute, Open
Surdo - Mute, Open
Cuica - Mute, Open
Metronome - Bell, Click
Whistle - Long, Short
Triangle - Mute, Open
Guiro - Long, Short
Scratch - Push, Pull

Settings Dialog

Press the Settings button to adjust the various settings.



Drum window is always on top: Use this checkbox to keep the window on top of other program windows.

Note Velocity: When playing drums with a mouse or computer keys, the shift key toggles between two levels of note velocity. The two velocity levels can be set any way desired. For instance, if you want the shift key to send quieter notes you can set the shift velocity lower than the non-shift velocity.

Randomize: Use this checkbox to enable the program to send random velocity levels when playing the drums. This is handy when using non-velocity sensitive devices. “Range” controls the amount of velocity randomization. Usually a small range works best, around 10% to 30%. For example, if velocity is set to 127, and the random range is set to 20%, notes would randomly vary between a maximum velocity of 127 and a minimum velocity of 102.

Instrument Hints: Customize the appearance of the Hint line.

- Show Note Name
- Show MIDI Note Number
- Show Computer Key

Show: “Show All Instruments” shows all instruments in the drum window. “Show Used Instruments” displays the basic trap kit but does not display any extra instruments unless they are used in a song.

The drum window is cleared each time **Play** or **Stop** is pressed.

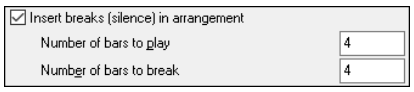
Chord “Breaks”

This feature is great for practicing tempo control.

Select the number of bars, and Band-in-a-Box will play for, say 4 bars, and then will rest all instruments for the next 4 bars. During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part. When the band comes back in after the 4 bars, you will get instant feedback on how well you have maintained the tempo, as indicated by whether the band comes back in time with you or not.

Once set, this feature works automatically with all songs until you turn it off.

To use this feature, open the **Arrangement Options** dialog (*Options* | *Preferences* | [Arrangement]). Then, enable the **Insert breaks (silence) in arrangement** option and choose how many bars the program should play, and how many bars the program should not play.

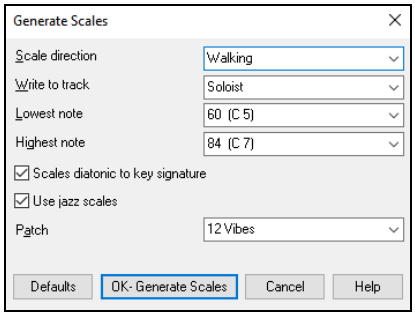


This setting remains in effect for all songs. Turn it off to resume normal song playback.

Scale Wizard

The **Scale Wizard** allows you to easily generate scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

You can access this feature from the *Soloist* | *Scales* submenu. *Generate Scales* opens the dialog, which lets you set options for scales that will be generated. If *Auto-Generate Scales when play pressed* is checked, scales will be automatically generated when a song is played. You can view the scales in the notation and the on-screen guitar and piano.



Scale direction: When playing a new scale, either start on the root of the scale (going up) or start with the closest scale tone (moving up or down). The two modes are:

- Ascending. The scales will always start on the root that is in the octave above the Lowest Note that is set and will play in ascending order.
- Walking. The scales will start on the nearest scale tone to the previous tone that was played. The notes will ascend to the Highest Note setting, and then descend (by scale tones) down to the Lowest Note.

Write to track: Choose Melody or Soloist track to write the scales to.

Lowest note is the lowest note to play for any scale. C5 (note 60) is middle C.

Highest note is the highest note to play, used when the scale direction is up and down (Walking).

Scale tones diatonic to key signature: If diatonic, minor scales will be according to the key (VI minor is Aeolian etc.). Otherwise, all minors will be Dorian.

Use jazz scales: If set, the program will use Lydian b7 chords. Chords like Bb7 in the key of C will have Lydian b7 scales (i.e., A#4 in the scale).

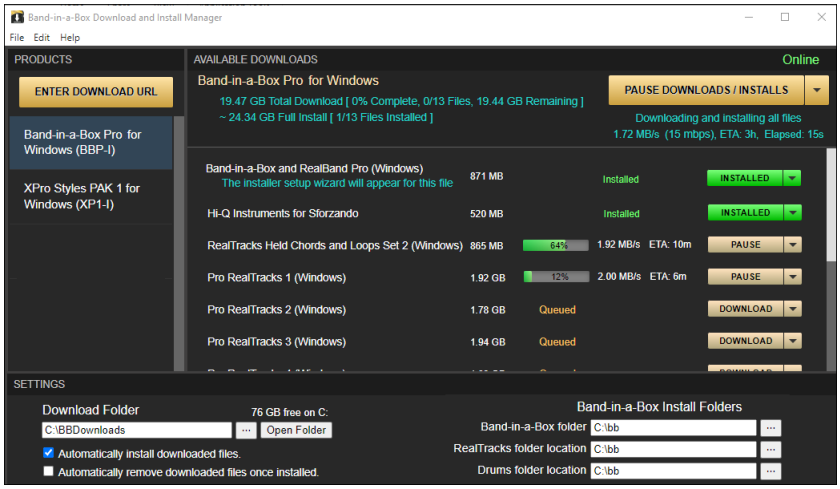
Patch: Send this MIDI patch (instrument) when playing the scale.

Press the **[OK - Generate Scales]** to write the scales to the notation of the selected track.

Chapter 13: Tools and Utilities

Install Manager

You can download and install the entire package of your order with the one-click Install Manager. This is a much simpler alternative to manually downloading and installing all the files individually that are listed on the "My Products" page in your account. This is particularly useful for "download-only" (e-delivery) versions of the Band-in-a-Box Pro, Mega, and UltraPAK, since there can be over 100 GB of files to download and install. (Note: If you selected the download-only option during checkout and are having trouble getting your files, you can contact us to have a physical copy shipped.)



Do I need to use the Install Manager?

You do not need to use the Install Manager. There are several options for you to download and install files. The Install Manager is available as of November 2021, but any method that you have used in the past to download your files will still work the same. For example, if you prefer, you can download the files individually by clicking them one at a time as you may have done in the past. Or, you can copy your download links into your preferred third-party download manager.

Where do I find the Install Manager?

After you place your order, click on the link(s) in your order confirmation email to go directly to your Downloads page for each product. (Note: The Install Manager will only work for orders placed on March 2021 or later. For any order (including orders placed prior to that), you can still access the downloads on your "My Products" page by logging into your account at www.pgmusic.com and clicking on [My Products].)

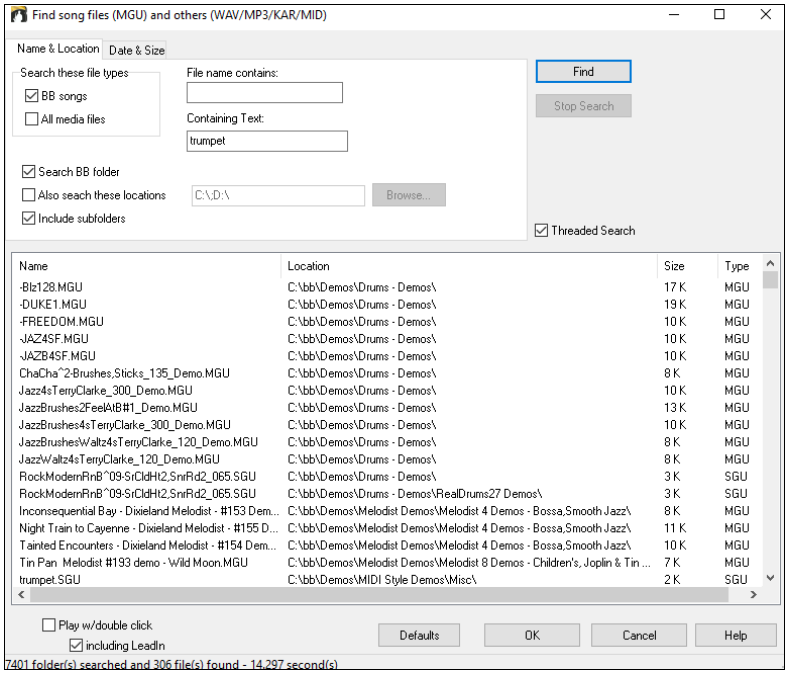
If the Install Manager is available for the product, there will be a link to download it at the top of your download page list. (Note: Download the 64-bit version unless you have an old computer with a 32-bit OS, which is not very common.)

Once this setup file is downloaded, run it to install the Install Manager on your computer. By default, it will be installed into your Band-in-a-Box Data folder (e.g., *C:\bb\Data\InstallManager*) and will create a desktop shortcut icon. It is ok if you don't yet have Band-in-a-Box installed on your computer. (Note: There is an older "Download Manager" that you may have in your *bb\Data\downloadManager* folder. This is an older program that works differently.)

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

Find File

So many files, so little time? This is a "Swiss Army Knife" feature that lets you quickly find a file. To use this feature, select the menu item *File* | *Open Special* | *Find File* or use the hotkey **S S 1 1 Enter**.



You can define your search by file name and location, or by the date and size.

Name & Location: This lets you filter by words found in the file name or by text inside the file. For example, you can:

- get a listing of all Band-in-a-Box songs on your PC with the word “Blues” in the title, or
- get a listing of all Band-in-a-Box songs in the BB folder that contain the word “Reggae.”

Date & Size: Use this to search within a specific date or file size range. This is helpful if you have multiple versions of a file from different recording sessions or dates.

The listing is saved between sessions, so you can take your time browsing and exploring all songs that match your search criteria.

CoyoteWT

The **Coyote Wavetable DXi synth** is included with Band-in-a-Box. This works with Band-in-a-Box and other DXi compatible host programs to produce realistic instrument sounds and is compatible with all the latest Windows® operating systems, including the 64-bit version of Windows® 7, 8, 10, or 11.

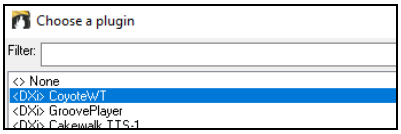
The CoyoteWT can be installed automatically when you install Band-in-a-Box, or you can install it later by running the file SetupCoyoteWT.exe from the *C:\bb\Data\Installers* folder.

Selecting the CoyoteWT

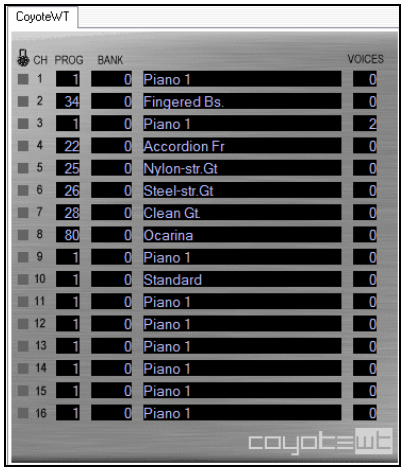
To use the Coyote Wavetable, press the **[MIDI]** on the top toolbar and select *MIDI/Audio Driver Setup*. In the dialog, enable “Use VSTi/DXi Synth” and click [VSTi/DXi Synth]. Then choose <DXi> CoyoteWT from the list.







Coyote WT Overview



The main display panel lists the sixteen available MIDI channels down the left side with the program, bank number, and name of each instrument patch assignment. During playback the number of voices (notes) being used by each instrument is displayed.

What does CoyoteWT do?

CoyoteWT (WaveTable) works in conjunction with Band-in-a-Box or other DXi-compatible host programs, to produce realistic audio output. It plays "samples" of actual instruments in response to commands from the DXi host. For instance, when Band-in-a-Box says to play a loud middle C using an acoustic steel-string guitar, CoyoteWT looks up that note of that instrument in its sample-bank database and then outputs that note to the sound card, at the requested volume, for the requested duration.

System Requirements

Generating a realistic emulation of dozens of instruments at a time requires a fairly powerful computer. The following requirements should be considered as absolute minimums:

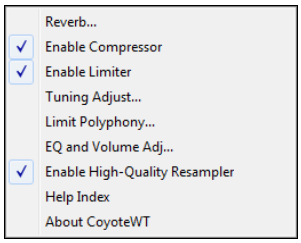
- Pentium III CPU at 500 MHz.
- 128 MB RAM.
- 20 GB disk, 7200 rpm.
- a 16-bit sound card.
- Windows® 2000, XP, Vista, 7, 8, 10, or 11.

For best performance, the following specifications are recommended:

- Pentium-4 or Athlon XP CPU at 1.7 GHz.
- 256 MB RAM.
- 40 GB disk, 7200 rpm, 30 MB/s read rate.
- a 20-bit or 24-bit sound card.
- Windows® 2000, XP, Vista, 7, 8, 10, or 11.

Coyote Settings

Program settings for the CoyoteWT are made in its context menu.



It can be accessed by right-clicking on the CoyoteWT property page (that is, its main display).

Click on the features in the list to enable or disable them. Several of the features open dialog boxes with additional controls.

For help, click on the *Help Index* item.

Reverb: Clicking on this menu item brings up a dialog in which you can control the reverb parameters. The available controls are:

- Room Size: select one of:
  - Club (the smallest simulated room)
  - Stage
  - Hall (the largest simulated room)
- Damping: Setting the slider to the leftmost position simulates a room with hard, reflective walls. Setting the slider to the rightmost position simulates a room with absorbent walls. The effects of this control are fairly subtle.

Click on OK to apply the changes.

Enable Compressor: Clicking on this menu item turns the compressor on or off. When it is on you will see a check mark beside the menu item. When the compressor is enabled, the overall dynamic range will be slightly compressed (mostly by boosting the quieter signals), and the sound will have a little more "presence."

Enable Limiter: Clicking on this menu item turns the limiter on or off. When it is on you will see a check mark beside the menu item. When the limiter is enabled, the overall volume level is increased, and in order to keep momentary peaks from clipping or distorting, CoyoteWT briefly reduces the volume just before the peak occurs and then increases it again after the peak is over. The volume changes are performed smoothly and are usually inaudible. The increased volume is desirable because it increases the overall signal-to-noise ratio.

Tuning Adjust: Clicking on this menu item brings up a dialog in which you can enter an adjustment to be applied to all samples in the sample-set. The adjustment is specified in terms of cents, where one cent is 1/100 of a semitone.

Limit Polyphony: Clicking on this menu item brings up a dialog in which you can specify the maximum polyphony (number of simultaneous notes that can be played). If your CPU is not powerful enough to handle 100 notes at once (some are not) you may be able to reduce audio clicks by choosing a number lower than 100. This is usually preferable to the artifacts produced when you run out of CPU power.

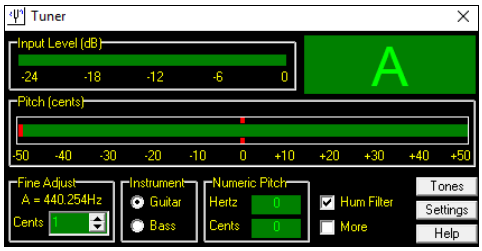
EQ and Volume Adj.: Clicking on this brings up a dialog in which you can specify the amount of boost or cut to be applied to the low or high frequencies. You can use this to compensate for the frequency response of your speakers, your sample file, or just to accommodate your preference. The bass (low frequencies) and treble (high frequencies) can each be boosted or cut by up to 12 dB. Positive numbers produce a boost; negative numbers produce a cut. You can also specify an overall volume adjustment. The allowable range is limited to plus or minus 3 dB.

Enable High-Quality Resampler: CoyoteWT modifies the pitch of a note by resampling. Normally you should leave the default, high-quality, enabled. However, if you are using a slow PC (say, 500 MHz or less) you may get better results by disabling high-quality mode.

Guitar/Bass Tuner

The Tuner is optimized for guitar and bass, though it may be useful with other instruments. Connect an electric guitar or bass to your computer's sound card Line-In, or tune an acoustic instrument using a microphone connected to the sound card Mic input. Play a pitch and the tuner will auto-range to determine the nearest note and display the intonation of your instrument.

To open the **Tuner**, click on the **[Tuner]** button on the top toolbar or select the menu item *Window* | *Guitar Tuner*.

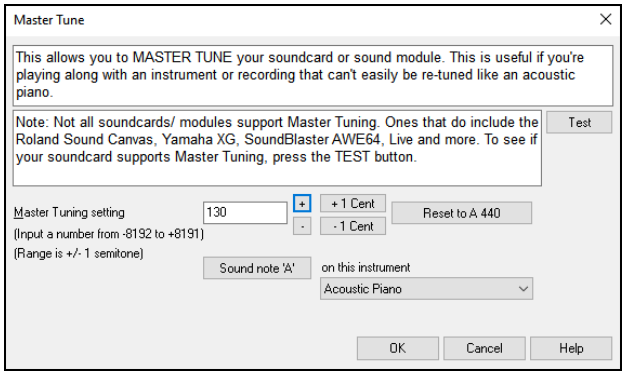


The Tuner must be able to receive audio from your instrument via the line-in or microphone input of your sound card. Please make sure that either the *Microphone In* or *Line-In* is enabled in the Recording Properties of the Windows® Mixer (or the appropriate Mixer application for your sound card).

Master Tuning

This function allows you to tune your sound card or module to another instrument, as well as adding a testing function to see if your sound card supports Master Tuning. This is useful if you're playing along with an instrument or recording that can't easily be re-tuned like an acoustic piano. A setting of 0 is the default A = 440.

Select the menu item *Options* | *GM Settings, etc.* | *Master Tuning* to open the **Master Tune** dialog.

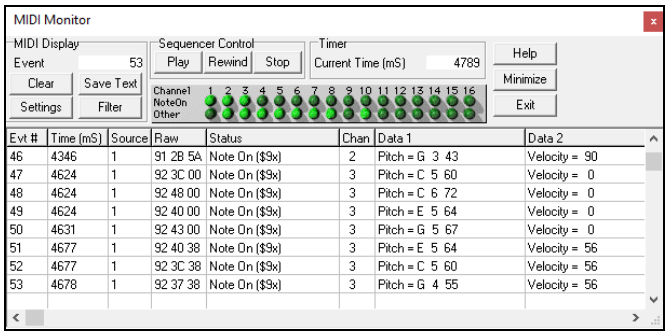


Tip: Not all sound cards/modules support the Master Tuning feature. To see if your sound card supports Master Tuning, press the [Test] button in the dialog shown above.

MIDI Monitor

MIDI Monitor displays a listing of data received from computer MIDI Input and/or Band-in-a-Box output, useful for educational or diagnostic purposes.

To open it, click on the **[MIDI]** button on the top toolbar and choose *MIDI Monitor* from the drop-down menu, or select the menu item *Window* | *MIDI Monitor*.



Tip: To display the data received from the computer MIDI Input, the MIDI THRU option must be enabled in Band-in-a-Box.

The MIDI Monitor has options for 1-based patch numbering and patch name display. Quick View Filter presets (such as "Notes Only," "Controllers Only," "Program Changes Only," "Programs including Bank Changes").

MIDI Monitor - Main Window

MIDI Display Controls

Event: The current event number since the display was last cleared.

Clear: Clears MIDI Display, Event counter, and Channel Activity panel.

Save Text: Save a tab-delimited text file of the data in the MIDI display. The file can be opened with a word processor or spreadsheet program, for printing or further study. Various Save Text options can be adjusted in the Settings window.

Settings: Open the Settings dialog, to adjust display behavior. The display can be modified to suit the task at hand.

Filter: Open the Filter dialog, where receive settings can be adjusted.

Sequencer Control

The **[Play]**, **[Rewind]**, and **[Stop]** buttons control song playback without the need to return to the main Band-in-a-Box screen.

Timer

A millisecond timer is useful for viewing timing relationships between messages. To use Band-in-a-Box to measure in milliseconds, set Band-in-a-Box PPQN to 480, and Band-in-a-Box tempo to 125 BPM. With this special resolution and tempo, tick values in the Event List window will correspond to milliseconds.

Current Time - The millisecond count since the timer was last started. Click anywhere in the Timer area to clear the Current time, setting it to zero.

Channel Activity Panel

This panel has an array of "LEDs" to show which channels are active.

MIDI Display Area

The MIDI Display area at the bottom of the main window, displays the data generated by Band-in-a-Box and/or data received at the computer MIDI input. Each row is a single MIDI event.

Evt #: Event number, starting from when the display was last cleared.

Time (mS): The time in milliseconds of the event, from when the timer was last cleared.

Source: Int means the event was generated by Band-in-a-Box, and Ext means the event was generated by an external MIDI Device attached to the computer MIDI In port.

Raw: The raw bytes representing each MIDI message. Most MIDI Message types contain three bytes, but some messages contain one or two bytes. SysEx messages can contain an arbitrary number of bytes. This field is blank in the case of SysEx messages. With SysEx messages, up to 16 "Raw" bytes are displayed in the Data fields. Long SysEx messages are displayed on multiple lines, 16 bytes per line.

Status: Text name of the Event type.

Chan: MIDI channel of the Event. This field is blank for System messages (values from $F0 to $FF). System messages do not have an associated channel.

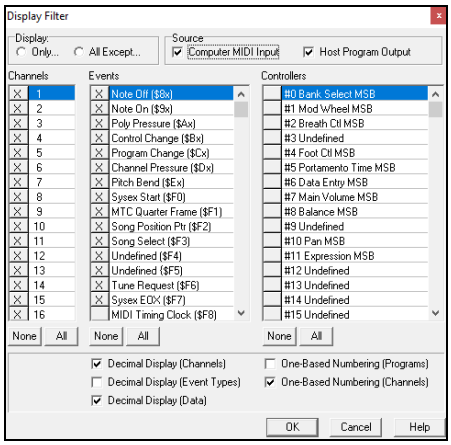
Data 1: Text name for the meaning of the first data byte of the MIDI message. For some messages such as Pitch Bend or Song Position Pointer, the value of both bytes 1 and 2 are displayed in Data 1.

Data 2: Text name for the second data byte of a MIDI Message.

Note: Some MIDI messages, such as Program Change or Channel Pressure, have only a single Data byte, and the Data 2 field will be blank. Also, some MIDI Messages have no data bytes, in which case both Data fields will be blank.

Display Filter

The **[Filter]** button on the **MIDI Monitor** window opens the **Display Filter** dialog. It allows you to select what MIDI events will be recognized by the **MIDI Monitor** program.



Tip: Virtually any combination of display events can be selected in the filter. It is therefore possible to select combinations that do not display any MIDI events at all. The MIDI Monitor will warn you about the more obvious "nil" combinations, but if you find that you are not receiving what you expected, carefully re-examine these filter settings.

Fretlight® Support

The Fretlight® is a cool electric hardware guitar that has LED lights on the frets.

If you have a Fretlight, you can mirror the output of the Band-in-a-Box on-screen guitar to the Fretlight fretboard. You can just look at the Fretlight as you play along to any of the great guitar RealTracks or guitar Artist Performances as you hear the playing, and see the fret positions on your Fretlight guitar.

Note: Band-in-a-Box does not support a wireless Fretlight guitar with Bluetooth.

For the Fretlight support to be enabled, enable the "Fretlight Guitar Support" option in the **Guitar Window Settings** dialog (*Options* | *Preferences* | [Guitar]).

Plug in the wired Fretlight to your computer, and Band-in-a-Box will find it. Then, any output that happens on the Band-in-a-Box Guitar window will automatically get mirrored to the Fretlight so that you see the guitar played on your Fretlight. Now you can, using your Fretlight:

- See the artist performance tracks played by Nashville legend Brent Mason on your Fretlight guitar as you hear the tracks.
- Set the Guitar Tutor in Band-in-a-Box to play strumming chord shapes, which works for any song in Band-in-a-Box (choose your chord types jazz/pop/folk etc.)
- See RealTracks played on your Fretlight guitar, as you hear them played by the Masters in audio.

TranzPort® Support - Wireless Remote Control



The Frontier Design TranzPort® is a wireless remote-control hardware unit (*Electronic Musician* Editors' Choice 2006) that allows you to control Band-in-a-Box through walls from 30 feet away!

Note: The TranzPort is currently not in production. It's still a great product if you can find one.

The backlit LCD provides a two-line readout, and buttons and a wheel allow control of many Band-in-a-Box features. Select songs and play/stop/pause/loop. Select/mute/solo tracks and volume/tempo changes are all supported. And best of all, when the song is playing, the chords of the song are displayed in time on the backlit LCD screen.

You can, for example, put the TranzPort unit on your piano at home (or your music stand on a gig) and load/play/control and view chords for songs, all while far away from your computer – all wirelessly up to 30 feet – even through walls! Selectable transpose lets the TranzPort show chords in a non-concert key (e.g., Eb Alto) while the computer shows concert -great for jam sessions! Or display the scrolling lyrics of the song on the TranzPort for a wireless Karaoke session! The TranzPort also works "right-out-of-the-box" with other popular music software, including Sonar™, Logic®, and many others.

Using TranzPort with Band-in-a-Box

First, you need to purchase a TranzPort unit, and install it.

Now, make sure that the TranzPort is installed and working. You can determine that it is installed and working by running Band-in-a-Box and looking at the list of MIDI drivers (*Options* | *Audio/MIDI Driver Setup*). If "TranzPort" appears on the list of MIDI-IN and MIDI-OUT drivers, then the TranzPort is installed correctly.

Important: DO NOT SELECT the TranzPort drivers, since it is not a sound module. Band-in-a-Box will automatically find the TranzPort unit to send/ receive data.

To start using the TranzPort

- While Band-in-a-Box is running, "wake up" the TranzPort by pressing a key on the TranzPort (STOP key for example).
- The TranzPort display will show
  "Title of BB song" <tempo> <Current Track> <track volume> <patch #/name>

For example, the screen might say

- "My Tune"
- 120 Mel v 122 p1 Acoustic Piano
- Track < and Track> buttons change the current track Bass/Drums/Piano/Guitar/Strings/Melody/Soloist/Thru

Controlling Patches/Tempo/Volume

- The WHEEL changes the tempo.
- Shift+WHEEL changes the volume of the ALL TRACKS.
- [Prev] [WHEEL] changes the volume of the current track.
- [ADD] [WHEEL] changes the patch of the current track using Favorite Patches.
- [NEXT] [WHEEL] changes the patch of the current track, cycling through all patches.
- MUTE AND SOLO mutes or solos the current track.
- Shift+MUTE, will mute/un-mute ALL tracks.

Loading Songs

- [IN] button opens the "Favorite Songs" dialog. The LCD screen of the TranzPort displays the current song, and the WHEEL cycles through the various songs. When you've found the song that you want, press PLAY to load and play the song (or "Solo" to function like the OK button in the Favorite Songs dialog, note if "Play song when chosen" is set or not in that dialog). Press UNDO to cancel the dialog.
- [OUT] button functions in a similar manner, except it uses the Song List dialog.
- Shift+ [IN] loads the previous song in alphabetical order, by filename, in the same folder.
- Shift+ [OUT] loads the next song in alphabetical order, by filename, in the same folder.

Playing Songs

- PLAY button plays the song.
- [RED button beside play] pauses the song.
- STOP button stops the song.
- [<<] and [>>] buttons jump to the previous or next section of the song. You can define custom sections of the song (using the Conductor in Band-in-a-Box), but if you haven't, the sections default to lead-in, intro, first chorus, middle chorus, last chorus, ending.
- LOOP button will loop the current section
- Shift+LOOP button loops 4 bars
- UNDO is panic button (turn MIDI notes off)

Playback Display

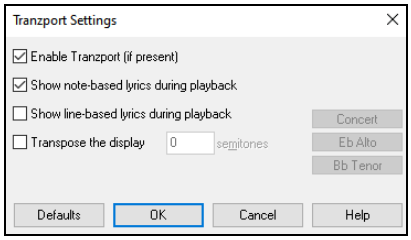
During playback, you will see the chords (and/or lyrics) to the song, scrolling along in time to the music. For example, you might see this…

```
*5| D       | D7        |
 7| G       | Gm
```

The * marks the current bar (bar 5), which is a D chord. The screen always scrolls to show 2 bars ahead of the current time.

TranzPort Dialog

There is a dialog inside Band-in-a-Box with additional settings. To open it, click on the [**Transport**] button in the **Preferences** dialog (**Ctrl+E** or *Options* | *Preferences*).



Enable TranzPort support for Band-in-a-Box in this dialog.

If you want lyrics to display on the TranzPort during playback, configure the appropriate options.

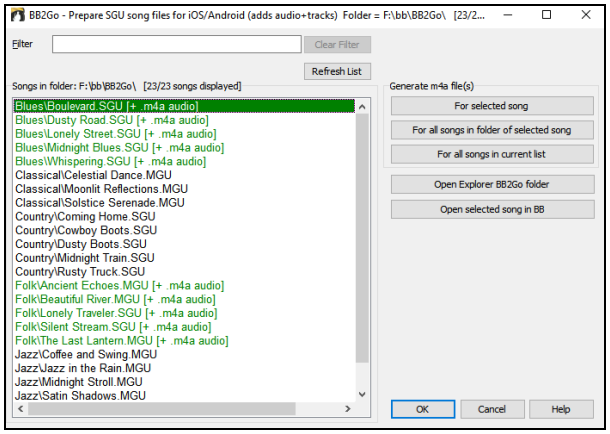
Players of non-concert pitched instruments can use "Transpose the display." For example, an Alto sax player would press the "Eb Alto" button, and then the TranzPort display would show chords transposed to his key.

BB2Go - Prepare Song Files for iOS/Android

Band-in-a-Box for iOS and Band-in-a-Box for Android are standalone apps that let you create, play, transfer, and generate songs directly on your mobile device.

Note: MIDI and RealTracks/RealStyles are generated on the device. RealTracks generation requires an internet connection.

The **BB2Go** dialog allows you to prepare song files for use with the mobile versions of Band-in-a-Box. To open it, select the menu item *Window* | *BB2Go*.



The left pane of the dialog lists the songs saved in the *BB2Go* folder (*C:\bb\BB2Go*). You can press the **[Open Explorer BB2Go Folder]** button to open the *BB2Go* folder in Windows® Explorer and add songs to it. After adding songs, press the **[Refresh]** button to see them in the dialog. The **[Open this song in BB]** button allows you to open the currently highlighted song and listen to it.

There are three buttons to generate M4A files.

- **[For selected song]**: Generates an M4A file for the selected song.
- **[For all songs in folder of selected song]**: Generates M4A files for all songs in the same folder as the selected song
- **[For all songs in current list**]: Generates M4A files for all songs in the *BB2Go* folder.

Once generated, the files will display in green in the list, indicating that M4A audio is present.

Chapter 14: User Programmable Functions

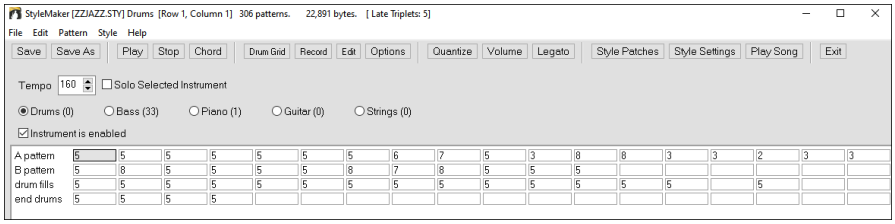
The StyleMaker

The **StyleMaker** allows you to create brand-new styles or edit existing styles. This is done by recording patterns for each of the drums, bass, piano, guitar and strings tracks, or by entering these tracks in the **StyleMaker Pattern Editor** Notation window. If you don't want an instrument in a style you don't need to record any patterns for it.

The **StyleMaker** can be accessed by pressing the **[StyleMaker]** button on the top toolbar and selecting *Edit Current Style* from the drop-down menu.

It is also accessible from the *File* | *StyleMaker* submenu by choosing any one of:

- *Make a New Style* to create an entirely new style from a blank template.
- *Edit a Style* (**Alt+F9**) to open any style for editing.
- *Edit Current Style* (**Ctrl+Shift+F9**) to open the current style in use for editing.



StyleMaker Menus

File

Save Style (**F2**): This saves the style, using the current style name. This will overwrite a previous style!

Save Style As (**Alt+F2**): This saves the style, allowing you to rename the style if desired.

Exit (**Alt+F4**): This exits the StyleMaker, prompting you to save the Style. If you don't save the style upon exit you will lose any changes that you've made.

Edit

Cut Pattern: Cuts whichever pattern is highlighted in a row.

Copy Pattern: Copies a pattern to the clipboard.

Paste: Pastes a single pattern from the clipboard. Can paste between styles by opening and closing styles and copying and pasting.

Delete Pattern (**Delete**): Erases a Pattern. Can also delete a Pattern by typing a weight of 0.

Cut from Notation: Highlights and cuts notes from a pattern.

Copy from Notation: Highlights and copies notes in a pattern.

Paste from Notation: Pastes notes into a pattern.

Pattern

*Play Patter*n (**F4**): Plays the pattern using the currently selected style. Loops after 2 bars. If you want to play the song while the StyleMaker is open, press the PLAY button on the Main screen, as the F4 key will not play the song, it will play the StyleMaker pattern.

Play Pattern on Chord (**F8**): Plays back a pattern as it would sound in a song on a certain chord. This is useful to see the effects of smooth voice leading or macro notes in a pattern.

Record Pattern (**F3**): Records a pattern. For drums it enters the STEP EDIT Drum Editor. For the other instruments, it starts a real time record (2-bar lead-in then record 2-bar pattern).

Options (**F10**): Allows you to set or change options (masks) for a specific pattern. This same dialog also appears at the end of recording a pattern.

Quantize Pattern (**Alt+Q**): Quantifies a pattern to a given resolution. You can apply a percentage setting to adjust the "strength" of the quantization.

Slide Pattern: This time shifts the pattern X ticks (120 ticks per beat).

Volume adjust (this pattern) (**Ctrl+Alt+W**): Displays the average velocity (volume) of the pattern and lets you set a new volume. Styles sound smoother if all patterns of one instrument are at similar volumes.

Volume adjust (this row) (**Alt+V**): This sets the volume of all patterns in the selected row.

Volume Adjust (all patterns) (**Alt+J**): You can quickly set the volume for an entire instrument by using the *Pattern* | *Volume Adjust (all patterns)* command. For example, if the strings are too loud, turn the [Strings] button "on," select *Volume Adjust (all patterns)*, then type a number from 0 to 127 lower than the number that is currently displayed.

Legato Adjust: This adjusts the legato of each note. Units are 120 ticks/beat. Legato is the length of each note. Useful if you find a pattern that's too percussive or too legato.

Transpose Pattern: This transposes the pattern X semitones. For example, +12 would transpose the pattern one octave up.

Trim Pattern: This deletes notes from the end of a Pattern.

Velocity Adjust: This function adds or reduces the velocity of a single pattern, row of patterns, or all patterns in an instrument. Choose the menu items for 1 pattern, 1 row, or the whole instrument and input the velocity change to make for the pattern(s). This will add or subtract a certain velocity value to the patterns, useful for reducing or increasing the volume of an entire instrument or fine-tuning the velocities in a style.

When adjusting velocities, use a single note only: When this menu item is selected, only the MIDI note number that is specified will have its velocity adjusted, unless a note number of 0 is entered. If the note number is entered as 0 then all notes in the pattern(s) will have their velocity adjusted.

Import Pattern from MIDI File / Import Pattern from Clipboard / Import Pattern from Melody: These allow you to import pattern(s) from the Melody track, MIDI file, or MIDI data on the clipboard. The dialog that appears allows you to select the number of patterns you want to import. Normally this will be one. If it is more than one (say, 4), then 4 consecutive patterns would be imported on to the current row of the **S**tyleMaker.

Style

Patch Assignments (**Alt+F10**): Assign patches to a style.

Miscellaneous Settings (**Ctrl+F10**): Assign miscellaneous settings to a style.

Next Instrument (**F6**) / *Previous Instrument* (**Shift+F6**): Changes the instrument setting between Drums/ Bass/ Piano/ Guitar/ Strings.

Import Instrument. from Style (**Alt +F3**): Import an instrument from one style into another.

Import Drums from .MID to Drum Kit: Since you can define a custom drum kit for the grid editor, this function allows you to use the instruments that are found in a MIDI file. A quick way of building up a kit. For example, if you are making a Latin style called "mambo" you could load in a Mambo MIDI file that you made, and then the StyleMaker's "*Style | Import notes from .MID to Drum Grid…*" menu command would extract the drum notes from the MIDI file and put them on the drum grid.

Define a Custom Drum Kit: Since the Drum Grid Editor uses 19 instruments, this allows you to define which instruments will be used and create a custom drum kit.

Copy all "a" substyle patterns to "b": Copies all "a" substyle patterns to "b" slots. This feature is handy when only a volume increase tweaking is required for the "b" substyle.

Copy Current Row to Row ___: Copies an entire row of patterns to the new row specified.

Delete all Patterns in this Row: Deletes all patterns in the selected row.

Delete Instrument (all patterns, all rows for this instrument): Completely removes the selected instrument from the style leaving rows of blank cells in the StyleMaker grid. This function is handy if you need to remove an instrument from a style.

Style Checker: Analogous to a "Spell Checker," this function analyzes your style-in-progress and identifies possible problems.

The Style Checker results are output to a text window, allowing you to examine the patterns and fix them if required. It identifies patterns that might be "too busy" or incorrect macro notes etc. in a text report about the style, listing possible problems with the style. Here is a sample printout.

-----Start of style checking ------JAZQUINT.STY

Drums: Row 1, Column 1 First pattern of instrument shouldn't contain masks in it. It should be generic.

Bass: Row 1, Column 1 First pattern of instrument shouldn't contain masks in it. It should be generic.

Piano: Row 1, Column 3 Non Chord tones found (other than C, E, G, Bb) and pattern is not set to a chord mask, riff based or MACRO

…etc., etc.

-----end of style checking ------

Style Summary: This displays a text window summary of the style, including lots of information about the style such as # patterns, # patterns for each substyle, patches, pushes, volume changes, guitar patterns, and more.

Add required 8 beat and blank patterns: Styles must have some 8-beat patterns and at least one "a" substyle pattern if "b" substyle patterns are present. This will create them by duplicating lower rows.

Flip current instrument: Swaps the "a" substyle and "b" substyle patterns for the current instrument.

Flip entire style: Swaps the "a" substyle and "b" substyle patterns for the entire style.

Set embellish for all patterns of current instrument: Opens options for embellishing the currently selected instrument part. Embellish does not apply to bass and drums.

Set embellish for all Piano/Guitar/Strings patterns: Opens options for embellishing all Piano, Guitar, and Strings parts. Embellish does not apply to bass and drums.

Reduce style (to 16th notes): For styles that you want to reduce from 8th notes to 16th notes, e.g., an 8th note style at a tempo of 260 to a 16th note style at a tempo of 130.

Expand style (to 8th notes): To expand a 16th note style to 8th notes, e.g., a 16th note style at a tempo of 130 into an 8th note style at a tempo of 260.

StyleMaker Toolbar

Save: Saves and overwrites existing style using current name.

Save As: Saves the style but allows you to rename it first.

Play: Plays the current pattern.

Stop: Stops the playback of the current pattern.

Chord: Plays the current pattern over a specific chord.

Drum Grid: Allows creation or editing of a drum grid pattern.

Record: Begins live recording of a Bass/Piano/Guitar/Strings pattern after a 2-bar intro.

Edit: Lets you edit the currently selected pattern in the Notation window.

Options: Opens the Options dialog for the currently selected pattern, allowing you to specify how and when the pattern will be played.

Quantize: Increases or decreases note durations for the pattern.

Volume: Adjusts the velocity of the notes in a pattern.

Legato: Overall style settings including master volumes.

Style Patches: Assigns instruments to the style.

Style Settings: Miscellaneous settings for the style.

Play Song: Plays the current song using the new style you're making.

Exit: Exits the StyleMaker and closes the window.

Tempo: Lets you adjust the playback tempo.

Solo Selected Instrument: If enabled, the currently selected instrument will solo while the pattern plays.

Instrument is enabled: Uncheck this if you want to disable the selected instrument in the style. The instrument's patterns and settings will be preserved. (Note: If you have already generated the track in the current song, you may need to load a new file for the track to be emptied.)

A right-click menu has options to *Play Pattern*, *Play Pattern on Chord*, or *Mute Pattern*.

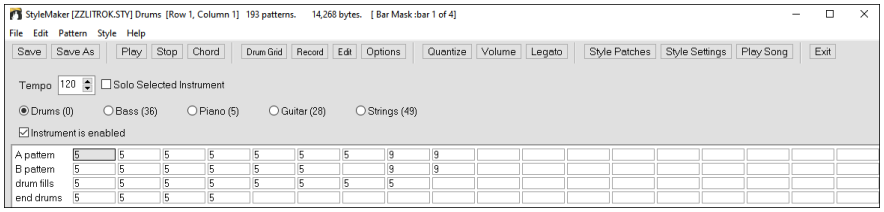
Exploring the StyleMaker

To become familiar with the StyleMaker, it is easiest to begin with an existing style and examine its makeup. This example uses ZZLITROK.STY, a basic Light Rock style. Patterns can be played back from the main StyleMaker screen.

The StyleMaker displays current patch numbers for the parts.



The StyleMaker always opens to show the Drums part. Other parts can be displayed by clicking on their buttons.



The rows of cells are for the musical patterns that have been recorded for the style. Each numbered cell is a pattern; the blank cells are for new patterns. The numbers are the weights assigned to the pattern; a higher weight means that a pattern will be played more often. The average weight is 5.

There are 4 rows of drum patterns.

- "A pattern" is the row to record drum patterns for the A substyle.
- "B pattern is the row to record drum patterns for the B substyle.
- Drum fills are recorded on the "drum fills" row.
- "end drums" are ending patterns (2 consecutive patterns of 1 bar).

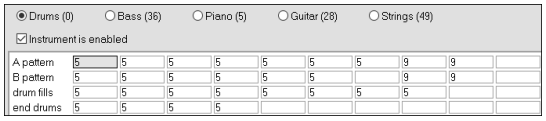
This style shown has nine drum patterns for its "a" substyle, and eight more for the "b" substyle variation. It also has eight drum fills and four ending patterns.

What's a pattern?

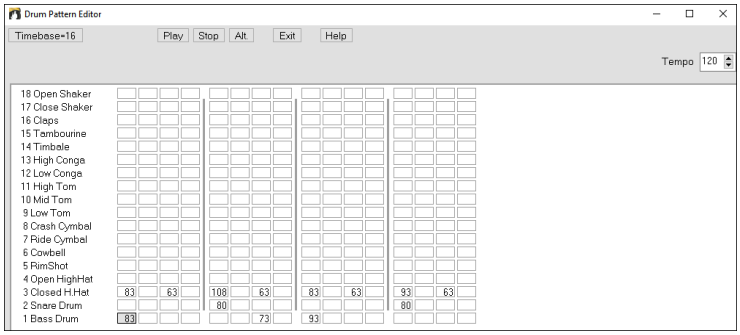
A pattern is one musical figure, a single element of a musical style. When Band-in-a-Box combines the various note patterns into arrangements we hear what the different instrumentalists would play for a song in that style.

Drum Patterns

In our example, the drum patterns are what the drummer plays for a Light Rock song.



You can view any drum pattern in the row if you click on the box and then on the [**Drum Grid]** button to open the **Drum Pattern Editor**.



The **Drum Pattern Editor** grid shows which drums in an 18-piece kit are being played on what beats and with what velocity (force) they are being hit. Each group of columns separated by a vertical line represents one beat in a four-beat bar, sub-divided into 16th notes. If there was a number in each cell across the row for any instrument, that instrument would play sixteenth notes for the whole bar.

In a swing style each beat would be sub-divided into eighth-note triplets, with three columns to a beat.

Let's examine the pattern in detail.

The highlighted cell shows that the Bass Drum is being played on beat 1 at a velocity of 83. (The loudest possible note has a velocity of 127, while 0 is silent.) Moving to the right, you will see that the Bass Drum plays again on the second eighth note of beat 2 with a velocity of 73, and then on beat 3 with a velocity of 93, the familiar "boom-ba-boom" Pop/ Bossa Nova beat.

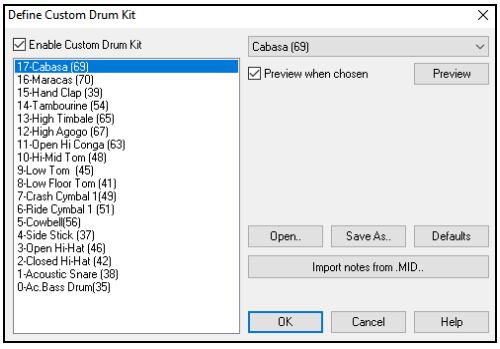
The Closed High Hat plays straight eighth notes at different velocities.

The Snare Drum plays on beats 2 and 4 in a typical Light Rock backbeat.

You can easily create new patterns of your own by selecting an empty box in a row of patterns and then clicking the **[Rec]** button to open a blank Drum Pattern Editor grid. To hear the pattern you have made, click on the **[Play]** button. Click on the **[Help]** button for more tips and details.

Defining a Custom Drum Kit

To set up a custom drum kit, select the menu item *Style | Define Custom Drum Kit* in the StyleMaker window to open the **Define Custom Drum Kit** dialog. You can choose the 18 drum instruments to be used on the drum grid. Any of the GM instruments may be chosen. Kits may be saved and loaded to disk.



In defining a custom drum kit in the StyleMaker, you can use the drum notes found in a MIDI file. For example, if you are making a Latin style called "mambo," you could load in a Mambo MIDI file that you made, and then the **[Import notes from .MID]** function would extract the drum notes from the MIDI file and put them on the drum grid.

Drum Screen Alternate Notes

What are alternate notes?

Alternate notes can be entered for any note. This tells Band-in-a-Box to randomly choose a different note to the one specified. For example:

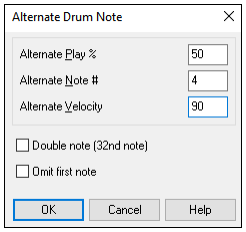
- You might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.
- You might want a note to be high conga 60% and low conga 40% of the time.

- Or high tom 30% of the time and NO note the other 70%.

This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

How to put in an alternate note

Click on the cell in the **Drum Pattern Editor** where you want to add an alternate note. Then press the **[Alt.]** button or press the **F5** key to open the **Alternate Drum Note** dialog.

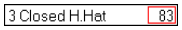


Enter the numbers as you see here.

- The alternate will play 50% of the time.
- The alternate note #4 is Open High Hat. (The list of note numbers is shown on the left the screen.)
- The alternate note will play at a velocity of 90.

Check the "Double note (32nd note)" checkbox to have the alternate note play as a doubled 32nd note.

"Omit first note" works together with the Double note feature to play only the second 32nd note.

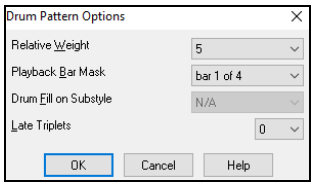


When you exit the dialog, you will see that the note cell now has a red border indicating that an alternate note is located there.

Tip: All Band-in-a-Box styles must have at least one drum pattern, even if there are no drums in the style. In that case, open the Drum Grid Editor and enter a value of 0 on beat 1 of the pattern for any drum and then save the pattern.

Click on the **[Exit]** button to return to the Drum window.

The **Drum Pattern Options** dialog will open. These options determine how and when an individual drum pattern gets played.



Relative Weight: (Usual Setting = 5) Relative Weight is the number that you assign to the pattern from 1-9. Numbers from 1-8 indicate how often you want the pattern to be played in relation to the other patterns on the same row. A weight of 9 is a special setting that ensures that the pattern will ALWAYS be played. Patterns assigned a weight of 9 usually have other options set which instruct the pattern to only be played at certain times (bar after a drum fill for example).

Playback Bar Mask: (Usual Setting = 0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker. Bar 1 is the first bar after a part marker for example. A bar mask setting of 0 is the default. This lets the pattern be played at any time.

Other bar mask settings:

- Bar 1 of 4
- Bar 2 of 4
- Bar 3 of 4
- Bar 4 of 4
- Bar 5 of 8
- Bar 6 of 8
- Bar 7 of 8
- Bar 8 of 8
- pre-fill - Refers to the bar before a fill.
- fill - Refers to the bar of a fill. This is not applicable to drums because there is a special row for drum fills.
- post-fill - Refers to the bar after a fill, which is the same as the first bar after a part marker.

Drum Fill on Substyle: (Usual Setting = 0) This setting is only relevant on the Drum Fills line. It lets you specify if you want the drum fill to be used on the "a" substyle, the "b" substyle, or either. The default setting is "either."

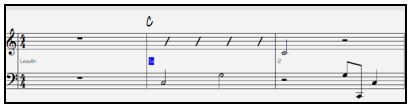
Late Triplets: (Usual Setting = 0) This is only relevant in drum patterns with time base =12 (triplet feel). If you want the 3rd triplet to be played late, as is usually done in slow jazz styles, then set a number from 0-10. The default is 0 = not late at all. A typical setting for a slow triplet style is triplets late =5 where one unit is 120/beat.

This type of pattern is found in earlier Band-in-a-Box styles. Later styles use live MIDI drums, which are edited as notation. The same options are used.

Editing Live Drums Patterns (or patterns imported from a MIDI file)

Live drum patterns are recorded in real time from a MIDI controller - either MIDI drum pads or a velocity sensitive MIDI keyboard. You can also import MIDI patterns from any standard MIDI file with the StyleMaker's *Pattern | Import Pattern from MIDI file* command.

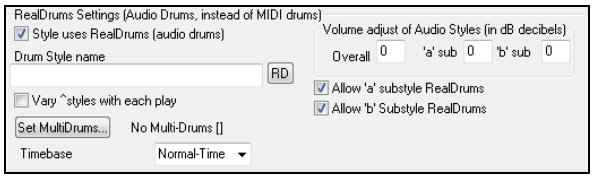
To edit these patterns, press the **[Edit]** button on the toolbar to open the **Pattern Editor** window. Edit the drum notes in Editable Notation or Staff Roll mode, just as you would edit regular notation.



RealDrums Styles

RealDrums are actual recordings of studio drummers, pieced together by Band-in-a-Box to create a unique "real" drum track that is played along with the MIDI tracks created by Band-in-a-Box styles.

It is possible to assign RealDrums (audio drums) to a style in the **Miscellaneous Style Settings** dialog, which opens from the **[Style Settings]** button on the toolbar.



RealDrums Settings (Audio Drums, instead of MIDI drums)

Enable "Style uses RealDrums (audio drums)" in order to designate a RealDrums style, and then press the **[RD**] button to select your RealDrums style. Whenever the current style is played, it will use your RealDrums style provided that RealDrums are enabled in the **RealDrums Settings** dialog. There are also additional volume controls here.

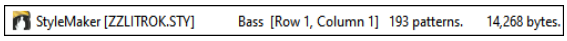
To make your overall dB setting a bit higher or lower for this particular Band-in-a-Box style you can enter a setting here. There are also fields for adjusting the "a" or "b" subsection volumes only.

If you remove the check mark from either "Allow "a" substyle RealDrums" or "Allow "b" substyle RealDrums" the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

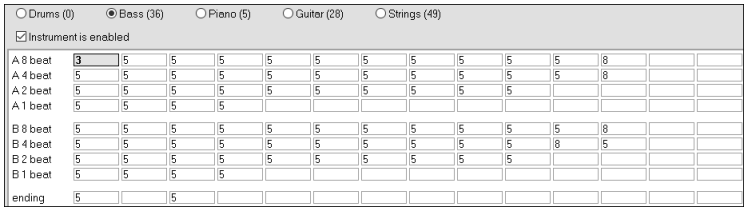
See the following tutorial on **Making RealDrums Styles**.

Bass Patterns

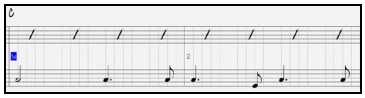
Click on the button to the left of Bass to open the bass pattern window. Notice that the status bar gives the Row and Column number for the current pattern.



You will see that this window is different from the Drums window, it has rows for different lengths of patterns – 8 beat, 4 beat, 2 beat and 1 beat – for both the A and B substyles, and a row for endings.



To see a bass pattern, select any numbered box and click on the **[Edit]** button on the toolbar. This opens the **StyleMaker Pattern Editor**, showing the selected pattern as notation. Then switch to Editable Notation mode, where notes can be edited, added, or deleted.



A new pattern can be created by selecting an empty cell in the StyleMaker grid and then opening the StyleMaker Pattern Editor window to enter notes with your mouse. A quicker way to make a new pattern is to record it live from a MIDI keyboard or any other MIDI controller that is connected to your computer.

Recording a New Pattern

New patterns are recorded by playing them live in real time as the StyleMaker plays an accompaniment on the drums and other instrument parts for the style. If you don't want to hear other tracks, mute them in the main Band-in-a-Box screen.

Go to the correct row (8 beat, 4 beat, etc.) for the length of the pattern you want to record and click on an empty cell. Recording is started with the [Rec] button. When it is clicked, the drums and any other tracks that are present will start to play but recording has not begun.

The StyleMaker gives you a 2-bar intro to get ready to record the new pattern, so you can play along with the intro for a "flying start" or just use the 2 bars to count yourself in. Recording then begins and continues for another 2 bars, no matter what length of pattern you are recording. If you are just recording a 4-beat pattern you will still hear the 2-bar intro and then another 2 bars of accompaniment while the pattern records. You would just play your 4-beat pattern and then wait until recording stops.

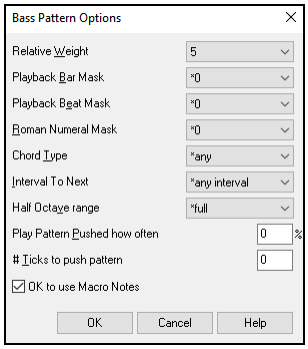
Tip: Remember that patterns can be edited in the StyleMaker Pattern Editor, so you don't have to redo an otherwise good take because of a small mistake.

Bass Pattern Options

When recording stops, the **Bass Pattern Options** dialog opens. The options determine how and when each individual Bass pattern gets played. They can always be changed after the style has been saved.

Click OK to save the pattern with the default options. Click Cancel to erase the take and record the pattern again.

To hear the pattern you have just recorded, click on the **[Play]** button or, better yet, click on the **[Chord]** button in the StyleMaker toolbar to hear how it sounds playing different chords.



Relative Weight: (Usual Setting = 5) Set this higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen. A setting of 9 (always) is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask: (Usual Setting = 0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

- Bar 1 of 4
- Bar 2 of 4
- Bar 3 of 4
- Bar 4 of 4
- Bar 5 of 8
- Bar 6 of 8
- Bar 7 of 8
- Bar 8 of 8

Special Bar Masks:

- pre-fill -Refers to the bar before a fill.
- fill - Refers to the bar of a fill (this allows you to put in “bass fills” for example).
- post-fill - Refers to the bar after a fill, which is the same as the first bar after a part marker.

Playback Beat Mask: (Usual Setting = 0) Set the beat mask to a beat from 1-4 if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask: (Usual Setting = 0) If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type: (Usual Setting = Any) This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin 7 (not a C7). There are chord types for most types of chords.

Interval To Next: (Usual Setting = Any Interval) This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an Interval of Up 4th so that the pattern would only be played if you’re going up a 4th.

Half Octave range: (Usual Setting = Full Octave) This is a new setting in the StyleMaker. Usually, a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case the pattern would only be picked if the chord in the song is in that range.

Play Pattern Pushed how often / # Ticks to Push Pattern: (Usual Setting = 0) Pushed patterns are patterns that are played before the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non-pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song, not when played in the StyleMaker window.

OK to use Macro Notes: (Bass Usual Setting = No) Bass macros are special notes that you record. When they are played back, they are replaced by a function.

List of Bass Macro Notes

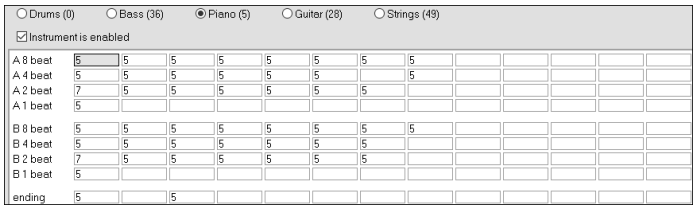
- Note# 72 (C): Pop Walking Note(s). Playback with the [F8] key and note #72 will be replaced by up to 4 intelligent notes per pattern walking in a Pop/Country mode to the next chord.
- Note# 76 (E): Note a semitone below root of next chord.
- Note# 77 (F): Root of next chord.
- Note # 78 (F#): Note a semitone ABOVE root of next chord.
- Note # 79 (G): Best fifth (a fifth above or below the root depending on how high the root is. Stays on the root if in a slash chord (C7 /E).

Remember that to get Bass Macros working you must:

1. Hit the right note #. (You may be out by an octave.)
2. Set “OK to use macros” to Yes.
3. Playback the Pattern with **F8** key or **[Chord]** button. The **F4** playback key gives you a literal playback with strange sounding high macro notes.

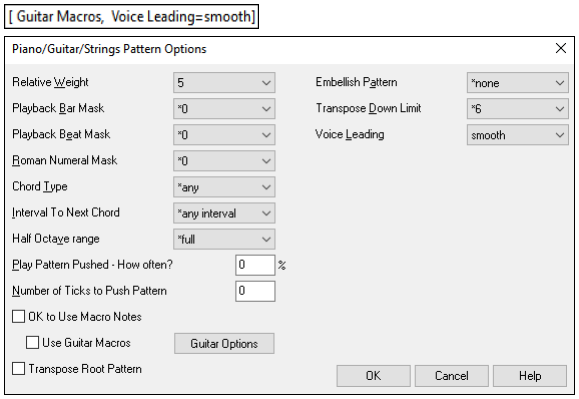
Piano, Guitar, and String Patterns

Piano, Guitar, and Strings patterns are recorded in the same way as live Drums or Bass patterns, but with added features and options. Guitar styles can be created with authentic strumming and rhythm patterns using correct fret positions.



Piano/Guitar String Pattern Options

The StyleMaker shows summary information about non-default settings in a pattern at the top title bar, so they are easy to spot.



Relative Weight: (Usual Setting = 5) Set this higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen. A setting of 9 (always) is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask: (Usual Setting =0) Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

- Bar 1 of 4
- Bar 2 of 4
- Bar 3 of 4
- Bar 4 of 4
- Bar 5 of 8
- Bar 6 of 8
- Bar 7 of 8
- Bar 8 of 8

Special Bar Masks:

- pre-fill - Refers to the bar before a fill.
- fill - Refers to the bar of a fill (this allows you to put in “bass fills” for example).
- post-fill - Refers to the bar after a fill, which is the same as the first bar after a part marker.

Playback Beat Mask: (Usual Setting = 0) Set the beat mask to a beat from 1-4 if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask: (Usual Setting = 0) If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type: (Usual Setting = Any) This setting is very useful because it allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin 7, not a C7. There are chord types for most types of chords.

Interval To Next Chord: (Usual Setting = Any Interval) This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an Interval of Up 4th so that the pattern would only be played if you’re going up a 4th.

Half Octave Range: (Usual Setting = Full Octave) Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D or Eb to Ab. In this case the pattern would only be picked if the chord in the song is in that range.

Play Pattern Pushed – how often / # Ticks to push pattern: (Usual Setting = 0) Pushed patterns are patterns that are played before the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non-pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song, not when played in the StyleMaker window.

OK to Use Macro Notes: (Usual Setting = No) Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below.

List of Piano Macro Notes (same as Guitar/String macro notes)

- MIDI Note # 83 B: Pop Chord Diatonic Below
- MIDI Note # 84 C: Pop Chord
- MIDI Note # 85 C#: Pop Chord Diatonic Above
- MIDI Note # 88 E: Jazz Chord Chromatic Below
- MIDI Note # 89 F: Jazz Chord
- MIDI Note # 90 F#: Jazz Chord Chromatic Above

Remember that to get macro notes working you must:

- Hit the right note # (you may be out by an octave).
- Set "OK to use macros" to Yes.
- Playback the pattern with [**F8**] key or **[Chord]** button. The **F4** playback key gives you a literal playback with strange sounding high macro notes.

Check **Use Guitar Macros** to enable guitar macro notes for this pattern.

Click on the **[Guitar Options]** button to specify guitar macro note parameters.

Transpose Root Pattern: (Usual Setting = No) This is a rarely used setting. It only is relevant when voice leading is set to smooth. It determines where the center of the pattern is considered to be. If set to "Yes," the center of the pattern will be moved to the key of the song.

Embellish Pattern: (Usual Setting = None) If set to "embellish 1" the pattern will be embellished. This is useful in Jazz styles. "Embellish 1" embellishes the chord once in the pattern, whereas "embellish 2" changes the embellishment during the pattern.

Transpose Down Limit: (Usual Setting = 6) This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to =2 the pattern (recorded in C) will be transposed a maximum of 2 semitones down, and therefore up to 10 semitones up to play all 12 possible roots of the chords.

Voice Leading: (Usual Setting=Transpose) The easiest type of voice leading is transpose only. If the notes C-E-G-Bb were played as a C7 pattern, then Band-in-a-Box would transpose that voicing to an F7 chord as F-A-C-Eb, which is fine but not very smooth. A more pleasant setting would be "smooth" voice leading. Then the F7 would be voiced automatically as C-Eb-F-A. "Riff based" voicing is used when you have recorded a pattern with a melodic riff in it. This setting ensures that Band-in-a-Box will not try to transform any of the notes into chord tones.

Guitar Styles with the StyleMaker

Guitar Styles with incredible authenticity are possible in the StyleMaker. You can use new macro notes to be played back as a Jazz, Folk, or Pop guitar chord using correct fret positions for accurate guitar-friendly chords.

Playing back Guitar Styles

Guitar Styles are identified by the exclamation point (!) in the style name. This is not a requirement but is usually present in the style name. For the typical user who is just using the styles for playback and isn't making their own styles there's not much that you need to know about the styles, since they play normally like other Band-in-a-Box styles.



You can see which tracks have intelligent guitar parts by looking at the title window of the Guitar fretboard, when the track is highlighted. If it is a Guitar Style track, it will say [Guitar voicings] after the name of the track. The usual track that has the intelligent guitar styles is of course the Guitar Part. Some of the styles have more than 1 guitar, so the piano and/or strings part might also have an intelligent guitar part. In these cases, you can also view the guitar on those tracks.

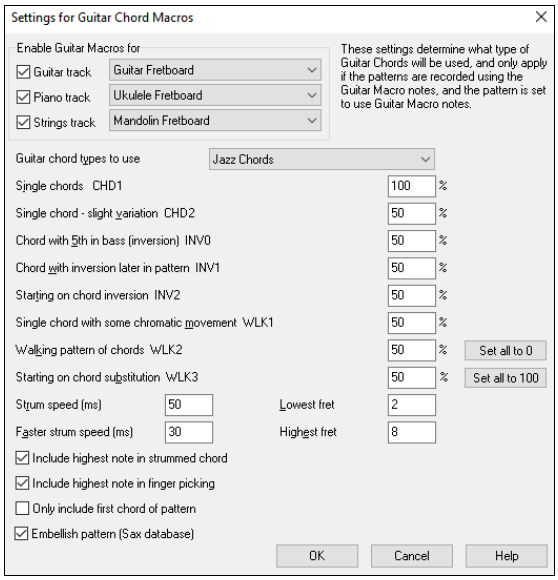
The styles can be set to use different types of voicings for guitar. For example, there are Jazz, Pop, and Folk (open position) voicings. Also, some of the styles allow the guitar to play advanced chords and inversions. Some of the styles play chord patterns, so the chord in the song might be F7, but the guitar plays a "walking-chord" pattern of F7, Cm7/G, Abdim, F7/A on each beat. There can be fingerpicking styles that have a lowest note alternate between root and 5th.

Guitar Parts use channels 11 to 16 for the notes, corresponding to strings 1 to 6 of the guitar. When you make a MIDI file, the notes will all get written on a single guitar channel. Sequencers like PowerTracks Pro Audio will recognize guitar parts on all 6 channels, so if you want to write the MIDI file from an intelligent guitar style, you can set Band-in-a-Box to do this with "Write Guitar part on 6 channels" option in the **MIDI File Options** dialog (*Options* | *Preferences* | [MIDI File]).

Making a Guitar Style

Press the **[Style Settings]** button on the toolbar to open the **Miscellaneous Style Settings** dialog, and then press the **[Guitar Macros]** button to open the **Settings for Guitar Chord Macros** dialog.

Note: A macro is a single note that triggers a preset chord pattern.



Enable Guitar Macros for: Choose the tracks that you want to put guitar parts on. Use the Piano and Strings to layer multiple guitar parts.

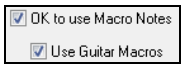
With the **Guitar chord types to use** setting, choose the type of chords to use: Jazz, Pop, Folk, Half Note (sax), Ukulele, Mandolin, 5-string Banjo or alternate guitar tunings.

Set the complexity of the chords to use. These can be single chords, chords with variations, inversions, and chord "walking" patterns. If you want a simple guitar style, set the first one to 100%, and the rest to 0%.

Strum speed / Faster strum speed: Set the strum speed and fret range that should be played on the guitar.

Only include first chord of pattern: The Guitar styles have an option to keep the same chord for the whole pattern when using databases that have changing chords within the pattern. If set, databases that have changing chords like the "Half Note (sax)" chords will only use the first chord in the pattern.

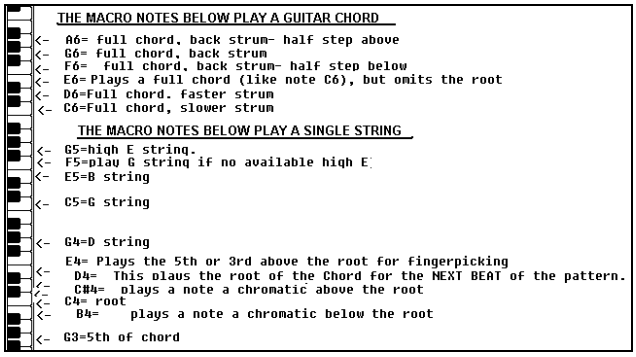
Exit the dialog and record a guitar pattern using Guitar Macro notes.



When the recording of the pattern finishes, enable **OK to Use Macro Notes** and **Use Guitar Macros**.

Save the style, using the convention of putting an exclamation (!) somewhere in the name (e.g., as the first character in the filename) to indicate that it is an intelligent guitar style.

Guitar Macro Notes



Tip: Middle C is C5 or note number 60.

The main Guitar Macro notes to use are:

Strummed Chords

C6 note Plays a guitar chord, with a slow strum.

D6 Plays a guitar chord, with a faster strum.

For example, if you want a simple 4-in-the-bar pattern that plays a slow-fast-slow-fast strumming pattern, play the notes C6 D6 C6 D6 for the pattern.

Additional strumming macros are:

F#6 Back strum, chromatic below.

G6 Back strum.

G#6 Back strum, chromatic above.

A6 Back strum, chromatic above, fast strum.

Single Strings in chord

C4 Plays a single string that is the low root of the chord.

G4, C5, E5 Plays single string (D string, G string, B string).

G5 Plays high E string.

F5 Plays high E string, but if none available will play G string.

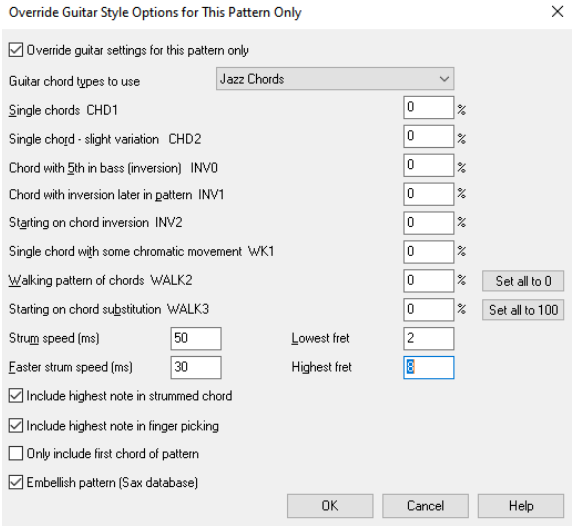
Additional notes for fingerpicking, not part of chord

G3 Fifth below the low root of the chord for fingerpicking.

E4 Fifth or third above the low root for fingerpicking.

Override Guitar Style Options for this pattern only

You don't need to set any Guitar Style Options, unless you want to override the settings already made in the **Miscellaneous Style Settings** dialog, for this pattern only. In the StyleMaker window, press the **[Options]** button on the toolbar and then the **[Guitar Options]** button to see the options for the current pattern.



Check the **Override guitar settings for this pattern only** checkbox to set new parameters for this pattern only.

Guitar chord Types to Use: Use this feature to set the type of guitar chords to use for this pattern from the list, which includes alternate tunings.

Single chords CHD1: The Single Chords feature will play the chord as intended in the pattern for the percentage value entered.

Single chord - slight variation CHD2: This will play a slight variation of the specified chord for the percentage value entered.

Chord with 5th in bass (inversion) INV0: This feature will play your chord with a 5th in the bass.

Chord with inversion later in pattern INV1: This feature will play your chord with inversion later in the pattern.

Starting on chord inversion INV2: This feature will play your pattern starting on chord inversion.

Single chord with some chromatic movement WK1: This feature will play single chord with some chromatic movement.

Walking pattern of chords WALK 2: Walking pattern of chords.

Starting on chord substitution WALK 3: Walking pattern starting on chord substitution.

Strum speed (ms): This setting in milliseconds (ms) affects the rate in which the guitar chord is strummed.

Faster strum speed (ms): The Faster Strum Speed setting affects the rate in which the guitar chord is strummed. Note that a lower setting in ms equals a faster strum.

Lowest fret: The Lowest Fret feature will limit the notes not to be played beneath the fret specified.

Highest fret: The Highest Fret feature will limit the notes not to be played above the fret specified.

Include highest note in strummed chord: Check to include the highest note (for Strummed Macros) when played as a macro.

Include highest note in finger picking: Check to include the highest note (for Single String Macros) when played as a macro.

Only include first chord of pattern: Check to play the first chord only.

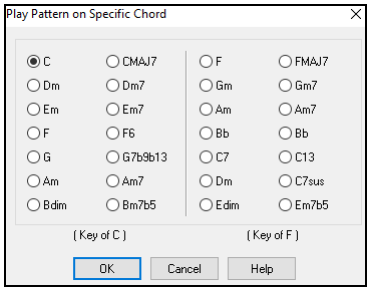
Embellish pattern (Sax database): This allows embellishment of the pattern from the Sax patterns database.

[Zeros]: Click this button to reset all percentage fields to zero.

[100s]: Click this button to set all percentage fields to 100.

Play Pattern on Specific Chord

This dialog is accessed by the **[Chord]** button on the toolbar, the **F8** key or by choosing the *Pattern* | *Play Pattern on Chord* menu item.



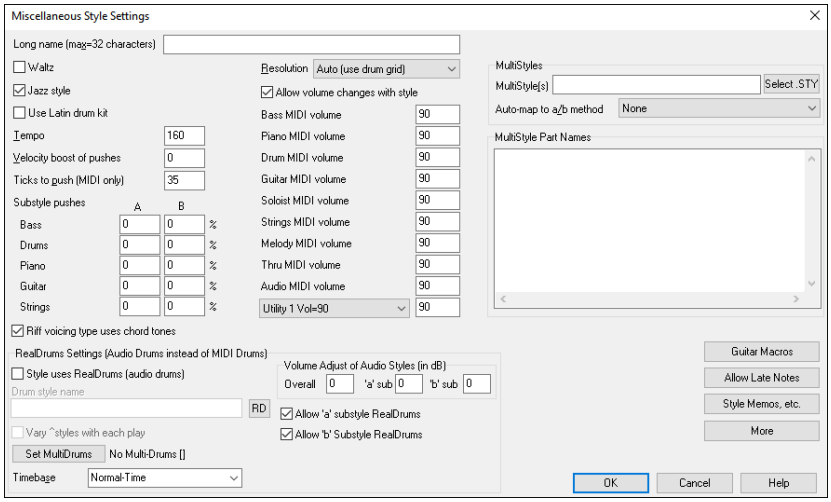
This plays back a pattern on a specific chord that you choose in either the key of C or the key of F. You can hear what patterns will sound like in a style by "trying them out" on certain songs. Macro notes recorded in a pattern will play their corresponding chords; smooth voice leading is demonstrated etc.

Just choose a chord and press OK.

Note: Does not apply to drum patterns, since drum patterns don't play any differently on different chords.

Miscellaneous Style Settings

The **[Style Settings]** button on the toolbar opens the **Miscellaneous Style Setting** dialog, which allows you to set some miscellaneous settings for the style.



Long name: A long style name can be stored in the style (up to 32 characters), and this will appear on screen and in the **StylePicker**.

Waltz: Enable this option to make a waltz style. Then the StyleMaker will record and play patterns in 3/4 time. The "8 beat row" will record "6 beat" (2-bar patterns); the "4 beat" will record 3 beat (1 bar) patterns. The "2 beat" and "1 beat" still record 2 and 1 beat patterns. The new style is made as a waltz, and will play with a 3/4 lead in. There is no need to put a 3/4 time signature change in bar 1.

Jazz style: This lets Band-in-a-Box know if the style you've made is a jazz style or not. If it's a jazz style, it will use the Jazz Snare/Bass Drum instead of the Pop Snare/Bass Drum, and makes some other decisions based on this setting.

Use Latin drum kit: Check to use a Latin drum kit in this style with instruments like maracas, cabasa, and agogo.

Tempo: This allows you to set the tempo of the style. This is stored with the style. You can also change this tempo by the tempo button on the StyleMaker main screen. Tempos can also be changed by the [and] keys. When you create a new song, the tempo will be set to the tempo of the style.

Velocity boost of pushes: Pushes can get a velocity boost, so that they are played louder than other patterns. A usual setting would be 10.

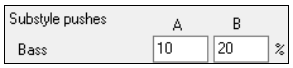
Ticks to push (MIDI only): MIDI tracks can be pushed with the StyleMaker. This will cause the patterns to be played a little ahead of the beat, a certain % of time, which gives your arrangement a more human (musical) feel.

Band-in-a-Box uses a resolution of 120 PPQ, i.e., 120 ticks to a quarter note.

- 30 ticks = sixteenth note
- 40 ticks = triplet eighth note (Swing)
- 60 ticks = eighth note

Choose the number of ticks for each push to use.

Substyle pushes: The % of notes that are pushed can be set separately for each track and for the "a" and "b" substyles.

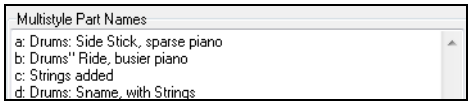


In this example, the Bass track patterns will get pushed (randomly) 10% of the time in the "a" substyle and 20% of the time in the "b" substyle.

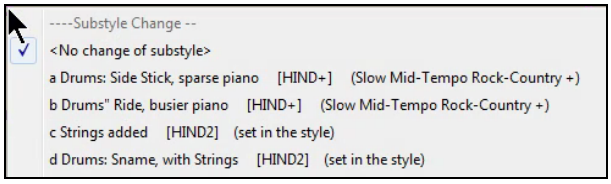
Resolution: Styles can either have Triplet (swing eighth notes) Straight (even eighth or sixteenth notes) resolution.

Allow volume changes with Style: Usually you don't want specific volume changes in a style. But if you decide to change the volume of instruments, you can do it by setting this to YES and then entering the Volumes you want in the settings below. (A better way to change the volume of a track is to use *Pattern* | *Volume Adjust* (**Alt+W**) to set the volume of each pattern individually.)

MultiStyles: Styles can now have names stored for the substyles. This is especially useful for MultiStyles to describe the various substyles.

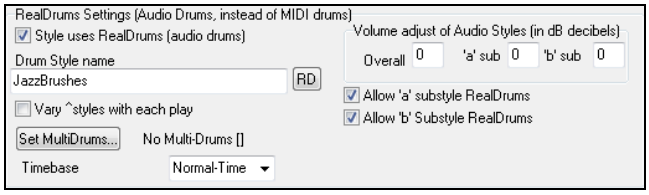


When MultiStyle names are set, they are visible when right-clicking on a bar number.



'Riff' voicing type uses chord tones: This is an option for piano, guitar, and string patterns. If selected, voicing modifies to match the chord and scale. Deselect for a simple transpose ignoring chord type.

RealDrums Settings (Audio Drums, instead of MIDI drums): It is also possible to assign RealDrums (audio drums) to a particular Band-in-a-Box style.



Enable **Style uses RealDrums (audio drums)** to designate a RealDrums style, then press the **[RD**] button to select your RealDrums style. Whenever the current style is played, it will use your RealDrums style provided that RealDrums are enabled in the **RealDrums Settings** dialog. There are also additional volume controls here.

Note: There is a hotkey combination to turn RealDrums on/off (**Ctrl+Shift+F6**). This also works while the song is playing.

To make your overall dB setting a bit higher or lower for this particular Band-in-a-Box style you can enter a setting here. There are also fields for adjusting the "a" or "b" subsection volumes only.

If you remove the check mark from either **Allow "a" substyle RealDrums** or **Allow "b" substyle RealDrums** the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

Choose **Vary ^ styles with each play** to 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.

The **[Set MultiDrums]** button will open the **Create Multi-Drums** dialog, which allows you to create the Drums track with multiple drum/percussion parts, drum loops, UserTracks drums, and even RealTracks.

You can select a timebase (normal-time, double-time, half-time, or triple-time) for the Drums track with the **Timebase** option.

[Guitar Macros]: These settings determine what type of guitar chords will be used, and only apply if the patterns are recorded using the guitar macro notes, and if the pattern is set to use guitar macro notes.

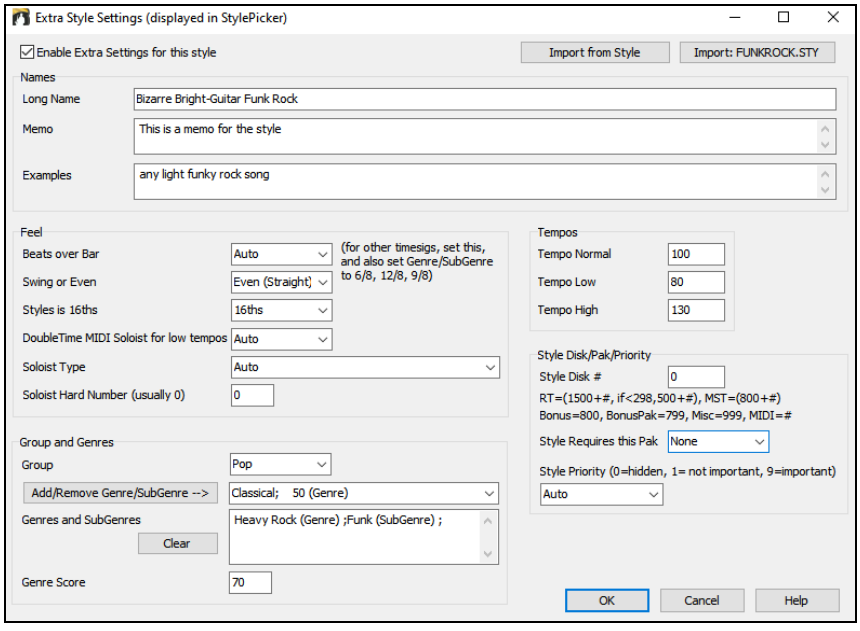
[Allow Late Notes]: This opens the **Settings for Making Late Notes Quieter** dialog. Notes played near the end of a pattern will usually conflict with the next chord. So, it's best to prevent notes near the end of a pattern from playing. The **Arrangement Options** dialog (*Options* | *Preferences* | [Arrangement]) has a global setting for "Allow late notes in pattern just before chord change" and a percentage setting for how often they will be allowed.

[Style Memo etc]: This opens the **Extra Style Settings** dialog, which allows you to enter a memo, examples, genres, and other parameters to the style.

Press the **[More]** button for the **More Settings (for Rests, Pushes, RealTracks)** dialog.

Extra Style Settings

This allows you to enter a memo, examples, genres, and other parameters to the style. The dialog opens from the **[Style Memo etc]** button in the **Miscellaneous Style Settings** dialog.



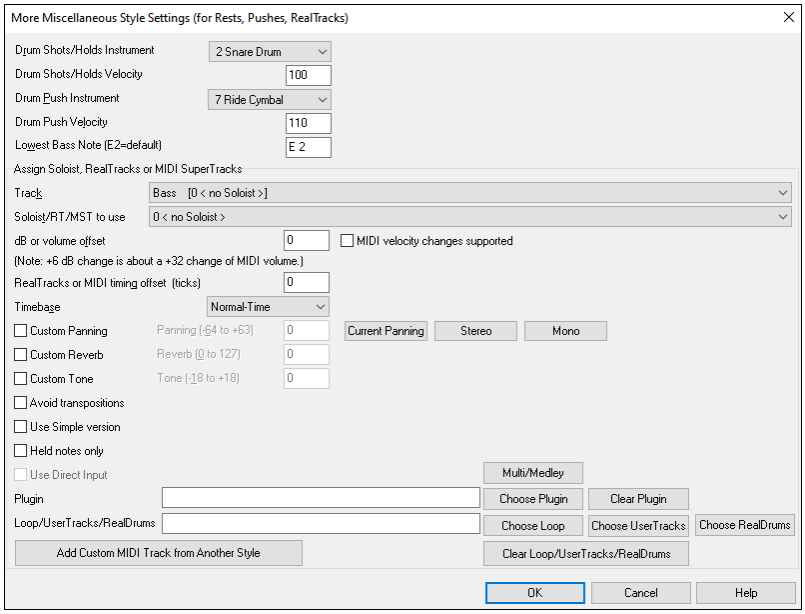
To enter information, you first need to enable the **Enable Extra Settings for this style** check box. Then, enter a memo, examples, feel, genres, etc.

You can import information from the current style or other styles. This is useful when you are making a similar style. For example, if you are making a country style and want to import information from another country style, press the **[Import from Style]** button, and select a style in the StylePicker. This will enter all the information from the selected style to the style you are making.

Save the style, close the **StyleMaker**, and open the **StylePicker**. Then, press the **[Rebuild]** button, and select *Rebuild of PG Music and 3rd party styles.* The **StylePicker** will then show the information you have entered to the style.

More Miscellaneous Style Settings (for Rests, Pushes, RealTracks)

This dialog opens from the **[More]** button in the **Miscellaneous Style Settings** dialog.



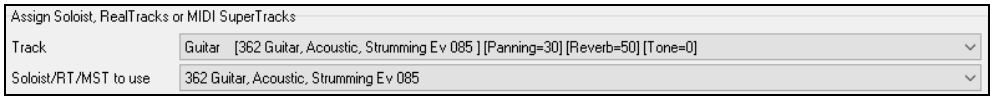
Since rests can be “shots” that play a chord on beat 1, the style can define what instrument to use for this, and at what volume.

Similarly, each push is accompanied by a drum stab, and the style can define what instrument to use and at what volume.

The **Lowest Bass Note** setting defaults to the low E on the bass guitar or acoustic bass. It can be changed to match the range of other bass instruments, such as a tuba, or to extend the range of the bass for keyboards or 5-string and 6-string basses.

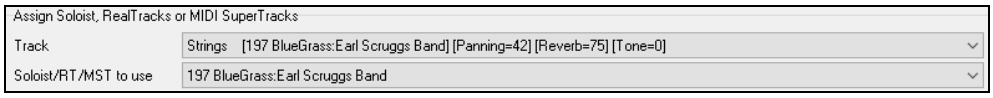
Assign Soloist, RealTracks or MIDI SuperTracks: Styles can contain MIDI Soloists, RealTracks and MIDI SuperTracks.

To assign RealTracks to a style, select the “Track” to use, and the RealTracks #. In the following example, we are using RealGuitar for the Guitar track.



Styles can have multiple RealTracks. For example, you could have a Real Guitar and Real Bass - and also RealDrums for the drum track.

Styles can also use MIDI Soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings part.

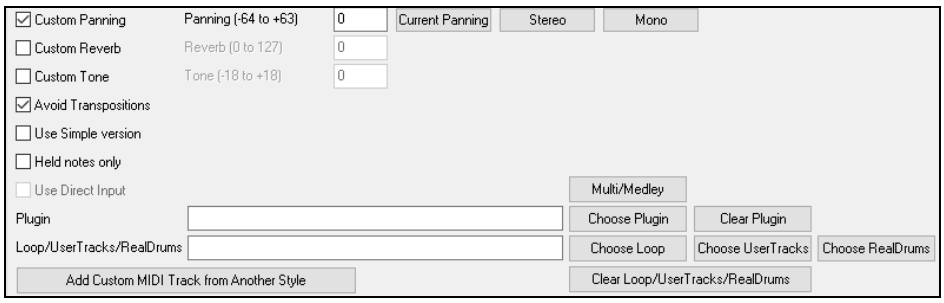


Use the **dB or volume offset** to match the level of your RealTracks audio or MIDI Soloist to the rest of the style. To apply the MIDI volume offset, enable the “MIDI Velocity Changes supported” checkbox.

The **RealTracks or MIDI timing offset** can be used to offset the selected track by a certain number of ticks, either plus or minus. A minus number will give the style a laid-back feel, a plus number will “push” the part.

Timebase allows styles to use Half-Time and Double-Time RealTracks. We include some of these styles. For example, you can make a jazz ballad style (tempo 65) that uses a sax Soloist at tempo 140 (playing double time).

Custom Settings: Styles can have settings such as custom panning, reverb, and tone, plus plugins and loops. Simple versions of RealTracks, ‘held’ notes only versions of RealTracks, and Direct Input (DI) instruments can be used.



Note: For styles that store extra information (such as panning, reverb, tone, substyle names, plugin names etc.), an extra file with a .stx extension is saved. STX files are not needed for most styles, just ones that need to store this extra information.

[Multi/Medley]: A style can have a huge number of RealTracks by using the RealTracks multi/medley feature which allows a single track to have up to 10 RealTracks. For example, you can have choirs with different singers and several guitars on the same track. To do this, press the **[Multi/Medley]** button, and when the **Create a Medley of different RealTracks** dialog opens, select RealTracks to use and the playing option (switching or playing simultaneously).

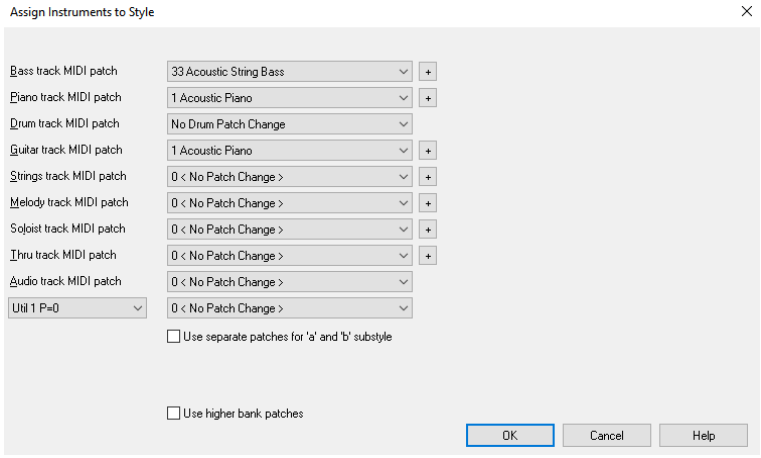
Plugin: This allows you to save a style with specific plugins (MIDI synths or audio plugins). Plugins use .tgs files, which must be in the *C:\bb\DX Settings* folder.

Loop/UserTracks/RealDrums: You can assign a loop, UserTracks, or RealDrums for any track.

[Add Custom MIDI track from another style]: You can add a custom track from another MIDI style by using the main menu of the StyleMaker, *Style | Import Instrument from Style.*

Assign Instruments to Style

Press the **[Style Patches]** button on the StyleMaker toolbar to open the **Assign Instruments to Style** dialog.



This dialog allows you to assign instruments to a style. When the song is played back using the style, these patch changes will be sent to your synthesizer. Remember, these are General MIDI Instrument numbers, not the patch numbers of your synth (unless you have a General MIDI synth).

If you don't require a specific instrument for the style, leave the setting at **0 < No Patch Change >**.

Styles can have different instruments (patches) for the "a" and "b" substyle. For example, you can have drum brushes on the "a" substyle, and sticks on the "b" substyle, or acoustic piano for the "a" and electric piano for the bridge.



The patch changes take effect immediately in the style, so that when you are recording Bass part for example, you will hear the bass patch that you have selected.

Melody Patch/Soloist Patch: If set to other than **0 < No Patch Change >**, all Melodies/Soloists will be played on the specified instrument. If you're making a "Grover Washington" style for example, you might want any melodies to be automatically set to saxophone.

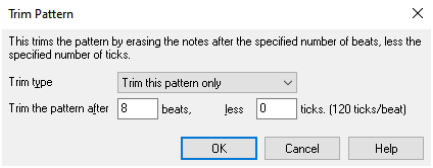
Thru Patch: If you set the Thru patch to other than **0 < No Patch Change >**, the instrument that the user plays along to your style will be the patch that you set. If you're making a "Heavy Rock" style, you might want to set the Thru patch to be Rock Guitar if you expected that the user would want to always play along on Rock Guitar.

Advanced Editing of Patterns

Patterns can be "tweaked" with the other advanced features in the StyleMaker - Trim Pattern, Late Notes, and the Event List Editor.

Trim Pattern

The Trim Pattern routine deletes notes past the end of a pattern, or (optionally) a specified distance from the end of a pattern. This can be accessed from *the Pattern | Trim Pattern(s), row(s)* command.



In the dialog displayed, we are trimming 50 ticks from an 8-beat pattern. This means that the information past 8 beats (less 50 ticks) will be deleted. This feature is useful to erase "busy playing" that is present near the end of a pattern, and also delete notes that are just taking up space in the style.

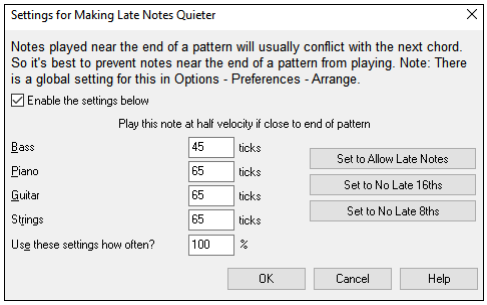
Pattern Velocity Adjust

This function adds or reduces the velocity of a single pattern, row of patterns, or all patterns in an instrument. It is useful for reducing or increasing the volume of an entire instrument or fine-tuning the velocities in a style. Choose the StyleMaker menu item *Pattern | Velocity Adjust* for 1 pattern, 1 row or all patterns, and input the velocity change to make for the pattern(s). This adds or subtracts a certain velocity value to the patterns.

Tip: There is another velocity command, "Volume adjust," but it works differently. It will change the velocities to a certain value, useful for "smoothing out" velocities.

Late Notes

The **[Allow Late Notes]** button is found inside the StyleMaker's **Miscellaneous Style Settings** dialog. It opens a dialog with "Settings for Making Late notes quieter." There are settings for allowing or not allowing late notes, and for how late the notes can be.



The global setting for late notes in the Arrangement Options dialog (*Options | Preferences* | [Arrangement]) reduce the volume of the late notes for a smoother transition from one chord to another.

Style Log Options

For people making styles, the Style Log text file shows exactly which pattern was used in the song generation for every instrument and bar/beat. This is useful in fixing errant patterns.

To set a style log, choose the StyleMaker *Style | Write BBStyleLog##.txt file* menu option *Display BB StyleLog##.txt" in Notepad with each play*.

Then, a file called BBStyleLog##.txt will be displayed. Here is a sample:

```
Bass: Bar 1 Beat=1, Row= 1, Col=12, Location=13, Chord= C
Piano, Bar 1 Beat=1, Row= 1, Col=17, Location=140, Chord= C
Guitar, Bar 1 Beat=1, Row= 5, Col=8, Location=287, Chord= C
Strings, Bar 1 Beat=1, Row= 5, Col=23, Location=274, Chord= C
```

This tells you that when the song was generated, for the bass track, at bar 1 the pattern found in row 1, column 12 of the StyleMaker was chosen.

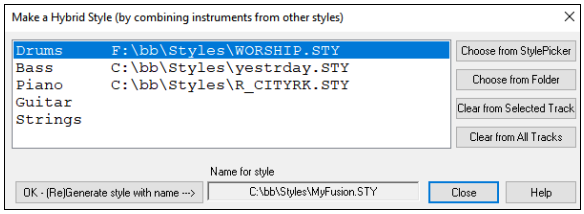
Alternatives to Recording Patterns

It's not always necessary to record every pattern for a style, or any patterns, for that matter. The import features in the StyleMaker make it possible to assemble an entirely new style from existing styles, or to import patterns from favorite MIDI files.

Hybrid Styles

The Hybrid Styles feature allows you to play and create a style that has instruments from up to five different styles! You can, for example, play a song with a Reggae bass, Rock drums, Salsa piano, or any combination of up to five styles that you want. Create a name for your hybrid style and you can save it with the song so that it will play that way in the future.

To use this feature, select the menu item *File | StyleMaker | Make a Hybrid Style,* or click on the **[StyleMaker]** button in the toolbar and select *Make a hybrid style* from the drop-down menu. You will then see the **Make a Hybrid Style** dialog.



Select a track (e.g. Bass), and choose a style for that track. Repeat this for up to five tacks. Press **[OK - (Re)Generate style with name --->]** and choose a name for the style.

Note: Style names can be a maximum of eight characters, with no space.

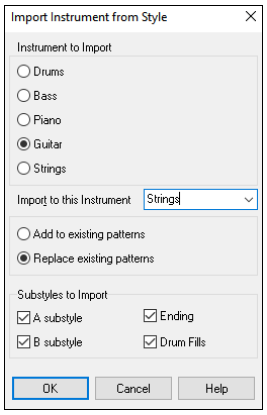
Press **[Play]** in Band-in-a-Box and you can hear the results. You can revisit the **Make a Hybrid style** dialog to make any changes.

Editing Hybrid Style

You can edit a hybrid style just like any other style. Open the StyleMaker to view the patterns.

Importing Instruments from Other Styles

This is a great way to have fun with the StyleMaker, and to create great new styles in no time. The dialog is accessed with the menu item *Style* | *Import Instrument*.



Choose the instrument you want to import and select the desired options. Click on [OK] and a standard Windows® Open dialog will open so you can select any style on your computer as the source for the instrument. Mix and match instruments from different styles to create fresh new arrangements.

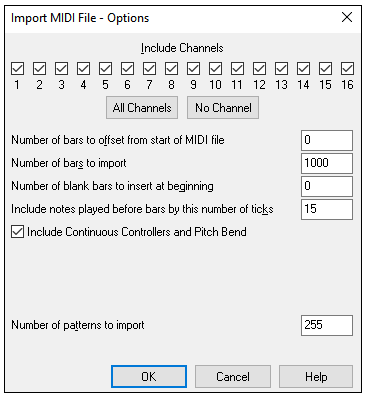
Notice the selector box to choose an instrument to import and the destination instrument in "Import to this instrument." For example, to add a second guitar to your style, you could import it to the Strings track if it is empty (or if you want to replace the strings with another guitar).

Note that Piano/Guitar/Strings can be interchanged here, but Bass can only be imported from Bass, and Drums from Drums.

Try some instruments from dissimilar styles for fun and surprises! You can also add parts that were not present in the original style this way.

Importing Patterns from MIDI File

You can use any MIDI file as a source for new StyleMaker patterns with *Pattern* | *Import Pattern from MIDI file*.

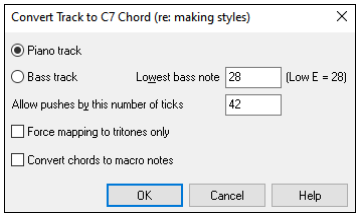


Use the options to specify the channels and bars to import, and whether to include or exclude controllers.

In the StyleMaker, when you choose *Pattern* | *Import from a MIDI File* (or *Import from Clipboard* or *Import from Melody*) the dialog includes the "Number of patterns to import" option, which lets you import more than one at a time. For example, if you import 8 patterns, they will be inserted in the first available 8 positions on the current row. The patterns are offset by the number of beats present on the current row. For example, if you are on the "4 beat" row, the patterns will be inserted with a 4 beat offset, resulting in one pattern per bar for the 8 imported bars.

Convert Track to C7 Chord

Choose the main menu item *Melody* | *Edit Melody Track* | *Map Melody Track to C7 Chord*. This allow you to import any MIDI file track into the StyleMaker and make a style from it.



Once you choose the option, select whether you are importing a bass track or a piano track (which actually includes any track other than bass or drums). A bass track uses notes below C4 (MIDI note #48) and above the lowest note you specify in the dialog.

If you select a piano track, all notes will be mapped to a C7 chord, so it is not important that the chords on the spreadsheet are correct. However, when importing a bass track, the chords must be correct. You can also enable options to allow anticipation patterns and to convert chords to macro notes. For guitar or string tracks where you may want only two notes, the "Force mapping to tritones only" option can be useful.

After mapping the track to notes, you can examine the Melody track to make sure the results are as expected. Then use *Pattern* | *Import from Melody Track*, and set the number of patterns to import and other options as needed. This function lets you import any track from a MIDI file you've created and quickly convert it into patterns in the StyleMaker. Since the StyleMaker requires all patterns to be based on a C7 chord, this function automatically maps the entire track to notes on a C7 chord. You can then import any number of patterns using the "Number of patterns to import" setting.

Editing Patterns

Slide Pattern X ticks

This is another option available on the StyleMaker menu. This allows a pattern to be time shifted any number of ticks, based on a PPQ setting of 120.

The StyleMaker screen displays the number of patterns, which combined with the map to C7 function, allows you to quickly import any MIDI file track into the StyleMaker and make a style from it.

There are other additional StyleMaker features such as definable instruments on the drum grid, 32nd notes on the drum grid, "live" drums, the ability to load-in patterns from MIDI file to the drum grid or live drums, etc. to facilitate importing patterns from MIDI files.

Velocity Adjust

This function adds or reduces the velocity of a single pattern, row of patterns, or all patterns in an instrument. It is useful for reducing or increasing the volume of an entire instrument or fine-tuning the velocities in a style.

Choose the menu items Pattern-Velocity Adjust (for 1 pattern, 1 row, or whole instrument) and input the velocity change to make for the pattern(s). This will add or subtract a certain velocity value to the patterns.

Style Checker

Analogous to a "Spell Checker," this function analyzes your style-in-progress and identifies possible problems. The results are output to a text window, allowing you to examine the patterns and fix them if required. It identifies patterns that might be "too busy" or incorrect macro notes etc.
To access the Style Checker, open the StyleMaker (**Ctrl+F9**), and choose *Style* | *Style Checker*. You will then get a text report about the style, listing possible problems with the style. Here is a sample printout:

-----Start of style checking ------JAZQUINT.STY

Drums: Row 1, Column 1 First pattern of instrument shouldn't contain masks in it. It should be generic.

Piano: Row 1, Column 3 Non Chord tones found (other than C, E, G, Bb) and pattern is not set to a chord mask, riff based, or MACRO.

Style Summary

This displays a text window summary of the style, including lots of information about the style such as # patterns, # patterns for each substyle, patches, pushes, volume changes, guitar patterns, and more. To access the style summary, from the StyleMaker, choose *Style* | *Style Summary*. You will then see a detailed text summary of the Style.

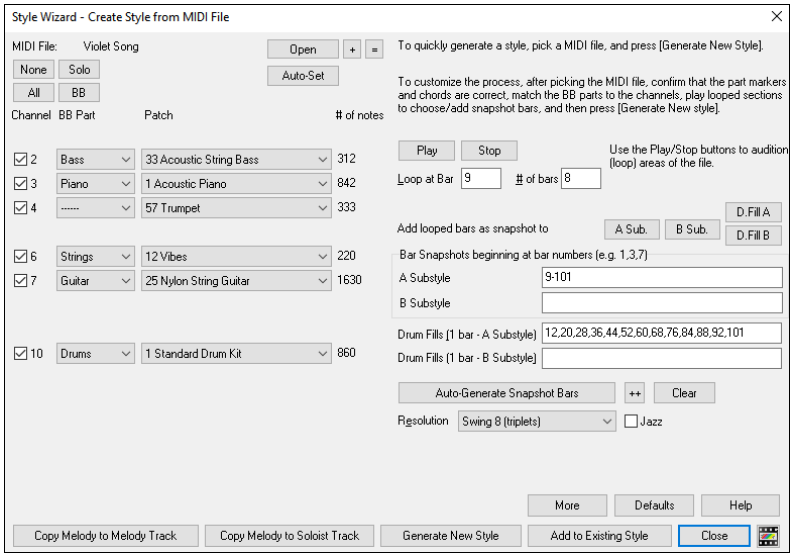
Style Wizard - Create Style from MIDI File

The **Style Wizard** can generate a Band-in-a-Box Style from a MIDI file, by analyzing the file and creating patterns emulating the notes and rhythms for the style.

Important: You should use a MIDI file that you have composed and arranged – if not, you need to first get permission of the composer and arranger before making a style from the MIDI file.

In this tutorial, we're going to use the violet.MID saved in the *C:\bb\Documentation\Tutorials* folder to convert it to a style, which we will call Violet.STY.

 Click on the **[StyleMaker]** button on the top toolbar and select *Style Wizard* from the drop-down menu, or select the menu item *File* | *StyleMaker* | *Style Wizard*.



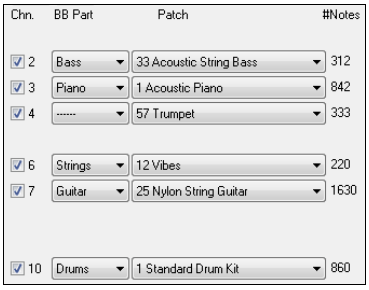
Press the **[Open]** button and select *C:\bb\Documentation\Tutorials\violet.MID*.

The Style Wizard then does the following automatically.

The chords for the MIDI file are interpreted and written on the Chord Sheet.

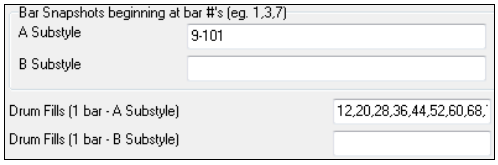
The "part markers" for the file are displayed on the Chord Sheet. For violet.MID, the Style Wizard has found the correct part markers – by looking for drum fills and other signs of a part change – and has assigned substyle "a" to all of them. We will change some of them to "b" later.

The channels used in the MIDI file are displayed in the dialog, with the patches used and # of notes played on each channel. (For violet.MID you can see that channels 2, 3, 4, 6, 7, and 10 are used.)



The Style Wizard analyzes the parts and guesses at which Band-in-a-Box part - Bass, Piano, Drums, Guitar, or Strings to use for each track. Band-in-a-Box has correctly assigned 5 instruments – not assigning a part to the Melody.

The Style Wizard suggests which bars ("snapshots") to include in the style. The suggested bars are bars with all the "BB Part" instruments.



Usually, you'd want to customize these snapshot bars to control which bars get included in the "a" or "b" substyle. In the violet.MID style, the Style Wizard has offered to include Bars 9-101 (inclusive) and wants to put them all on the "a" substyle. Continuing on, we want to make a great sounding style, so it is important that we have the following two items correct:



The "BB Parts" have to be correct. We can audition the MIDI file by playing a loop and listening to the MIDI file and muting channels by clicking on the "Channel" checkboxes. From that, we can hear the individual parts and assign them correctly, as we would like them in the style. By playing the MIDI file inside the Style Wizard we can tell which bars to use for the "a" and "b" substyles.

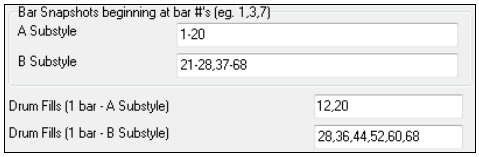
The Snapshot Bars should be correct for the "a" and "b" substyle. You need to tell the program what bars to use for the "a" substyle and for the "b" substyle. The program makes an attempt to guess at this, but since MIDI files can contain many different substyles (and a Band-in-a-Box style allows only 2), you'd likely want control over these snapshots yourself.

Tip to help you choosing which bars to use



To listen to the MIDI file, you can either exit the **Style Wizard** dialog and just play the song like any other Band-in-a-Box file or play a looped section inside the Style Wizard using the **[Play]**, **[Stop]**, and "Loop at Bar" settings.

OK, the Style Wizard has already made the correct settings for the "BB Parts" for us, so we don't need to make any changes there. Let's move to the Snapshots section and enter the bar numbers that correspond to the substyles that we'd like for the jazz tune. After listening to the tune, we notice that there is a "2-feel" jazz section, and a "4-in-the-bar" section. We want those as "a" and "b" substyles, so we enter the bar #s that correspond to these settings.



In the **Snapshots** area of the Style Wizard:

- Enter "1-20" for the bars for the "A" Substyle.
- Enter "21-28, 37-68" for the "B" Substyle.
- Enter "12, 20" for the "A" Drum Fills.
- Enter "28, 36, 44, 52, 60, and 68" for the "B" Drum Fills.

Note: Of course, you don't need to enter this much detail. You could just enter a single range like 1-20 for the "a" substyle and make a quickie style. We're illustrating "advanced" style-generation here.

Press **[Generate NEW style]** and choose a name for your style.

Let's call it Violet.STY. Now to hear your style! You could play the style with any song of course, by loading in a song and then loading in the Violet.STY. It is easily available from the **Favorite Styles** dialog (**Shift+F9**).

For this tutorial, load in the song V_TEST.MGU that we made for you. That's a jazz swing song using different chords than Violet, and it uses the Violet.STY (So you need to have made that style before you try to play the song or you will get a "Violet.STY not found" message.)

Save the existing song before loading in the new song. When Band-in-a-Box saves a song that has an entire MIDI file on the Melody or Soloist tracks it gives it a special MGX extension. So, you will be saving the file as Violet.MGX.

Alternatively, if you'd prefer to play the Violet.STY style without loading in another song, you can do it as follows. Since the Violet.MGX file currently has the entire MIDI file on the Melody track, the first thing we need to do is mute the Melody (**Alt+8**). The next thing is to enable the style by choosing *File* | *Load Style Special* | *Style is Enabled* so that this item has a checkbox.

Auto Endings for Styles without Endings

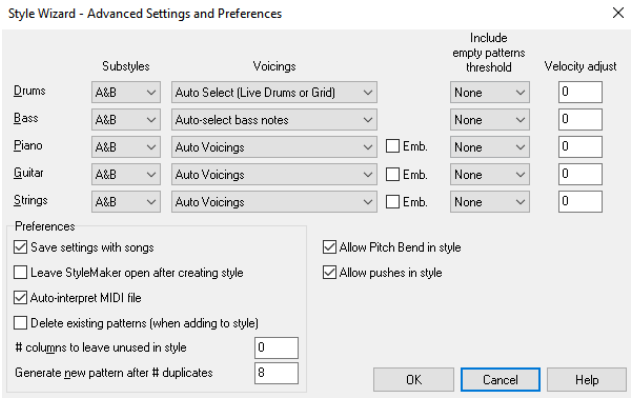
If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style. This makes it easier to make complete styles using the Style Wizard. To hear an example, load in the song *C:\bb\Documentation\Tutorials\Tutorial - BB2005\No Ending.MGU*. This song uses NOENDING.STY, a style that doesn't have an ending. An ending will be generated automatically for this style.

So, we've made our first style! In summary, making styles with the Style Wizard is a process involving:

1. Loading a MIDI file into the Style Wizard.
2. Listening to the MIDI file by muting channels to identify parts.
3. Picking the channels to use for the BB Parts.
4. Picking the snapshot bars for the "a" and "b" substyle.
5. Pressing the [Generate NEW style…] button.

Advanced Settings and Preferences

Click on the **[More]** button to open the **Style Wizard Advanced Settings and Preferences** dialog.



There are two sections to this dialog: Advanced Instrument Settings and Preferences.

Advanced Instrument Settings

The advanced instrument settings allow settings for the instruments (drums / bass / piano / guitar / strings) to be included in the style.

The **Substyles** determines whether the instrument is included in the "A," "B," or both "A&B" substyles. For example, to make a style that only uses the strings on the "B" substyle, set the strings instrument part to "B" only.

The **Voicings** settings determine, for the various instruments:

- Drums Voicings determine if the patterns will use live or grid style patterns. The default mode is "auto," which normally uses live patterns, but you can force it to use live or grid style patterns. Live patterns have higher resolution and can use more instruments, so in general are the better choice.
- Bass Voicings determine if the bass part will use All notes / Scale tones only / Root 3rd, 5th,7th / Root, 3rd, 5th / Root and 5th / or just the Root. The default is "Auto-select" which usually allows all 12 semitones.
- Piano, Guitar, and Strings Voicings determine how the Piano patterns will be voiced. The choices are "Auto," "Include Full Voicings," "Tritones only (3rd/7ths)," "Power Chords (Root/5th)," "Chord Mask Half Octave," and "Chord Mask Full Octave."

  The auto-setting usually uses the "Include full voicings." If the part uses 2-note chords, you should over-ride this setting to "use tritones" so that the most important notes of the chord (the tritone) will get included.

  You can also use chord masks so that specific patterns over chords will get added to your style, and they will play exactly as in your MIDI file (just transposed). Set the voicings to use "Chord Mask Full Octave" or "Chord Mask Half Octave."

  You wouldn't make a Style Wizard style from scratch using chord masks because there need to be generic patterns in the style. Therefore, you do it as a 2-stage process.

  First, make the style using generic patterns (e.g., Voicing type "Auto") and then change voicings to Chord Mask, and add those to the style. As with other Style Wizard features, it is important that the chords and part markers on the Chord Sheet be very accurate. If they aren't, you should fix them before generating a style.

The **Emb.** (Embellish) checkbox determines if the patterns for Piano, Guitar, and Strings will be embellished. If embellish is selected on a chord like D7 (in the key of C) 13ths, 9ths, and #11 notes might be added to embellish the chord. A jazz piano style would likely use this.

The **Include empty patterns threshold** setting defaults to None. Possible settings are None / 2 beat / 1 bar / 2 bars. If set to "None," the instrument will always play in the style, and if set to "1 bar," there will be "spaces of silence" up to 1 bar long (perhaps longer if chained together) in the style for that instrument. If an instrument is used sparsely in a style, set this setting to something higher than none.

The **Velocity adjust** will make an instrument louder or softer in the style.

Preferences

Preferences affect the style itself.

Save settings with songs: The song will be saved as an MGX file, since the Melody track type is Multichannel and contains the MIDI file. If you select this, the Style Wizard settings are all saved with the MGX file.

Leave StyleMaker open after creating style: If set, after generating the style, the StyleMaker is left open for you to examine/edit the style directly.

Auto-interpret MIDI file (Default = Yes): When set, the Style Wizard will set the channels, BB Parts, and snapshots for you. Normally this setting should be left on.

Delete existing patterns (when adding to the style) (Default = No): If this option is set when you create style patterns to add to an existing style, the entire instrument will first be erased in the style for any instrument used in the new style. When you generate a style by adding to an existing style, the StyleMaker is then opened up, allowing you to pick a new name for the style (so you don't overwrite the existing style).

 # columns to leave unused in the style (Default = 0): If set to zero (the default), the Style Wizard can create the biggest style possible – filling up the rows completely with patterns. But if you set this to a non-zero value it will limit the # of patterns that can be made. Since there are 30 rows in the StyleMaker, you can set this setting from 0 to 29.

Generate new pattern after # duplicates: The Style Wizard won't insert patterns unless they are unique compared to the ones already entered. But (with this setting at the default of 8), after 8 duplicates of the same pattern, a 2nd pattern will get entered that is a duplicate of another pattern. Setting this to zero would mean that every pattern would get entered (regardless of whether it was unique); setting it to a high number like 200 would mean that only truly unique patterns are entered. To maintain the correct balance in the style, since the maximum weight of a pattern in the StyleMaker is 8, this setting should be left at 8 in most situations. If your style is "filling up" all the available columns, then set this to a higher number.

Allow Pitch Bend in style: If set, pitch bend present on the MIDI file will be included in the style. Make sure that the MIDI file pitch bend range = two semitones.

Allow pushes in style: If set, the style allows pushes (playing instruments before the beat). This is done by setting the push values in the individual pattern's options.

Making RealDrums Styles

Introduction to RealDrums™

RealDrums are actual recordings of studio drummers, pieced together by Band-in-a-Box to create a unique "real" drum track that is played along with the MIDI tracks created by Band-in-a-Box styles. You can combine any RealDrums style with any Band-in-a-Box style, so the potential combinations are endless!

A RealDrums style consists of a wave file containing various bars of drum patterns, and a text file with instructions on how Band-in-a-Box should interpret the wave file. In order for the style to work, the text file needs to be located in the main Band-in-a-Box directory in the "Drums" folder, and then in a sub-directory that is the name of the style group. The file-name needs to be the same as the style group, followed by an underscore (_) and a three-digit number representing the tempo. Additionally, "_Style" has to be in the filename after the tempo.

For example, for a "JazzBrushes" style that is 120 beats-per-minute, this text file needs to be present:

C:\bb\Drums\JazzBrushes\JazzBrushes_120_Style.txt

The wave file also needs to be in a subdirectory of the "Drums" folder. It is usually located in the same place as the text file:

C:\bb\Drums\JazzBrushes\JazzBrushes_120_Style.wav

However, it *can* be in a different directory, and there are some instances where this is necessary (see "Reduced Styles" below).

"RealDrums style groups" are multiple RealDrums styles that have the same basic feel but were recorded at different tempos. In the example above, "JazzBrushes" is the group, and "JazzBrushes_120_Style" is the style. In that particular example, the JazzBrushes group contains 10 RealDrums styles:

JazzBrushes_045_Style
JazzBrushes_060_Style
JazzBrushes_070_Style
JazzBrushes_100_Style
JazzBrushes_120_Style
JazzBrushes_145_Style
JazzBrushes_175_Style
JazzBrushes_210_Style
JazzBrushes_250_Style
JazzBrushes_300_Style

The easiest way to make a style is to use a text-file template.

Making a RealDrums Style Using an Existing Template

Templates are available for download from https://nn.pgmusic.com/pgfiles/support/patches/realdrums_stylemaking_templates.zip.

The information given below is all you need to create a RealDrums style using any of several provided templates.

For a more in-depth look at the intricate details of creating styles, please read on to the following topics under Elements of RealDrums Styles.

Recording your wave file

For the wave file that will be used for your RealDrums style, you can either record a drummer, or you can piece together a wave file using drum loops. If you use drum loops, just make sure you have the necessary permission from the original artists and/or publishers of the loops.

Regardless of the method that you choose for creating your drum wave file, you need to have it conform to one of these descriptions in order to have it match the accompanying template:

1. 32_bars_of_drumming.txt
2. 32_bars_of_drumming_with_shots.txt
3. 32_bars_of_drumming_with_shots_two_endings.txt
4. 64_bars_of_drumming.txt
5. 64_bars_of_drumming_with_shots.txt
6. 64_bars_of_drumming_with_shots_two_endings.txt

1. 32_bars_of_drumming.txt

Bars 1-2 – count-in for two bars (i.e., "one, two, one-two-three-four")

Bars 3-18 will use the same basic groove:

3 – PostFill (usually a bar of playing with a cymbal shot at the downbeat, or some kind of bar that would sound good after a fill)

4-9 – normal playing
10 – Fill
11 – PostFill
12-17 – normal playing
18 – Fill

Bars 19-34 will use a slightly different groove ('B' section) than 3-18

19 – PostFill
20-25 – normal playing
26 – Fill
27 – PostFill
28-33 – normal playing
34 – Fill

35-36 – ending, lasting two bars (usually the second bar ends on the downbeat, with a cymbal decaying)

2. 32_bars_of_drumming_with_shots.txt

This is exactly the same as 1, with these bars added:

37 – single drum hit, which will be used for "shots" in Band-in-a-Box

38 – single drum hit, which will be used for "pushes" in Band-in-a-Box

3. 32_bars_of_drumming_with_shots_two_endings.txt

Bars 1-2 – count-in for two bars (i.e., "one, two, one-two-three-four")

Bars 3-20 will use the same basic groove:

3 – PostFill (usually a bar of playing with a cymbal shot at the downbeat, or some kind of bar that would sound good after a fill)
4-9 – normal playing
10 – Fill
11 – PostFill
12-17 – normal playing
18 – Fill
19-20 – two bar ending

Bars 21-36 will use a slightly different groove ('B' section) than 3-20

21 – PostFill
22-27 – normal playing
28 – Fill
29 – PostFill
30-35 – normal playing
36 – Fill

37-38 – ending, lasting two bars (usually the second bar ends on the downbeat, with a cymbal decaying)

39 – single drum hit, which will be used for "shots" in Band-in-a-Box

40 – single drum hit, which will be used for "pushes" in Band-in-a-Box

4. 64_bars_of_drumming.txt

Bars 1-2 – count-in for two bars (i.e., "one, two, one-two-three-four")

Bars 3-34 will use the same basic groove:

3 – PostFill (usually a bar of playing with a cymbal shot at the downbeat, or some kind of bar that would sound good after a fill)
4-9 – normal playing
10 – Fill
11 – PostFill
12-17 – normal playing
18 – Fill
19 – PostFill
20-25 – normal playing
26 – Fill
27 – PostFill
28-33 – normal playing
34 – Fill

Bars 35-66 will use a slightly different groove ('B' section) than 3-18

35 – PostFill
36-41 – normal playing
42 – Fill

43 – PostFill
44-49 – normal playing
50 – Fill
51 – PostFill
52-57 – normal playing
58 – Fill
59 – PostFill
60-65 – normal playing
66 – Fill

Bars 67-68 – ending, lasting two bars (usually the second bar ends on the downbeat, with a cymbal decaying)

5. 64_bars_of_drumming_with_shots.txt

This is exactly the same as 5, with these bars added:

69 – single drum hit, which will be used for "shots" in Band-in-a-Box

70 – single drum hit, which will be used for "pushes" in Band-in-a-Box

6. 64_bars_of_drumming_with_shots_two_endings.txt

Bars 1-2 – count-in for two bars (i.e., "one, two, one-two-three-four")

Bars 3-36 will use the same basic groove:

3 – PostFill (usually a bar of playing with a cymbal shot at the downbeat, or some kind of bar that would sound good after a fill)
4-9 – normal playing
10 – Fill
11 – PostFill
12-17 – normal playing
18 – Fill
19 – PostFill
20-25 – normal playing
26 – Fill
27 – PostFill
28-33 – normal playing
34 – Fill
35-36 – 2-bar ending

Bars 37-70 will use a slightly different groove ('B' section) than 3-18

37 – PostFill
38-43 – normal playing
44 – Fill
45 – PostFill
46-51 – normal playing
52 – Fill
53 – PostFill
54-59 – normal playing
60 – Fill
61 – PostFill
62-67 – normal playing
68 – Fill
69-70 – 2-bar ending

71 – single drum hit, which will be used for "shots" in Band-in-a-Box

72 – single drum hit, which will be used for "pushes" in Band-in-a-Box

Editing the text file

For the most part, the text files are ready-to-go. There are, however, a few small essential changes that you need to make to the text file, and some other small changes you can make to improve your style.

Essential Changes

The first thing you need to do is change the filename of the wave-file and the text file to match the RealDrums style group to which to which you want your style to belong. For example, if you want your style group to be called "MyFunkyStyle," and the style you recorded was at 70 beats per minute, your wave file would have to be called "MyFunkyStyle_070_Style.wav" and your text file would have to be called "MyFunkyStyle_070_Style.txt." Both files would have to be placed in your main Band-in-a-Box directory (usually *C:\bb*) in the "Drums" folder, and from there in a folder that is named for the style group. In this case, it would be *C:\bb\Drums\MyFunkyStyle*.

The second thing you have to do is to change the first line of the text file so that it has the same name as the wave file. In this case, you would change “wavename=mystyle.wav” to “wavename=MyFunkyStyle_070_Style.wav”

The last thing you would need to do would be that if your style were a waltz (3:4) style, you would need to change “TimeSig=4” to “TimeSig=3”. If, however, you are making a 4:4 style, your style is ready to be used!

Additional Changes

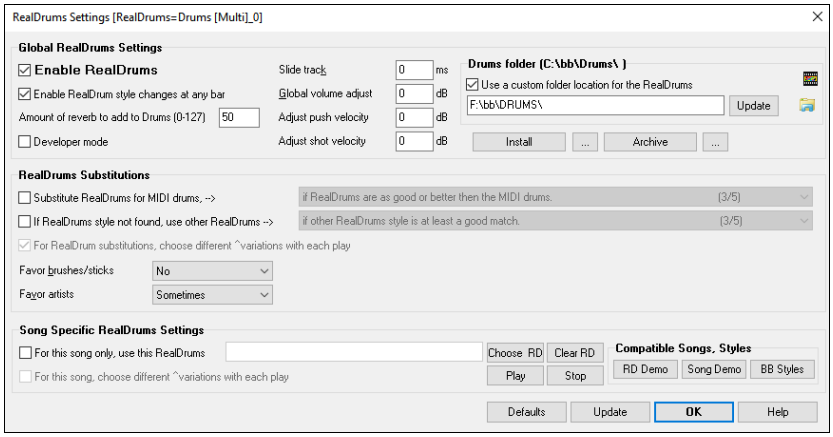
There are a few additional changes that could be made to fine-tune your style. The first is to enter a different value in the “Offset=“ line. Drummers often hit a drum a few milliseconds before the beat, because the actual sound of the drum tends to peak a few milliseconds after it is hit. Because of this, you want Band-in-a-Box to “grab” a bar of drums a few ticks (1 beat = 120 ticks) early to compensate for this. The amount entered in the template is –5 (ticks), but if you are finding that the drum hits at the beginning of bars are not starting properly, you can experiment by setting a different offset value. –6 or lower (since it’s a negative number “lower” means –7, -8, -9, etc.) will mean the bar is “grabbed” earlier, and a higher number (-4, -3, -2, -1, 0, etc.) means that it will be “grabbed” closer to the bar line.

Another thing you can change is the volume. If you are finding your style is too loud in Band-in-a-Box, you can reduce this by entering lower numbers in the “dbAdjust=“ line. The default is 0, but if you enter –1, -2, -3, etc., the drum volume will be lowered.

For the patterns and the shots, all the patterns that are entered in the templates will match your wave file, provided that the wave file was recorded to the specifications listed above. You can make changes to the patterns and shots, but it is a good idea to read further into the specific meaning of all the elements of these lines. This can be done in the complete RealDrums style making documentation.

Testing your RealDrums style

Once you have made your RealDrums style, you can test it in Band-in-a-Box by loading a song and setting the tempo near to the tempo of the style you just created. You would then go into the **RealDrums Settings** dialog (either by selecting *Options* | *Preferences* | [RealDrums] or by pressing the [RealDrums] button on the top toolbar) and make sure RealDrums are enabled. Put a checkmark beside “For this song only, use this RealDrum style,” and then select your style from the “RD” button. When you close the dialog and play your song, your RealDrums style should be playing as well. To make sure that it is playing, you can look at the Band-in-a-Box title bar. If your style is “MyFunkyStyle_070_Style,” you should see [RealDrums=MyFunkyStyle_070].



Elements of RealDrums Styles

For an in-depth explanation of all elements of creating a RealDrums style, please read below.

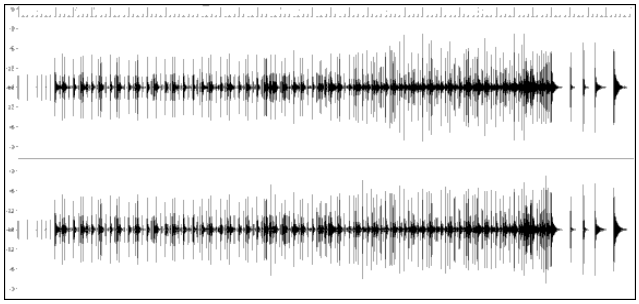
Elements of the Wave File

The wave file must contain a 2-bar count-in. This can be a metronome sound, a drummer actually counting in, or even a two-bar drum fill. These two bars will always be played at the beginning of a Band-in-a-Box song, unless the count-in is disabled in the preferences. It is important to note that the beginning of the wave file should not contain a bar of drum playing that is intended to be used in the middle of a song. If this bar were to be chosen, there would likely be an audible gap of silence at the beginning of the bar when playing in Band-in-a-Box (this is due to the “ms offset” which will be discussed later)

The majority of the wave file can then contain any number of bars of drumming, keeping in mind that there are two “substyles” available in Band-in-a-Box. This means that the basic groove should be the same throughout the first half of the drum bars, and then the groove can change and should remain basically the same through to the end. Keep in mind also when you either record or piece together your wave file, that in each “substyle,” there need to be examples of fill, normal bars, and post-fills (bars specifically designed to come after fills, often containing a crash cymbal which completes a fill). You also need at least one 2-bar ending.

After the bars of drumming should be a short section of single drum hits. These will be used to mix in with the bars of drumming to emulate pushes and shots.

Example 1 shows an entire RealDrums style wave file. You can see that the first two bars contain the count-in, then the majority of the file is taken up by regular drumming (you can see that halfway through the pattern is different – this represents the "B" subsection), then at the end there are 4 "shots" (single drum hits).



Example 1: Wave form of an entire RealDrums style wave file

Elements of the Text File

The text file contains three main portions, **global settings**, **pattern definition**, and **shots definition**. We will examine each one separately.

Global Settings

Wavename=x.wav

The first line of the text file must be "wavename=x.wav," where "x" is the name of the filename. For example, the first line of the JazzBrushes_120 text file is "wavename=JazzBrushes_120_Style.wav". This file usually is in the same directory as the text file but does not have to be. For example, you could make an alternate style that used JazzBrushes_120_Style.wav called JazzBrushesAlternate. The text file would have to reside in C:\bb\Drums\JazzBrushesAlternate\JazzBrushesAlternate_120_Style.txt, but the first line would still be "wavename=JazzBrushes_120_Style.wav".

ForceWavTempo=x

This is only used if the tempo of the style in question is different from the tempo that is in the filename of the wave file being used. These are called "reduced" or "expanded" styles and will be discussed further below.

TimeSig=3

This would be used if you are making a waltz style. The line can simply be omitted when making 4:4 styles.

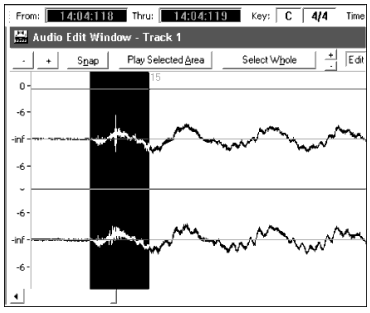
OFFSET=x

Often a drummer will hit a drum or cymbal slightly before a beat so that the actual peak of the sound occurs on the beat itself. The offset determines how many ticks (1 beat =120 ticks) before the downbeat a bar of drums will be taken from the style wave file, which is intended to compensate for any occurrence of this early playing on the drum track. It is important to note that iv a bar is taken 10 ticks early from the style wave file, it is also placed 10 ticks early on the Band-in-a-Box drum track, so there will be no shifting of the actual groove.

If no offset amount is entered, the program defaults to an offset of 0.

To determine a good offset amount for a particular wave file, you can use an audio editor (such as PowerTracks Pro Audio) to zoom in on the downbeats of all (or a sampling) of the bars. You can then measure the number of ticks between the start of the drum hits and the actual bar line. The highest example would be entered as the offset amount.

In example 2, the beginning of the drum hit at bar 15 occurs at 14:04:118, or 2 ticks before the downbeat of bar 15. If all other bars were similar, you would enter an offset of –2.



Example 2: The left edge of the highlighted area represents the beginning of the drum hit that occurs at bar 15, and the right edge of the highlighted area represents the actual downbeat of bar 15.

dbadjust=x

If a value is entered here, when the RealDrums track is played in Band-in-a-Box, the volume will be raised (or lowered if a negative value is entered) by the amount entered. This is used to balance the RealDrums against the other DXi instruments. This amount can be fine-tuned once the style is completed and it is possible to test it in Band-in-a-Box.

If no dbadjust amount is entered, the program defaults to an adjust of 0.

dbadjustA=x
dbadjustB=y

You can adjust the volume of the A section and B section patterns separately in the same manner as "dbadjust" using "dbadjustA=" and "dbadjustB=." The final volume of the parts will be based on the "dbadjust" amount added to the adjust for the substyle in question. For example, let's assume these values were entered:

Dbadjust=-5

DbadjustA=-2

DbadjustB=3

The total volume adjust for the A section would be (-5) + (-2) = **-7**. The total volume adjust for the B section would be (-5) +3= **-2**.

MultibarPatternPercent=x

When Band-in-a-Box is choosing a RealDrums pattern (see "patterns" below) for a particular bar in a song, it randomly selects from all possible patterns that fit based on their relative weight. If, however, a percentage is entered here, then before this step it determines whether the current bar will be use a multi-bar pattern based on the percentage. If this occurs, Band-in-a-Box eliminates all 1-bar patterns as possibilities for the current bar of music. For example, if "MultibarPatternPercent=20" is entered, then every time Band-in-a-Box searches for a pattern, there is a 20% chance that it will eliminate 1-bar patterns as possibilities. If "MultibarPatternPercent=80" is entered, then every time there will be an 80% chance that 1-bar patterns will be eliminated as possibilities. If such an instance occurs, but no multi-bar patterns will fit in the Band-in-a-Box bar in question, a 1-bar pattern will be allowed.

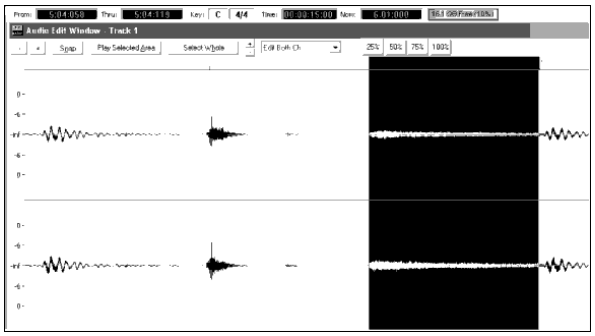
If no amount is entered here, then Band-in-a-Box simply always picks between all possible patterns based on their relative weights.

PushAmount8=x
PushAmount16=x

When pushes are entered in Band-in-a-Box (with either "^" for an 8th note push or "^^" for a 16th note push, entered before a chord"), the RealDrums mix single drum hits with the bars of regular playing to emphasize the push. These settings determine how many ticks prior to a beat the pushes are played.

Mathematically, since 1 quarter-note is 120 ticks, in a straight 8th style the 8th note will be 60 ticks and the 16th note will be 30 ticks, and in a swing 8th style the 8th note will be 40 ticks. However, since drummers (thankfully!) do not play mathematically, these numbers will vary based on their individual style, and the amount of "swing" in their playing. A good amount to enter for these values can be determined by closely examining the drummers playing in an audio editor and measuring the number of ticks between a few 8th notes prior to beats.

In this straight-8ths style (example 3), this eighth note played prior to the downbeat of bar 6 is played at 5:04:058, or 62 ticks before the downbeat. The rest of the file could be examined in a similar fashion (or random samplings), but based on this example you would enter PushAmount8=62.



Example 3: The left edge of the highlighted area represents the eighth note before the downbeat of bar 6, and the right edge of the highlighted area represents the downbeat of bar 6.

If no amount is entered for these values, Band-in-a-Box determines the amount based on whether or not the Band-in-a-Box style being used is a swing or straight 8th style.

ASubstyleAllowed=NO
BSubstyleAllowed=NO

Using either one of these lines blocks all patterns for the specified substyle, and then uses the patterns of the remaining substyle for the entire song, regardless of the substyle selected in Band-in-a-Box.

This can be useful for altering an existing style. For example, if you have a style made that uses brushes at the A section and sticks at the B section, but you want to change it so that it only uses sticks, you can enter the line "AsubstyleAllowed=NO" into

the text file. All B section patterns will be used for both A section parts and B section parts in Band-in-a-Box. This is also a useful tool in making "Alternate" styles (see "Alternate Styles and Expanded/Reduced Styles" below).

It is important, however, to not enter *both* of these lines. If you do this, Band-in-a-Box will not be able to find any patterns at all, and you will get an error message.

Pattern Definition

All patterns are defined in the text file using lines of text containing seven elements, with each of the seven elements separated by a comma. The seven elements are: 1) the text "pattern," 2) type of pattern, 3) section definition (A, B or all), 4) weight (how often the pattern will be played), 5) Mask (restrictions on where the pattern can be played), 6) duration of the pattern in bars, 7) the location of the pattern in the style wave file.

Here are some examples of defined patterns:

pattern,Normal,A,2,1,2,75

pattern,Fill,A,1,0,1,58

pattern,PostFill,B,8,0,8,3

pattern,Ending,0,6,0,2,114

pattern,Count-in,0,5,0,2,-1

As you can see, each example here starts with the text "pattern." This simply lets Band-in-a-Box know that the line contains information regarding drum parts that will be inserted into the RealDrums track. The next element is the type of pattern, and here we have examples of "normal," "fill," "PostFill," "Ending" and "Count-in" types of patterns. The next element is the section definition, and we have examples of "A" section patterns, "B" section patterns and "0" patterns, for which sections are not applicable. The next element is the weight. In these examples we have weights of 2, 1, 8, 6, and 5. The higher the weight, the more frequently the pattern will be chosen. The next element is the mask. There are examples here of "0" masks, which impose no additional restrictions on where the pattern can be played and a "1" mask, which does impose certain restrictions. The next element is the duration in bars, and we have examples here of patterns that last 1, 2 or 8 bars long. The final element is the location of the pattern in the style wave file. These numbers represent bars; however, you will notice that one of the examples has a location of –1. This is because Band-in-a-Box uses a –1 based numbering system for bars of music in a song, which will be explained in more detail below.

The six elements that come after the text "pattern" are explained here in further detail:

1. Type of pattern

There are 5 different types of patterns, "Fill," "PostFill," "PreFill," "Normal," "Ending" and "Count-in."

Fills

Fills always occur in the bar immediately prior to part markers. In Band-in-a-Box songs, part markers (A or B) are used to delineate musical phrases. Since drum fills are also used to conclude musical phrases, drum fills always occur in the last bar before a part marker. Unlike other patterns, fills can only be 1 bar long.

Here are some examples of Fill patterns defined:

- pattern,**Fill**,A,1,0,1,8
- pattern,**Fill**,B,6,0,1,32
- pattern,**Fill**,B,5,0,1,58

PostFills

As the name implies, PostFills bars occur after Fills. That means that PostFill bars always occur in bars in which there are part markers. Typically, PostFill bars are generally bars that have a cymbal crash on the downbeat, which is intended as a completion to the fill that occurred in the previous bar. PostFills can be any number of bars long.

Here are some examples of PostFill patterns defined:

- pattern,**PostFill**,A,8,0,8,1
- pattern,**PostFill**,A,5,0,1,9
- pattern,**PostFill**,B,4,0,2,17

PreFills

PreFill bars occur immediately before Fills. PreFills are not essential for a style to work but can be useful in situations where a drummer begins an elaborate fill a bar early. When Band-in-a-Box picks patterns for bars that precede fills, it picks from among the pool of normal and prefill patterns. PreFills can either be 1 or 2 bars long. Prefills can be 1 or 2 bars long, with the 2-bar prefill containing the actual fill as well.

Here are some examples of PreFill patterns defined:

- pattern,**PreFill**,A,4,0,2,7
- pattern,**PreFill**,B,7,0,1,57

Normal patterns

Normal patterns generally make up the bulk of a Band-in-a-Box song. Any bar that is not immediately before or after a part marker, and is not a count-in or ending, will be taken from the pool of normal patterns.



Example 4: All highlighted bars in this example are "normal" bars.

Here are some examples of Normal patterns defined:

- pattern,**Normal**,A,2,0,1,3
- pattern,**Normal**,A,5,3,2,11
- pattern,**Normal**,B,5,1,2,75
- pattern,**Normal**,B,2,5,2,64

Endings

Endings are always 2 bars long, and generally have characteristics of fills for the first bar, but then end with a drum hit on the 2nd bar, sometimes with a cymbal on the downbeat, but also often with a particular rhythmic figure. You should check the ending in the Band-in-a-Box style that you will be using the RealDrum style with to see what kind of rhythm should be used in the drums to match up. Endings can only be 2 bars long, and you need to have at least one ending defined for a style to work.



Example 5: The two highlighted bars show where an ending is played in Band-in-a-Box.

Count-ins

Count-ins are always 2 bars long, and always occur at the beginning of a song (unless the count-in is disabled in settings). Count-ins are usually sidestick tapping "one… two… one, two, three, four," but you can put anything in these two bars. You can have a person actually counting in, or you can have 2 bars of drum fills as your count-in, etc.

2. Section Definition

Band-in-a-Box styles and RealDrums styles have two "subsections," an "A" subsection and a "B"' subsection. When defining patterns, you need to specify whether the pattern is intended to be played during "A" section or the "B" section. For patterns to which the section is not applicable, you can fill this space with a "0." These include the count-in and the ending. You can make an exception for the ending, if you want to specifically designate an ending to occur only when the preceding bar is "A" or "B." Instead of "0," you would enter "Aending" or "Bending." Just remember that if you do this, you need to cover both eventualities. If you enter a "0" ending, this on its own covers both cases.

Here are some examples of "A" patterns:

- pattern,Fill,**A**,1,0,1,8
- pattern,PostFill,**A**,8,0,8,1
- pattern,PostFill,**A**,5,0,1,9
- pattern,PreFill,**A**,4,0,2,7
- pattern,Normal,**A**,2,0,1,3
- pattern,Normal,**A**,5,3,2,11

Here are some examples of "B" patterns:

- pattern,Fill,**B**,6,0,1,32
- pattern,Fill,**B**,5,0,1,58
- pattern,PostFill,**B**,4,0,2,17
- pattern,PreFill,**B**,7,0,1,57
- pattern,Normal,**B**,5,1,2,75
- pattern,Normal,**B**,2,5,2,64

Here are some examples of "0" patterns:

- pattern,Count-in,**0**,5,0,2,-1
- pattern,ending,**0**,1,0,1,33

Here are some examples of special-case endings:

- pattern,ending,**Aending**,5,0,2,37
- pattern,ending,**Bending**,5,0,2,77

3. Weight

Every time that Band-in-a-Box needs to find a RealDrums pattern to insert into a Band-in-a-Box bar, it first finds all possible patterns that would fit (based on the type of pattern, the section definition, the mask and the length), and then it picks randomly from those patterns based on the weight assigned.

The weight is a number between 1 and 8 (there are special cases where you can use 0 or 9 which we will examine at the end of this section). When Band-in-a-Box has amassed the list of possible patterns, it then adds up the weights of all of these patterns,

and then the chances that each pattern will be selected is based upon a percentage determined by the weight of the pattern divided by the total.

For example, if Band-in-a-Box is finding a "normal" pattern for bar 3 of the song, and it has determined that these four patterns are the only possibilities:

- pattern,Normal,A,**5**,1,4,11
- pattern,Normal,A,**1**,0,2,17
- pattern,Normal,A,**7**,3,2,13
- pattern,Normal,A,**2**,1,1,20

The first thing it would do would be to add up all weights. In this case, 5+1+7+2=15. The chance that each pattern will be picked in this instance is determined by its own weight divided into the sum. Here then, are the chances for each pattern to be picked in this instance:

- pattern,Normal,A,**5**,1,4,11: 5/15=0.333 or 33%
- pattern,Normal,A,**1**,0,2,17: 1/15=0.066 or 7%
- pattern,Normal,A,**7**,3,2,13: 7/15=0.466 or 47%
- pattern,Normal,A,**2**,1,1,20: 2/15=0.133 or 13%

When 9 is entered as a weight, the program treats it slightly differently. A 9 weight means that any possible patterns that have a weight of 8 or less are completely eliminated as possibilities.

With the previous example, if you changed the weight of the first two patterns to 9, but left the last two as 7 & 2, then the last two would be eliminated as possibilities, and the percentages would change to:

- pattern,Normal,A,**9**,1,4,11: 50%
- pattern,Normal,A,**9**,0,2,17: 50%
- pattern,Normal,A,**7**,3,2,13: 0%
- pattern,Normal,A,**2**,1,1,20: 0%

It is therefore important that you are very careful when using a weight of 9. It is usually used in conjunction with a mask (masks will be explained in greater detail below). For example, if you had a mask that stated that a normal pattern could only be played 7 bars after a part marker, if you then gave it a weight of 9, any time Band-in-a-Box needed to find a pattern 7 bars after a part marker it would *always* use that pattern. However, it would not affect any other bars.

The other special case is a 0 weight. This is only used for fills. When Band-in-a-Box finds possible patterns, if a particular pattern is going to end where a fill is required due to the part-marker placement, then the pattern will *only* be included as a possibility if that bar in the style wave file has been designated as a fill at some point in the text file. Likewise, a pattern that ends with a fill will not be considered a possibility if the fill doesn't match up in the Band-in-a-Box song.

For example, let's say that Band-in-a-Box is searching for a pattern to place at bar 5, where bar 6 will need to be a fill:



Example 6: Pattern needed for bar 5.

It will be looking for a normal pattern, and it can use a normal pattern that is 1 or 2 bars long. However, if it picks a 2-bar pattern, it needs to make sure that in the style wave file, the second bar is designated as a fill.

Let's assume that this pattern is entered in the text file:

Normal,A,5,0,2,**15**

This is a 2-bar normal pattern beginning on bar 15 of the style wave file. This pattern could only be picked in this instance if there was another line somewhere in the text file defining bar 16 of the style wave file as a fill:

Fill,A,5,0,1,**16**

However, it may be that this fill would not work well as a stand-alone bar (perhaps there is a cymbal decay that crosses over bars 15 & 16 that you do not wish to break up – see "Duration" for more information on this). In this case, you would still want to define the bar as a Fill, so that multi-bar patterns ending in this fill would be used at the right place, but you would never want the fill to be picked on its own. In this case, you could give it a weight of 0:

Fill,A,**0**,0,1,16

4. Mask

A Mask can be used to specify that a pattern should only be used a certain number of bars after a part marker. It *only* applies to Normal patterns, and all other patterns should be given a weight of 0 (0 means no mask).

Here is a list of the possible masks, and what effect they will have:

0 – No mask: This pattern can be used anywhere

1 – Odd bars only: 3, 5, 7, 9, 11, 13, etc. bars after a part marker

2 – Even bars only: 2, 4, 6, 8, 10, 12, etc. bars after a part marker

3 – 3, 7, 11, 15, etc. bars after a part marker

4 – 4, 8, 12, 16, etc. bars after a part marker

5 – 5, 13, 21, etc. bars after a part marker

6 – 6, 14, 22, etc. bars after a part marker

7 – 7, 15, 23, etc. bars after a part marker

8 – 8, 16, 24, etc. bars after a part marker

etc.

Many drum beats use 2-bar rhythms that then repeat, so it's very common for the "1" and "2" masks to be used. If you have assigned a "1" mask to several Normal patterns, and a "2" mask to several others, you will always be sure that the 2-bar grouping remains consistent. Just remember that you have to make sure that there are enough patterns to cover all possibilities. If you have only patterns with "1" masks, and no patterns with "2" masks, then Band-in-a-Box will not be able to find any patterns for even bars. The safest thing to do is to use a mask of "0," but this may not be the most musical approach. A mask of 4 is often used for more subtle fills that would highlight 4 bar phrases. Masks higher than 8 are not commonly used, as it would mean that the pattern would be played very rarely.



Example 7: Normal pattern needed for bar 13.

In example 7, if Band-in-a-Box is trying to find a normal pattern for bar 13, it will look for patterns with a mask of 0, 1 (because it is an even number of bars from the part marker) or 5. If it were trying to find a normal pattern for bar 14, it would look for patterns with a mask of 0, 2, or 6.

5. Duration

PostFill and Normal patterns can be any number of bars long, however there is a practical range that is commonly used. Other patterns are restricted to a certain number or range of bars. Here is a list of the pattern types, and the ranges of durations:

Fills – 1 bar long only

PostFills - 1 bar or higher, generally no higher than 8 bars

PreFills – 1 or 2 bars long only

Normal – 1 bar or higher, generally no higher than 8 bars

Endings – 2 bars long only

Count-ins – 2 bars long only

The difference between favoring short patterns and long patterns is a balance between consistency and variation. Long patterns may sound more consistent, because you will be hearing large portions of raw audio, exactly as the drummer played it. On the other hand, with short patterns, there will be more variety in the phrases, because there will be many more possible combinations when single bars are mixed and matched together. Many people will favor a combination of long and short patterns. Also, while it is possible to have very long patterns, it is important to remember that patterns will not cross part markers, so if you designate 16 bar patterns, but in your Band-in-a-Box songs you have part markers every 8 bars, those 16 bar patterns will never be played.



Example 8: Normal pattern needed for bar 5.

In example 8, if Band-in-a-Box is trying to find a Normal pattern for bar 5, it can pick a 1, 2, or 3 bar pattern, or a 4-bar pattern that ends with a fill. It cannot pick a pattern that is more than 4 bars long.

Another thing to keep in mind is that for any given bar in the style wave file, you can have as many different patterns defined as you like. So, for example, you can define a 1-bar pattern that starts at bar 5, you can then also define a 2-bar pattern that starts at bar 5, a 4 bar pattern, 8, etc.

In deciding what lengths of phrases will work well, an important thing to consider is whether or not certain bar lines make good cut-off points. For example, let's assume that in a style wave file, at the 4th beat of bar 15 there is a crash cymbal that decays into bar 16, but fades out before the end of bar 16. Bar 15 would likely not be very good as a 1-bar pattern, because you would have situations where bar 15 would be used and would then go directly to a different random bar that likely does not have a cymbal decay, so you would hear an abrupt cut-off which would greatly reduce the musicality of the drum part. In situations like these, you would then make sure that other patterns did not end with bar 15 as well. For example, a pattern at bar 14 would not be good as a 2-bar pattern, because it would cut off in the same place, but it would be good as a 3-bar pattern. Conversely, bar 16 would not likely make a good pattern at all, because it will start with a cymbal decay that had no start to it. This doesn't mean that bar 16 will never be used, it will just never be the start of a pattern.

A good rule to follow is to try and have at least one 1-bar PostFill, Normal, and Fill patterns for each subsection, just to make sure that all possible circumstances will be covered. Once you have that, you can determine what other patterns will work well based on the phrasing of the drummer.

6. Location

The final element in pattern definition is the location of the pattern in the style wave file. This number represents the bar number in the wave file, but it is important to remember that this is a –1 based numbering system. The first two bars of the wave file are reserved for the count-in, which are considered to be bars –1 and 0. The drumming starts at the third actual bar of the wave file but is referred to as bar 1. So, if you are viewing bars in an audio editor, remember that when you reference these bars in your text file, you need to subtract 2 before you enter them in the patterns.

If this is confusing to you, there are two ways you can simplify this. Some audio editors allow you to designate bar "1" at any point in a wave file. Simply go to bar 3 and designate that as bar 1. Then, any bar number you see will directly match what needs to be entered into the text file. The other thing you can do is that while you are actually working on the style, you can cut the 2 count-in bars, which will shift the rest of the track back by 2 bars, and any bars you see will be the same bar numbers you need to enter into the text file. Once you have finished the text file, you can then paste the count-in back in to the beginning of the file.

Shots Definition

In Band-in-a-Box, shots and holds are entered by putting either 2 or 3 periods after a chord (2 periods for a shot, 3 for a hold). With RealDrums, when a shot or hold is entered, the drums stop for the duration of the chord, and a single drum hit is played in place of the drum beat. Pushes are entered by typing either 1 or 2 caret symbols ("^") before the chord in question (1 caret for an 8th note push, and 2 carets for a 16th note push). With RealDrums, when a push is entered, the regular drum beat continues throughout, but a single drum hit is added to the mix to emphasize the push.



Example 9: Bar 1 shows a shot, bar 3 shows a hold, bar 4 shows an 8th note push, and bar 7 shows a 16th-note push.

The single drum hits are generally recorded at the end of the wave file, after the main drum groove, but they do not have to be.

Like patterns, shots are also defined in the text file using lines of text containing several elements: 1) the text "shot," 2) type of shot (0 for shot or hold, 1 for pushes), 3) the bar number of the shot in the style wave file, 4) the number of ticks (1 beat = 120 ticks) before or after the bar number the shot occurs, 5) the duration of the shot in ticks, 6) weight, 7) volume of the shot

Here are some examples of defined shots:

Shot,1,82,-2,455,1,100

Shot,0,83,5,360,1,90

Shot,1,171,240,200,1,80

The six elements that come after the text "shot" are explained here in further detail:

1. Type of shot

The type of shot needs to be either 0 or 1. If 0 is entered, the shot will be used when chords are entered with two periods (shot) or three periods (hold). If 1 is entered, the shot will be used when chords are entered with two or three carets before them (8th & 16th note pushes).

2. Bar number in style wave file

Like with patterns, you need to remember that RealDrums styles use –1 based numbering, so you need to subtract 2 from the bar number as you see it in your audio editor. More than one shot can be played in a single bar, and you would use the tick adjust amount to distinguish between the two.

3. Tick adjust

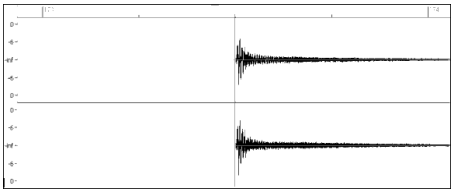
The shots do not necessarily have to occur at the bar lines, and the tick adjust can be used to tell Band-in-a-Box exactly where the shot starts. Simply measure the number of ticks from the downbeat of the bar number entered to the start of the shot, and that is the number that should be entered here. If the shot starts before the bar number that was entered, a negative number should be entered here.

For example, if a shot is recorded at bar 82, but on closer examination it appears that the shot was played two ticks early, it would be entered as such:

Shot,1,**82,-2**,455,1,100

In another example (see example 10 below), a shot is played at the third beat of bar 171. In this case you need to use the tick adjust to indicate that it a full two beats after bar 171. Since one beat is 120 ticks, two beats would be 240 ticks, and it would therefore be entered as such:

Shot,1,**171,240**,200,1,80



Example 10: Here the shot begins at bar 171 (173-2), at the third beat, or 240 ticks into the bar.

4. Duration

Unlike patterns, which use numbers of bars for durations, the shots use ticks for durations. So, for example, if a shot lasts for three beats, you would enter 360 (3 beats * 120 ticks per beat).

Here is an example of a shot that lasts for three beats:

Shot,0,83,5,**360**,1,90

For the best effect, the sound of the shots should decay naturally, and the entire length of the shot including the decay should be entered in the text file. This is especially important when all other instruments are silent, and all you hear is the decaying sound of the drum hit.

5. Weight

The weight for shots works exactly the same as the weight for patterns, except that there is no need for the use of 0 or 9 weights. This number should be between 1 and 8, with higher numbers representing a greater chance that the shot will be selected each time.

6. Volume

The volume of the shots is represented by a number between 1 and 127. If 90 is entered, the volume will not be adjusted at all. If a number between 1 and 89 is entered, the volume will be lowered accordingly, and if a number between 91 and 127 is entered, the volume will be raised accordingly. It is generally easiest to test the volume amounts once the style has been completed.

Additional Entries in the Text File

Bars Blocked

During the testing of your style, you may come across instances where a particular bar from the style wave file simply does not sound good going into another specific bar from the style wave file. When this happens, you can enter a "BarsBlocked" line into your text file to ensure that these bars are never played back-to-back.

When "BarsBlocked" is typed into the text file, followed by bar numbers separated by commas, Band-in-a-Box takes the first number, and all bar numbers that follow are "blocked" from ever following the initial number.

So, for example, if this line is entered:

BarsBlocked,24,35,41

then bar 24 can *never* be followed by bars 35 or 41.

However, when using this feature, you need to be very careful that you are not creating situations where Band-in-a-Box will not be able to find a possible match for a bar. When you block a bar, you need to make sure that there are patterns defined starting on other bars that would also work.

Comments

When you create your style, you may want to add comments into the text file as reference points, or as reminders about certain aspects of the style. This can be done in two ways: 1) semicolon comments 2) Pascal-style comments.

If you type a semicolon into the text file, whether it's at the beginning of a line, or at the end of a pattern definition, and text that is typed after the semicolon is ignored, which allows you to type comments. For example:

;this entire line will be ignored by Band-in-a-Box

pattern,normal,A,5,0,4,15;this text will also be ignored by Band-in-a-Box

Pascal-style comments are comments that are enclosed by { and } characters. Any text enclosed by these characters will also be ignored by Band-in-a-Box. Unlike the semicolons, these comments can occur in the middle of a pattern definition, and the line can continue after the comment. For example:

{this entire line will be ignored by Band-in-a-Box}

pattern,normal,{this text will be ignored}A,5,0,4,15

Alternate Styles & Expanded/Reduced Styles

Alternate Styles

It is possible for a wave file to be used for more than one style. For example, you may want to duplicate a style, but omit certain fills, or assign different weights to certain patterns.

In this case, you still need to create a new RealDrums style group by creating a new sub-directory in the "Drums" folder, and the text file for the style needs to be present. The only difference is that in the text file you would have the name of the wave file you are using, and that name will be different from the text file name.

For example, if you have a "MyFunkyStyle" style at 90 bpm, these files would be present:

C:\bb\Drums\MyFunkyStyle\MyFunkyStyle_090_Style.txt

C:\bb\Drums\MyFunkyStyle\MyFunkyStyle_090_Style.wav

To make an alternate style, you could create this file:

C:\bb\Drums\MyFunkyStyleALT\MyFunkyStyleALT_090_Style.txt

The first line of this text file would be:

wavename=MyFunkyStyle_090_Style.wav

Expanded/Reduced Styles

Often you will find examples of drum grooves where the pulse can be treated as 8th notes or 16th notes. For example, different musicians may disagree on whether a groove is 90 bpm with a 16th note pulse, or 180 bpm with an 8th note pulse. In Band-in-a-Box, some styles are treated as 8th note styles and others are treated as 16th note styles, and you may find examples where a drum beat that is intended for 8th note styles may work equally well on 16th note styles at half the tempo. In these cases, you can create two separate styles that both point to the same wave file and treat it as two different tempos. The same method as described in "Alternate Styles" above could be used, with one addition. For the style in which the tempo is different in the text file then it is in the wave file filename, you would need to add the "ForceWavTempo=" line to the text file.

For example, if you have a "MyFunkyStyle_90" Style, the following files would be present:

C:\bb\Drums\MyFunkyStyle\MyFunkyStyle_090_Style.txt

C:\bb\Drums\MyFunkyStyle\MyFunkyStyle_090_Style.wav

For an expanded style, you could create this file:

C:\bb\Drums\MyFunkyStyleEXP\MyFunkyStyleEXP_180_Style.txt

The first line of this text file would be:

wavename=MyFunkyStyle_090_Style.wav

And an additional line would be needed:

ForceWavTempo=180

There some additional points in making expanded and reduced styles. First of all there is the issue of bars correctly matching up. If the number of bars in a particular group of bars in the higher tempo version are an odd number, this can throw off the slower tempo version. For example, if your high tempo version has an A Postfill, an A Normal, and an A Fill, then a B Post, this will mean that in the slower tempo version, the A Postfill and A Normal will become a single PostFill bar, which is fine, but the A Fill and the B Post will also become a single bar, which will not work. This could then mess up everything that came after. It would have been better if the high tempo version had an A Postfill, an A Normal, *another* A normal, then the A Fill, and then the B Post. For this reason, if you know a drum part is going to be used at two tempos, it is quite a bit easier to record or piece together the drum part with the slow tempo version in mind first, and this can then be expanded.

The other things you need to take into account are the count-in and endings. The count-in will be different for the two tempos, so it's best to record two completely different count-ins. The alternate one can be pasted onto the end of the file if necessary. For endings, it's also good to simply record two versions of them, which also can be at the end of your file.

Testing Your RealDrums Style

Once you have made your RealDrums style (or, depending on the level of completion, even during the making of it) you can listen to it and test it in Band-in-a-Box. If your text file is named with the convention detailed in the introduction, and is located in the correct directory, it should automatically appear in Band-in-a-Box. The easiest way to select your RealDrums style is to enter the RealDrums Settings Dialog in Band-in-a-Box (*Options* | *Preferences* | [RealDrums]), or simply pressing the RealDrums button on the top toolbar). Make sure RealDrums are enabled, and then put a checkmark beside "For this song only, use this RealDrums style." If you then click on the RD button, a list of all available RealDrums should appear, and your style should be among them. When you exit this dialog and play your song, you should be hearing your RealDrums style.

You can make and save changes to the text file, and when you press play again in Band-in-a-Box, any changes in the text file will take effect. If, however, you make any changes to the wave file, the wave file needs to be reloaded for the changes to take effect. To do this, simply select a song that uses different RealDrums, press play. Then stop and reload the song you were working on.

Adjusting volume levels

If the balance between the RealDrums and the MIDI instruments needs to be adjusted, you can do this by simply adjusting the dbadjust= setting in your text file, saving it, and pressing play again in Band-in-a-Box. You can continue to do this until you have found a good balance.

For the volume levels of the shots and pushes, the best way to test this is by testing one at a time. If you have more than one shot or push, you can "comment-out" all but one, then you will always be hearing only that shot or push. For example, let's assume you have three shots entered:

Shot,0,82,120,547,1,110

Shot,0,83,188,1151,1,90

Shot,0,85,380,1058,3,90

To test the first one, add a semicolon to the beginning of the 2nd and 3rd lines:

Shot,0,82,120,547,1,110

;Shot,0,83,188,1151,1,90

;Shot,0,85,380,1058,3,90

Band-in-a-Box will therefore ignore those lines, and you will only hear the first shot. You can then adjust the volume level until you have it right, then do the same with the second shot, etc.

Developer Mode

It is also extremely useful when testing RealDrums styles to use "Developer mode." This is a checkbox in the RealDrums settings. When it is turned on, Band-in-a-Box does two things. First of all it spell-checks your text file when you play a song. If it finds an error, it reports the error to you before beginning the song. When Developer mode is off, if there are typos in the text file, the entire pattern definition is simply ignored. For example, if you misspell "pattern" as "pattrn," you will see an error message when you start that will tell you the typo as well as the line number where you can find it in the text file. When you press OK, the song resumes.

The other thing that developer mode does is generate a "DrumAudioResults.txt" text file every time you press play. This text file tells you exactly what patterns from your text file were picked for every Band-in-a-Box bar. The file also has other global and statistical information. This information can be extremely valuable as you fine-tune your style.

Developer mode for RealDrums enhanced. (Note: This feature is only for those people developing their own RealDrums files). If the file *C:\bb\NumberedDeveloperFiles.txt* exists, the DrumAudioResults.txt with information get numbered and written to *C:\bb\Results* folder (Note: you need to create a *C:\bb\Results* folder first).

DrumAudioResults.txt file

The first information that the DrumAudioResults.txt file gives you is global information about the style and song. It tells you the wave file that was used, the song tempo, the total number of bars, and the total number of times you've played the song in the current session.

The next information it displays is a separate line for every bar of the song. The first item for every bar is the actual bar number in the song, but the type of information that is displayed after that depends on whether the bar represents the start of a pattern, or a subsequent bar in a multi-bar pattern.

If the file *C:\bb\NumberedDeveloperFiles.txt* exists, the DrumAudioResults.txt file with information gets numbered and written to *C:\bb\Results* folder.

Note: You need to create a *C:\bb\Results* folder first.

Here is an example of a bar where a pattern begins:

Bar# 12,relbar=4, MaxBars=5, Chose pat#21, line #26
Normal,a sub.,mask=2,dur#bars=2, wrote 2,WavBar=14, Candidates=11 ,time=0:26

Here is an example of a bar where a pattern is continuing:

Bar #13 WavBar=15 ,time=0:28

For bars where patterns begin, here are the items that follow the bar number:

1. relbar=x

This number represents the number of bars since the last part marker. This number therefore determines whether or not Normal patterns with masks assigned can be used. For example, if relbar=4, a normal pattern with a mask of 0, 2 or 4 could be chosen, but patterns with masks of 1, 3, 5, 6, etc. could not be chosen.

2. MaxBars=x

This number represents the number of bars to the next part marker. Since patterns cannot cross part markers, any patterns that have a duration greater than the MaxBars= amount cannot be chosen.

3. Chose pat#x, line #y

This is the actual pattern selected, shown in two different ways so that it's easy to identify in the text file. If you count down from the first pattern in the text file, pat#x will show you how many patterns to count to find the one that was used and does not take the global info at the beginning of the file into account. Line #y shows you the actual line of the text file, which would include lines for the global settings and any comment lines. If your text editor has line numbers, this is the easiest way to find the pattern that was chosen.

4. Type, subsection, and mask

The next information is the type (Normal, PostFill, etc.), subsection (A or B) and mask of the pattern chosen.

5. dur#bars=x, wrote y

The dur#bars= amount tells you the number of bars in the pattern, and the "wrote y" amount tells you the actual amount of bars written. In most cases, this number should be the same, because Band-in-a-Box will always try and keep the defined patterns intact. Sometimes, however, multi-bar patterns may need to be cut short, for example if it needs a 1-bar pattern but you have only designated 2-bar patterns.

6. WavBar=x

This tells you the bar of the actual style wave file that was used for the current Band-in-a-Box bar. Remember that this is using –1 based numbering.

7. Candidates=x

This tells you how many possible patterns there were for Band-in-a-Box to choose from for the current bar. If there were 3 or less possible candidates, this line appears instead as "FEWCandidates=". This lets you know that perhaps there are not enough of a certain type of pattern. As long as there is at least 1, you will not get any actual errors, but for the sake of variety, the more possibilities the better. If there are no possible candidates, you will get an error message "******* Unable to pick a drum audio bar for bar #x". In this case, you need to examine your text file to see why this is occurring. It could be because there are simply not enough patterns defined, but it could also be because of the overuse of the "barblocked" feature.

8. time=

This tells you the time in minutes and seconds where the bar is located. This is useful if you have rendered a file, and you are listening to the rendered audio file for problems.

For bars where patterns are continuing, the only items shown are "WavBar=x" and "time=". The one exception is where Fills are concerned, in which case you may see one of two messages tagged on to the end of the line. "BB song has fill, WAV is at end of multi bar pattern. WAV file has a fill also" means that a Fill was designated in the text file, and the current pattern is ending with that Fill. The other message you may see is "*** BB song has no fill, but WAV has a fill ***(Could be Error2 if mask0)" This means that Band-in-a-Box has recognized that a bar that is designated as a Fill occurred within the pattern, but not at a place where a Fill is required. Fills often sound good 4 bars into phrases, even if no fill has been designated, so in these cases, this could be fine. If, however, the Fill sounds out-of-place, you made need to examine this further in your text file.

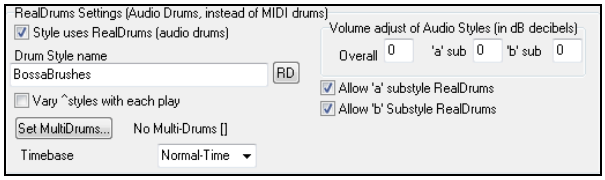
At the end of the DrumAudioResults.txt file there is statistical information about the song you just played. Because of the random nature of styles, this information will likely be different every time you play the same song, however you may see some patterns develop that can help you fine tune your style.

The total bars will always be the same for the same song, but the number of patterns written will be different depending on how many short or long patterns were randomly selected. The average bars per pattern gives you an overview of the length of patterns selected. Long patterns are desirable because they generally sound more consistent, while short patterns are desirable because they lend themselves to greater variation. It's therefore good to get a balance between the two, and a good average is between 2 and 4 bars.

It's also good to have a high average candidates amount, as this is also a sign that your style will have good variation. If any Band-in-a-Box bars had 3 or less patterns to choose from, they were flagged as "FEWCandidates," and the total number is listed at the bottom. This lets you know if you need to define more patterns. "MultiBarPatternPercent=" simply lets you know the setting you have entered in your text file.

Using your RealDrums style in Band-in-a-Box

As we have shown above, you can select your RealDrums style for a particular song in the RealDrums Settings. It is also possible to assign your RealDrums style to a particular Band-in-a-Box style. This is done in the StyleMaker. If you have either a new or existing Band-in-a-Box style open in the StyleMaker, simply select *Style | Misc. Settings* or press **Ctrl+F10**. This opens the **Misc Style Settings** dialog. At the bottom of this is the RealDrums Settings.



Example 11: RealDrums settings in the StyleMaker.

You can enable "Style uses RealDrums" in order to designate a RealDrums style. If your style is in the correct directory, it should appear when you press the "RD" button. You can then select your RealDrums style, and whenever the current style is played, it will use your RealDrums style (provided that RealDrums are enabled). There are also additional volume controls here. If you have your dB setting exactly where you want it in your style file, but with this particular Band-in-a-Box style you want it a bit higher or lower, you can enter a setting here. There are also fields for adjusting the "A" or "B" subsection volumes only.

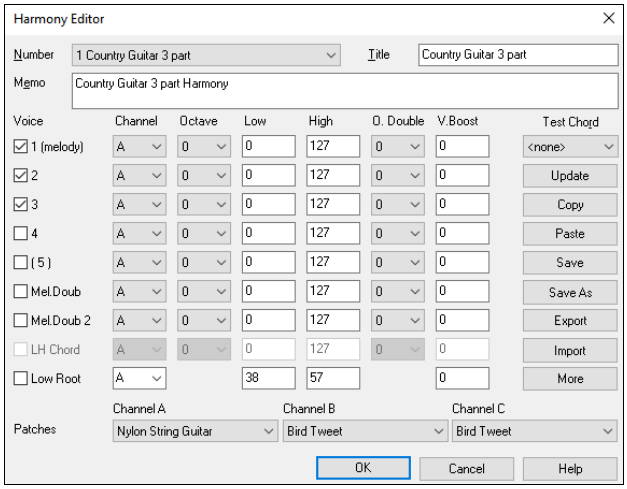
You can also remove the check mark from either "Allow 'a' substyle RealDrums" or "Allow 'b' substyle RealDrums," which means that for this style, the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

The Harmony Editor

The **Harmony Editor** allows you to create or edit harmonies. This can be used in the program to harmonize melodies or for live playing on the Thru channel. Sophisticated options control usage of passing harmonies (diatonic, dominant approach and chromatic), drop octave voicings (e.g., drop 2), octave doubling, patch selection, and more.



To access the **Harmony Editor**, open the **Select Melody Harmony** dialog and click on the **[Edit]** button.



You will see the voices down the left side of the dialog.

1: Voice 1 is the melody.

2: Voice 2 is a chord tone below the melody

3: Voice 3 is 2 chord tones below the melody

4: Voice 4 is 3 chord tones below the melody

(5): Voice 5 is an additional chord tone usually the 9th or 11th in the scale. (This is rarely used.)

Mel.Doub: This is used to double the melody.

MelDoub2: This is also used to double the melody.

LH Chord: The LH chord feature is not implemented in the current version.

Each harmony can use up to 3 channels.

Harmony Channel A, B, and C. If your harmony only has one instrument, then you will use Channel A for all the voices. If your harmony uses Flute and Bass, then you could use Flute on Channel A and Bass on Channel B.

> **Tip:** When you want to hear the harmony as you are developing it, have a song with a melody playing before you enter the Harmony Editor. After you have made changes to the harmony, hear the changes by pressing the [Update] button.

Settings for Each Voice



Chan.: A 1-instrument harmony will use Channel A only. Additional instruments can use Channel B and C.

> **Note**: These channels are set to numbers in the Harmony Channels Dialog, accessible by selecting the [Harmony] button under *Options* | *Preferences* | [MIDI Channels].

Octave: This allows the harmony to "drop-down" or "go up" by a number of octaves. This octave change will only happen in a certain range, as chosen in the **Low** and **High** settings.

> **Note**: There is also an Overall Harmony Octave setting that changes the octave of the entire harmony setting (accessible by pressing the [More] button).

O. Double (Octave Double): This setting lets you double any voice. Usually, you want to do this by doubling an octave below (i.e., octave = -1), but you can set the octave from -2 to +2**.** The doubling will always be on the same channel, if you want a different instrument to double the voice, and then use the Melody Doubling Voices.

V. Boost (Velocity Boost): This allows you to increase or decrease the velocity (loudness) of each voice, to make the voice stand out more or less in the harmony. Default = 0.

Patches: The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No patch," the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the Melody or Thru channel, for example.

Update: The changes that you have made to the harmony settings won't take effect until you press this button.

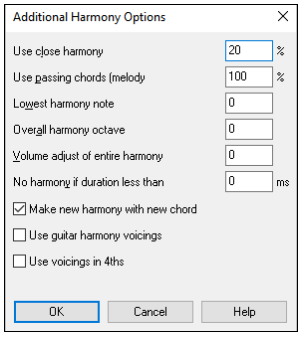
Copy / Paste: You can copy a Harmony to the clipboard and paste to another Harmony.

Save / Save As: Because the harmony is saved automatically for you, you won't need to ever press these buttons. All the 256 harmonies are saved in a single .HAR file called DEFAULT.HAR. If you have run out of harmonies, you can start a new harmony file by pressing the **[Save As]** button. For example, if you make a third-party disk of add-on harmonies, save it as your name MYNAME.HAR. Then you can load in your bank of harmonies (from the *Harmonies* | *Harmonies Editor* | *Edit a Harmonies File*) without disrupting the existing DEFAULT.HAR file.

Export / Import: Each .HAR file has 256 harmonies, so you probably need only 1 DEFAULT.HAR for all your harmonies. However, if you've made a great harmony and want to give it to a friend, you can export a single harmony as an .h1 file. Your friend can then import this harmony into their own .HAR file.

Test Chord: The best way to develop a harmony is to hear it as it's playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody as soon as you press the **[Update]** button. You can also play along as the song is playing and hear the new harmony on the Thru channel. If you don't want to have a song playing, and want to hear the harmony, then set the **[Test Chord]** to a certain chord. If set to CMAJ7, then you can play on the MIDI keyboard (with no song playing) and hear your harmony. This allows you to examine exactly what notes the program is using to make your harmony.

Press the **[More]** button to select additional harmony settings.



Use close harmony: This only applies to 2 and 3-part harmonies.
If set to 0, it uses only close harmonies, mainly 3rds for 2-part harmonies.
If set to 1, it uses mostly 3rds, with some 6ths for 2-part harmonies.
If set to 99, it uses mostly 6ths, with some 3rds for 2-part harmonies.
If set to 100, it uses only wide harmonies, mainly 6ths for 2-part harmonies.
If set to between 2 and 98, it varies between close and open harmonies.

Use passing chords (melody) (DEFAULT = 100 %): Band-in-a-Box will sort out when to use passing harmonies, based on factors like the duration of the note, the next note, the chord tone, the velocity, previous notes, and other factors. You can visually see when the harmony is using a passing chord. The harmony display is usually blue, but when there is a passing chord, it displays as RED. If you don't want passing chords, set this value to 0.

Lowest harmony note: You can set a lowest note for the harmony to play. When the melody is low, harmonies begin to sound "muddy," so you can avoid the harmony being played below a certain note.

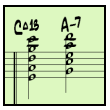
Overall harmony octave: This sets the overall octave of the harmony. For example, in the 5-part Trumpets harmony the harmony is always be played an octave higher than the recorded melody. This is because the 5-part harmony is spread over 2 octaves.

No harmony if duration less than xx milliseconds: You can specify a harmony to only occur for notes longer than a given duration. If every note is harmonized unrealistic harmonies result, since a piano player doesn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than a given duration. Notes shorter than that will not be harmonized. There are also options for how the program "fixes" the harmony when chord changes occur during a sustained note harmony.

Make new harmony with new chord: Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes if the underlying voice wouldn't be a chord tone. For some harmonies it would be unrealistic for the instruments to change the inner voicings in this manner. Deselect this option and the voices that conflict with the new chord stop playing instead of changing to new notes.

Use guitar harmony voicings: The Harmony Editor uses real guitar chord voicings that display correctly on the guitar fretboard. Selecting this checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Editor. Check out Harmony #32 (J Pass) for an example of this.

Use voicings in 4ths: Modern jazz harmonies often voice chords in 4ths. For example, a C chord with C melody might be voiced C, G, D, A, E. You can select 4ths voicings easily in Band-in-a-Box to harmonize the Melody, Soloist, or Thru parts using 3, 4, or 5-part voicings in 4ths. We've added presets for these harmonies, so you can easily select them. Use these sophisticated 4ths harmonies on your existing melodies to create a new sound.



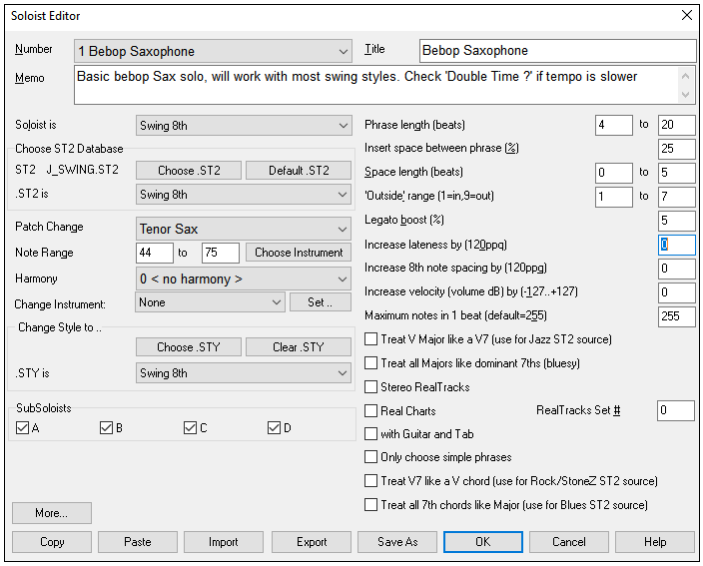
Tip: To quickly hear what some of the 4ths harmonies, sound like, look in the *C:\bb\Documentation\Tutorials\Tutorial - BB2005* folder for pre-made songs with 4ths harmonies.

The Soloist Editor

The **Soloist Editor** allows you to create or edit Soloists. It lets you define parameters that shape a soloist's playing, such as instrument range (e.g., tenor saxophone), increased legato, playing ahead of the beat, and using straighter 8th notes instead of typical swing 8th notes. You can also set phrasing options, including phrase length and how much "space" to leave between phrases. Additionally, you can control how "outside" the playing should be (for Coltrane, this would be set to maximum!).

SOL To access the **Soloist Editor**, open the **Select Soloist** dialog and click on the **[Edit]** button.

Tip: To share Soloists with your friends, use the [Export] button to save your Soloist to a disk, and use the [Import] button to bring in a Soloist from a disk. You can save your Soloist to another Soloist file (*.s1) by pressing the [Save As] button.



Title: Enter the title of your Soloist. (The **Number** field will be filled in for you.)

Memo: You can enter information like extra legato, straighter 8th notes, on top of the beat, laid back, etc.

Soloist is: This lets you define what type of notes the Soloist plays (i.e., swing 8th notes, straight 8th notes, 16th notes, etc.)

Choose ST2 Database: There are several databases of solo ideas available. The **[Choose .ST2]** button lets you select an ST2 or ST3 database from the *C:\bb\Soloists* folder, appropriate for the type of song the Soloist will play (e.g., J_SWING.ST2 for jazz swing songs).

Note: If you have an .ST3 database available for the style of soloing you want to generate, you can still choose the .ST2, and the program will automatically substitute the appropriate .ST3 file if, (a) it is available and, (b) you have selected the "Use Large Soloist files" checkbox in the More Soloist & Melodist Settings dialog.

Patch Change: Press the **[Choose]** button to select the instrument the Soloist should play. The **[Choose Instrument]** button lets you pick an instrument and set its specific note range.

Harmony: To create a harmonized solo, select a harmony type from the drop-down list.

Change Instrument: This allows you to set how the Soloing will "take turns" with other instruments. Use this option to change instruments every chorus, every 4, 8, 16 bars, etc. Press the **[Set]** button to choose the instruments you want to change to, including the appropriate note range for each instrument. The Sub-Soloist checkboxes are for use ONLY with add-on hybrid Soloists such as the ones found on the SOLOISTPAK for Band-in-a-Box. These checkboxes can be used to "sub" a different instrument and playing style in a Soloist which contains more than one playing style, such as BG_BAND.ST2 found on Soloist Disk Set #5. For more information on additional Soloist Disk Sets and the additional features available with them, contact PG Music.

Phrase length: This determines the length of the phrases. The first value sets the shortest phrase, and the second value sets the longest phrase.

Insert space between phrases: Along with the "Phrase length" setting, this determines how sparse the solo will be. It does not set the actual length of the space but controls the likelihood of a pause between phrases.

Space length: This determines how long the Soloist will pause between phrases. The first value sets the shortest pause, and the second value sets the longest.

'Outside' range: This sets the types of notes the Soloist will play. "Inside" notes include chord tones and scale tones, while "outside" notes are non-scale tones.

Legato boost: Individual notes will be lengthened by the specified percentage.

Increase lateness by: This determines how "on the beat" the Soloist plays. The closer the number is to zero, the more on the beat the Soloist will be. Enter a negative number to play slightly behind the beat, or a positive number to play slightly ahead. For example, set this to -5 to have the Soloist play more on the beat than other jazz Soloists.

Increase 8th note spacing by: This sets how far apart 8th notes will be, contributing to the swing feel. For example, set this to -5 to have your Soloist play 8th notes with a more even feel than other jazz Soloists.

Increase velocity by: This setting increases the velocity of each note in the solo by the value entered or DECREASE the velocity if a negative value is entered.

Maximum notes in 1 beat: This lets you control the maximum number of notes per quarter note that the Soloist will use. For example, you can set a "Rock Guitar" Soloist to use nothing shorter than 16th notes. This would produce less "guitar hero" solos with bursts of 32nd notes etc. Or you could create a jazz solo that uses only quarter notes or longer to help with sight-reading or student study.

Treat V Major like a V7: The RealTracks Soloist treats a V major chord like a V7 instead of treating it like a VMaj7 chord.

Treat all Majors like Dominant 7ths (bluesy): The RealTracks Soloist treats any Major triad (C, F, etc.) like a dominant 7th (C7, F7, etc.) and use flatted 7ths for soloing.

Stereo RealTracks is set to true if the source audio files are stereo files.

RealCharts should be set to true if RealCharts (notation) are available for this track.

With Guitar and Tab should be set to true for a RealChart that also has guitar display.

Only simple phrases can be set for RealTracks that allow it, and you can create a variation that only plays simple (unembellished) phrases.

Treat V7 like a V chord remaps V7 or V9 chords on the Chord Sheet to simple V triads for Rock solos.

Treat all 7th chords like a Major should be set to true for a blues soloist, then any 7th or 9th chord gets remapped to a simple triad, which matches the Blues playing.

Use the **[Import]** button to bring a Soloist in from a disk and use the **[Export]** button to save your Soloist to a disk to share Soloists with your friends.

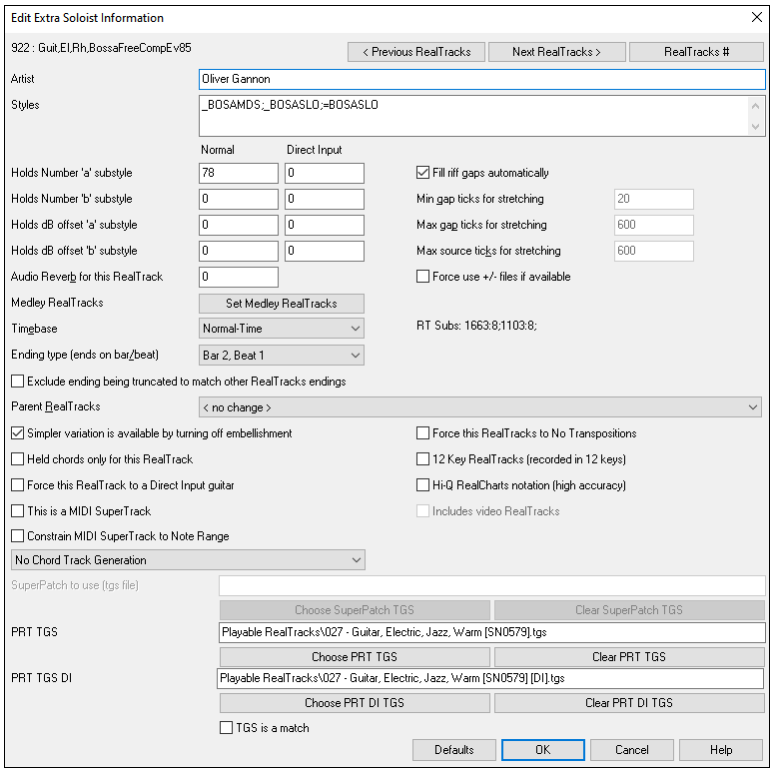
Individual Soloists can be copied and pasted to make variations with the **[Copy]** and **[Paste]** buttons.

The Soloists are saved in the DEFAULT.SOL file, but if you want to save them in another file, press the **[Save As]** button.

The **[OK]** button updates the DEFAULT.SOL file with the current settings.

Editing RealTracks Soloists

Press the **[More]** button to open the **Edit Extra Soloist Information** dialog, which allows you to change parameters about the RealTracks Soloists.



If you have the number of the RealTracks instrument to edit, you can select it by clicking on the **[RealTracks #]** button and typing in the numbers. The **[< Previous RealTracks**] and [**Next RealTracks >]** buttons step back and forth through the list of RealTracks Soloists to make your selection.

The **Artist Name** is given, and also the **Style Names** for styles that use the particular instrument.

The **Holds Number 'a' Substyle** and **Holds Number 'b' Substyle** identify the location of the files played when shots or held chords are entered into a song. The "Normal" column applies to the normal version of RealTracks (e.g., an electric guitar RealTracks that was recorded with an amplifier), and the "Direct Input" column applies to the Direct Input version of RealTracks (e.g., an electric guitar that was recorded directly, bypassing an amplifier).

Holds dB offset 'a' substyle / **Holds dB offset 'b' substyle**: The volume level of the Holds that play can be adjusted in a range of +/- 64 dB. There are separate settings for "a" and "b" substyles.

Audio Reverb for this RealTrack: The Audio Reverb for the instrument can be adjusted.

[Set Medley RealTracks]: Similar to the Soloist Medleys, it is possible to have multiple RealTracks instruments change in sequence.

Timebase: The new élastique Pro V2 time stretching and pitch transposition engine by zplane.development expands the possibilities for playing RealTracks in half, double, or even triple-time.

Technical Tip: This information is stored in a file called RTExtra.bin. If you plan to change these settings and want to preserve them, you should make a backup copy of this file, because PG Music upgrades may overwrite it.

Fill riff gaps automatically: If this is enabled, the settings below will be determined automatically based on the type (rhythm/soloist/background, 8th/16th, even/swing, etc.) Note that if this is enabled, the "Automatically fill gaps between fills" setting in the RealTracks Settings dialog also needs to be enabled.

Min gap ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the minimum duration of the gap in ticks for this to take effect.

Max gap ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the maximum duration of the gap in ticks for this to take effect.

Max source ticks for stretching: For filling silent gaps between riffs, the end of the previous riff will be stretched. This is the maximum duration of audio in the previous riff (in ticks @ 1200ppq) to be used for stretching. A longer duration will result in a better-quality stretch but should be set to a shorter duration to avoid including note starts.

Force Use +/- files if available: If this is checked, RealTracks will be generated using source files that have + or - in the file name.

Ending type (ends on bar/beat) specifies the ending type of the RealTracks and the beat that the last held chord occurs on. Do not edit this value.

Exclude ending being truncated to match other RealTracks endings is used for RealTracks that have various endings, such as soloing RealTracks. Do not change this setting.

For RealTracks that are variants, such as Bluesy variants, the parent is the non-bluesy variant or the main RealTrack that uses the database. Do not change the **Parent RealTracks** setting.

Simpler variation is available by turning off embellishment is a PG Music setting only and is set if a simpler RealTracks is available.

If **Held chords only for this RealTrack** is checked, the RealTrack will only play held chords instead of the normal style.

If **Force this RealTrack to a Direct Input guitar** is set, the RealTrack will always use a Direct Input guitar.

This is a MIDI SuperTrack sets the soloist to play as MIDI SuperTrack instead of a RealTrack.

If **12 Key RealTracks (recorded in 12 keys)** is checked, the RealTracks were recorded in all 12 keys. This is set by PG Music.

If **Hi-Q RealCharts notation (high accuracy)** is selected, highly accurate and readable notation in available including new graphical markings for bends, slides, hammer-ons, and pull-offs, for the RealTrack. This is set by PG Music.

If **Includes video RealTracks** is checked, a video is available for the RealTrack. This is set by PG Music.

If **This is a MIDI SuperTrack** is checked, the Soloist plays as a MIDI SuperTrack, not a RealTrack.

If **Constrain MIDI SuperTrack to Note Range** is checked, a generated MIDI SuperTrack will have its notes transposed to fit into the range specified in the Soloist Editor.

If the **Chord Track Generation** combobox is set other than none and the above Constrain option is set, then a simple chord track will be generated using the range set in the Soloist Editor.

SuperPatch to use (tgs file) allows you to load a custom synth with the MIDI SuperTrack.

PRT TGS / PRT TGS DI: These fields show the .tgs files for the Playable RealTracks.

If **TGS is a match** is checked, the instrument in the .tgs was recorded by the same artist and at the same recording session as the RealTrack.

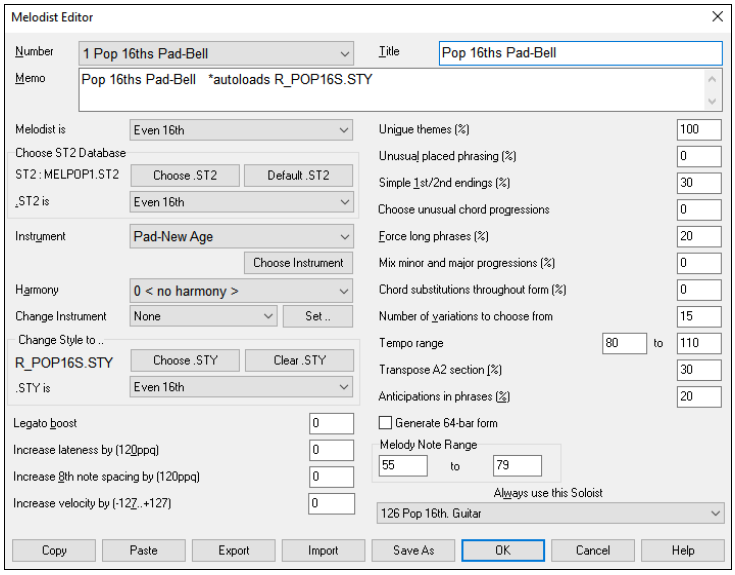
10 easy steps to make a Soloist

1. Open the Select Soloist dialog.
2. Select an undefined Soloist in your list of Soloists and press the [Edit] button.
3. Type a title of your Soloist and any memo note you wish to add. The Number field will be filled in for you. For example, enter "Bebop Saxophone" and "extra legato, straighter 8th notes, on top of the beat."
4. Choose the type of the Soloist (e.g., swing 8th notes, straight 8th notes, 16th notes, etc.).
5. Press the [Choose] button to select the instrument the Soloist should play.
6. Modify (if required) the phrase length, space length, and outside range parameters.
7. Change the Legato Boost to 10 %. This will add 10% to the duration of the notes.
8. Adjust the Lateness by -5. This will play the notes more "on the beat" than other jazz Soloists.
9. Adjust the 8th Note Spacing by -5. This will play the 8th notes in a more even feel than other jazz Soloists.
10. Press [OK], and you're done. Then, give the program a few moments to load its "knowledge base" of solo ideas and new parameters, and a few moments more to analyze the chords. Playback will begin automatically as soon as the Soloist has performed the operations mentioned above.

The Melodist Editor

In addition to the Melodists supplied with the program, this module lets you define or edit your own Melodists. You can choose the parameters to control the type of chords, melody and intro to be generated, as well as a number of settings controlling song form, theme continuity, endings type, anticipations, feel, style, harmony, Soloist, patch changes and more.

MEL To access the **Melodist Editor**, open the **Select Melodist** dialog and click on the **[Edit]** button.



The **Number** selection box allows you to select the Melodist that you'd like to edit.

The top area of the dialog also allows you to set the **Title** of the Melodist and supply a **Memo**.

Choose ST2 Database: Select the associated ST2 database for the Melodist. Some ST2 Melodist databases are MEL1.ST2=Jazz Swing (8th notes), MELPOP1.ST2 (Pop Ballad, 16th notes), MELWLZ1.ST2 (Waltz, 8th notes), and MELROK1.ST2 (Rock, 8th notes).

Tip: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist databases are easily identified; they all begin with MEL.

Instrument: This allows you to select an instrument the Melodist will use.

Harmony: If you wish to have a harmonized melody, select the harmony type from the drop-down list.

Change Instrument: Use this option to change instruments every chorus, part marker, 4 bars, etc.

In the **Change Style to...** area, you can choose a style for the Melodist and specify the feel for the style in the **.STY is** box.

Legato boost changes the legato (length) of the notes generated. Instruments like Saxophone have longer legato phrasing.

Increase lateness by (120ppq) refers to how much after the beat the notes are played. This is normally left at zero for Melodists.

Increase 8th note spacing by (120ppq) is usually left at zero (0). If set to a nonzero value, the 8th notes will be farther apart (based on units of 120 PPQ).

The rest of the settings in the Melodist Editor allow you to select options that control what type of melody will be generated.

Unique themes: This is normally left at 100%. But if you want to force the Melodist to stick with the same theme throughout the song, set this to a lower value (say 80%). It shouldn't be set much lower than 80. Default = 100.

Unusual placed phrasing: The Melodist tries to make phrases that are appropriate for the position in the song. For example, the first 2 bars of the melody are appropriate for "opening phrases." But if you want to experiment with phrases that don't follow these rules, set the Unusual Placed Phrasing to a value higher than 0%. Default = 0.

Simple 1st/2nd endings: This setting only applies to Melodists that are using the jazz swing (MEL1.ST2) or waltz (MELWLZ1.ST2) databases. This determines the % of time that endings of the A sections (in AABA forms) will be simple endings (1 or 2 notes) instead of complete phrases. Usually, AABA tunes end with simple phrases at the end of the A section, so this option is normally left at 80% or higher. Default = 80%.

Choose unusual chord progressions: If set to a value other than zero, the Melodist will generate atypical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7, the Melodist might generate Dm7 | Db7 | Cmaj7 Am7. Default = 0.

Force long phrases: This determines the % of time that the Melodist will try to generate long phrases (4 bars or more). The downside to setting it higher than 20 will be a loss of uniqueness in the phrases generated. The setting shouldn't be set much higher than 20. Default = 20.

Mix minor and major chord progressions: Typical major key chord progressions have progressions like (in the key of C) Dm7 | G7 | Cmaj7, whereas in the key of Am, they would be | Bm7b5 | E7 | Am6. This setting determines how much the two types of progressions should be mixed in a single song. Default = 0.

Chord substitutions throughout form: Normally an AABA song has identical chords for each A section. If this setting is greater than zero, the Melodist will generate chord substitutions throughout the various A sections, while preserving the identical melodies! Default = 0.

Number of variations to choose from: As the Melodist is determining what type of phrase to generate, it will narrow the possibilities to the number of variations set in this variable. Setting a higher number results in more interesting melodies, but the chord progressions are more unusual. Default = 15.

Tempo range: This setting determines the tempo range that the tune will be created with (it will be a random tempo in the range). The Auto Tempo setting must be set on the Select Melodist dialog for the tempo range to work. Default from 110 to 180 bpm.

Transpose A2 section: In songs with an AABA form, it is common for the second "A" section to be transposed. For example, the first "A" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. This setting determines the % chance that the song will be generated with a transpose. The transpose will be usually 2, 3, or 4 semitones. The song will only get transposed if the A2 transpose setting isn't set to "none" on the Melodist selection screen. Default = 30.

Anticipations in phrases: Melodic phrases often begin a little before the beat. This is referred to as anticipation. This setting determines what % of the phrases will be anticipated. Default = 20.

Generate 64-bar form: A 64-bar form will still be AABA, but each section will be 16 bars rather than 8.

Melody note range: This determines the highest and lowest notes that will be used in the Melody. Middle C is note #60.

Always use this Soloist: Since Melodists can also generate Solos, a specific Soloist can be set in this setting. If set to "0 - no Soloist" the program will intelligently make a selection from all the Soloists in the list.

[Copy] [Paste]: Melodists can be copied and pasted to make new Melodists that are variations of each other.

[Export] [Import]: You can export (save) and import (load) individual as Melodists.M1 files. This would be useful if you wanted to send a Melodist to a friend, for example.

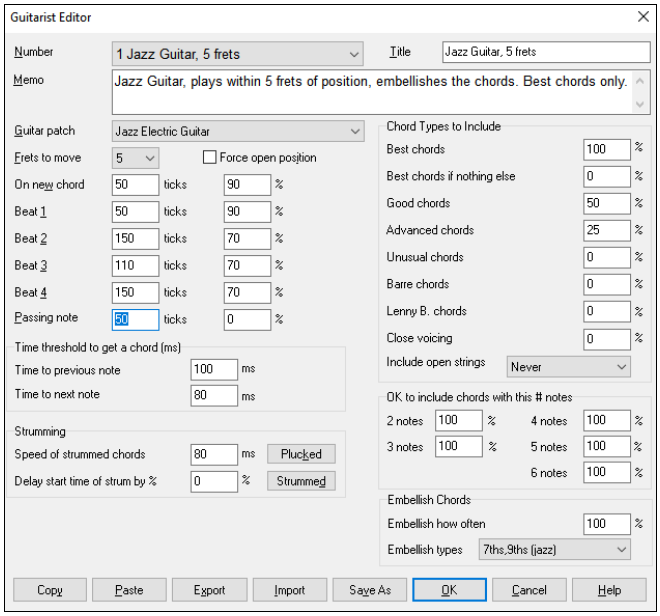
[Save As]: The entire Melodist file, with up to 256 Melodists, can be saved to a MEL file. The usual file is DEFAULT.MEL.

The DEFAULT.MEL file is saved every time the **[OK]** button is pressed, so you don't need to explicitly save this file by the **[Save As]** button unless you want to save alternate MEL files and go beyond 256 Melodists.

The Guitarist Editor

Band-in-a-Box intelligently arranges any melody as a guitar chord solo by inserting real guitar voicings throughout the song. You can choose from many predefined Guitarists, customize existing Guitarists' settings, or create your own Guitarists from scratch using the **Guitarist Editor**.

To access it, open the **Select Guitarist** dialog and click on the **[Edit]** button.



Number: Select the Guitarist from this field.

Title: This is the title of the Guitarist.

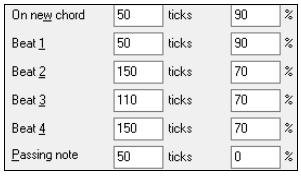
Memo: This field allows a 100-character memo about the Guitarist.

Guitar patch: This is the instrument that the Guitarist uses.

Frets to move: If set to 0, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.

Force open position: This option forces all the guitar voicings to the open position. The exception is when the Melody notes are so high that they can't be played using open position voicings. If the Melody is in a high range, and you want a "forced open position" you should likely transpose the Melody to a lower octave prior to generating the solo.

Note duration thresholds: The settings for note duration thresholds to get a chord refer to how long a note must be before a chord will be generated. (Quarter note = 120 ticks)



Looking at the settings above these would be interpreted as follows:

- If a note occurs and it is the "First Note of a New Chord" and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on "Beat 1 of a bar," and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note) then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on "Beat 2, 3 and 4." You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- "Passing notes" are defined as short duration notes that aren't on the beat and are followed by a note that is on the beat. In this example, passing notes will never be voiced as chords since the tick threshold is set to zero.

Time threshold to get a chord: A further threshold is applied to the possibility that a note is voiced to a chord. These are defined as durations in milliseconds. In the settings shown, if the note occurs less than 100ms (Time to Previous Note) after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms (Time to the next note), the note will not be voiced as a chord.

Strumming: If the Guitar Chord is all played at the same time, it will sound as if it was plucked. Guitar playing is more typically a strum.

- **Speed of the strummed chords**: If the setting is 80ms, then the guitar chord will be "strummed" over a period of 80milliseconds.
- **Delay start time of strum by %**: If the Delay start time is left at zero, the strum will end at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, while if it's set to 100%, the strum won't start till the time of the original note. The most musical setting is about 50% delay. A delay of 0% also sounds good and has the added advantage that it doesn't shift the actual time of the Melody note (relevant if you keep regenerating the solo on the Melody track).

[Plucked] / [Strummed]: Pressing these buttons will set the settings to preset values.

Chord types to Include: You can decide which types of chords should be included in the chord solo.

- **Best chords**: The most commonly played chords by pro guitarists.
- **Good chords**: Popular alternate chords.
- **Advanced chords**: Chords that are difficult to play, advanced voicings.
- **Unusual chords**: Voicings that should be avoided in most cases but have some uses.
- **Barre chords**: Chords that require the index finger to be played in a Barre position.
- **Lenny B. chords**: This sets the percentage of shell-type Lenny B. voicings.
- **Close voice**: This sets what percentage of chords will use close voicings.
- **Include open strings**: If set to "Never," no chords that require and open string will be played. If set to "Favor," it will play open strings whenever possible.

OK to include chords with this number of notes: You can select the number of notes for chords to be included in the chord solo. In the example above, chords with 2-6 notes will be included.

Embellish chords: You can embellish chords.

- **Embellish how often** allows you to specify the frequency of embellishment.
- **Embellish types** allows setting of the types of embellishments to do.
  - Pop Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
  - The "7ths/9ths" setting should be used for jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
  - The "7/9/11/13" embellishment should be used for "Advanced Jazz" Guitarists add 11ths and 13ths voicings.

[Copy] [Paste] [Export] [Import]: Individual Guitarists can be copied, pasted, exported, or imported to/from disk.

The Guitarists are saved in the DEFAULT.GIT file, but if you want to save them in another file, press the **[Save As]** button. The **[OK]** button updates the DEFAULT.GIT file with the current settings.

Chapter 15: Reference

File Menu

New is used to blank the Chord Sheet and start a new song.

Open **(**F3 or Alt+Shift+F3 or S S 4 Enter) lets you select a file from all available file types (MGU, WAV, WMA, MP3, MID, KAR, CDG, and CDA). And it remembers your preference, so you can restrict it to a certain file type.

Open Special shows a submenu for opening songs.

Open Next Song (S S 8 Enter**,** Shift+F8 or Alt+V) and ***Open Previous Song*** **(**S S 7 Enter, Ctrl+Shift+F8 or Alt+J) opens the next or previous song in alphabetical order. If the song loaded has a file name of "Paul," choosing load-next-file will find the next file in alphabetical order after Paul, maybe it would be "Peter."

Tip: If you're working with a lot of Band-in-a-Box songs doing editing etc., remember the "Open Next Song" commands – they will save you a lot of time!

Open (Using Standard Dialog) (Alt+Shift+F3 or S S 4 Enter) lets you open a song in the standard Windows® dialog.

Open Filtered by Build-in Style lists only the songs in a folder with the current style.

Open Song with Melodies (Alt+F3) lists only the songs that have melodies (*.MG?).

Open Favorite Songs (Shift+F3 or S S 2 Enter) opens the dialog that shows the last 150 songs played.

Favorite Folders (Alt+Shift+F or S S 6 Enter) opens a list of recently used folders for quick access.

Open Karaoke (KAR) File (S S 1 3 Enter) lets you open a Karaoke file.

Open SongPicker (Ctrl+F3 or S S Enter or S S 1 Enter) opens the SongPicker, which shows information for up to 60,000 songs. It has many filter features for finding songs. You can also search for songs that have similar chord progressions or melody fragments.

Open SongPicker in Current Folder opens the SongPicker in the current folder of the last loaded song.

Open SongPicker in Home Folder opens the SongPicker in the home folder, which is *C:\bb\Songs* or as set in the SongPicker.

Open SongPicker in Favorite Folder opens the Favorite Folder dialog, letting you select a previously used folder and open the SongPicker in that folder.

Open MIDI File (S S 9 Enter) lets you load a MIDI file into Band-in-a-Box. It will play with the chords intelligently interpreted on-screen. MIDI files read in Section Markers and show them as part markers.

Open MusicXML File lets you import a MusicXML file (musicxml/XML/MXL) from your notation programs such as Finale, Sibelius, and Guitar Pro to Band-in-a-Box.

Open ABC Notation Music File lets you import an ABC notation file.

Open LyricLab Chords-Lyrics file (L L Enter) is for importing lyrics and chords generated by LyricLab.

Open Audio File to Separate Tracks Using Stem Splitter (S T E M S Enter) lets you separate a multi-instrument audio file into individual tracks and add them to a new song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Open Audio (WAV, WMA, MP3, WMV) (S S 1 0 Enter) lets you open an audio file in WAV, MP3, Windows® Media Player (WMA, WMV) or CD Audio (CDA) format. Play back at 1/2, 1/4, or 1/8 speed for transcribing or analyzing.

Open Audio with AI Transcribed MIDI (N O T E S Enter or S S 1 4 Enter) opens a dialog that separates a multi-instrument audio file into individual tracks and/or transcribe audio to MIDI.

Run Audio Chord Wizard (S S 1 4 Enter) enters Audio Chord Wizard mode and displays the AI Audio Chord Wizard dialog.

Find File (S S 1 1 Enter) finds a Band-in-a-Box song (or any file that Band-in-a-Box can open), including filtering by words found in the file name or any text in the file.

Revert to Saved reloads the current song in the last saved state.

Save Song (F2 or Ctrl+S) saves the current song under original title.

Save Song as... is to save the current songs with a different name or in a different location.

Save Special shows menu items for saving songs.

Save Song with Patches and Harmony: All settings are normally saved with Band-in-a-Box files. If you want to save certain patches with a song, then enter the number of the patch (instrument) that you would like. Leave the other instruments at zero (0) for No Patch Change. Remember that - as with all other Band-in-a-Box functions - you use the General MIDI number for the instrument, regardless of the synth you are using. You can also freeze selected tracks in this dialog.

Save Song as MIDI File saves the song as a Standard MIDI file. You can save in Type 1 (multi-tracks) or Type 0 (single track) files. Karaoke MIDI files are also supported.

Save Song as MusicXML File: Band-in-a-Box supports MusicXML so you can easily export your Band-in-a-Box songs into notation programs such as Finale, Sibelius, and Guitar Pro, while still retaining the chords from the Band-in-a-Box song.

Save Song as ABC Notation File allows you to save the song as an ABC notation file. ABC notation is the simple text-based notation system used by musicians worldwide to store chords, melody, and lyrics of songs. You can find out more information about the songs and ABC notation at abcnotation.com.

Save Song to Favorite Folder (Alt+Shift+S) allows you to save the current song in one of your favorite folders.

Save Song(s) to Text on Clipboard or File(s): You can copy the current song, including the chords and other information (title, key, tempo, form, style, etc.), as a text file or save it as a text file. You can also use a batch mode to apply the feature to all songs in a folder.

Export as wav/wma/mp3/mp4/m4a/flac renders the song in the audio format you choose and saves it to the specified location.

Email Song File(s) as Attachment(s) allows you to email a song (MGU or SGU), style (STY and STX) or rendered audio file (M4A, WMA, WAV, MP3) as attachments.

Import shows menu items for importing a file to the current song.

Import MIDI File allows you to MIDI data from a MIDI file (*.MID) to the current song. The Utility #1 track is the default destination.

Import to Melody track from MIDI File allows you to import MIDI data from a MIDI file (*.MID) into the Melody track.

Import to Melody track from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks) into the Melody track.

Import to Soloist Track from MIDI File allows you to import MIDI data from a MIDI file (*.MID) into the Soloist track.

Import to Soloist Track from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks) into the Soloist track.

Import MusicXML File allows you to import a MusicXML file (*.musicxml, *.XML, *.MXL), to the current song. In the dialog that opens after choosing a MusicXML file, select a track that you want to import. If you want to change the destination track, right-click on a track and select *Destination Track*. Then, in the area below the track selection, select items that you want to import from the MusicXML file. If you do not want all the tracks to be merged into the Melody track, disable the "Load all XML tracks to Melody" option. The "# Bars in XML file to Skip" setting allows you to load the MusicXML file from a certain bar. For example, a setting of 4 will load the MusicXML file from bar 5. When you are ready, press **[**OK**]**, and the MusicXML file will be imported to the current song.

Import Audio (WAV, WMA, MP3, WMV) allows you to import an audio file into your Band-in-a-Box song. A Mono or Stereo audio file can be imported, optionally merging or replacing existing audio.

Import Audio File to Separate Tracks Using Stem Splitter (S T E M S Enter) lets you separate a multi-instrument audio file into individual tracks and add them to the current song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Import Chords from PG Music MIDI File will read in the chord symbols from PG Music MIDI files made by programs like Band-in-a-Box or PowerTracks Pro Audio. Note that it won't read in the chords from a MIDI file that doesn't have special chord symbols typed in to it, i.e., it doesn't interpret chords. To interpret chords from any MIDI file, use the *File* | *Import* | *Import Chords from MIDI File* option instead.

Import Chords from PG Music MIDI File on Clipboard: Chords from most PG Music programs can be copied to the clipboard and imported with this command.

Import Chords from MIDI File (MIDI Chord Wizard) (Ctrl+Alt+I) uses the MIDI File Chord Wizard to interpret chords from any MIDI file, and also import tracks to the Melody and Soloist tracks.

Import MGU Song allows you to import part or all of an existing Band-in-a-Box song to your current song, with options to specify source and destination range, type of information to import (chords, melody, lyrics, etc.), and more.

Medley Maker opens the Medley Maker, allowing you automatically make a medley of Band-in-a-Box songs.

Load Style from StylePicker (Ctrl+F9 or S Enter or S 1 Enter) will open the StylePicker, providing complete style information.

Load Style Special shows menu items for loading a style.

Load a User Style from Disk (F9 or S 6 Enter): Styles can be selected and loaded with Long File Name dialogs.

Choose Styles Similar to Current opens the StylePicker, showing a list of styles that are similar to the current style.

Select Favorite Styles (Shift+F9 or S 5 Enter) opens the Favorite Styles dialog, which contains a list of the most recent 150 styles used. Since these are ordered based upon how often they are used, we call this the "favorite styles" list. Since you can also store user-definable favorite lists, we also refer to them as Set Lists.

Load Previous Style (Ctrl+Alt+Shift+F8 or S 7 Enter**) / *Load Next Style*** (Alt+Shift+F8 or S 8 Enter): These functions, like the Load Next Song function, load in the previous (or next) style in alphabetical order of the file name.

Find a RealTracks Replacement for current MIDI style will find the best RealTracks replacement for your current MIDI style and ask if you want to use it.

Load song demo for current style (S 9 Enter, S S 1 2 Enter, or D E M O Enter) loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style on the main screen. The menu that displays will include the option to "Load Song Demo" for the current style.

Style is Enabled: This turns the style on or off. When the style is disabled, tracks won't be generated. This is most commonly used when a MIDI file is loaded onto the Melody track, preventing the style from playing and conflicting with the full arrangement on that track.

OK to load style with songs allows you to keep a style in memory. This way, all subsequent songs that are loaded will not change the style (even if they have a different associated style), so you can easily play songs in the same style. If you've found a new favorite style, you can try it out in all kinds of songs without having to reload the style each time. For example, let's say we've discovered the GARNER style, and want to try it out on many different songs. Select *File | Load Style Special | OK to load styles with songs* to ensure the item is NOT checked. Then when you load a song, the saved style associated with the song doesn't load and the song will play in GARNER.STY. You can over-ride this style by loading in another style using the **[Style]** button or the *File | Load Style Special* menu. The new style loaded will stay in until you choose another one, or until you turn off the forced styles option and load a song that uses a different style.

Style Aliases: You can create an alias so that when Band-in-a-Box looks for a style, it will load its alias instead, so when you have found a new favorite style just change the alias and you don't have to change all of your songs.

Restore Style Prior to Style Alias reverts to the original MIDI style after you have used a RealTracks replacement. It also turns off the style alias feature for the song.

Auto-replace MIDI styles with RealTracks styles when songs loaded: If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can now do this easily by selecting the menu option *File | Load Style Special | Auto-Replace MIDI styles with RealTracks styles when songs loaded*. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style. There is also a manual option to do this on as-needed basis, disable the feature for a certain song, or to reverse it if you prefer the MIDI style.

Suggest RealTracks style replacements when songs are loaded: This feature is the manual option for Auto-Replace MIDI styles. It suggests RealTracks style replacements but doesn't automatically load them. That is done manually from the [RealTracks] button on the top toolbar. It is disabled when "Auto-Replace" is checked.

StyleMaker shows menu items for making and editing styles.

Make a New Style (Alt+F9) allows you to begin to create a new style, using the StyleMaker feature. See online Tutorial #6: StyleMaker - Making a New Style.

Edit a Style allows you to edit an existing style (*.STY) from disk. The resulting style can then be saved with the same name or a different name. This function uses the StyleMaker. See online Tutorial #5: StyleMaker – Editing Styles.

Edit Current Style (Ctrl+Shift+F9) allows you to quickly get into the StyleMaker to edit the current style. The current style is the style that is displayed in the Style Box on the main screen. See online Tutorial #5: StyleMaker – Editing Styles.

Save Current Song (except muted instruments) as a Style **s**aves the style that is in use to the *C:\bb\Styles* folder with the parts that are currently selected. If, for example, a MIDI style has had RealTracks added, the RealTracks will be saved with the style and the style name will get an = sign prefix. So, if you were to add an acoustic bass RealTracks to the ZZJAZZ style and save it with this feature, the name would change to =ZZJAZZ.STY. It also saves MIDI SuperTracks and Hi-Q instruments (or other TGS files), and automatically calculates dB offsets based on volume, taking existing offsets into account. Press the [Rebuild] button in the StylePicker and the new style name will be added to the list of Other Styles.

Make a Hybrid Style: The "Hybrid Styles" feature allows you to play and create a style that has instruments from up to five different styles! You can, for example, play a song with a Reggae bass, Rock drums, Salsa piano, or any combination of up to five styles that you want.

Style Wizard (Create Style from MIDI File) launches the Style Creation Wizard, which automatically converts a MIDI file (*.MID) to a Band-in-a-Box Style (*.STY). Simply open a MIDI file, select your options, and press "Save-As Style."

File Utilities opens a sub-directory of file utilities.

Change Directory (Path) (Ctrl+D) opens the Browse Folder window where a new directory can be selected.

Run Explorer in Current Directory (Ctrl+Alt+F3) launches the Explorer. Once the Explorer is open, you can double-click on a song or style to open it.

Run Explorer (Choose Folder) opens the Browse Folder window where you can choose a folder.

Auto-Rename Song Files to Long File Names renames all song files in the current directory to long file names, using the song title as the name.

Rename any BB File on Disk or ***Rename Current Song File Name*** allows you to rename files.

Delete file from disk deletes a song file without exiting the program

"*Nuke It!" (Delete current song file from list)* deletes the current song.

Associate File Types (Songs, Styles) with Windows / ***Remove File Associations (Songs, Styles) with Windows*** will associate (or remove associations for) the file types for Band-in-a-Box songs and styles in Explorer. 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.

Batch Create MIDI Files converts an entire folder of BB songs to MIDI files.

Change All Songs in Current Folder to a Specific Tempo will set all the songs in the folder to the tempo you enter, but it is NOT UNDOABLE. (Tempos can be reset individually.)

Change All Songs in Current Folder to a Specific Style Name is also NOT UNDOABLE.

Change All Songs in Current Folder to Default Mix applies the default mix as set in the Master label's context menu. This is not undoable.

Print Song (Chords/Melody) (Ctrl+P) opens the Print Options dialog.

Print Song (Chords/Melody) in Lead Sheet Mode (Ctrl+Shift+Alt+P) prints the song using the Lead Sheet options (such as fake sheet).

Print Multiple Songs prints all songs, or just selected songs, in a song directory.

Exit (Ctrl+Q) is to exit completely from the Band-in-a-Box program.

The last five files opened are listed at the bottom of the File menu, numbered 0 through 4.

Edit Menu

Note: If you select (highlight) a region by dragging the mouse and then choose one of the *Edit* menu commands, the dialog will automatically adjust to the correct values, based on the region that you've highlighted.

Undo and ***Redo*** allow you to undo or redo most operations including track generation. You can also use Ctrl+Z to undo and Shift+Ctrl+Z to redo.

Cut functions like a delete command to remove bars from a song.

Copy is to copy chords to a clipboard. Copying a section of chords can be done in the same manner as copying text in a Windows® word processor. To 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 by using the keystrokes Ctrl+C or selecting the *Edit* | *Copy* menu item.

Copy Special shows more options for copying.

Copy From…To… / ***Copy Breaks (Rests/Shots/Holds)***: One of the best ways to copy chords is the *Copy From… To…* command, or pressing Alt+C, which opens the Copy Chords and/or melody dialog. The *Copy Rest* command will similarly bring up the Copy Rests dialog to allow copying of rests. These dialogs allow you to specify the number of bars to copy, the location to copy to, and the option to copy the Chords, Melody, Soloist, and/or Lyrics.

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

Copy Song(s) to Text on Clipboard or File(s) allows you to select the items to include when you copy the chords in the song. It also allows you to copy or save all songs in a specific folder to the clipboard or save them as text file(s).

Paste: Assuming you have already copied some chords to the clipboard, you are then ready to paste the copied chords into another part of your Chord Sheet. Move the highlighted cell to the bar to begin the paste of chords. Copy the chords at the highlighted bar by using the keystrokes Ctrl+V or selecting the *Edit* | *Paste* menu item.

Tip: The copied section remains in the clipboard and can be used repeatedly. If your song is in the form verse-verse-bridge-verse, you can simply copy the first verse to the clipboard, and then paste in the other verses. The clipboard contents remain even if you load in a new song, so you can copy and paste between songs.

Paste Special - from Clipboard Text to Song(s) (Ctrl+Shift+V) allows you to select the items from the clipboard and the destination of the paste. You can paste them into a new song or the current song, or save them as a new song. If multiple songs are copied on the clipboard, you can use an option to save them all as song files.

Erase From… To… (Alt+K) opens the Erase Chords and/or Melody dialog, which allows you to specify the number of bars to erase and option to erase the Chords, Melody, Soloist, and/or Lyrics.

Insert Bar(s) inserts a certain number of bars into the Chord Sheet.

Delete Bar(s) removes a certain number of bars from the Chord Sheet.

Nudge Chords/Melody feature allows moving a range of chords by any number of bars and beats.

Settings for This Song (Ctrl+N) opens the Song Settings dialog for settings such as endings, tags, style variations, pushes, rests, and chord embellishments to make your song interesting and varied. The dialog can also be accessed by pressing the [Song Settings] button on the main screen.

Song Form shows menu items for a song form.

Song Form Maker Dialog (Arrange song like AABACAA) allows you to define sections of a song (A, B, C, etc.), and then rearrange the song by typing the form you want (e.g., AABABAACA.)

Repeats/Codas/1st-2nd Endings: You can add repeats and endings so that the Lead Sheet window will display and print using 1st /2nd endings.

Generate Chords for Intro opens the Generate Intro dialog where you can specify the characteristics of the intro you wish to generate. For more information on this feature please refer to the Automatic Intro section.

Reduce (durations of chords by 1/2) cuts chord durations by 50% (e.g., 4beats>>2beats; 2beats>>1beat).

Expand (durations of chords by 2) doubles the durations of chords (e.g., 1beat>>2beats; 2beats>>4beats).

Unfold (Convert to 1 Big Chorus): Choose this command to unfold a multi-chorus song into one BIG chorus. When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. It is useful, for instance, when you have a song with 3 choruses and want to convert it to a single large chorus, or to customize a song with the "Edit Settings for Current Bar" feature to change meter, tempo, patches, styles, and/or harmonies and generate a MIDI file for export.

Fold (Convert 1 Chorus to Multiple) converts a song with a single big chorus to multiple smaller choruses based on the information you enter in the Fold Song dialog (chorus begins, chorus ends, tag etc.). If you have imported a MIDI file, you might have a file that is 96 bars long, but really consists of 3 choruses of 32 bars each. You can convert this to a 32-bar song by using the *Edit | Fold* song option, including inserting tag endings, and 2-bar endings.

Transpose shows menu items for transposing the complete song or selected parts of the song.

Transpose From ... To ... opens a dialog for transposing a particular section of the song. The bar values can be typed in manually or you can transpose a portion of a song by highlighting the region you wish to have transposed, selecting this menu item, and typing in the new key you wish to transpose to.

Transpose 1 Semitone Down (Ctrl+Alt+5) or ***Transpose 1 Semitone Up*** (Ctrl+Alt+6) transposes the entire song. This can be done while the song is playing. Band-in-a-Box will pause briefly, and then resume playing in the new key at the same place in the song.

Transpose Specific Number of Semitones (Ctrl+Alt+7) opens a dialog where you can enter the number of semitones to transpose the song.

Tempo shows menu items for setting the song tempo.

Set Tempo (Ctrl+Shift+Alt+T) allows you to enter a specific tempo for the current song,

Normal Speed / ***Half Speed*** / ***Quarter Speed*** / ***Eighth Speed***: These quickly change the playback speed. For example, if the current tempo is 120, selecting *Half Speed* plays the song at 60. Hotkeys are available: Ctrl +- for half speed and Ctrl+= for normal speed.

Change Tempo of all loaded songs by…: For practicing tunes, it is useful to play them at slower or faster tempos. You can enter an amount to change tempos for each song that is loaded.

Set Audio Master (Base) Tempo is used to ensure that tempo stretches are based on correct master tempo. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion.

Lyrics shows menu items for showing or editing lyrics.

Open AI Lyrics Generator (A I L Enter) 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 (Ctrl+L) opens the Lyric entry box at the current timeline location.

Big Lyrics Window (Ctrl+Shift+L) opens the Big Lyrics window for viewing lyrics and, optionally, chord symbols.

Lyric Document Window (Ctrl+Alt+Shift+L) **o**pens a fully formatted lyrics window. You can 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 Bar-Based Lyrics in First Chorus to Whole Song copies the note-based lyrics for the first chorus to the rest of the song.

Convert Note-Based Lyrics to Bar-Based Lyrics converts the note-based lyrics to bar-based lyrics.

Erase Bar-Based Lyrics erases bar-based lyrics.

Erase Note-Based Lyrics erases only the note-based lyrics.

Erase Note-Based Lyrics from Choruses: Select from a list box to erase note-based lyrics in the selected chorus.

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

Vocal Synth - Manual Mode (Generate Vocal Audio from Lyrics & Melody): With this command, Band-in-a-Box will generate a file named Sound.XML and save it in *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.

Chords shows menu items for editing chords.

Chord Substitution (Choose your own) allows you to see a list of possible chord substitutions for the current chord progression. You can also access it from a right-click on the Chord Sheet, and by pressing the Chord Substitution button.

Chord Substitution (Auto-Generate) will automatically pick chord substitutions for all or part of the song.

Chord Reharmonization (Choose your own) shows you the current bar in the song with a list of suggested chord progressions for the current melody, based on the melody and genre that you choose.

Chord Reharmonization (Auto-Generate) generates an entirely new chord progression for a complete song or a portion of a song. Selecting this menu option opens the Reharmonist dialog.

'Jazz Up' Chords: This menu command will "jazz up" the chords by changing chords like C and Cmaj to 7th and 6th chords. Song embellishment will be turned on for the song. Select the type of 7ths from the list box, and then click on the [OK – Jazz UP] button.

'Jazz Down' Chords: This 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.

Search and Replace Chords will search and replace chords, including support for asterisks (*) as wildcards.

Edit Chord Shortcuts File (shortcut.txt) / ***Refresh Chord Shortcuts***: If you have found a chord that Band-in-a-Box doesn't recognize, you can add your own shortcuts in a text file that you make yourself called *C:\bb\Data\shortcut.txt*, and Band-in-a-Box will allow you to enter that chord in the future. Select this menu command to open or create your own chord shortcuts file. Make sure to save the file after editing. Changes won't take effect until you choose *Edit | Chords | Refresh Chord Shortcuts.*

The text file *C:\bb\Data\shortcut.txt* allows you to add new chord shortcuts. If you find a chord that Band-in-a-Box won't accept, like Csus2 when it expects C2 instead, you can enter this on a single line (without the quotes) "Csus2@C2." Then Band-in-a-Box will enter the chord C2 whenever you type Csus2. You can also use it for shortcuts. For example, if you entered j@maj7 Band-in-a-Box would let you type Cj for CMaj7. See the file *C:\bb\Data\pgshortc.txt* for examples of shortcuts.

Note: The *shortcut.txt* file doesn't ship with Band-in-a-Box or it would overwrite your file! The file *C:\bb\Data\pgshortc.txt* should be used only by PG Music Inc. for shortcuts supplied with Band-in-a-Box.

Chord Builder (Ctrl+Shift+B) allows you to enter chords by ear without needing to know the actual chord names or any music theory.

Play Current Chord (Shift+Enter) plays the current chord on the Chord Sheet.

Chord Options (Alt+F5) opens the Chord Options dialog, where you can add rests/shots/holds or pushes to chords.

MicroChord Settings (up to 4 chords per beat) (F6 or M M Enter) opens the Set MicroChords dialog, where you can enter up to 4 chords per beat, select tracks to be excluded from playing MicroChords, select options, and set a specific rhythm.

MultiPicker Library (F7 or M Enter) opens a window that serves as a one-stop hub for various pickers and AI/Assistant features.

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

Track Settings and Actions Dialog (Ctrl+F7 or T Enter) opens a convenient "one-stop-shopping" dialog, where you can select RealTracks, Loops, MIDI SuperTracks, etc., set volume/reverb/panning/tone, mute, solo, freeze, and do many other things for all 24 tracks.

Slide Tracks allows you to move any of the Bass, Drums, Piano, Guitar, Strings or Melody track ahead or behind by a certain amount. You could, for example, slide the Bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player "drive the band," and is useful in jazz styles to make the music sound more exciting.

Settings for Current Bar (F5) opens the Edit Settings for Current Bar dialog where you can change meter, tempo, volume, patches, styles, RealTracks, RealDrums, and/or MIDI harmonies at the current bar. You can specify the changes to happen for every chorus and/or a specific chorus.

Song Memo: A song memo of up to 2000 characters may be added.

Set Time Signature (for Range of Bars) allows you to assign a specific time signature at any bar and apply it to a range of bars. For example, to have one 5/4 at bar 13, select the 5/4 button, and enter 13 as the starting bar and 1 as the number of bars.

Auto-Generate Song Title (Alt+Shift+T) allows you to generate a title for a song.

Options Menu

MIDI/Audio Driver Setup: Select MIDI input and MIDI output drivers and choose a Synthesizer / Sound Card patch map. Select the [Run Driver Wizard] button for help with your selection. Click on the [Audio Settings] button if you need to set up audio drivers, such as ASIO drivers. This topic is discussed in detail in the MIDI and Audio Setup instructions.

Use/Set Alternate MIDI Output Driver for Session allows you to set a temporary MIDI driver for a session, useful when your main MIDI Driver is "in-use" by another application.

Language Selection allows you to change the display language from English to another language. If there are other languages supported by your version of Band-in-a-Box, then they will be displayed in this dialog. International language versions are available for download from https://www.pgmusic.com/support.bbw.international.htm.

MIDI Patch Maps, etc. shows menu items for editing a General MIDI patch map, setting favorite patches, and more.

Save Default Configuration (Mysetup.DK file) will rewrite the Band-in-a-Box configuration file (Mysetup.DK) with your current settings. This file contains:

- MIDI Channels/Patches/Volumes/Reverb/Chorus/Bank
- Patch Map
- Favorite Patches, Favorite Combos settings
- Drum Kit

Save Alternate Drum/Patch File .DK and ***Load Alternate Drum/Patch File .DK*** allow you to save different custom drum kits or load preset or custom kits.

Display General MIDI Patch Numbers opens the General MIDI Patch List for reference.

Send a SysEx File (*.SYX) is a command that sends SysEx information to your MIDI device.

Whether you want to load different patches (or ones you have "tweaked" with a patch editor/librarian such as the SC-Pro Editor/Librarian) into your MIDI device or whether you have a synth that requires a SysEx to set it to a certain mode, you can easily send SysEx files with a configurable delay (the default is 100 ms).

To send a SysEx file to your MIDI device automatically at the start of each session, make a file called STARTUP.SYX, and put it in the *C:\bb* directory. Then, each time the program is started, it will send the appropriate SysEx commands contained in this file to your MIDI device.

If you need to send a SysEx file at any time during a session, choose the *Options | MIDI Patch Maps, etc. | Send a Sys-Ex File (*.SYX)* option. This opens a dialog from which you can choose a file to send. Since some MIDI devices require a delay time between parts of a SysEx message, there is a default delay value of 100 ms between each part of the message.

If you need to change the default delay, go to the *Options | MIDI Patch Maps, etc. | Make an Advanced Patch map* menu item and enter the Sys-Ex Delay to a value in milliseconds (ms). If it is set to 0 ms, the program will revert to the default of 100ms. The smallest delay setting is 1(ms).

Technical Notes:

SysEx files are files that can be made with programs such as PG Music's PowerTracks Pro Audio or SC-Pro Editor/Librarian. They begin with a F0(hex) byte and end with a F7 byte.

Examples where you might want to use a SysEx file with Band-in-a-Box are:

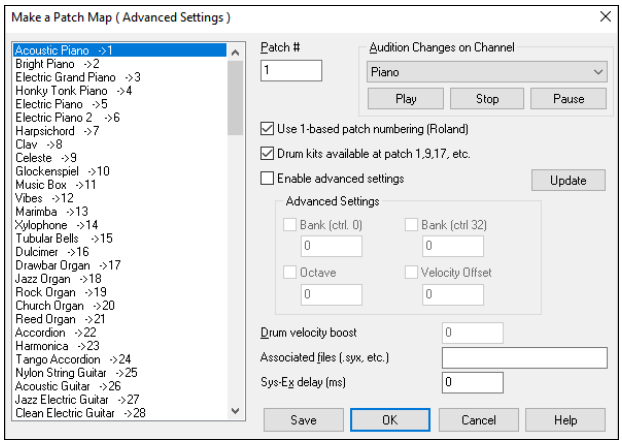
- Employing a custom setting or patch you have made with the SC-Pro Editor /Librarian.
- Sending a General MIDI mode ON message automatically when Band-in-a-Box boots up.

Choose Patch from General MIDI Patches allows you to select a patch for the currently selected instrument from an organized list of GM patches.

Choose Patch from Higher Bank allows you to select a patch using the advanced search and higher bank/patch support capabilities.

Make a Patch Map (Advanced Settings): Patch maps contain information for mapping the patches and drum notes to your synthesizer as well as Velocity offset, Octave offset, bank Controller 0 setting, bank Controller 32 setting, etc. There are also advanced options like sending a SysEx file by loading the .DK file.

Edit these settings in the *Options | MIDI Patch Maps, etc.* submenu by choosing *Make an Advanced Patch map.*



These options are useful either if you have a newer synthesizer that supports bank changes and has nice patches in higher banks or if you have an older synth that requires custom mapping of sounds. To access these features, enable the "Enable advanced settings" option. Then, enter the values you want to change. Say, for example, you have some great string sounds on your synth on Bank 4, Controller 32. With this feature you can save them as part of your Band-in-a-Box setup by clicking the [Save] button. This will append your MYSETUP.DK file to include all patches you like to use, regardless of where they are on your synth.

Some basic sound cards don't have volume responsive drums. The result of this limitation can be rather unpleasant, since the drums might be too loud and there is no way of lowering the volume. Band-in-a-Box overcomes this so that you can boost or reduce the velocity of the drums on virtually any sound source.

To adjust the drum velocity, access *Options* | *MIDI Patch Maps, etc.* | *Make an Advanced Patch map* and tick the option to "Enable advanced settings." Then, enter a Number from -127 (quietest) to +127 (loudest) in the "Drum Velocity Boost" box.

Whether you want to load different patches (or ones you have "tweaked" with a patch editor/librarian such as the SC-Pro Editor/Librarian) into your MIDI device or whether you have a synth that requires a SysEx to set it to a certain mode, you can easily send SysEx files with a configurable delay (the default is 100 ms).

To send a SysEx file to your MIDI device automatically at the start of each session, make a file called STARTUP.SYX, and put it in the *C:\bb* directory. Then, each time the program is started, it will send the appropriate SysEx commands contained in this file to your MIDI device.

To send a SysEx file at any time during a session, choose the *Options* | *MIDI Patch Maps, etc.* | *Send a Sys-Ex File (*.SYX)* option. This opens a dialog from which you can choose a file to send. Since some MIDI devices require a delay time between parts of a SysEx message, there is a default delay value of 100 ms between each part of the message.

If you need to change the default delay, go to the *Options* | *MIDI Patch Maps, etc.* | *Make an Advanced Patch map* menu item and enter the Sys-Ex Delay to a value in milliseconds (ms). If it is set to 0 ms, the program will revert to the default of 100ms. The smallest delay setting is 1(ms).

GM Settings, etc.

Roland GS has settings for Roland GS keyboards and sound modules.

Reset Roland GS (Quick) *and* ***Reset GS (all ID's)*** reset the module to factory settings.

Set Reverb Type or ***Set Chorus Type (GS Module)***: Roland GS instruments allow different type of reverb and chorus settings. These settings boxes allow you to select them.

Assign Part/Channel etc. for GS Module: The GS Part settings are for GS compatible synthesizers only. These synthesizers have 16 parts. The default is for part 1 to be channel 1, part 2 channel 2 etc., but you can change a part to another channel. This allows you to use the same channel for 2 parts, so that you hear a layer of 2 instruments playing the same part.

Send MIDI Message

The GM functions work on MIDI sound devices that support the GM (General MIDI) standard, which includes most newer MIDI Keyboards and sound cards.

The GS functions work on instruments that support the Roland GS specification. This includes the Roland Sound Canvas, SCC1, and JV-30.

The XG functions work on instruments that support the Yamaha XG specification.

Send General MIDI Mode ON & BB Patches sends a General MIDI mode ON message to the external MIDI device and the sends the startup Band-in-a-Box patch changes.

Send General MIDI Mode ON (No Patches) sets the external module to General MIDI mode. This command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS Mode On Message (Roland) / ***Send XG Mode On Message (Yamaha)***: Since the inception of the GM (General MIDI) standard, there have been two major subsets/extensions of this standard; GS (Roland) and XG (Yamaha). Therefore, in addition to the GM Mode-on menu item feature there are additional commands to send a GS mode ON or a XG mode ON message at any time by accessing the GM menu.

Auto-Send GM Mode On at Startup sends a "General MIDI mode on" message when the program boots up.

Auto-Send GS Mode On at Startup sends a Roland GS system on message when the Band-in-a-Box program boots up.

Auto-Send XG Mode On at Startup sends a Yamaha XG system on message when the Band-in-a-Box program boots up.

Turn Local OFF / ON (External MIDI Keyboard): "Local" refers to music playing on an external MIDI keyboard. If set to "Off," Band-in-a-Box will play the keyboard via the THRU part. If set to "On," both Band-in-a-Box and the keyboard might be playing the same Thru part.

When program quits, turn Local ON automatically turns the external MIDI keyboard back on at the end of the Band-in-a-Box session.

Master Tuning allows you to master tune your sound card or sound module. This is useful if you're playing along with an instrument or recording that can't easily be re-tuned like an acoustic piano. A setting of 0 is the default A = 440.

Note: Not all sound cards/ modules support Master Tuning. To see if your sound card supports Master Tuning, press the [Test..] button.

Master (Combo) Volume Adjust

Master Volume uses MIDI messages instead of GS/GM SysEx should be set by all users except if you have a Roland GS synth, Roland Sound Canvas, or Roland VSC. If set, the Combo settings allow Master Volume and other MIDI settings to work. This submenu lets you set whether to use Roland - GS or General MIDI for Master Volume messages. Unless you have a Roland, you should select General MIDI.

If you want to "turn it all up or down," this can be done quickly with menu commands or hotkeys to set the Master Volume. There are also hotkeys that control the overall volume by reducing (or increasing) volumes on all parts by 5 to simulate a Master Volume effect (especially useful for sound cards that don't support Master Volume changes). These items also have hotkeys as listed on the menu (Ctrl+Alt+Shift Q, W, and E). Commands and hotkeys are also provided to change the volume of the current part only.

Set Panning to Mono sets the panning of your Band-in-a-Box parts (Bass, Drums, Piano, etc.) to mono.

Set Panning to Stereo sets the panning of your Band-in-a-Box parts (Bass, Drums, Piano, etc.) to a typical stereo setup, which is saved with the preferences.

Run Other Programs

Sound Card Volume / Playback VU Meter launches the Windows® Mixer to adjust volumes on your sound card with the Playback panel.

Sound Card Recording / Recording VU Meter launches the Windows® Mixer to adjust volumes on your sound card with the Recording panel.

Run Windows Control Panel runs the Windows® Control Panel, which lets you examine MIDI and Audio settings in the Multimedia, Add New Hardware, and System panels.

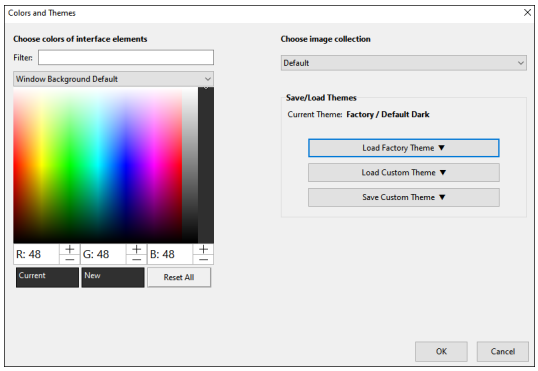
Run Other Application and ***Choose 'Other Application'*** allows you to specify and run any other application (mixer application, PowerTracks etc.).

Run DLL or EXE Plugin and ***Choose DLL or EXE Plugin*** allows you to run a plugin that has been made specifically for a PG Music product.

Convert Patch list from PowerTracks or Cakewalk lets you convert a PowerTracks Pro Audio .INI file or a Cakewalk .INS file to a Band-in-a-Box .PAT file.

Toolbar Settings lets you customize the top and side toolbars. For example, you can add or remove top toolbar buttons, choose whether top toolbar buttons are displayed as icons or captions, select the side toolbar location, adjust the font size of button captions on the top or side toolbar, and more.

Colors and Themes opens a dialog for customizing interface colors with immediate visual feedback, and saving or loading themes.



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

The **Choose image collection** combobox allows you to select a toolbar image collection. The collections are stored as subfolders of the *bb\Data\Images\ToolbarButtons* folder.

To load colors and a toolbar image collection from factory themes, press the **[Load Factory Theme]** button. There are three factory themes: Dark, Light, and Classic.

Use the **[Load Custom Theme]** button to load colors and a toolbar image collection from custom themes or open the *bb\Data\Themes\Custom* folder. If you want to load customized colors from the previous versions, select *Previous Colors* from the drop-down menu of this button.

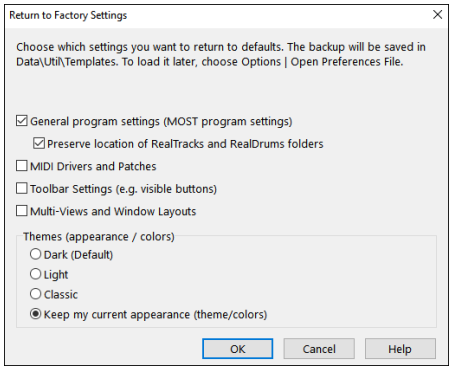
Note: In version 2026 and earlier, "Schemes" combined colors and skins with various other settings and saved them in a scheme file. Band-in-a-Box now automatically migrates these schemes and any custom appearance settings to "Themes," which are saved in the *bb\Data\Themes*

folder. Schemes can still be used, but they apply exclusively to Chord Sheet settings. Band-in-a-Box also backs up your old complete .csc files in the *bb\Data\Schemes* folder. You can load your previous appearance using the [Load Custom Theme] button.

The **[Save Custom Theme]** button allows you to save the current colors and toolbar image collection. The theme files are saved with a .bbtheme extension in the *\bb\Data\Themes\Custom* folder.

The **[Default Dark]**, **[Default Light]**, and **[Default Classic]** buttons quickly select factory themes.

Return to Factory Setting resets the program to defaults. It lets you reset general settings, MIDI drivers and patches, toolbars, window layouts, and themes independently.



Choose which settings you want to return to defaults.

If "Preserve location of RealTracks and RealDrums folders" is selected, the folder locations will be remembered even after you reset to factory settings or erase the intrface.bbw configuration file.

The backup will be saved in *Data\Util\Templates*. To load it later, choose the *Options* | *Open Preferences File* menu command.

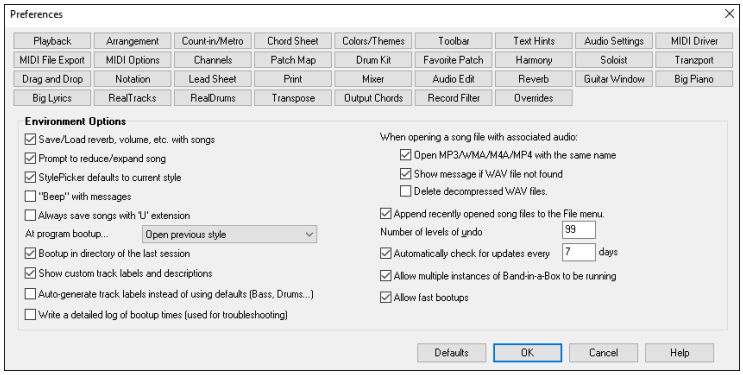
Note: Toolbar resets save a separate backup alongside the preferences file. The *Options* | *Open Preferences File* menu command restores the matching toolbar backup and prompts you to restart to apply it.

Note: Troubleshooting files safemode.txt and safermode.txt use factory toolbar settings, themes, and window layout for the current session. Both are enabled from the *bb\Preferences* folder and display a startup notice explaining how to restore normal operation.

Open Preferences file* / *Save Preferences as: You can save and load custom preference files to store and restore your current settings. For example, a preference file can remember a specific group of songs, notation transpositions, and more. The menu item *Options* | *Return to Factory Settings* saves your preferences to disk, allowing the settings to be restored at any time.

Preferences

This allows you to set various settings that are saved in the Band-in-a-Box for Windows® configuration file called intrface.bbw.



Most program settings and options can be accessed from the rows of buttons at the top of the dialog.

Save/Load reverb, volume, etc. with songs: Select this checkbox if you wish to embed reverb, volume, pan, chorus, and bank information with songs for later recall, or if you wish to enable any such embedded information with songs that are loaded. Individual settings can be enabled/disabled in the menu item *File* | *Save Special* | *Save Song w/Patches and Harmony*.

Prompt to reduce/expand song: If a style is changed with a different feel (16th notes instead of 8th notes), Band-in-a-Box will automatically offer to expand or reduce the duration of the chords and change the tempo to accommodate the new style.

StylePicker defaults to current style: Since the StylePicker can now default to the current style, this option is available. If you want the **StylePicker** to stay at the style that you left it, de-select this item.

"Beep" with messages: Now that people have their sound cards hooked up to big speaker systems, a simple "beep" issued by Windows® when an incorrect key is pressed can seem loud enough to "wake your neighbors." Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar to get your attention, instead of generating an audible "beep."

Always save songs with 'U' extension: Older Band-in-a-Box songs had additional extensions for last letter (1-9, A-O) to indicate style type. Setting this will resave those old songs with a "U" extension, MGU or SGU (if no melody is present).

At program bootup…: When the new session starts, Band-in-a-Box can automatically open the song or style that was used in the last session.

Bootup in directory of the last session: On program boot up, the current directory will get set to the last directory used in the previous session.

Show custom track labels and descriptions: If enabled, the track labels on the Mixer display custom track labels and descriptions that you have customized.

Auto-generate track labels instead of using defaults: If enabled, the track labels in various locations display the current instrument names (e.g., Banjo, Flute, Harmonica, Organ, etc.) instead of the default track labels (Bass, Piano, Drums, Guitar, etc.).

Write a detailed log of bootup times (used for troubleshooting): This is used as a diagnostic tool only, to help diagnose a slow bootup on a specific system. With this setting checked, you will get a message on bootup and a text file with detailed timing information for bootup steps. You can send this file to support if requested.

Open MP3/WMA/M4A/MP4 with the same name: If enabled, opening a Band-in-a-Box song automatically imports an associated audio file. For example, opening MySong.MGU imports MySong.MP3.

Show message if WAV file not found: When loading a Band-in-a-Box song (e.g., MySong.MGU), an error message is displayed if the associated WAV file (e.g., MySong.WAV) cannot be found.

Delete decompressed WAV files: If a compressed audio file (e.g., MySong.M4A) is associated with a song (e.g., MySong.MGU), Band-in-a-Box must decompress it to a WAV file (e.g., MySong.WAV). Disable this option to keep a copy of the decompressed WAV file. This allows the song to load faster the next time it is opened.

Append recently opened song files to the File menu: If enabled, each song you open will be added to the bottom of the File menu for quick access.

Number of levels of undo for the *Edit* | *Undo* command can be as high as 999. The default is 99.

Automatically check for updates every __ days: If enabled, the program automatically checks for new updates. This will occur as often as you choose. A setting of 0 days will check every time you run the program.

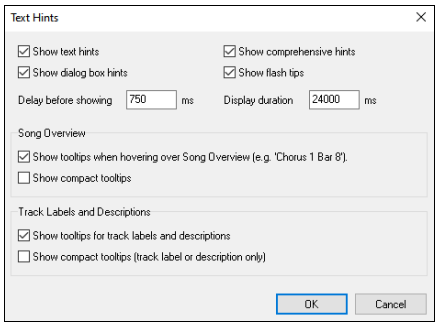
Allow multiple instances of Band-in-a-Box to be running: This allows you to have more than one copy of Band-in-a-Box open at a time.

Allow fast bootups: Normally, this should be enabled. Disable it if you are having a problem with bootup.

The **[Defaults]** button resets the settings to the factory defaults. This only affects the settings in the main Preferences dialog. Other preferences dialogs have their own defaults button.

Text Hints

The **[Text Hints]** button in the **Preferences** dialog opens a dialog where you can customize settings for fly-by text hints (tooltips) and flash messages.



Show text hints: If enabled, hints will be displayed when you hover the mouse cursor over an element in the program.

Show comprehensive hints: If enabled, you will see full hints. If disabled, you will only see the first line of each hint. Restart the program to apply the new setting.

Show dialog box hints: If enabled, hints will be displayed when you hover the mouse cursor over a hint or option in a dialog.

Show flash tips: Flash tips are context-sensitive tips that appear in the bottom-right corner of the screen and provide information relevant to the action you are performing.

Delay before showing: This determines how long the cursor must remain over an element before the hint appears.

Display duration: This determines how long a hint remains displayed.

Show tooltips when hovering over Song Overview (e.g. 'Chorus 1 Bar 8'): If enabled, hovering over the Song Overview shows a tooltip with the location (chorus and bar), bar settings, and information about the Song Overview.

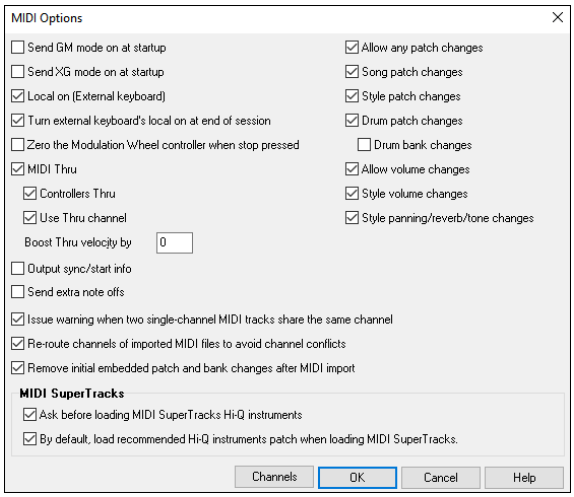
S**how compact tooltips**: If enabled, hovering over the Song Overview will show a tooltip with the location and bar settings, but omit instructions about the Song Overview.

Show tooltips for track labels and descriptions: If enabled, the tooltips begin with the full track label or current track description, which is useful when the text is too long to fit, followed by information about the control.

Show compact tooltips (track label or description only): If enabled, the tooltips show only the full track label or current track description, without additional information about the control.

MIDI Options

The **[MIDI Options]** button in the **Preferences** dialog opens the **MIDI Options** dialog.



Send GM mode on at startup / Send XG mode on at startup: You can elect to have Band-in-a-Box automatically send a GM or XG Mode On command every time the program is started. Toggle this option ON if you have a GM or XG unit to ensure that it is always set to the appropriate mode.

Local on (External keyboard): If you are hearing the information played on your keyboard played twice (an echo effect), disable this option. If you can't hear what you are playing at all, enable this option.

Turn external keyboard's local on at end of session: If you have set the Keyboard Local to Off (usually to eliminate MIDI echo) this setting turns it back on at the end of your Band-in-a-Box session.

Zero the Modulation Wheel controller when stop pressed: If you use Garritan synths, don't enable this option, because Garritan uses Modulation Wheel for Volume. If you have a MIDI keyboard, and use Modulation Wheel, you might set this.

MIDI Thru: Disable this if you don't want the information played on your MIDI keyboard to be sent *through* Band-in-a-Box to the output driver.

Controllers Thru: Guitar synthesizers and wind controllers contain large amounts of additional MIDI data which may not be required for Band-in-a-Box and may only serve to hinder the system performance of your computer. To prevent this information from being sent Thru, set this option to "No."

Use Thru channel: Band-in-a-Box uses the Thru channel as a part, just like the Bass/Drums/Piano, etc. The Thru Channel is re-channeled to the Thru channel as assigned in the MIDI settings dialog. If you prefer to set the Thru channel yourself from your MIDI controller, set this to "No."

Boost Thru velocity by: When playing along on a keyboard to the Band-in-a-Box "band," if the sound of your keyboard is too quiet and increasing the THRU Volume doesn't help enough, use this option to boost the THRU velocity and make your THRU playing louder.

Output sync/start info: Syncs Band-in-a-Box with an external sequencer.

Send extra note offs: Leave this option to "No" unless you are having trouble with "Stuck Notes" when you press [Stop]. If you set this option to "Yes" the program will send a "global sweep" of all notes off in *addition* to the selected notes off that are playing when you press the [Stop] button.

Issue warning when two single-channel MIDI tracks share the same channel: When enabled, a warning appears if two or more single-channel MIDI tracks containing notes use the same MIDI channel. Multi-channel tracks are ignored.

Re-route channels of imported MIDI files to avoid channel conflicts: When enabled, imported utility MIDI tracks are assigned to channels that do not conflict with those reserved for generated tracks, starting with channels 12, 13, and so on. Channel 10 is reserved for MIDI drums.

Remove initial embedded patch and bank changes after MIDI import: When enabled, patch and bank changes at time zero on an imported single-channel MIDI track are used to set the track's base patch and then removed from the embedded MIDI events. Any subsequent patch and bank changes are preserved.

Allow any patch changes: Set to "No" to disable All Patch changes.

Song patch changes: Songs can be saved with patch changes**.** If you want to prevent specific instruments loading for a given song, set this option to "No."

Style patch changes: Styles contain patch change information for the instruments that were used when the Style was created. To use your own instrument selection, not the original instruments, change this setting to "No."

Drum patch changes: To disable patch changes in Drums, set to NO.

Drum bank changes: This should usually be left unchecked since most synths don't use bank changes on drums. But, if you require drum bank changes then select this option.

Allow volume changes: To prevent any volume changes set to "No."

Style volume changes: To stop embedded style volume changes set to "No."

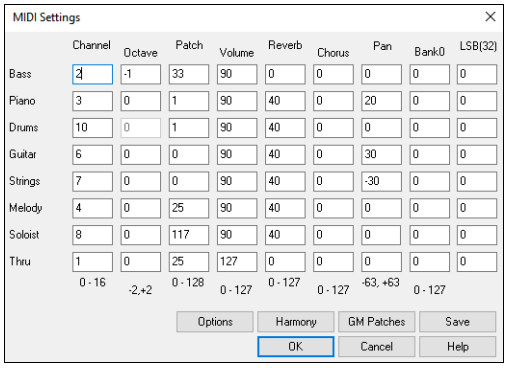
Style panning/reverb/tone changes: If set, styles are allowed to set panning, reverb, and tone if they are set that way in the style.

Ask before loading MIDI SuperTracks Hi-Q instruments: If enabled, Band-in-a-Box will ask you before loading the Hi-Q instrument recommended by the selected MIDI SuperTracks.

By default, load recommended Hi-Q instruments patch when loading MIDI SuperTracks: If enabled, the recommended Hi-Q instrument will be loaded automatically when loading MIDI SuperTracks.

MIDI Settings

The **[Channels]** button in the **Preferences** dialog opens the **MIDI Settings** dialog.



Channel: Range 0 to 16**.** If set to 0 the part will be Off/Disabled, which is not the same as muted.

Octave: Adjusts the octave of the part. Range (-2 to +2). Usually set to 0**.** (Bass is usually set to -1 for most General MIDI (GM) instruments.)

Patch: Range 0 to 128. These are General MIDI patch numbers.

Volume: Range 0 to 127. Average volume setting is = 90. This can also be set from the main screen.

Note: Only General MIDI, XG, and GS instruments respond to Reverb, Chorus, and Bank changes.

Reverb: Range 0 to 127. Default setting = 40.

Chorus: Range of 0 to 127. Default setting = 0.

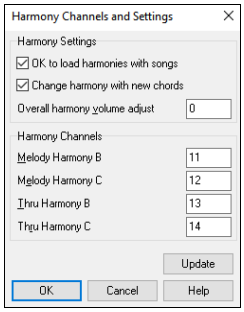
Panning: Panning refers to the stereo placement (i.e., Left to Right) of a given part's sound. The range of this parameter is -63 to +63. A setting of 0 is centered in the middle of the stereo field.

Bank0 and LSB(32): Many General MIDI instruments have extra instruments available on higher banks. Usually set to 0. Other settings are multiples of 8 (0, 8, 16 etc.).

These can use either Controller 0 (Bank 0), which is also known as MSB for Most Significant Byte, or Controller 32, also called LSB for Least Significant Byte, or combinations of the two controllers.

Harmony Channels and Settings

The **[Harmony]** button in the **Preferences** dialog opens the **Harmony Channels and Settings** dialog where settings for the harmonies are made.



OK to load harmonies with songs: If set to YES, the harmony settings for each song will be loaded and saved with each song. If set to NO, the harmony setting won't be saved or leaded with the songs. If you are using a certain harmony, you should set this setting to NO, otherwise you have to keep re-selecting the harmony when you load in new songs.

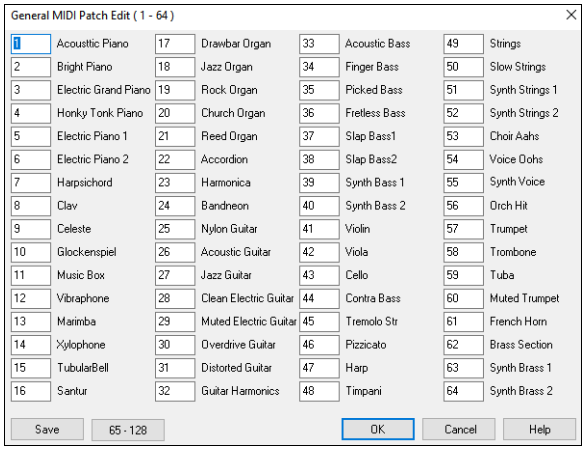
Change harmony with new chords: Example: If a harmony is played on bar 1 on a C chord, and then the note is held as the chord changes to a Fm7 chord, (if this setting is set to YES) the harmony notes will change so that they will be still be playing chord tones. If they don't the harmony sounds dissonant. Leave this setting to YES, unless you have a specific reason to disable it. The harmony is changed by moving the voices to the nearest chord tone.

Overall harmony volume adjust: Sets a level for the overall harmony in a range of -128 to 128, with 0 leaving the settings as programmed in the Harmony file.

Harmony Channels: Band-in-a-Box already uses 7 channels (Bass, Drums, Piano, Guitar, Strings, Melody and Thru channels). Adding these 4 harmony channels produces potentially 11 channels of information.

General MIDI Patch Edit

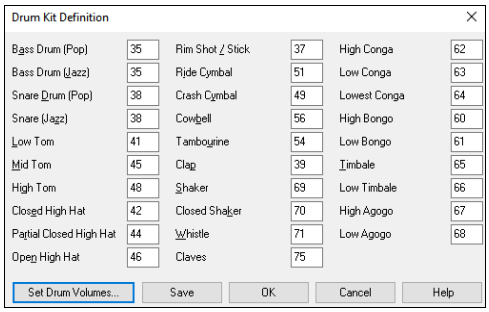
The **[Patch Map]** button in the **Preferences** dialog opens the **General MIDI Patch Edit** dialog, where you can make a customized General MIDI patch map.



Enter the patch number that your synth uses for each instrument listed. For example, if your sound source has its Acoustic Piano at patch location 41select the box to the left of Acoustic Piano and type 41. Do the same for all instruments in the General MIDI patch list. If your synth doesn't have an exact match, use a close sounding patch that it does have. Once you have made a patch map in this way, whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map Location and then send out Patch 41 to your synth/sound module.

Drum Kit Definition

The **[Drum Kit]** button in the **Preferences** dialog opens the **Drum Kit Definition** dialog. If you have been unable to find a preset drum map that matches your synth's drum notes, then you may need to enter the drum notes that your sound source uses. To do this, you need to hook your MIDI controller up to play the drum sounds from the keyboard. Play up and down the keyboard to hear all the drum sounds.

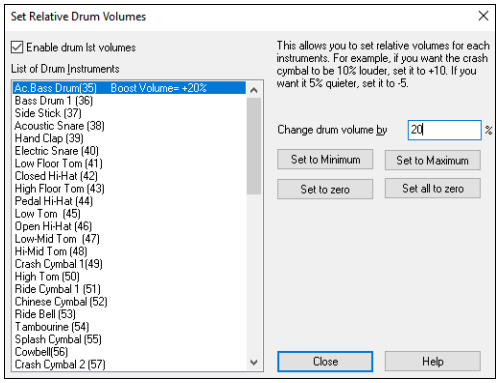


Type the MIDI note numbers for the various instruments as you find them on your drum machine or keyboard. Press the **[Save]** button to save the kit as MYSETUP.DK. If you are making a kit to save under a different name then save the kit under *Options | MIDI Patch Maps, etc. | Save Alternate Patch/Drum Kit.*

Customize the Relative Volumes of the Drum Kit Instruments.

Perhaps when you listen to Band-in-a-Box, you feel that the crash cymbal is too loud or the kick drum is too quiet.

The **[Set Drum Volumes]** button allows you to make the crash cymbal 10% quieter, boost the kick-drum by 15%, and turn off the "tambourine" entirely. Changes apply to any song when this feature is enabled, and playback and written MIDI files will reflect the changes.



The default settings are to change the volumes by 0 %, which would leave them as they are. If there were a drum note with a velocity of 50, it would be affected as follows:

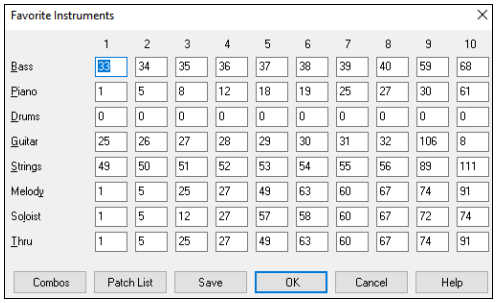
+40% would change it from 50 to 50+(40%x50)=70

-40% would change it from 50 to 50-(40%x50)=30

The current settings for your drum velocities are saved in the intrface.bbw configuration file.

Favorite Instruments

The **[Favorite Patch]** button in the **Preferences** dialog opens the **Favorite Instruments** dialog.

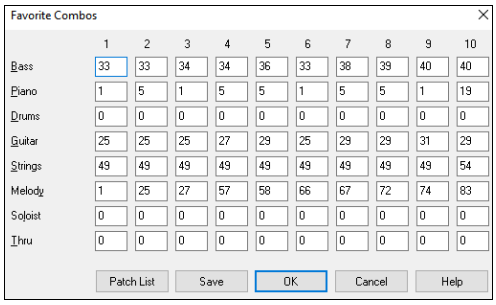


For each track you can assign up to 10 "favorite" General MIDI instruments.

Note: If you use a custom patch map it will convert your synth's non-GM patch numbers, always enter GM patch numbers for the favorite instruments.

The **[Patch List]** button displays the **General MIDI Patch List** of instrument names and patch numbers.

The **[Combos]** button opens the **Favorite Combos** dialog.



This dialog allows you to save up to 10 of your favorite instrument combos. For example, you could set up Combo #1 to be an Acoustic Jazz combo which would send out patches like Acoustic Bass, Acoustic Piano, Acoustic Guitar, Flute, etc. After you finish typing in the instrument patch numbers select the **[Save]** button.

Play Menu

Note: Most commands in the Play menu are performed by onscreen buttons or by the keystrokes listed to the right of the menu command.

Play (with Generation) (F4): This generates a new arrangement and plays the song from the beginning.

Play (with no re-Generation) (Alt+F4): This plays the song from the beginning with the current arrangement.

Play Special shows more options for playing the song.

Generate (even if tracks are frozen): This generates a new arrangement even if tracks are frozen, and plays the song from the beginning. The tracks will stay frozen with the new arrangement.

Tip: Obviously, you wouldn't use this feature to force regeneration of a frozen song if you have made custom edits to the song that you don't want to lose, unless you've saved the song and have a backup copy.

Do not generate (even if needed): This plays the song from the beginning but does not generate an arrangement.

Play from Bar … (Ctrl+F): Choose a chorus and bar to play from with the current arrangement. Tracks won't be regenerated. Use this command during playback to jump to any bar in the song.

Play from Current Position (Ctrl+G): When the song is stopped this command starts playback again at the bar with the highlighted cell.

Go (Open and Play): This lets you select a song in any directory and plays it automatically.

Stop (Esc or Spacebar): This stops playback or recording.

Pause (Ctrl+H): This pauses the song. Repeating this command resumes play from the exact location where the song was paused.

Play & Loop Highlighted Section (F10): Drag the mouse cursor to select a region of bars in the Chord Sheet and then use this command to play the selected region as a loop.

Looping

- You can loop any section of the song. The program will then start playback at the first loop point and play the looped section until stop is pressed or looping is turned off.
- Looping of a section of the song is enabled with the *Loop Section Enabled* command in the [Loop] button on the top toolbar, the *Loop Section Enabled* command, or the keystroke NUMPAD 1.
- Open the Loop Section Settings dialog with the menu command, by clicking the [Loop] button in the toolbar, or pressing NUMPAD 2.

The remaining commands in this submenu are also found in the Loop Section Settings dialog.

Force loaded songs to # choruses will set every song that you load to the same number of choruses.

Jukebox Play: This opens the **Jukebox** dialog to select and play a jukebox list.

Previous Jukebox Song / ***Next Jukebox Song***: These allow you to navigate back and forth in a jukebox set list.

Wizard Playalong feature: The Wizard is a play along feature that allows you to use the QWERTY keyboard or your connected MIDI keyboard to play along with Band-in-a-Box. The Wizard is only active during playback.

Wizard uses "Smart" notes: Toggle this on so the Wizard will only play notes based on the chord/key of the song. Toggle "Smart" notes OFF (unchecked) to have the Wizard provide you access to the chromatic scale.

Practice Window (Alt+Shift+L) allows convenient 1-click access to many Band-in-a-Box features that help you with practicing. These include the Ear Training dialog, games (Pitch Invasion etc.), Metronome, CopyMe, Sight Reading, 101 Riffs series, and more.

Panic! (F12): Select this if your MIDI notes are stuck ON and it's driving you crazy!

Panic should also Reset DXi/VSTi synth: When selected, hung DXi/VSTi notes are also cleared by the Panic feature.

Freeze All Tracks: This freezes all tracks – MIDI, RealTracks, and RealDrums – for fast replay without regenerating tracks.

Un-freeze All Tracks: This unfreezes tracks to allow normal regeneration.

Freeze track: This allows the selection of a single track to freeze.

Step Advance: When a song is paused these commands can be used to navigate step-by-step through the currently selected track. For example, the Melody track is displayed on the Notation window, Lead Sheet window or Guitar window, selecting the *Step Advance One Chord* menu item will highlight and play the next chord of the melody. This is a great way to study the notes being played, and to navigate around the track.

Melody Menu

Track Type: Normally, you'd leave the track type set to ***Single Channel***, but you can set it to:

- ***Multi (16) -Channel*** – All channels get preserved, and outputted on the channels, this would be useful for importing an entire MIDI file and playing it from the Melody channel (using a silent style).
- ***Guitar*** – Channels 11 to 16 will display on the guitar as strings 11 to 16, TAB will show, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- ***Piano*** – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.
- Selecting any one of ***Bass***, ***Ukulele***, ***Mandolin***, ***Banjo (5-string)***, or ***Violin*** will display the correct tablature in the Notation window and the correct fretboard in the Guitar window.
- Set the track to match any of the 11 alternate guitar tunings, such as ***DADGAD***, ***Open G***, or ***Double Drop D***, supported by Band-in-a-Box. Then you will see the correct notes on the guitar fretboard, in the notation and tablature.
- If the track has drums that use GM Drum notes, you can select ***Drums*** to see drum notation.

Melodist – Generate Melody and Chords (Shift+F5) opens the Melodist feature.

Melodist Editor is a submenu for editing or making Melodist files..

Start a Melodists File allows you to make and edit Melodists saved under the filename of your choice. See the Melodist Editor dialog for additional details on importing/exporting/saving Melodists.

Edit a Melodists File opens an Open File dialog where you can select any Melodist file (*.MEL) to edit.

Edit Current Melodists File opens the Melodist dialog with the currently installed Melodists file.

Refresh Melodist (Shift+F7) allows the Melodist full access to all melody ideas contained in its database.

Sequencer Window for Multi-Channel Melody: There are 2 tracks in Band-in-a-Box to add your own recordings. These are the Melody and Soloist tracks. Normally, you would want a single part on each of them, but since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the Melody and Soloist tracks. When the Melody or Soloist track has been set to "Multi (16)-Channel" we refer to this as "Sequencer Mode." Selecting this command will then open the Sequencer Window. Then you can customize which channels will play and display.

Edit Melody Track shows menu items for editing the Melody track.

Import to Melody Track from MIDI File allows you to import MIDI data from a file (*.MID) into the Melody track.

Import to Melody Track from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks).

Record Melody (Ctrl+R) opens the Record MIDI dialog to record a MIDI melody.

Record Melody from Bar… starts recording at the current location of the highlighted cell after playing a two-bar lead-in.

Step Edit Melody allows you to enter/edit a melody in step time from the Notation window. This uses an event list.

Quantize, Time Adjust shows menu items to quantize, humanize or adjust the Melody track.

Quantize Melody opens the Quantize Track dialog. The *Humanize Melody…* feature is an advanced version of this function.

Humanize with Straight Feel / ***Humanize with Swing Feel***: Band-in-a-Box uses intelligent humanization routines, which can humanize a melody from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical with natural sounding MIDI melodies.

Humanize Melody opens the Humanize Track (Quantize to New Tempo or Feel) dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Loosen up Start Times is a dedicated function to vary the start times of notes on the Melody or Soloist tracks, with options for what notes to affect (harmony, chords) and amount of variance.

Eliminate Note Overlap - Preserve Double Stops / ***Eliminate Note Overlap - Remove Double Stops*** open a dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated. There is an option to treat channels as a separate track.

Timeshift Melody (ticks) allows you to move the Melody forwards or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beat(s) in Melody allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beat(s) from Melody allows you to delete a beat or beats from the song relative to the current time signature.

Transpose shows menu items for transposing the Melody track.

Transpose in Range allows you to transpose a range of the Melody track without affecting the other tracks in the song.

Transpose One Octave Down (Ctrl+Alt+1) / ***Transpose One Octave Up*** (Ctrl+Alt+2) transposes the Melody track one octave in either direction. This is often useful if the Melody instrument has been changed. Transposing can be done while the song plays.

Form shows menu items that is related to a song form.

Copy First Chorus to Whole Song stretches the Melody track out over the entire song (i.e., first, last, and middle choruses).

Erase from All Choruses erases the Melody track and any data that was contained therein.

Erase from First Chorus / ***Erase from Middle Choruses*** / ***Erase from Last Chorus***: These menu commands allow you to eliminate the Melody from any chorus.

Transform Waltz Melody & Soloist to 4/4: If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel. Simply load the Waltz song and then change the style to a 4/4 style. Band-in-a-Box uses intelligent algorithms to transform the melody to the new time signature.

Transform 4/4 Melody & Soloist to Waltz: You can automatically transform any 4/4 song/melody to a Waltz 3/4 feel. Simply load in any 4/4 song and change the style to a Waltz style. The program will offer to transform the melody so that it works as a Waltz. It's fun and educational to hear and play familiar songs in a Waltz feel.

Adjust Level of Melody allows you to increase or decrease the volume (velocity) of the Melody track without affecting the other tracks.

Copy to Soloist Track copies the entire contents of the Melody track to the Soloist track. This is useful as a temporary holding area for your Melody or bouncing tracks.

Move to Soloist Track copies the entire contents of the Melody track to the Soloist track and erases the original data from the Melody track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Melody track gets transferred to the Soloist track and vice versa. This is also known as track bouncing.

Convert Harmony to Melody Track converts a single line Melody track to include the current harmony selection.

Remove Harmony (or guitar solo) from Melody Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Melody Track* command.

Generate Guitar Chord Solo opens the Guitar feature dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display converts channels on a track to channels 11 to 16. Channels 11 to 16 are used by Band-in-a-Box to indicate strings 1 to 6 of a guitar. It uses the current position marker on the guitar for this command. A popup question will ask if you want to include events that are already on the guitar channels.

Rechannel to Specific Guitar Fret Position over Range changes the fret position over the selected range.

Map Melody Track to C7 Chord is a useful tool when making styles.

Change Pitch Bend Range lets you set the range in semitones.

Insert Guitar Bend events when pitch bend found will insert controllers so the guitar will display bends.

Piano Hand-Split manually splits a piano part on a Melody or Soloist track using the intelligent hand-splitting routines. The left/right hands display in red/blue on the big piano, and on bass/treble clefs on the notation. Import a piano MIDI file to the Melody track to get a split-hands display and printout.

Adjust Legato/Staccato by… allows you to increase legato of the Melody track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog, specify the number of ticks to avoid next note. To reduce the length of notes, enter a negative number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

Adjust Channels by will adjust all MIDI channels by the number value entered.

Remove extra Sustain Pedals (MIDI Controller 64) will remove extra Sustain Pedals from the track.

Embellish Melody shows menu items for enabling and customizing the Melody embellishment feature.

Embellish Melody during playback toggles the Melody embellishment feature.

Embellish Melody Dialog (Ctrl+Alt+L) allows you to customize the settings of the Embellisher, choose an embellisher type from presets, and make a particular Embellishment permanent.

Mute Melody during Middle Choruses to allow for soloing.

Generate Soundtrack launches the SoundTrack feature, which 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.

Soloist Menu

Track Type: Normally, you'd leave the track type set to ***Single Channel***, but you can set it to:

- ***Multi (16) -Channel*** – All channels get preserved, and outputted on the channels, this would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- ***Guitar*** – Channels 11 to 16 will display on the guitar as strings 11 to 16, TAB will show, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- ***Piano*** – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.
- Selecting any one of ***Bass***, ***Ukulele***, ***Mandolin***, ***Banjo***, or ***Violin*** will display the correct tablature in the Notation window and the correct fretboard in the Guitar window.
- Set the track to match any of the 11 alternate guitar tunings, such as ***DADGAD***, ***Open G***, or ***Double Drop D*** that are supported by Band-in-a-Box. Then you will see the correct notes on the guitar fretboard, in the notation and tablature.
- If the track has drums that use GM Drum notes, you can select ***Drums*** to see drum notation.

Soloist - Generate and Play a Solo (Shift+F4) opens the Select Soloist dialog where a preset Soloist style can be selected or your own Soloist can be defined.

Soloist Editor is a submenu for editing or making Soloists files. The Soloist Editor allows you to define the parameters essential to a Soloist's playing, such as instrument range (i.e., tenor saxophone), extra legato playing, playing more on top of the beat, playing straighter 8th notes than usual swing 8th notes. In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be.

Start a Soloists File allows you to make and edit Soloists saved under the filename of your choice. See the Soloist Editor dialog for additional details on importing/exporting/saving Soloists.

Edit a Soloists File opens an Open File dialog where you can select any Soloist file (*.SOL) to edit. To edit the Soloist you are using, use the Edit Current Soloist File command.

Edit Current Soloists File opens the Select Soloist dialog with the currently installed Soloists file.

Refresh Soloist (Shift+F7) allows the Soloist full access to all solo ideas contained in its database. Use to refresh after several Soloists have been made.

OK to Load Soloists with Songs: Enable this option if you want Soloists to be automatically loaded with a song that was saved with Soloist information.

Allow Soloist Harmony (on THRU Harmony): Enable this option to permit the Soloist to utilize the Harmony features. This allows the Soloist to make a harmonized solo with the harmony of your choice. See the Select Soloist dialog for additional details.

Sequencer Window for Multi-Channel Soloist: There are two tracks in Band-in-a-Box to add your own recordings. These are the Melody and Soloist tracks. Normally you would want a single part on each of them. But, since MIDI information can have separate channels, it is possible to store 16 separate parts on each of the Melody and Soloist tracks. When the Melody or Soloist track has been set to "Multi (16)-Channel" we refer to this as "Sequencer Mode." Selecting this command will then open the Sequencer Window. Then you can customize which channels will play and display.

Edit Soloist Track is a submenu of editing options.

Import to Soloist Track from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import to Soloist Track from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks).

Record to Soloist Track allows you to record MIDI to the Soloist track.

Record to Soloist Track from Bar… starts recording at the current location of the highlighted cell after playing a 2-bar lead-in.

Step Edit Soloist Track allows you to enter/edit a Soloist in step time from the Notation window. This uses an event list.

Quantize, Time Adjust shows menu items to quantize, humanize or adjust the Soloist track.

Quantize Soloist opens the Quantize Track dialog. The *Humanize Soloist Track* feature is an advanced version of this function.

Humanize Soloist Track with Straight Feel / ***Humanize Soloist Part with Swing Feel***: Band-in-a-Box uses intelligent humanization routines, which can humanize a Soloist from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical, with natural sounding MIDI solos.

Humanize Soloist Track opens the Soloist: Quantize to New Tempo or Feel dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Loosen up Start Times is a dedicated function to vary the start times of notes on the Melody or Soloist tracks, with options for what notes to affect (harmony, chords, and amount of variance).

Eliminate Note Overlap – Preserve Double Stops / ***Eliminate Note Overlap – Remove Double Stops*** open a Range dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated. There is an option to treat channels as a separate track.

Timeshift Soloist Track (ticks) allows you to move the Soloist forward or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beat(s) in Soloist Track allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beat(s) from Soloist Track allows you to delete a beat or beats from the song relative to the current time signature.

Transpose shows menu items for transposing the Soloist track.

Transpose in Range allows you to transpose a range of the Soloist track without affecting the other tracks in the song.

Transpose One Octave Down (Ctrl+Alt+3) / ***Transpose One Octave Up*** (Ctrl+Alt+4) transposes the Soloist part one octave in either direction. This is often useful if the Soloist instrument has been changed. Transposing can be done while the song plays.

Form shows menu items that is related to a song form.

Copy First Chorus to Whole Song stretches the Soloist track out over the entire song (i.e., first, last, and middle choruses).

Erase from All Choruses erases the Soloist track and any data that was contained therein.

Erase from First Chorus / ***Erase from Middle Choruses*** / ***Erase from Last Chorus***: These menu commands allow you to eliminate the Soloist from any chorus.

Transform Waltz Melody & Soloist to 4/4: If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel. Simply load the Waltz song and then change the style to a 4/4 style. Band-in-a-Box uses intelligent algorithms to transform the Soloist track to the new time signature.

Transform 4/4 Melody & Soloist to Waltz: You can automatically transform any 4/4 song to a Waltz 3/4 feel. Simply load in any 4/4 song and change the style to a Waltz style. The program will offer to transform the Soloist track so that it works as a Waltz. It's fun and educational to hear and play familiar songs in a Waltz feel.

Adjust Level of Soloist Track allows you to increase or decrease the volume (velocity) of the Soloist track without affecting the other tracks.

Copy to Melody Track copies the entire contents of the Soloist track to the Melody Track. This is useful for a temporary holding area for your Soloist or for bouncing tracks.

Move to Melody Track copies the entire contents of the Soloist track and erases the original data from the Soloist track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Soloist track gets transferred to the Melody track and vice versa. This is also known as track bouncing.

Convert Harmony to Soloist Track… converts a single line Soloist track to include the current harmony selection.

Remove Harmony (or guitar solo) from Soloist Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Soloist Track* command.

Generate Guitar Chord Solo opens the Guitar feature dialog for generating a guitar chord solo.

Auto-Rechannel to Guitar Display converts channels on a track to channels 11 to 16. Channels 11 to 16 are used by Band-in-a-Box to indicate strings 1 to 6 of a guitar. It uses the current position marker on the guitar for this command. A popup question will ask if you want to include events that are already on the guitar channels.

Rechannel to Specific Guitar Fret Position over Range changes the fret position over the selected range.

Piano Hand-Split manually splits a piano part on a Melody or Soloist track using the intelligent hand-splitting routines. The left/right hands display in red/blue on the big piano, and on bass/treble clefs on the notation. Import a piano MIDI file to the Soloist track to get a split-hands display and printout.

Adjust Legato/Staccato by… allows you to increase legato of the Soloist track by N ticks, avoiding the next note by M ticks, or reduce the length of notes by N ticks, preserving a minimum of M ticks duration of notes. To increase legato of the notes, enter a positive number in the first dialog. The duration of notes in the track will be increased by this number of ticks. Then, in the next dialog, specify the number of ticks to avoid next note. To reduce the length of notes, enter a negative number in the first dialog. The duration of notes in the track will be decreased by this number of ticks. Then, in the next dialog, specify the minimum duration of notes.

Adjust Channels by will adjust all MIDI channels by the number value entered.

Scales shows menu items for generating scales. The menu items *Generate Scales* and *Auto-Generate Scales when play pressed* allow you to generate scales for a certain song or auto-generate them for all loaded songs. You can view the scales in the notation and the on-screen guitar and piano.

Audio Menu

The ***Record Audio*** function is used to record audio using a microphone plugged into your sound card or a guitar (or mixer) plugged into the line-in on your sound card.

The next two items, ***Record Audio and MIDI (Melody)*** and ***Record Audio and MIDI (Soloist)*** refer to the situation where you want to simultaneously record audio (vocals etc.) as well as MIDI. You can record MIDI to any track.

Edit Audio shows menu items for editing the audio.

Copy Fist Chorus to Whole Song copies the first chorus of audio to the rest of the song.

Erase Audio from All Choruses is used to erase the entire audio.

Erase Audio from Chorus will erase the first chorus, middle choruses, or the last chorus.

Erase Region of Audio will erase a specified region of bars/beats of audio.

Adjust Volume Level of Audio Track changes the volume of the Audio track itself. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion. It accepts units of decibels (dB). Zero means no change in the level, whereas +6 would be a doubling of the sound, and –6 halves the sound level.

Timeshift Audio (ms) is used to time shift the whole Audio track a certain number of milliseconds. Normally you wouldn't have to time shift a track at all. There are settings in the Audio Settings dialog that can adjust for synchronization differences between your sound card and MIDI devices (for example, the VSC has a 430ms latency). But the time shift audio command can be useful in special cases.

Tip: 1000ms = 1 second. Positive values move the Audio track ahead, negative values move it back.

Insert Silence in Audio Track lets you insert silence of the specified length at the specified location. For example, if you decide to add an extra 2 bars to the intro in Band-in-a-Box, and you've already recorded an audio, you should insert 2 bars (8 beats in a 4/4 time signature) into the Audio track as well.

Delete Region of Audio Track deletes a region of audio, eliminating the created gap.

Plugin effects (destructive) refers to running a plugin audio effect. This applies an audio effect such as Reverb or Chorus to the already recorded audio part. Band-in-a-Box comes with a large selection of high-quality audio effects built-in, such as Compressor, Gate, Distortion, Reverb, Echo, Chorus, Flanger, Ring Mod, Tremolo, Tone Control, Graphic EQ, Parametric EQ, Gain Change, De-Ess, Auto-Wah, Pitch Shift, Exciter, Enhancer and Hum Filter. DirectX plugins from PG Music and other makers are also supported.

Convert Channels (Mono/Stereo) allows you to convert the Audio track from stereo to mono, or vice versa. There is an option to choose the percentage of each channel.

Audio Drivers/Settings opens the Audio Settings dialog where you can select an audio driver (WAS, ASIO, or MME) or the settings.

Playback Mixer / ***Playback VU Meter*** takes you directly to the Windows® Playback control to adjust volumes on your sound card. Note that not all sound devices have VU meters.

Recording Mixer / ***Recording VU Meter*** takes you directly to the Windows® Recording control to adjust volumes on your sound card. Note that not all sound devices have VU meters.

Export Song as Audio File allows you to save the song as an audio file.

Import Audio (WAV, WMA, MP3, WMV) lets you import an audio file in WAV, MP3, Windows® Media Player, or CD Audio format to the current song.

Import Audio File to Separate Tracks Using Stem Splitter (S T E M S Enter) lets you separate a multi-instrument audio file into individual tracks and add them to the current song.

Open Stem Splitter Player launches a program that offers similar functionality to the AI-Stems dialog but also lets you play the stem tracks without triggering the Band-in-a-Box style tracks.

Vocals Stem Separation and Conversion provides tools for extracting high-quality vocal stems or transforming a recorded singing voice. (Note: An internet connection is required.)

Audio Edit Window (Ctrl+Shift+A) opens the Audio Edit window where the wave file can be viewed and edited.

Audio Harmonies, Pitch Tracking, Fix Tuning opens the Audio Harmony dialog, which allows you to harmonize the audio or correct out-of-tune notes.

Audio Transcribe (AI Notes) transcribes polyphonic audio to MIDI, allowing it to be viewed in notation or played as MIDI.

Run Audio Chord Wizard (S S 1 4 Enter) enters Audio Chord Wizard mode and displays the AI Audio Chord Wizard dialog.

Set Audio Master (Base) Tempo is used to ensure that tempo stretches are based on correct master tempo. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in clipping of the sound, which would be heard as a loud distortion.

Render Song to Audio Track (and Disable Tracks) renders all tracks to the Audio track and disables track generation.

Un-Render Song from Audio Tracks (and Enable Tracks, Erase Audio Track) erases a rendered Audio track and enables track generation.

Harmony Menu

Melody Harmony (Select) (Alt+F10) shows you the complete harmony list and allows you to choose one for the current Melody track.

Thru Harmony (Select) (Alt+F11) shows you the complete harmony list and allows you to choose one for the current Thru track.

Favorite Melody Harmonies (Ctrl+F10) shows your favorite 50 harmonies (based on recent usage) and allows you to choose one **to use** on the Melody track.

Favorite Thru Harmonies (Ctrl+F11) shows your favorite 50 harmonies (based on recent usage) and allows you to choose one to use on the Thru track.

Real-Time MIDI Harmonies: This feature allows you to play harmonies in real time. Use this with your MIDI keyboard (while Band-in-a-Box is stopped). When the dialog is open, you can play a chord with the left hand (below the split point set in the dialog), and the chord you play is and displayed in the dialog. Then, the notes that you play in the right hand will get harmonized according to this left-hand chord. If you set the "Only Harmonize if Left hand chord held down," you will be able to control what notes get harmonized by holding down the chord when you want a note to be harmonized.

Audio Harmonies, Pitch Tracking, Fix Tuning opens the Audio Harmony dialog, which allows you to harmonize the audio or correct out-of-tune notes.

Harmomy Editor shows menu items for making or editing harmonies.

Start a New Harmonies File allows you to make and edit Harmony styles saved under your own filename.

Edit a Harmonies File allows you to edit a Harmony file that is in the *C:\bb\Data* directory.

Edit Current Harmonies File allows you to edit the Harmony file that is currently loaded on your system.

Convert Harmony to Melody Track converts a single line Melody track to include the current harmony selection, with options to convert the whole song or specify a range of bars, to eliminate note overlaps, and loosen note start times.

Convert Harmony to Soloist Track converts a single line Soloist track to include the current harmony selection (On the Thru harmony), with options to convert the whole song or specify a range of bars, to eliminate note overlaps, and loosen note start times.

Harmony Settings shows menu items for using harmonies.

OK to Load Harmonies with Songs: Enable this to load any harmony settings that are saved.

Save Harmony with This Song: Enable this to allow the current song's harmony settings to be embedded so they can be recalled automatically at a later time.

Change Harmony with New Chord: Enable this menu item to allow the program to vary the harmony characteristics (e.g., inversions) each time a new chord is encountered in the song.

Allow Melody Harmony (Shift+F10): Enable this menu item to allow harmonies on the Melody MIDI channels.

Allow Thru Harmony (Shift+F11): Enable this menu item to allow harmonies on the Thru MIDI channels.

Allow Soloist Harmony (on Thru Harmony): Enable this menu item to allow the Thru MIDI channels to utilize the harmony features for the Soloist track.

Use Passing Harmonies for Thru: When playing along on a MIDI keyboard (or the Wizard) using a Thru harmony, you can use passing harmonies. For example, on a C7 chord, with an Ab note, the harmony might be a B diminished chord, which is a passing harmony.

Only Thru Harmonize if note held down = 36 (C3): By setting this option you can specify to only harmonize the note if a certain note is held down. (The default note is a C two octaves below middle C.)

Window Menu

The *Window* menu launches various windows in Band-in-a-Box.

Tracks Window displays all track data and allows you to adjust the volume, pan, reverb, and tone; quickly solo or mute tracks; assign DX/VST plugins; and more.

Tracks Window (Ctrl+Shift+T) opens the Tracks window in embedded mode.

Movable Tracks Window opens the movable and resizable Tracks window.

Chord Sheet Window (Ctrl+Shift+C) is the default window in Band-in-a-Box, where you enter chords.

Notation Window displays notation for the selected track.

Notation Window (Ctrl+Shift+N) opens the Notation window in embedded mode.

Movable Notation Window (Ctrl+O) opens the movable and resizable Notation window.

Standard/Editable/Staff Roll Mode (Ctrl+Alt+N) moves the Notation window through its various modes.

Note Insert Mode allows you to insert notes using a mouse or keyboard on the Notation window.

Mono Entry Mode lets you insert single notes (not chords) on the Notation window.

Clean Display Mode displays notes in a quantized view in the Notation window. (This does not affect song playback).

Event List Editor allows you to edit events, including MIDI and lyric events.

Play Previous Screen backs the song up four bars.

Play Next Screen moves the song to the next four bars.

Track Displayed: Since there is not enough room on the screen to display the notation for all instruments, only one is displayed at a time. You can choose which one you want to display from this menu option or with the instrument buttons on the Notation window.

Switch to Next Track (Ctrl+F5) / ***Switch to Previous Track*** (Ctrl+Shift+F5) switch tracks.

Lead Sheet Window displays a full screen of notation with one or more tracks.

Lead Sheet Window (Ctrl+Shift+S) opens the Lead Sheet window in embedded mode.

Movable Sheet Window (Alt+W) opens the movable and resizable Lead Sheet window.

Piano Roll Window allows you to edit MIDI tracks in a traditional piano roll format.

Piano Roll Window (Ctrl+Shift+R) opens the Piano Roll window in embedded mode.

Movable Piano Roll Window opens the movable and resizable Piano Roll window.

Audio Edit Window allows you to edit audio data, using copy, cut, and paste. You can zoom the audio in to the sample level so that you can see the actual sine waves present.

Audio Edit Window (Ctrl+Shift+A) opens the Audio Edit window in embedded mode.

Movable Audio Edit Window opens the movable and resizable Audio Edit window.

Audio Chord Wizard (Ctrl+Shift+W) sets a special multi-view layout, with the Chord Sheet window on top and the Audio Edit window in Audio Chord Wizard on the bottom.

Big Piano Window opens a movable piano keyboard window. The Ctrl+Shift+P hotkey opens the window in embedded mode.

Guitar Window opens a movable guitar fretboard window. The Ctrl+Shift+G hotkey opens the window in embedded mode.

Lyrics Window shows menu items to open lyrics windows or Vocal Wizard.

Big Lyrics Window opens a movable karaoke-style lyrics window. The Ctrl+Shift+L hotkey opens the window in embedded mode.

Lyric Document Window (Ctrl+Alt+Shift+L) opens a fully formatted lyrics window. You can easily copy and paste lyrics to and from your favorite word processor.

Show Karaoke Window allows you to see scrolling Karaoke lyrics in a Karaoke MP3/CDG file.

Vocal Wizard lets you select and transpose the song to the best key for the singer's vocal range.

Drum Kit Window (Ctrl+Shift+D) opens an animated drum kit window.

Mixer Window (Ctrl+Shift+M) opens a mixer, showing the current state of tracks and allowing adjustments for patches, volume, panning, tone, and reverb.

Mixer Window Position lists the available options, with a checkmark indicating the current setting.

MultiPicker Library (F7 or M Enter) opens a window that serves as a one-stop hub for various pickers.

MIDI Monitor displays a list of MIDI data received from computer MIDI Input and/or Band-in-a-Box output, useful for educational or diagnostic purposes.

Guitar Tuner opens the Tuner, optimized for guitar and bass, though it may be useful with other instruments.

Ear Training Window (Ctrl+Shift+J): You can practice your ear training with help from Band-in-a-Box. In addition to the common interval exercises (perfect 4th, minor 2nd, etc.), learning to play-by-ear for jazz and pop music is further enhanced by ear training exercises to recognize common chord types (e.g., Major, Minor, Dominant, etc.)
You will also see buttons that launch musical games for fun while you train your ear. [Pitch Invasion] helps to develop perfect pitch as you shoot down "alien" notes invading from above (you hear the note sound, and click on the on-screen Piano, MIDI or QWERTY to shoot them down). [Music Replay] develops your pitch, rhythm, and melody recognition by replaying what the program plays in note, rhythm, or melodic modes.

Practice Window (Alt+Shift+L) allows convenient 1-click access to many Band-in-a-Box features that help you with practicing. These include the Ear Training dialog, games (Pitch Invasion etc.), Metronome, CopyMe, Sight Reading, 101 Riffs series, and more.

Conductor Window (Ctrl+~): As the song is playing, 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!

Chord Builder

Chord Builder (Ctrl+Shift+B) allows you to enter chords by ear without needing to know the actual chord names or any music theory.

Play Current Chord (Shift+Enter) plays the chord on the first beat of the current cell on the Chord Sheet.

MIDI Chord Detection shows menu items for entering chords from a keyboard. Select *MIDI Chord Detection*… and play any chord on your MIDI keyboard. Band-in-a-Box will then provide you with up to 4 interpretations of the chord you played, with its best suggestion at the top and alternates below.

Drag and Drop Mode puts Band-in-a-Box into a special mode that opens as a small, always-on-top window acting like a plugin for your favorite DAW/sequencer. This allows you to easily drag and drop MIDI or audio tracks directly from Band-in-a-Box into your DAW. In this mode, Band-in-a-Box operates within its normal program environment but provides a convenient way to transfer entire tracks or selected sections of them by simply dragging the track labels into your DAW.

BB2Go (Prepare song files for iOS/Android): Band-in-a-Box for iOS and Band-in-a-Box for Android are standalone apps that let you create, play, transfer, and generate songs directly on your mobile device. This menu item opens a dialog that lets you prepare song files for use with the mobile versions of Band-in-a-Box.

Help Menu

Contents opens the Help file, showing the table of contents.

Search lets you search within the Help file.

Help Topics shows menu items to open various Help topics.

Newest Features opens a Help topic describing the new features.

Feature Browser (/ Enter) opens the Feature Browser dialog that lists many features in Band-in-a-Box and allows you to browse them, find the feature by text filter, read descriptions about the feature, find how to launch the feature, access to the online information or video about the feature, and do more.

Program Manuals (pdf) shows menu items for opening the program manuals.

Display Program Manual opens a .pdf file of the full Band-in-a-Box manual. Follow the bookmarks to find specific topics.

Display Program Upgrade Manual opens a .pdf file of the upgrade manual for the current version of Band-in-a-Box.

Show Help Hints: Band-in-a-Box has comprehensive fly-by hints that appear when you move over an item. These include hints for the dialog boxes and various windows. You can set the hints to display none, basic, or detailed information.

Tip of the Day: This feature can be set to run automatically when Band-in-a-Box opens. If you want to add your own tips, you can edit the BBW.TIP file. Just put a tip on a single line (no carriage return till the end of the tip). Tips are limited to 255 characters per tip. Band-in-a-Box automatically compiles the BBW.TIP file at startup of the program to a binary file called BBW.TPB.

Check for Updates: Users can check/download/pause/continue/install for a newer version (not free), newer build (free), and updated RealTracks files (free). You can set whether you want any checking for updates at boot up to be done, and if so, how often. (Note: A setting of 0 days checks every time you run the program.) You can also press the [Refresh] button to check for a major or minor upgrade of the program and RealTracks patches.

What add-ons do I have?: One of the greatest strengths of Band-in-a-Box is the ability to enhance the program with add-on styles, RealTracks, RealDrums, Soloists, and more. This menu item scans your Band-in-a-Box directory and displays which add-ons are found and which are not. To see the latest add-ons, click on the [www.pgmusic.com/addons.htm] button to go to the add-ons page on the PG Music Inc. website.

PG Music Website shows menu items to link to some important pages on the PG Music website. Selecting one of them will automatically launch your web browser and direct you to the PG Music website.

About Band-in-a-Box opens a dialog with key information such as the version number you are running and computer system information.

Utilities

Display Log Text file of Yellow/Green Messages: The yellow/green flash messages and date/time are saved in a file called *C:\bb\Data\Logs\FlashMessageLog.txt*. You can open this file inside the program at any time by choosing this menu item or pressing the L O G Enter keys.

Check Band-in-a-Box 2027 installation opens the Welcome to Band-in-a-Box dialog that lets you select an initial theme and check activation status, installed components, and content status. The check identifies the installation status of PG Music Fonts, Coyote Wavetable, sforzando, SynthMaster, PG Music DirectX Plugins, and lets you install them directly from the dialog. (Note: Plugin installers launched during startup run before DXi/VST initialization. If you launch an installer after Band-in-a-Box has fully loaded, you may need to close the program first.)

Install Chord and Notation Fonts runs the PG Music Chord and Notation Font Setup program.

Install Coyote WaveTable Synth runs the setup program for the Coyote WaveTable software synthesizer.

Install Plogue Sforzando VST Synth runs the setup program for the Plogue sforzando software synthesizer.

Install KV331 SynthMaster Player runs the setup program for KV 331 SynthMaster Player VST/AAX/Standalone software synthesizer.

Install PG DirectX Plugins runs the setup program for the PG Music DirectX Plugins.

Note: The setup programs are saved in the *bb\Data\Installers* folder.

Write BandInABoxRequest File creates a file that you can email to support@pgmusic.com if you have a problem activating the program.

Run Cleanup Routine runs a utility app *C:\bb\Data\BB_cleanup.exe*, which is mainly useful for users who have upgraded from an old version (2017 or earlier). It runs automatically during the Band-in-a-Box program installation, so normally you don't need to run this manually.

Redundant Audio File Cleanup Utility opens a utility dialog that lets you remove redundant audio files from your RealTracks and Drums folders. This is mainly intended for Audiophile users. It lets you remove specified file types (.wma, .m4a, and/or .wav) when the corresponding .flac (lossless audio) file is also present. An optional Recycle Bin protection feature lets you move files to the Recycle Bin, if possible, rather than permanently deleting them.

Run Download/Install Manager (LEGACY) launches the legacy Download and Install Manager, located in the *C:bb\Data\DownloadManager* folder.

Run Download/Install Managers launches the newer Download and Install Manager.

Activate Band-in-a-Box (Serial Number Required) allows you to activate Band-in-a-Box if you haven't done so yet. Band-in-a-Box needs to be activated within 30 days after you first run Band-in-a-Box.

Shortcuts: Keystroke Commands - Hotkeys

Quick Song Settings

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

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

You can use hotkeys to set the time signature for the current bar. Just type a time signature (4/4, 3/4 2/4, or 1/4, and it will be entered to the current bar. Typing 0/4 clears the time signature from the current bar.

Placing Part Markers

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

K Quick Copy

K Enter copies the last 8 bars to the current location.

You can specify a different number of bars to copy by adding additional keys. For example, **K 1 2, 3 Enter** copies 12 bars starting from bar 3 to the current location.

To insert a number of bars at the current bar, use the **I N** hotkey. For example, **I N 8 Enter** inserts 8 bars, and **I N 4 Enter** inserts 4 bars.

To copy the bars immediately preceding the current bar and insert them at the current bar, use the **K I** or **I K** hotkey. For example, **K I 8 Enter** or **I K 8 Enter** copies the previous 8 bars and inserts them at the current bar.

By adding additional keys, you can specify the copy source location. For example, **I K 8 , 9 Enter** or **K I 8 , 9 Enter** copies 8 bars from the bar 9 and inserts them to the current bar. **I K K 8 , 9 Enter** or **K K I 8 , 9 Enter** does the same, but opens the Copy Chord and/or Melody dialog, allowing you to choose what to copy.

Quick-Load Songs and Styles

You can quickly load a song by typing only. In chord entry mode (Chord Sheet or Notation window) type the word "song" followed by a file name or partial file name + **Enter** and the song will get loaded if it is in the current folder. Typing "bossa" would load in the first song with bossa in the name AFTER the current song name in the current folder.

To change to another folder, type "song" followed by the full path and file name. For example, type song and then *C:\bb\zzjazz.mg1*+**Enter** to load in that exact song name.

Quick-load a style by typing "style" followed by a style name. For example, S T Y L E Z Z B O S S A Enter loads zzbossa.sty.

Opening Windows

Ctrl+Shift+T	Open the embedded Tracks window.
Ctrl+Shift+C	Open the Chord Sheet window.
Ctrl+Shift+N	Open the embedded Notation window.
Ctrl+O	Open the movable Notation window.
Ctrl+Shift+S	Open the embedded Lead Sheet window.
Alt+W	Open the movable Lead Sheet window.
Ctrl+Shift+R	Open the embedded Piano Roll window.
Ctrl+Shift+A	Open the embedded Audio Edit window.
Ctrl+Shift+W	Open the Chord Sheet window on top and the embedded Audio Edit window in Audio Chord Wizard on the bottom.
Ctrl+Shift+P	Open the embedded Big Piano window.
Ctrl+Shift+G	Open the embedded Guitar window.
Ctrl+Shift+L	Open the embedded Big Lyrics window.

Ctrl+Alt+Shift+L	Open the Lyric Document window.
Ctrl+Shift+D	Open the Drum Kit window.
Ctrl+Shift+M	Open the Mixer window.
F7, **M Enter**	Open the MultiPicker Library window.
Ctrl+Shift+J	Open the Ear Training window.
Alt+Shift+L	Open the Practice window.
Ctrl+~	Open the Conductor window.
Ctrl+Shift+O	Toggle Drag and Drop mode.

Muting Tracks

Alt+2	Mute all tracks.
Alt+3	Mute the Bass track.
Alt+4	Mute the Piano track.
Alt+5	Mute the Drums track.
Alt+6	Mute the Guitar track.
Alt+7	Mute the Strings track.
Alt+8	Mute the Melody track.
Alt+9	Mute the Soloist track.
Alt+0	Mute the Thru track.

Soloing Tracks

Alt+Shift+Z	Solo the current track.
Alt+2 then **Alt+3**	Solo the Bass track.
Alt+2 then **Alt+4**	Solo the Piano track.
Alt+2 then **Alt+5**	Solo the Drums track.
Alt+2 then **Alt+6**	Solo the Guitar track.
Alt+2 then **Alt+7**	Solo the Strings track.
Alt+2 then **Alt+8**	Solo the Melody track.
Alt+2 then **Alt+9**	Solo the Soloist track.
Alt+2 then **Alt+0**	Solo the Thru track.

Selecting Tracks

Ctrl+F5	Switch to the next track.
Ctrl+Shift+F5	Switch to the previous track.
Ctrl+3	Select the Bass track.
Ctrl+4	Select the Piano track.
Ctrl+5	Select the Drums track.
Ctrl+6	Select the Guitar track.
Ctrl+7	Select the Strings track.
Ctrl+8	Select the Melody track.
Ctrl+9	Select the Soloist track.

Mixer Settings

Ctrl+Alt+Q	Decrease the current track’s volume by 5.
Ctrl+Alt+W	Increase the current track’s volume by 5
Ctrl+Alt+E	Decrease the current track’s panning by 5.
Ctrl+Alt+R	Increase the current track’s panning by 5
Ctrl+Alt+T	Decrease the current track’s reverb by 5.
Ctrl+Alt+Y	Increase the current track’s reverb by 5.
Ctrl+Alt+Shift+R	Set the current track’s volume.
Ctrl+Alt+A	Decrease the master volume by 5.
Ctrl+Alt+S	Increase the master volume by 5.

Ctrl+Alt+D	Set the master volume.
Ctrl+Alt+Shift+Q	Decrease all tracks' volumes by 5.
Ctrl+Alt+Shift+W	Increase all tracks' volumes by 5.
Ctrl+Alt+Shift+E	Set all tracks' volumes.

Opening Files

S S 4 Enter, **F3**, **Alt+Shift+F3**	Open song.
S S 7 Enter, **Ctrl+Shift+F8**, **Alt+J**	Open the previous song (in alphabetical order).
S S 8 Enter, **Shift+F8**, **Alt+K**	Open the next song (in alphabetical order).
S S 1 Enter, **S S Enter**, **Ctrl+F3**, **Ctrl+F6**	Open song using the SongPicker.
S S 2 Enter, **Shift+F3**	Open song from the favorite song list.
S S 3 Enter, **Shift+F3**	Open song from the recently played song list.
S S 6 Enter, **Alt+Shift+F**	Open song from favorite folders.
Alt+F3	Open song with melodies.
S S 9 Enter	Open MIDI file.
S S 1 3 Enter	Open karaoke file.
S S 1 0 Enter	Open audio file.
S S 1 1 Enter	Find song.
S S 1 2 Enter, **S 9 Enter**, **D E M O Enter**	Open song demo for the current style.
S S 1 4 Enter	Open audio file and launch the Audio Chord Wizard.
L L Enter	Open LyricLab file.
S T E M S Enter	Launch AI Stems (Audio Stem Splitter and Transcriber) feature.
N O T E S Enter, **S S 1 6 Enter**	Launch AI Transcriptions (Audio Transcriber and Stem Splitter) feature.

Opening Styles

S 6 Enter, **F9**	Open style.
S 7 Enter, **Ctrl+Alt+Shift+F8**	Open the previous style (in alphabetical order).
S 8 Enter, **Alt+Shift+F8**	Open the next style (in alphabetical order).
S Enter, **S 1 Enter**, **Ctrl+F9**	Open style using the StylePicker.
S 4 Enter, **Shift+F9**	Open style from the recently played style list.
S 5 Enter, **Shift+F9**	Open style from the favorite style list.
S 2 Enter	Show the Best RealStyles list.
S 3 Enter	Open the Song Titles Brower.
S 1 0 Enter	Play audio demo for the current style.

Track Generation

F7, M Enter	MultiPicker Library.
R T Enter, **R T 1 Enter**	Select RealTracks.
R T 2 Enter	Set RealTracks preferences.
R T 3 Enter	Select Best RealTracks.
R T 4 Enter	Select Best Chording RealTracks.
R T 5 Enter	Select Best Soloist RealTracks.
Ctrl+F8	Auto generate part of RealTracks.
Alt+F8	Regenerate part of RealTracks (floating window).
F8	Regenerate part of RealTracks (modal dialog).
R D Enter, **R D 1 Enter**	Select RealDrums (RealDrums Picker).
R D 3 Enter	Select RealDrums (RealDrums QuickList).
Ctrl+Shift+F6	Enable/Disable RealDrums
R D 2 Enter	Set RealDrums preferences.
M S T Enter	Select MIDI SuperTracks.
M T Enter	Select Custom MIDI Tracks.
R L Enter	Select Loops.

R U Enter	Select UserTracks.
Shift+F5	Select Melodist.
Shift+F4	Select Soloist.
Shift+F7	Refresh Melodist and Soloist.
Ctrl+F7, **T Enter**	Track Settings and Actions.

Saving Song

F2, **Ctrl+S**	Save song.
Alt+F2	Save song with patches.
Alt+Shift+S	Save song to a favorite folder.

Playing and Recording Song

F4	Play song with generation.
Alt+F4	Play song with no regeneration.
Spacebar	Perform the action selected for the “Spacebar” setting in the Preferences dialog: play/stop from the beginning, play/stop from the edit cursor, pause/continue, enter no chord, or do nothing.
Ctrl+Spacebar	Perform the action selected for the “Ctrl+Spacebar” setting in the Preferences dialog: play/stop from the beginning, play/stop from the edit cursor, pause/continue, enter no chord, or do nothing.
Ctrl+F	Play song from any bar.
Ctrl+G	Play song from the current bar.
Ctrl+H	Pause/Resume playing song.
Esc	Stop playing/recording song.
Ctrl+R	Record MIDI.

Looping and Practicing

F10	Play and loop the highlighted area.
NUMPAD 1	Toggle looping on/off.
NUMPAD 2	Open the Loop Section Settings dialog.
Ctrl+NUMPAD 1	Play with the last chorus looped.
Ctrl+NUMPAD 2	Play with the middle choruses looped.
Ctrl+NUMPAD 3	Play with the middle and last choruses looped.
Ctrl+NUMPAD 4	Jump to the last chorus.
Ctrl+NUMPAD 5	Jump to the ending.
Ctrl+NUMPAD 7	Loop the notation screen.
NUMPAD [DEL]	Advance the notation, lead sheet, and guitar window by one chord (group of notes).
NUMPAD [INS]	Back up the notation, lead sheet, and guitar window by one chord.
L Enter	Play from the current bar and loop for 4 bars. (“4” can be changed with the Loop Section Settings dialog.)
L 8 Enter	Play from the current bar and loop for 8 bars.
L 8, 1 2 Enter	Play from bar 12 and loop for 8 bars.
L 8, 1 2, 2 Enter	Play from bar 12 of chorus 2 and loop for 8 bars.
Ctrl+~	Open the Conductor window.
Alt+Shift+L	Open the Practice window.
Ctrl+Shift+J	Open the Ear Training window.

Editing Song

Ctrl+C	Copy.
Ctrl+X	Cut.
Ctrl+V	Paste.
Ctrl+Z	Undo.
Shift+Ctrl+Z	Redo.
Alt+C	Copy from… to…
Alt+K	Erase from… to…
Ctrl+Shift+V	Paste text to song(s).

F5	Edit current bar options.
Ctrl+Shift+Alt+T	Set tempo.
Ctrl =	Set to normal speed.
Ctrl -	Set to half speed.
Ctrl+N	Song Settings.
Ctrl+Shift+B	Chord Builder.
F6, **M M Enter**	Set MicroChords.
Alt+F5	Edit current chord options.
Shift+Enter	Preview the chord on the first beat of the current cell.
Ctrl+Shift+Enter	Preview the chord on the second beat of the current cell.
Ctrl+Alt+I	Import chords from MIDI file - MIDI Chord Wizard.
I N T R O Enter	Auto-generate intro bars.
Alt+Shift+T	Auto-generate a title.
Ctrl+Alt+1	Transpose the Melody track one octave down.
Ctrl+Alt+2	Transpose the Melody track one octave up.
Ctrl+Alt+3	Transpose the Soloist track one octave down.
Ctrl+Alt+4	Transpose the Soloist track one octave up.
Ctrl+Alt+5	Transpose song by one semitone down.
Ctrl+Alt+6	Transpose song by one semitone up.
Ctrl+Alt+7	Transpose song by a specified number of semitones.
M P A T Enter	Select MIDI patch.
Alt+F10	Select Melody harmony.
Alt+F11	Select Thru harmony.
Ctrl+F10	Select favorite Melody harmony.
Ctrl+F11	Select favorite Thru harmony.
Shift+F10	Allow Melody harmony.
Shift+F11	Allow Thru Harmony.
Ctrl+Alt+L	Melody Embellisher dialog.

Lyrics

Ctrl+L	Enter note-based lyrics.
Ctrl+Shift+L	Open the embedded Big Lyrics window.
Ctrl+Alt+Shift+L	Open the Lyric Document window.
A I L Enter	Generate AI lyrics.

Notation Window

Ctrl+Shift+N	Open the embedded Notation window.
Ctrl+O	Open the movable Notation window.
Ctrl+Alt+N	Switch notation modes.
Ctrl+Shift+S	Open the embedded Lead Sheet window
Alt+W	Open the movable Lead Sheet window.
Ctrl+P	Print the song.
Ctrl+Shift+Alt+P	Print the song using the lead sheet options (such as fake sheet).
Right Arrow	Move the timeline forward.
Left Arrow	Move the timeline backward.
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 Arrow	Change the pitch of the highlighted note by 1 semitone up.
Down Arrow	Change the pitch of the highlighted note by 1 semitone down.
Shift+Right Arrow	Highlight the next note from the timeline.

Shift+Left Arrow	Highlight the previous note from the timeline.
Ctrl+Right Arrow	Highlight the next group of notes from the timeline.
Ctrl+Left Arrow	Highlight the previous group of notes from the timeline.
Ctrl+Alt+Right Arrow	Change the time of the highlighted note by +5 ticks.
Ctrl+Alt+Left Arrow	Change the time of the highlighted note by -5 ticks.

Piano Roll Window

Ctrl+Shift+R	Open the embedded Piano Roll window.
Ctrl+**A**	Select the whole track.
Ctrl+**C**	Copy the selected MIDI to the clipboard.
Ctrl+**X**	Cut the selected MIDI.
Ctrl+**V**	Paste the copied MIDI to the current location and merges it with the existing MIDI.
Left Arrow	Move the selected note to the left by 1 grid resolution, or move cursor if no note is selected.
Right Arrow	Move the selected note to the right by 1 grid resolution, or move cursor if no note is selected.
Shift+**Left Arrow**	Select the adjacent note to the left
Shift+**Right Arrow**	Select the adjacent note to the right, or move edit cursor if no note is selected.
Up Arrow	Move the selected note up by one semitone.
Down Arrow	Move the selected note down one semitone.
Shift+Up Arrow	Move the selected note up by one octave.
Shift+**Down Arrow**	Move the selected note down by one octave.
N	Insert a new note at the cursor position using the last-entered pitch.
Shift+S	Toggle snap-to-grid on/off.
Delete	Delete the selected MIDI.
+ (plus)	Increase velocities of all selected MIDI by 1.
Shift++	Increase velocities of all selected MIDI by 5.
– (minus)	Decrease velocities of all selected MIDI by 1
Shift+**-**	Decrease velocities of all selected MIDI by 5
~ (tilde)	Randomize velocities of all selected MIDI by -1 to +1.
Shift+~	Randomize velocities of the selected MID by -5 to +5.

Audio Edit Window

Ctrl+Shift+A	Open the embedded Audio Edit window.
Home	Move the cursor to the beginning of the track.
End	Move the cursor to the end of the track.
Shift+**Home**	Move the left cursor of the selected region to the beginning of the track.
Shift+**End**	Move the right cursor to the end of the track.
Ctrl+**A**	Select the whole track.
Ctrl+**C**	Copy the selected region to the clipboard.
Ctrl+**X**	Cut the selected region of audio.
Ctrl+**V**	Paste the copied audio to the current location and overwrites the existing audio.
Ctrl+**Shift**+**V**	Paste the copied audio to the current location and merges it with the existing audio.
Delete	Erase the selected region of audio
Shift+**Delete**	Delete the selected region of audio.

StyleMaker

Alt+F9	Open StyleMaker to edit a style.
Ctrl+Shift+F9	Open StyleMaker to edit the current style.
F1, **Shift+F1**, **Ctrl+F1**	Help.
F2	Save style.
Alt+F2	Save style as …
R, **F3**	Record pattern.
Spacebar, **F4**	Play pattern.

F8	Play pattern on chord.
F10	Edit pattern options.
F6, **Shift+F6**	Change tracks.
Arrow Keys	Move around screen.
Alt+F4	Quit the StyleMaker.
F5	[Drum Pattern Editor] Drum alternate notes.
Z X C V B N M , . /	[Drum Pattern Editor] Drum note entry.
F6	[Drum Pattern Editor] Time base.
F10, **Alt+F4**	[Drum Pattern Editor] Exit.

More Hotkeys

F12	Panic! All notes off.
Ctrl+E	Preferences.
F1	Help.
Ctrl+F1	Help – Topic Search.
Shift+F1	Help – Introduction.
/ Enter	Feature Browser.
L O G Enter	Show the flash message log file (FlashMessageLog.txt).
Ctrl+Q	Quit the program.

Additional Keystrokes

There are additional keystrokes available, listed on the drop-down menus beside the function. Hotkeys may access any function on the pull-down menu by pressing the **Alt** key and the first letter of the Menu followed by the underlined letter of the command. For example, **Alt+F+O** would access *File* | *Open*.

Chord List

Commonly used chords are displayed here in bold type.

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

Major Chords

C, Cmaj, C6, **Cmaj7**, **Cmaj9**, Cmaj13, **C69**, Cmaj7#5, C5b, Caug, C+, Cmaj9#11, Cmaj13#11

Minor Chords

Cm, Cm6, **Cm7**, Cm9, Cm11, Cm13, Cmaug, Cm#5, CmMaj7

Half Diminished Chords

Cm7b5

Diminished Chords

Cdim

Dominant 7th Chords

C7, C7+, C9+, C13+, **C13**, C7b13, C7#11, C13#11, C7#11b13, **C9**,

C9b13, C9#11, C13#11, C9#11b13, C7b9, C13b9, C7b9b13, C7b9#11,

C13b9#11, C7b9#11b13, C7#9, C13#9, C7#9b13, C9#11, C13#9#11, C7#9#11b13

C7b5, C13b5, C7b5b13, C9b5, C9b5b13, C7b5b9, C13b5b9, C7b5b9b13,

C7b5#9, C13b5#9, C7b5#9b13, C7#5, C13#5, C7#5#11, C13#5#11, C9#5,

C9#5#11, C7#5b9, C13#5b9, C7#5b9#11, C13#5b9#11, C7#5#9, C13#5#9#11,

C7#5#9#11, C13#5#9#11

Suspended 4 Chords

Csus, **C7sus**, C9sus,

C13sus, C7susb13, C7sus#11, C13sus#11, C7sus#11b13, C9susb13, C9sus#11, C13sus#11, C9sus#11b13, C7susb9, C13susb9, C7susb9b13, C7susb9#11,

C13susb9#11, C7susb9#11b13, C7sus#9, C13sus#9, C7sus#9b13, C9sus#11, C13sus#9#11, C7sus#9#11b13,

C7susb5, C13susb5, C7susb5b13, C9susb5, C9susb5b13, C7susb5b9,

C13susb5b9, C7susb5b9b13, C7susb5#9, C13susb5#9, C7susb5#9b13,

C7sus#5, C13sus#5, C7sus#5#11, C13sus#5#11, C9sus#5, C9sus#5#11, C7sus#5b9, C13sus#5b9, C7sus#5b9#11, C13sus#5b9#11, C7sus#5#9, C13sus#5#9#11, C7sus#5#9#11, C13sus#5#9#11

Add2 Chords

Cadd2, Cmadd2

Tricky Chords

C5b This is "C flat 5." It is spelled this way to avoid confusion.

C2, C5, C4, C69, C7alt, Cm7#5

You can type C-7 for Cm7 (i.e., use the minus sign) or C7-9 for C7b9.

Chords Shortcut

If you enter a lot of songs, you will appreciate these shortcut keys.

J = Maj7 (For example, to type CMaj7, just type CJ.)

H = m7b5 (H stands for Half Diminished.)

D = dim

S = 7sus

Add your own chord shortcuts.

Have you found a chord that Band-in-a-Box doesn't recognize? If so, add it to your chord shortcuts file, and Band-in-a-Box will allow you to enter that chord in the future. This also lets you define chord "shortcuts," one-letter abbreviations for longer chord names ("J" for "Maj7" etc.). If you find a chord that Band-in-a-Box won't accept like Csus2, when it expects C2 instead you can enter this on a single line (without the quotes) "Csus2@C2." Then Band-in-a-Box will enter the chord C2 when you type Csus2.

The text file *C:\bb\Data\Shortcut.txt* allows you to add new chord shortcuts. Note that this file doesn't ship with Band-in-a-Box (or it would overwrite your file!). The file *C:\bb\Data\pgshortc.txt* for shortcuts supplied by PG Music. You can add your own shortcuts in a text file you make yourself and name *C:\bb\Data\shortcut.txt*.

Band-in-a-Box Files and Folders

By default, Band-in-a-Box is installed to the *C:\bb* folder. This folder contains following subfolders.

AudioChordWizard: This folder contains the standalone Audio Chord Wizard, program which interprets the chords from audio files (MP3, WAV, M4A, etc.).

AutoSave: This folder stores the auto-saved songs to prevent losing your work if something crashes on your system.

BB2Go: The BB2Go dialog (*Window | BB2Go*) converts the songs in this folder to M4A audio files for use with Band-in-a-Box for iOS, an app that works as a standalone on iOS devices.

BBHelper: This folder contains the program called BandinaBoxServer.exe. You need to have this program running to allow the BB Remote app to connect to your desktop version of Band-in-a-Box.

BBPlugins: This folder holds copies of the several different types of the Band-in-a-Box DAW Plugin that may be useful in different situations. Band-in-a-Box DAW Plugin Standalone.exe is a special version of the Plugin that is not used within any DAW, but instead works as a standalone program. This is useful for troubleshooting or for people who want to run a simplified version of the Band-in-a-Box program. You can use this program to generate tracks and drag them to the Explorer.

Data: This folder contains data for the various Band-in-a-Box features.

Demos: This folder is packed with many demo songs.

Documentation: This contains the program manual, the upgrade manual, the Help file, and additional documentations. It also contains the *Tutorials* folder, which includes the files provided for use with the tutorials found in the manual or the help file.

DragDrop is the location for files rendered by dragging tracks to the Drop station.

Drums: This folder has subfolders containing the files for all RealDrums sets installed in your program. It is the default location recognized by Band-in-a-Box. If this folder is moved or the RealDrums files are installed in a custom location, the new location must be entered in the RealDrums Settings dialog so that Band-in-a-Box knows where to find them.

DX Settings: The .TGS files that stores VST/DX plugin settings are saved in this folder. It also contains presets of a Hi-Q MIDI instrument and a VST plugin (e.g., sforzando).

Preferences: The preferences you set in the program are saved in this folder. It includes a file named intrface.bbw, which stores all the program settings including MIDI and audio driver setup. If you delete this file, the program will open like a new installation the next time it runs. This is useful as a "global reset" if system settings have been changed by accident and are difficult to restore.

RealTracks: This folder has subfolders containing the files for all RealTracks installed in your program. It is the default location recognized by Band-in-a-Box. If this folder is moved or the RealTracks files are installed in a custom location, the new location must be entered in the RealTracks Settings dialog so that Band-in-a-Box knows where to find them.

Soloists: All Soloist files (ST2 and XT2 files) are stored in this folder.

Songs: This is your “home” folder for the SongPicker. You can put any songs to this folder.

Songs and Lessons: Band-in-a-Box comes with a large library of songs that demonstrate some of the most popular styles of music as well as songs for listening, learning, and jamming. This folder is packed with musical content for a variety of tastes and purposes.

Styles: Band-in-a-Box styles use the file extension .STY and are stored in this folder. These are the styles that are listed in the StylePicker. If you add new styles, they will be installed in this folder and added to the StylePicker list by clicking on the [Rebuild] button.

TicketsActivated: When you successfully activate Band-in-a-Box, a .bin file will be created in this folder.

Undos: Most undo data are stored in RAM, but bigger data are stored as files in this folder. For example, if you edit audio in the Audio Edit window, the undo data will be created in this folder.

uninstall: The uninstall programs for the Band-in-a-Box program and addons are saved in this folder.

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PG MUSIC INC.
29 Cadillac Avenue
Victoria, BC V8Z 1T3
Canada

Sales
E-mail: info@pgmusic.com

Phone: Toll-free in USA & Canada: 1-800-268-6272 or 1-888-PG-MUSIC (746-8742)

Phone: Toll-free outside USA & Canada where International Freephone service is available:
+ 800-4PGMUSIC (800-4746-8742)

or 1-250-475-2874 (tolls apply)

Fax: Toll-free in USA & Canada: 1-877-475-1444
or 1-250-475-2937 (tolls apply)

Technical Support
E-mail: support@pgmusic.com

Live Internet Chat
www.pgmusic.com

Be sure to visit the FAQ pages at www.pgmusic.com for information about known troubleshooting issues as well as the latest technical support bulletins.

Appendix A: RealTracks Sets

Please see https://www.pgmusic.com/products_realtracks.htm for full descriptions and demos of all the RealTracks sets. While you're there be sure to check for new releases.

RealTracks Set 1 This set comes with every package of Band-in-a-Box.

RealTracks Set 2: Country Ballad How would you like top Nashville players to record on your Country Ballad masterpiece? Now you can with a click of a button! RealTracks Set 2 has so much to choose from, and the different RealTracks styles are great for mixing and matching. We've got acoustic guitar, strumming and finger picking, a beautiful "spacey" electric guitar with delay effects, as well as a sweet pedal steel part. There's even a Real Bass to round out that bottom end. You just enter the chords, press play, and this stellar band will follow you through thick or thin.

RealTracks Set 3: Swingin' Country Looking for the sweet Country-Swing sound? Go no further than RealTracks Set 3 - Swingin' Country. This set includes 2 swing Real Pedal Steel styles that you won't believe. Also included is a collection of Real Acoustic Guitar styles that blend oh-so-nicely with those Steel parts. There are 5 swing 8ths acoustic guitar RealTracks, including both strumming and finger picking.

RealTracks Set 4: Modern Country These days there are fine lines between Rock, Pop, Folk and Country, and the styles in RealTracks Set 4 weave back and forth across those lines with grace! The Double-time groove includes three instruments that blend together beautifully: Real Resonator Guitar, Real Acoustic Guitar & Real Bass. Also included is a modern syncopated groove that includes both acoustic & electric guitars.

RealTracks Set 5: Rockin Guitar Are you in the mood for some down-n-dirty rock-n-roll? We've got what you need with RealTracks Set 5. This set has smokin' rock & country-rock rhythm guitar grooves, as well as slide guitar soloists! Also included is a Real Bass style that blends beautifully with the R&B guitar.

RealTracks Set 6: All Metal We've got everything you need for the full metal band! With RealTracks Set 6, you get three different tempos of killer metal rhythm guitar parts and totally tight bass parts. Our superior stretching methods cover the entire range of tempo possibilities. If you use RealDrums such as "RockHardEven8" (RealDrums Set 4), you can leave MIDI behind and have an all-real Metal band playing your song!

RealTracks Set 7: Acoustic Jazz Bass and Rock Sax Are you ready for some teal jazz? Well, you've come to the right place with RealTracks Set 7. With Real Double Bass, you get a real bass player playing the changes to your Jazz masterpiece. And, not only that, you can choose between the straight-ahead, fluid approach of our "Paul" bass style, or the aggressive approach of our "Ray" style. Also in this set is the "Motown Rock" sax soloist. Hear a hot Real Sax player nailing the changes to your Rock or Even 8 Jazz tune!

RealTracks Set 8: Country Folk This collection of Country-Folk RealTracks has something for everyone. Whether you're a Resonator Guitar fan, fiddle, or just need a basic acoustic guitar strumming pattern for your song, RealTracks Set 8 is the place to look. With the fantastic stretching capabilities of Band-in-a-Box and RealBand, you'll easily be able to mix and match the Resonator Guitar with any of the rhythm guitar parts, or play the Real Fiddle with many of your existing Band-in-a-Box and RealBand songs.

RealTracks Set 9: Country Electric Guitar It's time for some Chicken Pickin'! With RealTracks Set 9, you get some great country guitar grooves and solos played by top Nashville session musicians... Included are two rhythm guitar parts; "Cowboy" which is a true classic country groove, and "Train," which is a fast train-beat groove. You also get a soloist for each of these grooves, which can generate a smokin' guitar solo over any chord changes you enter!

RealTracks Set 10: All Blues (Shuffle) Whether you're a vocalist or an instrumentalist, if you want to play the blues, the most important thing you need is a smokin' blues band backing you up. With RealTracks Set 10 you can have it all! Just press play and you have a Real drummer, a Real rhythm guitar player, a Real bassist, a Real B3 player and even a Real harmonica player all backing you up on a groovin' Blues Shuffle. And when you're ready for Band-in-a-Box to take over with some killer soloing, this set also comes with an electric guitar soloist and harmonica soloist. You can use this Blues Shuffle in any key, over a wide tempo range (120 - 160bpm), so it'll play what YOU want it to play.

RealTracks Set 11: All Bluegrass (Rhythm) Have you ever wanted to be the leader of your own Bluegrass band? Tired of sitting in the wings doing back-up vocals? With RealTracks Set 11 YOU can step out in front of your very own Bluegrass band, and take charge. Mandolins, fiddles, guitars and banjos abound held to a steady beat by a fat bluegrass bass. Need a backing track? No problem, THIS band is ready to burn the barn down!

RealTracks Set 12: All Bluegrass (Solos) If you find that your Bluegrass compositions are missing something try filling them out with a rip-roaring Bluegrass solo. RealTracks Set 12 delivers Banjo, Fiddle, Guitar, and Mandolin solos. Spice up any Bluegrass song with a foot-stompin' Banjo solo, or you can really get things going by adding multiple solo instruments. With the ability to solo in any key, at a wide range of tempo's, Band-in-a-Box with you at the controls will soon become the life of the hoe-down!.

RealTracks Set 13: "Older" Jazz Swing Soloists Immerse yourself in the sweet sounds of Classic Jazz with RealTracks Set 13: "Older" Jazz Swing. This collection of Band-in-a-Box RealTracks Soloists includes the essential instruments of Jazz Soloing: Alto Sax, Trumpet and Trombone. These were recorded by top studio musicians, so you know you're getting the real deal! All styles were played at 140bpm, and with the stretching features in Band-in-a-Box and RealBand, they can be used at a

wide tempo range effectively (120bpm-180bpm). You can use them in Band-in-a-Box with hundreds of Jazz styles, or in RealBand on your own multitrack swing 8ths tune.

RealTracks Set 14: Mainstream Swing Imagine having a world-class jazz rhythm section backing you up! Now you can with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section. This RealTracks set features cool jazz playing at 140bpm. The stretching features in Band-in-a-Box and RealBand make these RealTracks even more versatile. You have a choice of either acoustic piano or jazz electric guitar as your comping instrument, and to round out the bottom end there is an acoustic bass style. Each of these RealTracks has an A section and a B section, so you can add variety to your song simply by entering different part markers in Band-in-a-Box or RealBand. For example, if you want the bass playing in "2," simply change the part marker to "a." If you want the bass playing a walking line, simply put in a "b" part marker.

RealTracks Set 15: Mainstream Swing Nothing says 'sophistication' like an alto sax intricately weaving its way through a set of complex jazz lines. That's now a mouse click away with RealTracks Set 15: Mainstream Swing - Jazz Soloists. Along with the Alto Sax RealTracks, you receive Trumpet and Trombone, as well as bass soloing and piano soloing, complete with left-hand comping! In addition, this set also comes with bonus material to augment our previously release Tenor Sax soloist set. This set, combined with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section, has everything you need for a complete Real Jazz Band!

RealTracks Set 16: Bossa Have your dream Bossa band right at your fingertips! With RealTracks Set 16: Bossa - Rhythm Section, you'll have everything you need to make the most authentic sounding Latin-Jazz songs around. This balanced set includes Piano, Acoustic Bass and Electric Guitar RealTracks for use in all keys! With the stretching features in Band-in-a-Box and RealBand, these styles can be used on a wide range of tempos, making them even more useful. This Latin band sounds real because it IS real!

RealTracks Set 17: Bossa With RealTracks Set 17: Bossa - Soloists, you'll have all the tools available to generate a killer bossa solo with the most authentic sounds available. This set includes hours of Trumpet, Trombone, Alto Sax, and even Acoustic Bass soloing. These styles can be used with incredible ease in Band-in-a-Box along with existing styles, or use them in RealBand if you're looking to add them to your own multi-track creation!

RealTracks Set 18: Jazz Imagine yourself singing in a jazz bar, as the band plays your latest masterpiece. That is the mood evoked when listening to RealTracks Set 18: Jazz Ballad - Rhythm section. This set includes rhythm tracks for Piano, Acoustic Bass and Electric Guitar. You can really focus on your melody while the bass, piano and guitar provide solid rhythm and harmony all around you.

RealTracks Set 19: Jazz Ballad Lay down the most expressive solo for your jazz ballad with RealTracks Set 19: Jazz Ballad - Soloist. This RealTracks Set comes equipped with Alto Sax, Trombone and Trumpet soloing in every key for your jazz ballad. And, the great thing is every time you press play, you get a brand new solo! Your jazz ballad composition deserves these killer lines!

RealTracks Set 20: Dual Rock Guitars Are you ready for some classic rock guitar tones? You've come to the right place with RealTracks Set 20: Dual Rock Guitars. This set features two tempos of Rock 'n Roll guitar, and with each tempo there are two guitar styles, intended to be played together for a full band sound. The two guitar parts were recorded by two different top studio musicians, each playing off of the riffs of the other. At 120bpm, the guitarists play in a laid-back manner, while at 140, the parts are full of the energy that an up-tempo tune requires. Each part also has different playing for "A" section and "B" section, so if your song needs an added boost, just put a "B" part marker into your song, and Band-in-a-Box or RealBand does the rest!

RealTracks Set 21: Clean Strat Rock Add a clean, even, classic rock guitar sound to all your songs, old and new, with RealTracks Set 21: Clean Strat Rock. Use the Rhythm Guitar with your Verses while letting the Soloist fly during a Chorus; it will sound like you have a professional studio musician over to lay down some tracks - and you do! The Rhythm Guitars cover a wide range of tempos while the Soloist is best suited for an up tempo song. Any way you use them, these RealTracks will add a new dynamic to your compositions.

RealTracks Set 22: Funk & Pop Bass If you feel your songs need more Funk, or that the bass isn't Pop enough for you, then you need RealTracks Set 22: Funk & Pop Bass. With a live musician playing, you can hear the subtle techniques that can't be reproduced by a machine! RealTracks Set 22 has a variety of funk styles, including Funk Finger Bass, Funk Slap Bass, and Pop Bass which suits a wide range of musical styles. Using all electric basses, this set adds another color to your PG Music palate!

RealTracks Set 23: Pop Acoustic Guitar RealTracks Set 23 includes a solid rhythm section of acoustic guitars playing an even style, whether it be strumming or fingerpicking. These RealTracks can be used for more than just Pop; try adding these RealTracks to other styles of music and you will be amazed how they blend together! With a wide range of tempos and a variety of chords you can enter, we're sure this RealTracks Set will compliment your past, present and future musical projects.

RealTracks Set 24: Pop Swing 8ths Guitar Want to add a Swinging 8ths Pop Guitar sound to your latest composition? RealTracks Set 24 has the guitars you've been looking for! Fill in a rhythm section with this dynamic set of acoustic strumming and fingerpicking guitar styles. With a wide range of available tempos and the ability to stretch the tempo, RealTracks Set 24 completes your swing 8ths pop or country song with an understated touch!

RealTracks 25: Pop Swing 8ths Bass 1 Have you ever needed a Swinging Pop Bass player to add a delicate touch to your pop ballad? Do you feel like the MIDI Bass sticks to the 8ths but lacks a human feel? Turn to RealTracks Set 25! With the ability to

use these RealTracks with so many styles of music, it's almost impossible to say which genre they belong to. Turn to RealTracks Set 25 whenever you need a bass player to stick to the basics and back you up!

RealTracks Set 26: Pop Swing 8ths Bass 2 With RealTracks Set 26 you can add the solid foundation of Swing 8ths Bass to your Band-in-a-Box or RealBand song. With a wide range of tempos and electric and acoustic basses to choose from, you can always rely on this RealTracks set to keep perfect timing. And, with the superior stretching features in Band-in-a-Box, all of the in-between tempos are covered.

RealTracks Set 27: "Dreamy" Pop Guitar and More Evoking a mood just like the moment between consciousness and dreams, RealTracks Set 27 is another great set of guitar playing for all users. With these simple, tasteful, and dreamy guitar licks, you can add a new level of atmosphere to your song. These RealTracks styles were recorded at tempos of 85, 120, 165 & 190 beats-per-minute, and with the superior stretching features in Band-in-a-Box and RealBand, all of the tempos in between are covered too! Whether you're composing a fast pop masterpiece or a mellow country ballad, these styles are for you!

RealTracks Set 28: Jazz Waltz Would a list of your favorite things include skating in Central Park on a cool winter day? How about jamming with a swingin' piano or guitar trio on a summertime evening until the sun rises? Have you ever heard an acoustic bass with the kind of tone that made you want to tenderly waltz the night away under a star-filled sky? Whatever a waltz lacks in beats-to-the-bar, RealTracks Set 28 makes up for with a rhythm sweeter than a summer breeze. This Set redefines what it means to swing in 3/4 time with this collection of Acoustic Bass, Piano, and Electric Guitar RealTracks!

RealTracks 29: Freddie and Wes The drummer has been holding a steady groove with the bass player all night; the joint is jumping, the dance floor is full and the piano player has more sparkle in his solos than a diamond mine. But something is missing... If you're looking for the "four-on-the-floor" beat that'll keep the dance floor full all night or the sweet intoxication of a tasteful groove, RealTracks Set 29 is the answer; this cat has six strings, nine lives, ten fingers and some of the sweetest comping this side of bebop!

RealTracks Set 30: Blues -Slow Swing Have you ever dreamt that you were blowing a lead over a smokin' hot blues band while a white-hot bass player held down a rock-solid groove that had to be heard to be believed? This RealTracks Set is what you need, with 6 RealTracks styles that will make you feel like you're knee-deep in Mississippi Delta swamp water. The Electric Guitar, Bass and Resophonic Guitar provide the solid foundation, in a variety of combinations. Then to fill up the band we also have the soloists: Electric Guitar, Harmonica and a sweet Slide Guitar! And, with the "RealCharts" feature in Band-in-a-Box, you can see exactly what these pros are playing!

RealTracks Set 31: Blues - Slow Even 8ths In a smoky after-hours bar in New Orleans you find them - your dream band - and in between bourbons you play some of the best blues you've ever played. At least, that's what it feels like when you jam with RealTracks Set 31! This set features some straight-8ths, slow rockin' grooves on the Electric Guitar, Electric Bass, Harmonica, and even the Resophonic Guitar! Whether you use them all together to have an instant on-call band, or you just use one of them to round out the sound of your band, these styles are sure to please. All styles in this set were recorded at the same tempo, so they blend together perfectly, and with the superior stretching features in Band-in-a-Box and RealBand, they can cover even more ground than that!

RealTracks Set 32: Blues Have you ever dreamt that you were blowing a lead over a smokin' hot blues band while a white-hot bass player held down a rock-solid groove that had to be heard to be believed? RealTracks Set 32 has what you need, with a solid even 8ths rhythm section of Electric Guitar, Electric Bass and Resophonic Guitar. In addition, this Set also comes with Harmonica, Tenor Sax and Blues Harmonica Soloists so you can have the whole band right at your fingertips. Come on down to the Delta and visit with the band!

RealTracks Set 33: Bluegrass With the latest offerings in RealTracks Set 33 you will find all you need to play a medium tempo Bluegrass song. This set of RealTracks is full of awesome features like A and B substyles for the Fiddle and Banjo as well as RealCharts for the acoustic guitar soloist. As soon as you select these RealTracks and have them play your latest composition, you will think you're sitting on the blue grass of Kentucky, listening to a real Bluegrass band play your song.

RealTracks Set 34: Country Train Beat The most amazing feature about RealTracks 34 isn't it's solid train rhythm that won't miss a beat. It's how you can use RealCharts to see the notation for all of the instruments. You get RealCharts for Fiddle, Harmonica, and Pedal Steel so you can see exactly what the top studio musicians are playing. These styles work great with many of our other RealTracks Sets, including Bluegrass.

RealTracks Set 35: Chet and Travis Pickin' What's that sound down the way? That just might be the train a-comin' to carry you away. That's how you'll feel when you explore RealTracks Set 35: Chet and Travis Pickin'! This Set comes with 4 different RealTracks styles in this unique genre, two played with that sweet mellow Nylon Guitar, and two played with the warm tones of the Electric Guitar. There are 4 distinct grooves and tempos, and with the superior stretching features in Band-in-a-Box and RealBand, the styles can be used at a variety of tempos.

RealTracks Set 36: Swingin' Country 2 RealTracks Set 36 is like taking a country hayride to a swingin' western dance hall. With 5 Swing 8ths RealTracks styles, you'll be wearing out those dancing shoes in no time! This set features a sweet Pedal Steel style, as well as two tempos of Resonator Guitar and Swing 8ths Mandolin, medium-slow 120bpm and Fast 190bpm. Whether you need some gently swinging riffs, or some barn-burning licks, RealTracks Set 36 has what you need.

RealTracks Set 37: Swingin' Country 3 Get ready to swing! RealTracks Set 37 provides some swinging country licks at a variety of tempos. With Mandolin, Harmonica, Pedal Steel and Resonator Guitar, playing at tempos ranging from 130 to 190

beats-per-minute, you're sure to find something for your swinging country tune! And, with the fantastic stretching features in Band-in-a-Box and RealBand, these styles are even more versatile!

RealTracks Set 38: Classic Country With RealTracks Set 38 you'll be able to start your own Classic Country band! With the Pedal Steel you get three variations that work at a range of tempos and the Fiddle is always ready to play a solo. You also get the added bonus of RealCharts which will show you the notation for all of the RealTracks in this set. With RealTracks set 38 added to your collection you will be ready to create a Band-in-a-Box or RealBand song that could have been recorded in Nashville!

RealTracks Set 39: Slow Country Have you ever written a ballad that you feel is missing something? Try out RealTracks Set 39 and see how a variation of instruments can spark your creativity. Including Pedal Steel, Fiddle, Banjo, Harmonica and Acoustic Guitar you are sure to find the one brick that is missing from your wall of sound. You also get the added bonus of RealCharts for Pedal Steel, Harmonica and Fiddle which will allow you to view the notation for these instruments. Get it now and start playing!

RealTracks Set 40: American Pop-Rock Do you want to hear some of that rootsy contemporary rock that's making itself heard all over the world? How about that gritty American sound? We've got you covered with RealTracks Set 40: American Pop-Rock. There are 4 Electric Guitar styles included in this set, and each style includes two different substyles, so the possible combinations are endless! The two "American" guitar styles are meant to be used together, as are the two "RootsRock" styles, so either way you get that polished, radio-friendly sound that'll make you sound like a professional producer. Each style was recorded by a top session player, and if you're intention is to learn to play like them, these styles also have the "RealCharts" feature, which displays the notes being played in notation, on the on-screen guitar fretboard, and on the on-screen piano keyboard.

RealTracks Set 41: Rockin' Hard You probably never thought you'd hear some great, hard-rockin' guitar being made by a computer, but with RealTracks Set 41, you'll have all that and more! This set comes with 4 different RealTracks guitar styles, and each of those styles has 2 different substyles, so you're sure to get the perfect combination for your song. "Hard Rock Thrash" and "Hard Rock Thrash Hollow" are two slow hard-rockin' styles that can be used together, or individually. "Pop Rock Brit Edgy" and "Pop Rock Brit Heavy" provide that modern British sound that is the current face of the British Invasion. Just enter the chords to your song, select these styles, and sit back and watch Band-in-a-Box rock!

RealTracks Set 42: Boogie 'n Texas Rock "Texas Boogie" and "Texas Rock" guitar RealTracks styles. "Texas Boogie" includes two different guitar styles, intended to be used together if you want a full band effect, or separately if you just need a touch of that Boogie flavor. "Texas Rock" is the same, with two distinct styles that mesh together beautifully, or can be used individually.

RealTracks Set 43: Rockin' Down South Get ready for a trip to the deep south, with RealTracks Set 43: Rockin' Down South. This set includes both acoustic and electric rhythm guitar styles, as well as two marvellously raunchy slide guitar styles. To top it all off, we have a rollicking southern organ. The guitars are all equipped with "RealCharts", which means that not only can they play over any chord changes you'd care to throw their way, but you'll also be able to see exactly what they're playing, either in notation, TAB, on the on-screen guitar fretboard, or on the on-screen piano keyboard!

RealTracks Set 44: Blues Guitar and Organ In the old ramshackle roadhouse there's the grittiest smokin' blues band you've ever seen, and stuck in the corner making some beautiful tones is the good old B3 Organ. With RealTracks Set 44, you can have that very sound coming out of your computer! This set includes three different Blues Organ RealTracks styles: "Monday" Swing 8ths at 65bpm, "Roadhouse" Even 8ths at 120bpm, and "BB" Even 8ths at 85bpm. And, with the superior real-time stretching features in Band-in-a-Box, the styles are not limited to those tempos, but can be used over a wide range, so you're sure to find what you need. Also included in this set is a rollicking Slide Guitar Blues RealTracks style. This style also has the added benefit of "RealCharts" which let you see exactly what's being played on the on-screen piano keyboard, or in notation.

RealTracks Set 45: Driving British Rock Modern Rock and Pop owe a lot to the original British Invasion, and even though the sounds are new, they all tip their hats to the Classics. With RealTracks Set 45, you get RealTracks guitar styles that are very modern and current, but have those timeless elements that have been passed on through generations. All of the guitars included in this set feature different takes on the same slow driving groove, and can be used together to create a full, produced sound, or can be used individually to fill in the spaces for your own project. This set includes a strumming acoustic guitar, and two electric guitars, one that is more "driving" and one that is more "soulful". With the stretching features in Band-in-a-Box, these styles cover a wide tempo range, and all three guitars also include "RealCharts" which let you see exactly what notes are being played in notation, on the piano keyboard, or on the on-screen guitar fretboard!

RealTracks Set 46: Medium Pop - Harmonica, Organ and Bass If your medium-tempo pop tune needs that little something extra, look no further than RealTracks Set 46. This set provides you with some great background organ & harmonica playing, as well as two options for straight-ahead pop electric bass. All of these styles can be used in conjunction with previously released pop RealTracks, such as acoustic or electric guitars, & RealDrums. They can be used with Band-in-a-Box MIDI styles, or they can give your own tracks more depth and sophistication. The harmonica style provides some great pop licks, but as a background style it doesn't get in the way of a singer or the other instruments. The Organ style is a real B3, and will give your pop song that authentic sound. For electric bass, there are two options. The 'PopHalfNotesSync' style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, 'PopHalfNotesPush is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel.

RealTracks Set 47: Slow and Fast Pop RealTracks Set 47 gives you what you need to provide that extra little something for your pop masterpiece. Covering the whole even 8ths tempo spectrum, our B3 Organ styles can provide that growling B3 sound whether you've written a slow ballad, or a rockin' fast pop tune. And this is no MIDI synth doing it's best to emulate the sound, this is a REAL B3, played by a REAL musician. Just enter your chords into Band-in-a-Box, and it'll piece together a completely new B3 performance from our audio database, just for you! For the fast tunes, we've also got a background Pop Harmonica style. No matter what chords you throw at it, this harmonica player will follow the changes and provide some great color to your pop tune.

RealTracks Set 48: Medium Modern Rock Want to get that slick Modern Rock sound on your own personal recordings? Then look no further than RealTracks Set 48. This set provides three Guitar RealTracks, one acoustic, and two electrics. All three styles were recorded at the same tempo, and were designed to blend together beautifully, though you certainly can use them individually. You're stepping into the producer's chair when you work with RealTracks, so the only limitation is your imagination! The acoustic guitar is a bright, strummed rock part. The two electrics have distinct sounds that complement each other: 'ElecRockArp' is a clean guitar tone that plays arpeggios for the A section, then switches to strummed chords for the B section. 'ElecRockDirty' is a distorted guitar tone that plays muted syncopated chords at 'A', and then plays with a more open sound at 'B'. All three guitars are also equipped with 'RealCharts', which means that even though the styles are audio recordings of real musicians, pieced together by Band-in-a-Box or RealBand based on the chords you enter, the program knows what notes are being played and is able to display them. With these guitars, that means that you can view them in notation & TAB, as well as watch the notes go by on the on-screen guitar fretboard. Whether you're producing your own record, or learning to play new guitar styles, RealTracks Set 48 is for you!

RealTracks Set 49: Spirited Acoustic Guitar When most people think of Rock music, they think electric guitars, but the acoustic guitar plays just as important a role. However, you need a player who can really dig in, and that's where RealTracks Set 49 comes in. There are two Acoustic Guitar styles included with this set, both at slow tempos, but they're designed to give the song a harder edge than most ballad playing. Also included in this set are two pop Electric Bass styles, both at 85 beats-per-minutes. The 'PopHalfNotesSync' style plays on the 1, and-of-2, and the 3, which is one of the most common ways to play pop music. The alternate, 'PopHalfNotesPush is the same basic pattern, but doesn't restate the note on beat 3, driving the song with a pushed feel. All of the styles in this set are also equipped with 'RealCharts', which means that even though the styles are audio recordings of real musicians, pieced together by Band-in-a-Box or RealBand based on the chords you enter, the program knows what notes are being played and is able to display them. With both the guitars and the bass, that means that you can view them in notation & TAB, as well as watch the notes go by on the on-screen guitar or bass fretboard.

RealTracks Set 50: More Bossa! Pack your bags for a trip to Brazil with RealTracks Set 50! This set features some great Bossa Nova Guitar and Flute playing. The styles were all recorded at 140bpm, but with the superior stretching features in Band-in-a-Box, they can all be used over a wide tempo range. The Nylon-Electric Rhythm Guitar style provides a great backing track for any chord progression, and is an excellent tool for singers or soloists. The Flute and Electric Guitar Soloist RealTracks can provide fantastic melodic soloing over any changes, and the solo created by Band-in-a-Box will be different every time you press play!

RealTracks Set 51: Slow Bossas and More With RealTracks Set 51, you can choose either the smooth sounds of acoustic bass and piano playing slow gentle bossas, or the fast excitement of some boogying tenor sax. All you have to do is enter any chord progression into Band-in-a-Box or RealBand, and then you decide whether you want mellow or manic! The bass and piano, when used in conjunction with our BossaBrushes RealDrums, provide a great rhythm section for singers or soloists. And then, if you want to either study or just listen to a great rockin' sax solo, you can load in one of our faster styles, and this RealTracks soloist will nail it! Both the piano and the sax are also equipped with 'RealCharts' meaning Band-in-a-Box can display the notes you're hearing on the on-screen piano keyboard and in notation.

RealTracks Set 52: Fast Samba You won't be able to stop your booty from shaking when you hear RealTracks Set 52: Fast Samba! This RealTracks set provides you with some smokin' fast latin sounds. It includes the essential rhythm section instruments, bass and piano, as well as a soprano sax soloist. No matter what chords you enter in Band-in-a-Box, these styles will soar! The piano and sax are also equipped with 'RealCharts'. This means that even though the sounds you hear are real instruments played by real musicians, intelligently pieced together by Band-in-a-Box based on the chords you enter, the program also knows the exact notes that are being played, and is able to display them. You can view the notes in notation or on the on-screen piano keyboard. The piano has the added bonus of correctly placing left-hand notes in the bass clef, and on the piano window, the left-hand notes appear in a different color.

RealTracks Set 53: Slow Jazz Ballad - Rhythm Section The pros know that the hardest thing to play is slow! When you're playing slow ballads, you have to make every note count, which is what makes RealTracks Set 53 such a useful tool for every musician. This set includes both Piano and Acoustic Bass playing at 60 beats-per-minute, and because of the superior stretching features in Band-in-a-Box and RealBand, they can actually be used over a wide range of tempos. Not only do both instruments play at 60 beats per minute, but there are also several variations where they start playing double-time (essentially a 120 bpm groove) for the B section. This is a very common technique in jazz, so you'll be able to master your ballad playing no matter what your band throws at you!

RealTracks Set 54: Slow Jazz Ballad There's nothing in the world that can calm the soul like the mellow sound of a tenor sax lazily navigating it's way through a cool jazz ballad. With RealTracks Set 54, you can have that right now at your fingertips! In addition to the Slow (60bpm) Ballad Tenor Sax RealTracks, this set also includes the Jazz Ballad Electric Guitar Soloist, at a

slightly quicker pace (85bpm), and a "Solo-Accompaniment" Jazz Ballad Piano (85bpm). This piano style is intended to be used without Bass or Drums, essentially it's a rhythm section all on it's own. All three of the RealTracks styles in this set are equiped with "RealCharts", which allow you to see the notes being played in notation, or on the on-screen piano keyboard. The Guitar also has the added bonus of "Guitar RealCharts" which also include TAB and the on-screen guitar fretboard, which also show you the specific strings that the notes were played on.

RealTracks Set 55: Fast Bebop Jazz Get ready for some smokin' hot BeBop! RealTracks Set 55 gives you the tools you need to start hearing some lightning fast jazz coming out of your computer speakers. Simply enter any chords you like, select these BeBop styles, and Band-in-a-Box will generate flawless Acoustic Bass, Piano and Tenor Sax tracks for you. And even though it's generated by the computer, it was REAL top studio musicians who played it originally, so that's who you'll be hearing playing your song now! If you're a singer or a soloist, you can use the Acoustic Bass and Piano styles to provide a great rhythm section for you to sing or blow over, and you can generate a Tenor Sax solo with the soloist to study, or just to enjoy the fine sounds. The Piano and Sax are also equipped with 'RealCharts' which show you the notes that are being played either in notation or on the on-screen piano keyboard, making studying their playing even easier, and the Sax display can be transposed a whole tone so it appears correctly in Bb notation.

RealTracks Set 56: Jazz, Old and New RealTracks Set 56 has something for every jazz fan, whether you're a traditionalist or a fan of the modern sound. This set includes 4 different RealTracks styles, including "modern jazz" versions of Acoustic Bass and Acoustic Piano playing at a medium-swing tempo. These two styles together form the perfect rhythm section for soloing, and provide great inspiration for developing sophisticated lines. The set also includes 2 soloists, the classic "older swing" clarinet style, and the intricate electric guitar jazz swing soloist. The piano and the clarinet have "RealCharts" available, which means you can see exactly what is being played on the on-screen piano keyboard or in notation, and the guitar has the bonus feature of being able to display correct TAB, and display on the on-screen guitar fretboard.

RealTracks Set 57: Jazz Swing, Laid Back We dare you to keep your toes from tapping or your fingers from snapping when you listen to the cool swing from RealTracks Set 57: Jazz Swing, Laid Back. This set features both the essential rhythm section instruments and the soprano sax soloist for that sweet slow-medium groove that sits perfectly in the pocket. The rhythm section is comprised of double bass and piano, and both styles include both an 'A' section and a 'B' section, so you can add further dynamic range to your jazz tune. The soprano sax blows beautifully over any changes you care to throw its way, and both the sax and the piano are equipped with 'RealCharts' which allow you to see the notes that are being played, both in notation and on the on-screen piano keyboard.

RealTracks Set 58: Jazz and Pop Waltzes No matter what the style of music you listen to, the waltz is almost certainly sure to be found in it's midst. With RealTracks Set 58, we provide both Jazz and Pop Waltz styles. On the Jazz front, a Tenor Sax soloist is included, which can be used with some of our previously released Jazz Waltz rhythm section instruments. Simply enter any chords and this Sax will easily be able to blow over the changes. For the Pop fans, we've provided Acoustic Bass and Piano styles playing a slow even 8ths Pop Waltz, so if you're a singer or soloist, you'll have a solid rhythm section backing you up. Both the Piano and the Sax come equipped with 'RealCharts', which means that even though the sounds you hear are actual musicians playing actual instruments, Band-in-a-Box knows what notes are being played and is able to display them in notation or on the on-screen piano keyboard. The piano has the added benefit of correct placement of left-hand notes in the bass clef, and on the on-screen piano, left-hand notes are displayed in red, making it even easier to study and learn the parts.

RealTracks Set 59: Crossover One of the things you hear a lot on the radio today is that swing 16ths Crossover between Country Music and Hip Hop, and with RealTracks Set 59, we give you the tools you need to recreate that sound at home. This set provides you with a total of 5 RealTracks styles, one bass style and four guitar styles. They were recorded at 75 & 90 beats-per-minute, and with the stretching features in Band-in-a-Box, the tempos in between and beyond are covered as well. All of the styles also include 'RealCharts', which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation, or on the on-screen guitar fretboard. The three styles recorded at 90bpm include a snappy acoustic guitar, a clean electric guitar, and an additional electric playing 'chops'. At 75bpm, we have a grooving electric guitar and a solid electric bass style.

RealTracks Set 60: Country Rock! These days the line between Country and Rock is blurring, and the best of both worlds are joining forces! With RealTracks Set 60, we give you taste of this marvellous merge in the form of 4 new guitar styles. 'ModernCountrySync' is an even-16ths-based groove, and we provide both an Acoustic and an Electric Guitar style. The 'SouthernSnappy' is a classic sounding Country-Rock groove, also 16ths-based, and for this groove we provide two Electric Guitars, 'Clean' and 'Gritty'. All four styles have 'RealCharts' available, which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation, or on the on-screen guitar fretboard.

RealTracks Set 61: Ballads and More! An assortment of Pop and Country Ballad styles with two rhythm electric guitar styles, a hard-edged ballad soloist, and a solo-accompaniment pop piano style. The two rhythm guitars are meant to be used together, but have very distinct sounds. One is a clean guitar tone, playing choppy chords for the A section and held chords for the B section, and the other is a distorted guitar style, playing a syncopated groove at 'A', and straightening out to even quarter notes at 'B'. The soloist is a driving distorted power ballad, and is great for intros or breaks. Finally, we include a 'solo-accompaniment' piano pop-ballad style.

RealTracks Set 62: Western Swing and Bluegrass! Three Western Swing electric guitar styles include rhythm playing at the medium-fast tempo of 165bpm, and an up-tempo style at 190bpm. Also at 190 is the "CountryClassicSwing" Soloist, which will

create a solo over any changes you care to throw it's way. As a bonus, this set also includes a Bluegrass Mandolin Soloist, playing at the laid-back (for Bluegrass) tempo of 100.

RealTracks Set 63: Country Waltz 1 Take a trip to Tennessee, with RealTracks Set 63, Country Waltz 1! This Set provides 4 Acoustic Guitar styles, playing at two waltz tempos, 85 & 140. With the stretching features in Band-in-a-Box and RealBand, these styles actually cover a wide range of tempos. Each tempo has a Fingerpicking and a Strumming Acoustic Guitar, and the styles work great together, or they can be used individually, whatever your needs happen to be. All 4 styles also include 'RealCharts' which display the notes being played in notation, TAB, and on the on-screen guitar fretboard, so you can really study what the players are doing.

RealTracks Set 64: Country Waltz 2 With RealTracks Set 64, we continue with that sweet three-quarter time! This set comes with three Guitar styles, all recorded at the comfortable tempo of 110, and a Solo-Accompaniment Waltz Piano style at a bouncy swinging tempo of 85. The guitar styles include strumming acoustic, fingerpicking acoustic, and electric, and are designed to blend nicely together when all three are used, but you can make any combination you need easily in Band-in-a-Box. All styles in this set come equipped with 'RealCharts' which display the notes you're hearing on-screen. The guitars additionally have TAB as well as a guitar fretboard display, and the piano has the bonus feature of correct hand splitting in the treble and bass clefs, and on the on-screen piano keyboard left-hand notes are displayed in red.

RealTracks Set 65: Alt-Country Alt-Country, also known as Americana, is fast becoming one of the most popular styles in the world, and with RealTracks Set 65, we give you a taste of this with 4 Electric Guitar styles. For the very slow tempos, we have a distorted electric guitar providing a gritty backdrop to your melancholy ballad. For ballads a little bit quicker, we have a brighter clean electric guitar style. We then have two Alt-Country styles recorded at 75bpm, which are intended to be used together, as they play off of each other beautifully. One is a moody sounding electric, while the other is more rootsy. All four styles have both an A section and a B section, so your song will have the dynamic shifts it needs, and all styles also have 'RealCharts', so you'll be able to see exactly what the guitarist is doing in notation, as well as on the on-screen guitar fretboard.

RealTracks Set 66: Modern Nashville Pop Nashville is the place to be for that modern pop-country sound! And with RealTracks Set 66, we bring you 4 Electric Guitar styles straight from Music City, USA. All of these styles were recorded at the common medium-pop tempo of 120bpm, but with the sophisticated stretching features in Band-in-a-Box, they all cover a wide tempo range. The two 'CountryRock' styles are intended to be used together, and play off each other beautifully, but can also be used individually, whatever you need. The same goes for the two 'NashvillePop' styles, one of which uses a distorted guitar sound, the other clean. All four styles have 'RealCharts' available, which means that even though you're listening to REAL instruments played by REAL musicians, Band-in-a-Box knows what notes are being played and can display them either in notation & TAB, or on the on-screen guitar fretboard.

RealTracks Set 67: Rockin' in 3/4 Time When hear the word "waltz", you don't often think of hard rockin' guitars, but 3:4 (or 6:8) time has become an important part of the hard rock world. With RealTracks Set 67, you get 10 different Rock and Pop 3:4 styles. These styles can be used individually, or together to create a full background to your waltz song. They can also be combined in A-B combinations, to give your song the dynamic shaping it needs. Also included for the first time are 12-string acoustic guitar RealTracks, both a picking style, and a strumming style.

RealTracks Set 68: R&B Rock RealTracks Set 68 provides 4 different modern R&B Electric guitars, which can be used together or individually, whatever your song needs! It includes two guitars with a warm mellow tone, one playing basic quarter notes with embellishment, the other playing a strumming pattern. Then, we have some funkier guitar styles, one playing an off-beat pattern, the other playing a 16th-note-based groove. And, all of these styles have RealCharts capabilities, so you can see exactly what's being played, either on the on-screen guitar fretboard, or in notation and TAB.

RealTracks Set 69: Rockin' in the North, Rockin' in the South RealTracks Set 69 takes you all over the continent with a Northern Rock sound, as well as a classic 80s Texas Blues-Rock groove. Included are 8 different guitar styles playing many variations on these grooves, including quarter-note variations, strummed patterns, offbeat & syncopated grooves. And a variety of guitar tones are employed in this set, including a mellow fuzz guitar tone, an edgy, gritty guitar sound, and different registers of that Texas Rock 'n Roll sound. All styles are equipped with RealCharts, so you can see the notes you're hearing either in TAB, notation, or on the on-screen guitar fretboard.

RealTracks Set 70: Piano Pop If you want some sophisticated, mellow piano for your pop masterpiece, go no further than RealTracks Set 70: Piano Pop. This set features 7 different Piano RealTracks styles, intended to be used by themselves, with no bass or drums, though they certainly can be used with a rhythm section as well. Travel to England with our PopLiverpool and PopLondon styles, check out New York with our PopBronx style, or travel down south with PopFunkyTexas. And of course all of these styles are equipped with RealCharts, so not only will you be hearing beautiful Real Piano, you'll be see it go by in notation and on our on-screen piano keyboard.

RealTracks Set 71: Folk-Rock Check out some of our brand new 12-String Acoustic Guitar RealTracks with RealTracks Set 71: Folk Rock! It includes a variety of tempos and feels, such as slow ballad folk-rock & medium folk-rock waltz. For the waltz, it comes with both a 12-string and a 6-string guitar style, which can be used individually, or blended together for a full, lush sound.

RealTracks Set 72: Smooth Jazz - Swing 16ths Hip Hop Looking for that sweet Smooth Jazz sound with a tinge of Urban flavor? Look no further than RealTracks Set 72! This set features 4 RealTracks styles, with classic Real Electric Piano and Electric Bass, at two Hip-Hop swing 16ths tempos. The Electric Piano styles can be used either completely dry, with no effects

at all, or with authentic effects for that true Smooth Jazz sound: chorus, delay, and reverb. The dry sound is perfect if you'd like to use these styles in a Rock setting, or if you'd like to add your own effects in RealBand.

RealTracks Set 73: Smooth Jazz - Ballad and Pop More classic Smooth Jazz with Electric Bass styles as well as classic Real Electric Piano, both "dry" and with authentic Smooth Jazz effects. Both instruments include both a slow Ballad, and a faster even-16th-based Poppy Smooth Jazz groove. These styles are ideal to use with RealDrums Set 28 but can also be used with many of our other even 8th and even 16th Jazz RealDrums.

RealTracks Set 74: Ballroom Latin Ballroom Latin made for dancing with 7 styles featuring both Acoustic Bass and Piano. Practice your musical chops, your dancing chops, or both! A perfect match with RealDrums Set 5: Latin.

RealTracks Set 75: More Bossa Acoustic Bass, Electric Guitar and Piano playing a sultry medium-slow Bossa tempo. The guitar features a "FreeComp" version, with the guitar as the sole comping instrument, and a "GrooveComp" version, which is intended to work well while there is a piano comping at the same time. Both piano and guitars have RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 76: More Jazz Waltz Jazz Waltzes, with Piano, Guitar, and Acoustic Bass styles. Included are two tempos: a slow waltz ballad at 85 bpm, and a medium-slow laid-back waltz at 110 bpm. All three instruments are represented at both tempos, and in addition, there is a rehearsal piano waltz style. This style is a basic piano approach to the swing waltz and is intended to be used by itself to back up a singer or soloist.

RealTracks Set 77: Ballad, Stride & More Jazz with both electric and acoustic guitars at a variety of tempos, as well as 4 different accompaniment piano styles. The slow Jazz Ballad tempo has a free-rhythm Electric Guitar style, an Acoustic Guitar that is designed to work well with a comping piano, and a Stride Jazz Ballad piano. Also included is a slightly quicker Stride Ballad, as well as a "Rehearsal" Piano style that's great if you need a basic piano approach to back up your singing or soloing. All instruments in this set are equipped with RealCharts for on-screen notation and TAB plus piano keyboard and guitar fretboard displays.

RealTracks Set 78: Memphis Swing Memphis Swing gives you 4 different RealTracks styles with 4 different approaches to this distinct version of Country Swing. Two of the styles use a crisp, clean guitar tone, one playing chords letting the notes ring, the other with a shorter staccato approach. Then we have a guitar with a grittier tone, played either with a palm-mute effect, or with a wide-open approach.

RealTracks Set 79: Medium Country Boogie This set features 6 medium tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With acoustic guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars, playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with RealCharts, so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 80: Fast Country Boogie This set features 6 up-tempo Country Boogie guitar RealTracks including 2 acoustic guitars and 4 electrics. With Acoustic Guitar, you can choose between a palm-mute style of playing, or a more open approach, or you can mix-and-match, using one style for the A section of your song, and the other for the B section. You have lots to choose from with the Electrics too, with both clean and distorted guitars playing syncopated patterns, classic riffs, palm-mute, and twangy variations. All of these styles are equipped with "RealCharts," so you can see exactly what's being played by these world-class studio musicians!

RealTracks Set 81: More Country Swing RealTracks Set 81 adds 8 Country Swing electric guitar styles featuring both clean and "gritty" guitar sounds, played over both slow swing at 85bpm, and medium-up-tempo at 140bpm. The different variations can be used individually, or together, and they can also be used in various A-B combinations. All of these guitar styles are equipped with RealCharts, so you will see exactly what is being played by these top Nashville studio musicians!

RealTracks Set 82: More Country Waltz 10 new electric guitar Country Waltz styles covering a range of tempos from 85bpm through to 140bpm with both clean guitars and distorted guitars. You can mix and match styles, either using multiple styles at the same time, or A-B combinations. And all of these guitars are equipped with RealCharts and display notation, TAB, and on-screen guitar fretboard.

RealTracks Set 83: LA Hard Rock This set provides you with 4 distinct Electric Guitar styles, 2 with a "crisp" tone, and 2 with a "fuzzy" tone, so you're sure to find what you need for your song or section. Also included is the HardRockLA Bass style, a syncopated bass style with a big fat tone. As a bonus, we're also throwing in the HardRockLA RealDrums style! This style has 5 different substyle options, combined together for a total of 8 different style variations. Each substyle was recorded at 3 different tempos, and with the superior stretching features in Band-in-a-Box, the entire tempo spectrum in between tempos is also covered.

RealTracks Set 84: Lite Pop This set features 12-string Acoustic Guitar RealTracks styles as well as 3 Pop Piano styles. The 12-string Acoustic Guitar provides a beautifully full sound which works great on its own, or in the context of a full band. There are two of these styles, one picking, and the other strumming, both at a slow ballad tempo. Additionally, we also include a style that uses the picking for the "a" section of your song and strumming for the "b" section. The 3 Pop Piano styles continue our collection of solo-accompaniment piano styles. Two of the styles embody the melodic California sound, one a slow ballad, the other an upbeat energetic style. The third style is a flowing melodically arpeggiated style.

RealTracks Set 85: Rockin' Bass This set features two classic Brit-Rock basses, a heavily scooped and distorted thrash bass, and a deep rockin' bass that turns out pulsing eighth notes. You can view tab and notation for every style in this set in Band-in-a-Box or RealBand. The wide range of tempos ensures that you will have a rockin' bass for every occasion.

RealTracks Set 86: Blues Rock Three unique and driving guitar styles are included: two with a crisp, unrelenting single-coil tone (which can be linked together as an A/B substyle) and one with a low, twangy fuzz tone. Also included is a dark-toned blues rock bass that syncs up nicely to the guitar styles. All of these styles are equipped with RealCharts, which means that even though you're listening to actual audio recordings of real musicians, you can see the notes they're playing on the on-screen fretboards, in TAB, in standard notation, and on the on-screen piano keyboard. Our unique stretch methods ensure that you're covered for a range of tempos and all twelve keys.

RealTracks Set 87: Electric for All Occasions This set offers an extensive selection of bright guitar sounds for all occasions. At each of the three tempos, we provide you with both clean and slightly distorted guitar tones. Plus, you also have control over the particular texture of the guitars. All of the styles were recorded with both open chords, if you want a brighter sound, and barre chords, if you want a slightly more muted effect. All styles play any chord in any key, and our stretch methods ensure that all in-between tempos are covered! All of these styles also come complete with notation and tablature.

RealTracks Set 88: 12-String Electric RealTracks Set 88 offers some unique, clean 12-string electric guitar tones. The styles are split into two main categories: strumming and fingerpicking. The strumming styles offer a silky, sustained, solid rhythm while the fingerpicking styles deliver an open and bright feel that fills in the eighth notes. Both the strumming and fingerpicking styles were recorded at multiple tempos ranging from slow ballad to up-tempo pop, and with the superior stretching features in Band-in-a-Box and RealBand, all the tempos in between are covered too! Notation and tablature are also included for all of your scoring and learning needs.

RealTracks Set 89: Northern Rock Ballad RealTracks Set 89 provides Acoustic Guitar, High-Strung Acoustic, Banjo & Electric Bass. Both guitar styles feature open chords with traditional folk strumming patterns. These two guitars used together provide a full, rich sound by covering the full sonic spectrum. In addition, both guitars and the electric bass are equipped with RealCharts, which means not only are you getting real instruments played by real musicians, but you can see what they're playing in notation, TAB, and on the on-screen guitar/bass fretboards. The banjo is a nicely subtle, understated fingerpicking style that blends perfectly with the other instruments.

RealTracks Set 90: Jazz Organ A collection of Jazz B3 organ styles from slow, laid-back ballads to energetic up-tempo swing and bebop. The style provides both comping and killer bass lines which play "in-2" for the A sections and walk for the B sections. There are 5 separate styles recorded over the range of tempos from 60 to 190 beats-per-minute. And, with the superior stretching features in Band-in-a-Box, all styles in between are automatically covered as well!

RealTracks Set 91: Smooth Jazz - Sax Soloing Five new additions to your Smooth Jazz RealTracks collection: three alto saxes, a soprano, and a tenor. All of these styles show tasteful contrast with soothing melodies intertwined with fast jazz runs and phrases. This set also covers three avenues of smooth jazz: cool, poppy, and ballad. It offers a wide range of tempos ranging from dramatically slow to moderately fast. The inclusion of RealCharts means that not only will you be hearing Real Saxophone played by a top studio musician, but you will be able to see exactly what's being played in both notation and on the on-screen piano keyboard.

RealTracks Set 92: Smooth Jazz - Trumpet Soloing This set features four different soloists in the subgenres of cool, poppy, and ballad. The cool Jazz styles have a funky swung sixteenth note feel while the down-tempo poppy and ballad styles rely on even spacing and tasteful phrasing. You will have a variety of tempos and all twelve keys at your fingertips thanks to the stretching methods used by Band-in-a-Box and RealBand, and with our RealCharts you will be able to see what's being played, in both notation and on the on-screen piano keyboard.

RealTracks Set 93: Smooth Jazz - Rhythm Guitar & Electric Piano Soloing RealTracks Set 93 adds more Rhythm & Soul to our collection of Smooth Jazz RealTracks styles! This set includes two electric piano soloist styles and two rhythm guitar styles all together. Both split up into two subgenres: a funky swung sixteenth feel and a slow even sixteenth ballad feel. And, the two electric piano styles provide you with even more options, as each one has three different effects sets: Chorus with delay effect, chorus alone, and completely dry. If you want the slick Smooth Jazz sound, go for the chorus & delay, but if you want the unadulterated sound of the real vintage electric piano, go for the dry. All four styles are also equipped with RealCharts which allow you to see the notes that are being played in notation and on the on-screen piano keyboard, and the guitars have the added benefit of correctly displaying TAB & the notes on the on-screen guitar fretboard.

RealTracks Set 94: Jazz Guitar Soloing and More This set includes 4 electric guitar styles, ranging from medium-slow tempos up to fast bebop tempos, in both jazz waltz meters, as well as straight ahead 4:4 swing. In addition, there's an energetic samba soloist played on nylon guitar, and two solo accompaniment piano styles! These real pianos offer a fun and energetic feel and are the perfect companion to a show tunes singer. Every single style in this set is equipped with RealCharts, which means not only will you be hearing great real audio recordings of real musicians, but you will be able to SEE what they're playing too, in notation, and on the on-screen piano keyboard. The electric guitars have the added bonus of displaying correctly in TAB and on the on-screen guitar fretboard.

RealTracks Set 95: Jazz Rhythm Guitar: Bossa and Swing Included are four electric guitar styles that cover a large range of tempos, as well as two bossa styles, and a fast "Freddie" Acoustic Guitar. The Electrics are split into "FreeComp" and "GrooveComp" styles. The FreeComp styles are intended to be the sole comping instrument (no piano) featuring sophisticated

rhythms and harmonies. The GrooveComp styles use more repetitive rhythms and more basic harmonies so that they can be used with other comping instruments such as piano or organ without getting in the way. The Bossa Guitars have a warm nylon tone, and were recorded at the tempos of 85 & 140, and with the superior stretching features in Band-in-a-Box, all of the tempos in between are also covered. The electric & acoustic guitars are also equipped with RealCharts which means that not only are you hearing actual audio performances by actual musicians, you can also see what they're playing in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 96: Modern Bluegrass Waltz This set includes a total of six new waltz styles on five different instruments! You will receive two acoustic guitars (one fingerpicking, one strumming), acoustic bass, fiddle, mandolin, and banjo. Every one of these styles covers all twelve keys, and covers a wide tempo range thanks to the high quality stretching features in Band-in-a-Box and RealBand.

RealTracks Set 97: Unplugged Country Swing There are four country swing fiddle styles included, three of which feature melodic background playing over the tempo spectrum of 85 bpm ballads to the sprightly tempo of 140. Since they were recorded at intervals, the entire tempo range is covered, since Band-in-a-Box's superior stretching features can use those three tempos to cover all of the tempos in between. At 140, you also have the option of choosing the "chops" style, where the fiddle plays very short chordal shots on beats 2 & 4. This is a style that would generally only be used on faster tempo tunes. All of these styles also feature RealCharts which means that not only are you hearing audio recordings of top studio musicians playing your song, you can SEE what they're playing too, in notation & on the on-screen piano keyboard!

RealTracks Set 98: Unplugged, 12-String & Fiddle Three strummed acoustic 12-string guitar styles and two country boogie fiddle styles, all recorded over a wide tempo range. And with the superior stretching features in Band-in-a-Box, all the tempos in between are also covered. The 12-string styles were recorded at 85, 120 & 165 beats-per-minute, so if you're song is at 95, no problem, you're covered with 85, which Band-in-a-Box can easily stretch up. Or, if you need 12-string at 160, no problem, the 165 bpm style can easily stretch down to cover that too! RealCharts are included with all 5 styles here, which means that not only do you get real audio recordings of top studio musicians playing your songs, you can see what they're doing in notation, on the on-screen piano keyboard, and for the guitars you can also view the notes in TAB and on the on-screen guitar-fretboard. And all keys are covered, so if you want to boogie down in C sharp, no problem!

RealTracks Set 99: More Country Waltz: Pedal Steel, Bass & Fiddle Three bass styles offer a solid, rhythmic foundation over a wide tempo range, two fiddles offer a variety of melodic ideas, and two pedal steels offer rich layers of harmonies. That's a total of seven new styles, all of them crucial to your Country Waltz songs! In conjunction with previously release Country Waltz styles, it's easy to put together a full band at any tempo. All styles play in any key, and the pedal steel & fiddle styles have RealCharts.

RealTracks Set 100: More Western Swing: Pedal Steel & Electric Guitar RealTracks Set 100 includes 4 new electric guitar styles that can be used in conjunction with our previously release Western Swing styles. The styles were recorded at 2 tempos, 165 and 190, with basic comping patterns at both tempos; a "picked" style at the slower tempo, and a "held" style at the faster tempo. Plus, we add to our increasing collection of Pedal Steel styles at both of these tempos as well. These swinging styles use the classic Western Swing C6 tuning. And you're not limited to 165 or 190, all tempos in between are also covered with the superior stretching features in Band-in-a-Box.

RealTracks Set 101: Folk and Country Swing This library of country and folk crossover styles delivers a large collection on a variety of instruments. Included are Ukulele, Acoustic Bass Guitar, Electric Guitar, and Fiddle styles. The Ukulele and Acoustic Bass Guitars work well as playful duos: a moderate tempo acoustic-bass guitar and ukulele duo with a country feel and a faster tempo acoustic-bass guitar and ukulele duo with a cheerful island feel. The "Memphis" fiddle adds to our existing Electric Guitar styles, and the two Country Swing electric guitar styles can be used independently, or together as an A-B style. The fiddle and guitar have the added bonus of having RealCharts enabled, which allows you to view the notes being played in notation, on the on-screen piano keyboard, and on an on-screen guitar-fretboard.

RealTracks Set 102: Uptempo Reggae This set includes Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand-new Reggae Classic RealDrums style. With all the styles used together, you will be constantly immersed in B3 Organ, Guitar strumming out the rhythm, Piano shots on the off-beats, and a booming Bass holds it all together. Each style was recorded at 100 bpm so they sound very natural together, though with the superior stretching features in Band-in-a-Box, all styles cover a wide tempo spectrum.

RealTracks Set 103: Slow Groovin' Reggae Electric Bass, Electric Guitar, B3 Organ, Acoustic Piano, and a brand-new Reggae Classic Tambo RealDrums style. While the Bass and Drums maintain a laid-back syncopated rhythm at 75 bpm, the Guitar and Piano play chord shots on 2 and 4, and the jammin' B3 Organ fills in on 3. The "RealCharts" allow you to see exactly what's being played on the piano, guitar & bass in notation, and on the on-screen piano keyboard. The bass & guitar have the added benefit of displaying correctly in TAB and on the on-screen guitar/bass fretboards.

RealTracks Set 104: Celtic Jigs & Reels This set includes 2 basic Celtic grooves played on a variety of instruments, including Acoustic Bass, Acoustic Guitar, and Piano. Plus, this set comes with the added bonus of two new RealDrums styles feature the Bodhran. This is a traditional Celtic drum played with a wooden mallet. And these Bodhran styles each have several variations, including the standard wooden mallet as well as a variety of brush mallets for a slightly softer tone. The Guitars and Pianos are also equipped with "RealCharts," which means that you can see the notes that are played in notation, TAB, and on the on-screen piano keyboard or guitar fretboard.

RealTracks Set 105: Brent Mason Rock Soloing This set includes three Electric Guitar Rock soloing styles played by the award-winning session guitarist, Brent Mason. Brent's punchy, burning lead sound will rock the house 'til dawn. Plus, these styles have the added bonus of "RealCharts," allowing you to see what Brent's playing in notation, TAB, and on the onscreen guitar fretboard. The guitar fretboard also displays any notes that are bent in blue, for added educational value.

RealTracks Set 106: Calypso Pop Along with Electric Bass and Accordion, this set includes three types of guitar: Acoustic, Electric, and High-Strung Acoustic. The high-strung guitar is great to use with the standard-tuning acoustic, as together they fill out the full sonic spectrum. Also joining the band is a brand-new Pop Calypso RealDrums style. Soft-strumming Guitars, simple Bass lines, and flowing Accordion.

RealTracks Set 107: Medium Pop Waltz This set includes a whole assortment of strings: Electric Bass, Fiddle, Acoustic Guitars, Electric Guitars, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand-new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 120 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum (110-140). Plus, with the new triple-time feature in Band-in-a-Box these styles can be used in even more ways.

RealTracks Set 108: More Rockin' Bass This set is all Electric Bass: Hard Rock Waltz, Pop Rock Waltz, Modern R'n'B Rock, and Northern Rock. These styles cover a wide range of tempos from 65 bpm to 140 bpm, and blend beautifully with our previously released RealDrums and Guitar RealTracks. All 4 styles also display "RealCharts" which means you can see what you're hearing in notation, bass TAB, and on the on-screen bass fretboard.

RealTracks Set 109: Gypsy Jazz Everything you need for some hot, up-tempo Gypsy Jazz. This set includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand-new Gypsy Jazz Swing RealDrums style. There are 2 different Rhythm Acoustic Guitar styles that are meant to be used together to provide a full, authentic Gypsy Jazz sound, and then there are two more Acoustic Guitar Soloist styles, played by two different top session players, plus a hot fiddle soloist! The guitars and fiddles have the added bonus of displaying "RealCharts" which means you can see the notes you're hearing blaze past in notation, TAB, or on the on-screen fretboard display.

RealTracks Set 110: Gypsy Jazz RealTracks Set 110 includes Acoustic Bass, Acoustic Guitars, Fiddle, and a brand-new Gypsy Jazz Swing RealDrums style. Whether you need some laid-back comping Nylon Guitar, a lovely Fiddle or Guitar solo, or a melodic Acoustic Bass, each of these styles offers a lot. To add variation throughout your songs, the Bass plays "in-2" for the A section and switches to "walking" at B. The RealDrums also follow the changes at part markers. Each style plays at a relaxing tempo of 110 bpm (though this covers a wide tempo range with the superior stretching features in Band-in-a-Box) and is made to play smoothly over Gypsy Jazz progressions which include 6th, m6, and diminished chords.

RealTracks Set 111: Jazz Vibes This set includes five different Comping Vibes styles played by the world-class Jazz Vibraphonist Steve Nelson. It includes both even 8ths Bossas & Jazz Swing, covering a range of tempos from 60 bpm to 140 bpm.

RealTracks Set 112: Jazz Vibes Steve Nelson steps in to plays smokin' vibes solos. This set includes three Jazz Swing soloists covering a range of tempos from 60 bpm to 140 bpm. With the superior stretching features in Band-in-a-Box, all tempos in-between are taken care of! The set also includes a Bossa soloist at 140 bpm, which can also work over a wide tempo spectrum. In addition, all of these styles are equipped with "RealCharts," which means that even though these are actual audio recordings of Steve Nelson, you can see what he's playing in notation or on the on-screen piano keyboard.

RealTracks Set 113: Smooth Jazz Cool swing 16th soloing on both Electric Piano & Electric Guitar, and also includes a rhythm guitar style. This set works in perfect combination with the rhythm section styles from RealTracks Set 72. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display "RealCharts," which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard

RealTracks Set 114: Smooth Jazz - Poppy Guitar and Electric Piano Smooth Jazz soloing on both Electric Piano and Electric Guitar, as well as a bonus Rhythm Guitar style that blends beautifully with our previously released Smooth Jazz Sets. With the Electric Piano you have a choice of chorus effect, delay, or no effects at all. Plus, all of the styles in this set display "RealCharts," which means that even though you're hearing audio recordings of real musicians, you can see what they're playing, as they're playing it, in notation, on the on-screen piano keyboard, and for the guitar in TAB and on the on-screen guitar fretboard.

RealTracks Set 115: Mike LeDonne's Swingin' Jazz Piano This set includes six Jazz Piano styles played by Mike LeDonne, known for playing with some of the greats such as Dizzy Gillespie and Benny Goodman. This set includes Mike comping and soloing in his distinctive East Coast style over Jazz swing grooves ranging from 60 to 140 beats per minute. Also, you can watch how it's done with the RealCharts displayed in Band-in-a-Box either in notation or on the on-screen Piano

RealTracks Set 116: Praise & Worship - Shining 8ths RealTracks Set 116 includes 2 Electric Basses, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, 2 Synth Pads, and a brand-new Praise & Worship RealDrums style. Whether you need a little backing Piano or Guitar, or a rockin' Guitar solo, these styles will compliment your songs beautifully. All styles were recorded at 120 bpm but can be stretched over a wide tempo range with Band-in-a-Box's newly enhanced audio stretching capability. ALL of these styles are also equipped with "RealCharts," which means that you can see what the musicians are playing in notation, on the on-screen piano keyboard, and for the basses & guitars you can see the notes in TAB or on the on-screen guitar fretboard.

RealTracks Set 117: Praise & Worship - Uplifting 16ths This set includes Electric Bass, 4 Electric Guitars (including 1 soloist), 2 Acoustic Pianos, a Synth Pad, and a brand-new Praise & Worship even 16ths up-tempo RealDrums style. All recorded at 120 bpm, these styles will be great to compliment your songs whether you use them individually or the whole band at once. And with Band-in-a-Box's newly enhanced audio stretching methods; you can slow it down and watch each 16th note as it flies by.

RealTracks Set 118: Brent Mason Country Soloing Four Electric Guitar Country soloing styles played by award winning Nashville legend Brent Mason. Whether you are shufflin', train-pickin', waltzin', or just wanna boogie, Brent's delicious Guitar sound and how-DOES-he-do-it string picking will blow you away! And if that is not enough, Band-in-a-Box's RealCharts allow you to watch how these solos are played in notation, TAB, or on the on-screen guitar fretboard.

RealTracks Set 119: TexMex 2-Beat This set includes Electric Bass, Accordion, Electric Guitar, and a brand-new TexMex RealDrums style that makes you want to get on your feet and dance! These styles work great as a full band, or individually to compliment any of your older RealTracks. To liven up your songs, the Electric guitar switches from playing chord shots on the off beats during the A substyle, to lovely little walking melodies in the B substyle.

RealTracks Set 120: TexMex Country Set 120 – TexMex Country - includes Electric Bass, Accordion, Electric Guitar, and a brand-new TexMex Country RealDrums style. Each style plays an up-tempo even 8ths rhythm at 120 bpm, with a slight Latin flavor. Even though the instruments were recorded at this tempo, the superior stretching features in Band-in-a-Box allow these styles to all be used over a very wide tempo range. The Bass and Electric Guitar styles have the bonus of RealCharts so you can see what the musician is playing, either in notation, TAB, or on the on-screen guitar fretboard. These styles are wonderful together as a band, but each style also has great potential to combine with other RealTracks as well.

RealTracks Set 121: More Country Banjo, Fiddle & Steel This set offers a variety of rhythms and tempos all played by your favorite stringed instruments: Banjo, Fiddle, Pedal Steel, and Resonator Guitar. These styles are useful for various tunes because they range in tempo and rhythm. The Banjo is an even beat at 100, Fiddle is a swing beat at 165, and the Pedal Steel and Resonator Guitars are both waltz swing beats at 140. And to increase this assortment of rhythms are Band-in-a-Box's half-time, double-time, triple-time, and newly enhanced tempo stretching features. The Fiddle, Pedal Steel and Resonator Guitar also have the added benefit of displaying "RealCharts," which means that even though these are audio recordings of real musicians, you can see what's being played in notation and on the on-screen piano keyboard.

RealTracks Set 122: '70s Soul This set features a full RealTracks band of electric bass, drums, electric guitar, piano, and synth. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The piano style also has the option of playing either strictly acoustic, or acoustic piano with a doubled synth layer playing on top of it. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 123: Celtic Hornpipes & Slipjigs RealTracks Set 123 continues our collection of Celtic styles with the "Hornpipe" and "Slipjig" styles, with Acoustic Bass, Acoustic Guitar, and the traditional Irish Bodhran hand drum. The Hornpipe is a stately swing 8ths groove, similar to a Reel, but at a slower tempo. A slipjig, is a quicker paced 9:8 style, like a jig, but with 3 extra 8th notes at the end of each bar. These styles are very common in the Celtic repertoire, making this set an ideal companion for any fiddler, whistler, or anyone who loves Irish music! The Bodhran styles have multiple substyles, with variations played using a wooded mallet, or a brush, giving you complete control over what you hear. The guitar styles are also equipped with "RealCharts," which means that even though these are audio recordings of real musicians, you can see what is being played in notation, TAB, and on the on-screen guitar fretboard.

RealTracks Set 124: More Pop-Rock Bass This set features 5 new electric bass RealTracks styles that blend beautifully with many of our previously-released styles. There are pumping 8ths in the TexasRock style, two funky swing 16ths options, as well as "RootsRock" and "SouthernRock" styles. And, ALL of these styles are equipped with "RealCharts," which means that you can see the notes going by in Band-in-a-Box, on the on-screen bass fretboard, or in notation & TAB.

RealTracks Set 125: Crossover Pop RealTracks Set 125 features styles that all provide a unique approach to common musical genres. The "Crossover" banjo & electric guitar styles are distinctly Country, but take a gritty sound from the Pop world, and a hip, swinging feel from the Jazz world. Calypso is certainly considered to be a world-beat groove, but here it's given a definite pop interpretation, with a piano style to join the previously released PopCalypso styles. Also included in this set are 3 new RealDrums styles, each with a unique departure from basic Pop & Rock grooves.

RealTracks Set 126: Fast Pop Waltz RealTracks Set 126 provides you with an uptempo Pop approach to the waltz. This set includes a whole assortment of RealTracks styles: Electric Bass, Fiddle, Acoustic Guitar, Electric Guitar, Mandolin, Pedal Steel, and Acoustic Piano. Also joining the group is a brand-new Pop-Rock Waltz RealDrums style. The Electric Guitar plays alternate substyles to add dynamic range to your song. Each style plays an even 8ths groove at 180 bpm, but with the superior stretching features in Band-in-a-Box, this actually covers a wide tempo spectrum. Plus, with the new triple-time feature in Band-in-a-Box these styles can also be used in a 12:8 manner.

RealTracks Set 127 - Groovin' Jazz Funk This set features a groove that sits right in the pocket, with drums, electric bass, electric guitar, electric piano, and alto sax. There are 9 individual RealTracks styles in all, and you're in complete control of the instrumentation. And they will all play any changes you throw their way! You can have the rhythm section back you up on your own fusion masterpiece, and you can also throw in a solo or two, either from the electric piano style, or the killer alto sax style. Just like the rhythm section instruments, the soloists will follow any changes you care to enter. Just type in the chords and press play!

RealTracks Set 128 - Gypsy Jazz Latin RealTracks Set 128 features 6 new Gypsy Jazz styles playing an up-tempo Latin groove to add to your collection. You can enter your own song, or any classic Bossa progressions, and these styles will groove effortlessly over the changes! It includes 2 rhythm guitars, intended to be played at the same time for a full rhythmic sound, acoustic bass, drums, and two soloists: acoustic guitar and fiddle. Plus, all of the guitars and the fiddle are equipped with "RealCharts" which means that even though you are hearing actual audio recordings of real musicians, you can see the notes they are playing in notation, TAB, and on the on-screen guitar fretboard!

RealTracks Set 129 - Gypsy Jazz Waltz This set features the big-name players in the world of modern Gypsy Jazz, playing uptempo waltz styles over any changes you can possibly think to enter into Band-in-a-Box! It includes both A & B substyles for acoustic bass and drums, there are 2 rhythm acoustic guitar styles, intended to be played together in a complementary manner, and there are three soloist styles. The soloists include 2 different acoustic guitar soloists, and a hot fiddle. Plus, there is a "soloist medley" style that trades off on these soloists every 8 bars. All of the guitar styles, as well as the fiddle, are equipped with "RealCharts," which means you can see exactly what these hot musicians are playing in notation, TAB, and on the on-screen guitar fretboard. No matter what changes you enter into Band-in-a-Box, both the rhythm section and the soloists will follow it flawlessly!

RealTracks Set 130: Mike LeDonne – More Swingin' Piano & Organ RealTracks Set 130 gives our customers what they asked for: more swingin' organ and piano from jazz great Mike LeDonne, and more control over what you hear! This set features straight-ahead jazz organ, which works over the whole tempo spectrum, from slow ballads to fast bop, and you have the choice of using the traditional jazz organ technique of having the bass played on the organ, or you can choose instead to have the organ stick to comping, with the bass taken over by an upright player. Each organ style has both an A section and a B section, with you controlling when he will play the different parts. And there's more! This set also includes two organ soloists, slow ballad or medium jazz swing. These soloists will play over any changes you can think to enter into Band-in-a-Box! Then, as if that weren't enough, we also include two jazz waltz comping styles played on a real acoustic piano! RealTracks Set 130 is a must for any serious jazz fan!

RealTracks Set 131: More Swingin' Jazz Guitar If you're looking for that sweet, classic jazz electric guitar sound, look no further than RealTracks Set 131. This set features 5 new RealTracks styles, all with a super mellow jazz tone. 3 of the styles are new "solo-accompaniment" styles, which means they're intended to be used by themselves to back up a singer or a soloist. Also included is a slow jazz ballad soloist which blends perfectly with our previously released jazz ballad rhythm section styles. Plus we have a new "classic" pop waltz guitar style. And, all of these styles are equipped with "RealCharts". This means that even though these are audio recordings of a real musician, you can see what he's playing in notation, TAB, and on the on-screen guitar fretboard!

RealTracks Set 132: Paul Franklin – Pedal Steel Country Soloing There's nothing that embodies the country soul like the pedal steel, and there's no one who can play it like the master: Paul Franklin. RealTracks Set 132 features Pedal Steel soloing over 3 very common Country grooves: The fast-16ths-based "train" groove, a similar but slower 16ths groove, and a medium country shuffle. Plus, each of these Soloists is equipped with "RealCharts" which means that you can see exactly what is being played in notation, or on the on-screen piano keyboard, making this an ideal way to learn from the master!

RealTracks Set 133: More Brent Mason Country Soloing There are three new soloists by Country Legend Brent Mason in this set, all with a distinct country flavor, but with rock & pop overtones. There is a slow ballad which blends beautifully with our previously released ballad RealStyles. And, with the superior stretching features in Band-in-a-Box, it can be used over a very wide tempo range. There is a medium straight-8ths country soloist. And last but not least, there is a "Workin'" soloist, which is a medium tempo even 16ths-based groove, similar to our "Train Beat" styles. And, all of these styles are equipped with "RealCharts" which means you can see exactly what Brent is playing in notation, TAB, and on the on-screen guitar fretboard. Any chord progression you can think to enter, Brent will wail over the changes effortlessly!

RealTracks Set 134: Praise & Worship Power This spirited set of RealTracks features a pumping groove that can be used in P&W, rock, or country settings. It features 2 different electric bass styles, 4 rhythm electric guitars, 2 acoustic piano styles, RealDrums with multiple substyles, and even a powerful electric guitar soloist. Plus, there are variations that switch between the various styles at the A & B part markers. All of the instruments in this set are equipped with "RealCharts" which means you can see exactly what's being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they're pop, rock, or Praise & Worship.

RealTracks Set 135: Praise & Worship Believe This versatile set of slow ballads comes with a full band of RealTracks, with electric bass, 2 rhythm guitars, acoustic piano, synth pad, drums, and even an electric guitar soloist. No matter what chord changes you enter into Band-in-a-Box, this band will play them with the click of a single button. Even the soloist! All of the instruments in this set are equipped with "RealCharts" which means you can see exactly what's being played, in notation, TAB, on the piano keyboard, or the guitar fretboard. And, these styles can easily be mixed and matched with countless other RealTracks styles, whether they're pop, rock, or Praise & Worship.

RealTracks Set 136: More Swingin' Country: Bass, Guitar, Fiddle & Piano With this set we add to our current country swing styles with solid electric bass, acoustic piano which locks in with the bass, fast western swing fiddle, and some swingin', gritty electric guitar. Every style in this set is equipped with "RealCharts" which means you can see exactly what's being played in notation & TAB, or on the onscreen piano keyboard or fretboard. And, with the superior stretching features in Band-in-a-Box, every one of these styles covers a wide tempo range, so you're sure to find exactly what you need for your country swing masterpiece!

RealTracks Set 137: John Jarvis Rockin' Piano This set features legendary Nashville session player John Jarvis, playing 4 different rockin' grooves: British Blues Invasion, Fast Rock 'n Roll, "Island" groove, and Southern Rock. These styles feature virtuosic rock playing at its finest. And, with RealCharts, these styles are opened up to many learning possibilities. You can see the notes go by either in notation, or on the on-screen piano keyboard. You can slow down and speed up these styles over a wide tempo range, making them not only extremely versatile for your songs, but also making them easier to learn.

RealTracks Set 138: '60s Soul RealTracks Set 138 will bring you back to the raw soul sound of the 60s. This set features a full RealTracks band of electric bass, drums, electric guitar, & piano. There are multiple styles on each instrument, as well as variations that switch from one style to another at the part markers. The drums feature multiple substyles, including some with tambourine, giving you full control of what you want to hear. All of the RealTracks in this set are equipped with RealCharts, meaning you can see the notes that are being played in notation, and the basses and guitars have the added bonus of also displaying in TAB and on the on-screen fretboard.

RealTracks Set 139: Folkie 16ths Often you will find that the place where different genres collide to form exciting new musical forms is the world of folk music. With RealTracks Set 139: Folkie 16ths, you will hear elements of jazz, rock, bluegrass and funk blend together, and yet still be distinctly folkie! This set features 4 RealTracks styles, including banjo, electric bass, acoustic guitar and high-strung acoustic guitar. The groove is a funky 16ths rhythm, with a jazzy swing to it. These styles are great on their own without drums, and you can just imagine 4 stellar session players gathered around a campfire. Or, you can match it with the many different swing 16ths RealDrums options. And, with RealCharts you will be able to watch and learn as these great musicians play!

RealTracks Set 140: Texas Blues-Rock Shuffle Every incarnation of the Blues has its own distinctive sound, and Texas Blues is no exception. This is a heavy swinging, rock-infused form of the blues, and will keep you rockin' all night long! RealTracks Set 140 features a full band, with 2 rhythm guitars, electric bass, piano, and two distinctly different electric guitar soloists! Also included is the BluesRockShuffle RealDrums style. All of these instruments are equipped with RealCharts, which means you can watch and learn what these top session players are playing, in notation, TAB, and on the on-screen guitar/bass fretboard. And, with the bass and guitars, you have the option of using the distinct sound of the players, or you can instead select the Direct Input signal, and use a guitar amp simulator to get your own distinct tone!

RealTracks Set 141: Pop 16ths Ballads Whether it's rock, pop or country, one of the most common types of song you hear on the radio today is the ballad. With RealTracks Set 141, you have at your fingertips an arsenal of ballad RealTracks styles that will work in many different situations. This set features electric bass, two different electric guitar styles, 3 acoustic guitars, including strumming, fingerpicking and high-strung, fiddle, mandolin, and piano! It's easy to mix and match styles within this set, and also to mix with previously released styles to get exactly the right sound for your rock, pop or country ballad. And, if your goal is to learn, many of these styles are equipped with RealCharts, letting you see what these stellar session musicians are playing in notation, and in the case of the basses and guitars, in TAB and on the on-screen fretboards. The bass & electric guitars also have direct input versions available, so you can choose to use the tone selected by the player, or you can use the direct input style with a guitar amp simulator to create your own distinct sound!

RealTracks Set 142: Pop 16ths Medium RealTracks Set 142 is the perfect choice for anyone who needs at their fingertips a variety of different instruments for their pop, country or rock even 8ths tune. This set features 7 instruments playing a medium 16th-note based groove. Included are 3 guitars: electric, acoustic and high-strung acoustic, as well as fiddle, mandolin, piano and electric bass. And, these styles are excellent as writing tools, as well as learning tools. The bass, all 3 guitars, and the piano are all equipped with RealCharts, which means that even though these are studio recordings of real musicians on real instruments, you can see what they're playing in notation, on the on-screen piano keyboard, and for the bass and guitars, TAB and guitar fretboard. There's something for everyone with RealTracks Set 142!

RealTracks Set 143: Dixieland - Fast Rhythm Section Get ready for that sweet classic Dixieland sound! RealTracks Set 143 features 5 RealTracks styles, including piano, acoustic guitar, banjo, drums, and tuba playing the bass lines. These styles are great as a backup for you to practice soloing to, or you can combine them with the Dixieland soloists in RealTracks Set 144 to get the whole band going! The guitar and piano have 'RealCharts' which means that you can see what these fantastic session players are playing by watching the notes go by in notation or on the on-screen piano & fretboard. The tuba and banjo have different parts that they play for the A & B sections, and for the drums there are 7 variations to choose from. These styles form a complete band all on their own and are also great for mixing and matching with styles from other sets.

RealTracks Set 144: Dixieland – Fast Soloists Your toes will be tappin' and your fingers will be snappin' the second you press play in Band-in-a-Box with RealTracks Set 144: Dixieland - Fast Soloists. This set features 4 different instruments for a total of 7 unique RealTracks styles. It's features all of the essential Dixieland soloists: Clarinet, Trombone, Trumpet & Acoustic Guitar. And, the Clarinet, Trombone & Trumpet each have two different RealTracks, a background soloist & a full-on soloist. The background soloist can be used for A sections where you want a more subdued sound before the B section is belted out, or, you can also use all three of the "background soloists" together, in a raucous, rousing Dixieland finale! Every single one of these styles has 'RealCharts', which means you can see exactly what these top session musicians are playing in notation and on the on-screen piano keyboard. Plus, the guitar has the added benefit of displaying TAB, and the notes appear on the correct strings on the on-screen guitar fretboard!

RealTracks Set 145: Jazz-Funk Breezy RealTracks Set 145 will make you feel the smooth, gentle breeze as you listen to these slow grooving jazz-funk styles! This set features 7 RealTracks styles, including electric bass, two electric guitars, a rhythm and soloist electric piano, and a sweet tenor sax soloist. They all blend together beautifully into a mellow, funky groove! The

bass, sax & electric piano styles are all equipped with "RealCharts," which means you can see exactly what these first-class session musicians are playing, both in notation, and on the on-screen piano keyboard. And for the bass, there's the added benefit of correct TAB, and the notes appear on the on-screen bass fretboard. For learning, composing, or just for some great listening, you can go wrong with RealTracks Set 145 - Jazz-Funk Breezy!

RealTracks Set 146: Jazz Fusion Soloing RealTracks Set 146 introduces the sophisticated modern jazz fusion guitar sound to Band-in-a-Box. These soloists combine the complexity of jazz, the grit of rock, and the groove of funk, all into a style that's unmistakably fusion. There are 3 soloists included in this set, from slow, breezy Jazz-Funk, to a medium Jazz-Rock groove, to a fast Samba with elements of modern pop. All of these styles are equipped with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard. And, each guitar also has a corresponding 'direct input' option, which means you can either choose the sound selected by this stellar session musician, or you can opt for the DI guitar and create your own tone with VST plugins!

RealTracks Set 147: Mike LeDonne Bossa With RealTracks Set 147 you will feel like you're in New York City, drinking in the sophistication of some of the most famous jazz clubs in the world! This set features jazz legend Mike LeDonne playing Jazz Bossas at multiple tempos, on both organ and piano. The comping organs have options where the bass is played on the organ, as is often the case in jazz organ trios, or where the bass is left out, allowing for the use of acoustic bass. The two piano styles provide a nice alternative from our existing Bossa pianos, and there are also two organ soloists! Every one of these RealTracks styles is equipped with RealCharts, which means you can see exactly when Mike is playing in notation and on the on-screen piano keyboard. This is a great set for learning or for listening!

RealTracks Set 148: Solo Accompaniment Jazz Guitar RealTracks Set 148 continues our collection of "Solo-Accompaniment" Jazz Guitar with 4 new RealTracks styles. These styles are intended to be used as "the whole rhythm section," with no need for additional drums, bass, or any other rhythm section instrument. They're a great way of providing a mellow but elegant backing for a singer or a soloist. Included are two Bossas, a slow ballad and an uptempo Bossa, as well as a slow ballad waltz and a medium tempo jazz waltz. And, every one of these styles is equipped with RealCharts, which means that even those these are actual recordings of a top session musician, you can still see what's going on as if it were MIDI, by watching the notation as well as the TAB and on-screen guitar fretboard. These are excellent tools for learning, listening, or composing!

RealTracks Set 149: Pedal Steel Country with Paul Franklin Get ready for more of the sweetest sound in the world: Pedal Steel! RealTracks Set 149 features 3 new RealTracks soloist styles from Country and Pop legend Paul Franklin. Included is an uptempo western swing, along with a slow country ballad, and a medium even 8ths country groove. Plus, each of these also comes with a "direct input" version, which means that there were two signals recorded, the amp sound that was Paul Franklin's own tone, as well as a direct input, which is the direct signal from the Pedal Steel with no effects added to it. By choosing the direct input version instead, you can create your own tone using VST plugins! Also, each of these is equipped with RealCharts, which means you can see exactly what Paul is playing in notation or on the on-screen piano keyboard.

RealTracks Set 150: Fancy Fingerpicking RealTracks Set 150 adds 7 new acoustic guitar styles to your country/pop/rock collection! This set features 4 fingerpicking styles by Nashville legend Brent Mason, along with 3 fingerpicking 12-string acoustic styles. The Brent Mason styles are intended to be used along with our previously released fingerpicking styles, which will evoke memories of watching your favorite folk heroes in concert halls with killer bands backing them up. There are slow and medium tempos for these styles, both swing 8ths and even 8ths. The 12-string styles provide a nice full sound, which are great for rounding out any even 8ths country, pop or rock band. And, all of these styles are equipped with RealCharts, which means you can watch exactly what the musicians are doing in notation, TAB and on the on-screen guitar fretboard.

RealTracks Set 151: Praise & Worship – Promise RealTracks Set 151 continues our collection of inspiring Praise & Worship RealTracks, with a collection of medium tempo 16th-note-based styles. This set features 7 styles, including acoustic guitar, 4 different electric guitars, piano and drums. With the RealDrums there are 4 different substyle grooves, arranged into 6 different variations, so you can pick exactly what you need for your song. The electric guitars are designed to work well played together, and you can pick variations that switch from one style to another at the A and B part markers, giving your song added dynamics. These guitars also have "direct input" variations available, which means you can select that and create your own unique tone by applying VST plugins! And, all of these RealTracks are equipped with RealCharts, which means you can see exactly what is being played in notation, TAB, and on the on-screen guitar fretboard and piano keyboard.

RealTracks Set 152: Country Drivin' 8ths Are you ready for some hard drivin' country? Then look no further than RealTracks Set 152 – Country Drivin' 8ths! This set adds 5 styles to your Band-in-a-Box country/rock collection with electric bass, fiddle, electric guitar and pedal steel. There are two bass styles, a pumpin' 8ths groove, and a style that plays a rock 'n roll triad pattern, as well as an option to have it switch between the two at A and B part markers. Choosing the fiddle or pedal steel will give your song a real rockin' country flavor, and the electric guitar rounds everything out! Every single style in this set is equipped with RealCharts, which means you can see exactly what's being played in notation, TAB, or on the on-screen guitar fretboard!

RealTracks Set 153: Bluegrass Waltz & More By popular demand, RealTracks Set 153 adds more styles to your country and bluegrass waltz collection! This set features 3 country waltz piano styles, along with bluegrass waltz banjo and mandolin. The two bluegrass styles blend beautifully with our previously released country waltz acoustic bass and guitars to provide a full bluegrass band. The three pianos cover the whole spectrum, and all tempos in-between are covered with the superior stretching features in Band-in-a-Box. If you have your RealTracks preferences set to do so, Band-in-a-Box will ALWAYS pick the best

style for your song based on the tempo! These pianos are also all equipped with RealCharts, so you can see exactly what's being played in notation or on the on-screen piano keyboard.

RealTracks Set 154: Brent Mason Classic Country Soloing RealTracks Set 154 is our fifth set to feature Nashville legend Brent Mason, and these sets just keep getting better and better. This "Classic" Country Soloing set has 4 different styles, including Western Swing, classic 12:8, even 8ths country ballad, and uptempo even 8ths country. Learn from this master by watching every note he plays in notation, TAB, and on the on-screen guitar fretboard. Or, mix and match these soloists with other country styles, or even mix and match with other genres, such as jazz swing or gypsy jazz! Plus, all of these styles have 'direct input' variations, which allow YOU to control the exact tone with guitar amp simulators.

RealTracks Set 155: John Jarvis Pop Piano RealTracks Set 155 gives you more great piano styles from Nashville Rock and Country master John Jarvis! This set features three new pop piano styles, from slow ballads to exciting "rootsy" grooves. There are styles that work perfectly with our existing bands, and there is also a "solo-accompaniment" style which is intended to be used without any other rhythm section instruments. This is what you'd want for your soul-searching ballad, where it's just your voice and a master pianist backing you up. All three styles are equipped with RealCharts, which means not only do you get to hear a high-quality audio recording of a real piano, you can also see what's being played in notation and on the on-screen piano keyboard. Slow it down to start and gradually speed it up as you learn, and with the superior stretching features in Band-in-a-Box, it will sound fantastic the whole time!

RealTracks Set 156: Texas Blues-Rock: Straight-8ths This set features rockin' straight-8ths Blues styles making up a complete band which includes 2 rhythm guitar styles, 2 electric guitar soloists, an electric bass and even a brand-new RealDrums style. The guitars are all played by British blues prodigy Sol Philcox and Nashville great Brent Mason. With these two players, you get a full sound with complementary rhythm parts and two unique takes on soloing over this straight-ahead groove. All of the guitars feature RealCharts so you can see exactly what these top session players are playing, in notation, TAB, and on the on-screen guitar fretboard. The rhythm section is rounded out with solid electric bass & drums.

RealTracks Set 157: Texas Blues-Rock: Rock 'n' Roll RealTracks Set 157 continues our collection of Texas Blues-Rock styles with new up-tempo soloists, two new electric bass styles, and exciting new RealDrums. The soloists include two fast Rock 'n' Roll styles with a hard blues edge. One is played by Nashville legend Brent Mason, and the other by up-and-coming master of Blues, Sol Philcox. Both offer a unique approach to soloing over this groove, and there are variations that let you have these two virtuosos trading off solos in the same song! There are also two solid new electric bass styles, one playing over this same fast-rock Blues, and the other playing a slower funky even-8ths style. The guitars and basses also are all equipped with RealCharts that show you exactly what these first-rate musicians are playing in notation, TAB, and on the on-screen fretboards. They can play in any key, over any changes you enter into Band-in-a-Box, and with the superior stretching features in Band-in-a-Box, you can use them over a very wide tempo range.

RealTracks Set 158: Modern Dance Pop This RealTracks set features ten Modern Dance-Pop RealTracks styles that feature synth-based RealTracks, with bass styles, chording, and single-note styles. Also included is the Modern Dance-Pop RealDrums style with 8 different substyles in 16 different combination variations. You can mix and match the RealTracks styles, and also use them with RealTracks styles from other sets, such as Rock, Pop or Country styles.

RealTracks Set 159: Folk-Pop Ballads One of the most popular groups of RealTracks is the slow Ballad style, RealTracks Set 159 features great RealTracks playing this nice slow groove. Whether your creation is Rock, Pop, Country or Folk, the RealTracks in Set 159 are sure to please! This set includes electric instruments such as guitars and bass, and many acoustic instruments including accordion, banjo, bass fiddle, guitars, mandolin and piano. The electric guitars include a crisp, clean tone as well as a powerful overdriven tone, and with acoustic guitar we have a standard tuning strummed acoustic as well as a high-strung fingerpicking style. Many of these styles are equipped with RealCharts.

RealTracks Set 160: Jazz-Funk Movin' RealTracks Set 160 adds ten up-tempo RealTracks styles to our popular collection of Jazz-Funk styles. There are three new RealDrums styles, with different Jazz-Funk variations, as well as 2 electric basses, 2 electric guitars, 2 electric pianos, a rhythm style and a soloist, and a hip tenor sax soloist. A fretless electric bass RealTracks style is included. With the superior stretching features in Band-in-a-Box, all of these styles work very well over a wide tempo range.

RealTracks Set 161: Mike LeDonne Jazz Waltz Organ RealTracks Set 161 continues the popular collection of styles by New York jazz great Mike LeDonne. In this set, there are Jazz Waltz styles, both comping as well as soloists. There are two tempos for each style, 85 & 140, and with the superior stretching features in Band-in-a-Box, the tempos in between are covered too! For the comping styles, there are options where the organist is chording as well as playing the bass lines, which is very common with jazz organs. And, there are also options where the organ bass parts have been removed, giving you the option of picking other bass styles, such as acoustic or electric basses. Every style has RealCharts so you can see exactly what Mike LeDonne is playing in notation as well as on the on-screen piano keyboard.

RealTracks Set 162: Dixieland - Medium Rhythm Section RealTracks Set 162 continues our series of Dixieland styles with four different rhythm instruments all playing at a medium tempo of 110 bpm. This set will provide your whole backing band with tuba, piano, tenor banjo, and acoustic guitar. The tuba and banjo styles include both A and B sub-style variations: from "Simple" to "Razz-a-ma-tazz" for the banjo, and from "in-2" to "walking"' for the tuba. The piano and guitar styles have RealCharts, and there is also tablature for the guitar with all of the notes on the correct strings exactly as played.

RealTracks Set 163: Son Montuno RealTracks Set 163 is the first in our series of authentic Cuban styles, starting with Son Montuno. With its fusion of European and African traditions, the Son is one of the most important genres of Cuban popular music. This set features a full band, with two options for bass, acoustic guitar, two choices for piano styles, and the first of our "tres" styles. The tres is a traditional Cuban instrument and gives the entire style a very distinctive flavor. The basses, guitar and pianos are also all equipped with RealCharts, which means that Band-in-a-Box displays the audio recordings in notation.

RealTracks Set 164: Bolero RealTracks Set 164 continues our collection of Afro-Cuban styles, with a set of slow, grooving Bolero RealTracks styles. The Bolero is a slow Latin Ballad, and the masterful playing in these styles sets the perfect sultry mood. This set features five new styles which include baby bass, 2 acoustic guitars and 2 piano styles. These styles blend beautifully with our Bolero percussion RealDrums styles, and also work very well with other genres, such as our large collection of Bossa styles. For guitars, there is an option that plays a straight ahead solid rhythm, and the second guitar plays tasteful fills that would work very well as a background to a vocal line, or even as a counterpart to another soloist. There are two similar options for piano, one which takes a strictly chordal approach and another that plays simple melodic fills. Each style in this set is also equipped with "RealCharts."

RealTracks Set 165: John Jarvis Country Piano RealTracks Set 165 features three great styles by pop and country legend John Jarvis: Honky-Tonk, Train-Beat, and slow Country Ballad. These styles work well in Country, Pop or Rock settings. Also included are Band-in-a-Box RealStyles that pair these pianos with other RealTracks styles, so all you need to do is load that style and you have a full band that includes these killer pianos. Band-in-a-Box displays the audio recordings in RealCharts notation and on the on-screen piano keyboard.

RealTracks Set 166: Praise & Worship - Modern Groove RealTracks Set 166 continues our popular collection of Praise and Worship styles with thirteen new RealTracks styles including electric and acoustic guitars, electric bass, acoustic piano, synth strings, and RealDrums. The groove here is a slow ballad, though with the superior stretching features in Band-in-a-Box a much wider range is covered. Included are several RealStyles which form various combinations of these styles, including very mellow versions with piano and the drummer playing a toned-down side-stick groove, as well as rocking power ballad RealStyles. There is also a "Multistyle" included which gives you access to ALL of these RealTracks in a single song, simply by selecting different part markers (A, B, C, D). Every one of these styles is equipped with RealCharts, and the electric guitars and basses also include the "direct input" versions.

RealTracks Set 167: Country Boogie and More This set features two tempos of Country Boogie on both electric bass and acoustic piano including a bonus of two new Praise & Worship electric guitar styles and a cello RealTracks style playing slow, Pop/Country ballad parts. The Country Boogie styles work very well with our previously released electric guitar styles, and the basses have two options at each tempo: a root-fifth style, as well as an arpeggiated style. The cello provides simple linear parts to your Country, Pop, or Rock song. The Praise & Worship electric guitars fit right in with our previously released styles but can also be mixed and matched with countless other medium tempo Pop, Rock, or Country styles.

RealTracks Set 168: Western Swing Soloists This set features four new Western Swing soloists: fiddle, resonator guitar, mandolin and piano played by top Nashville studio musicians. We also include RealStyles that combine these fantastic soloists with some of our previous soloists such as Brent Mason's electric guitar and Paul Franklin's pedal steel, in soloist medleys that trade 8s, or in a multistyle that allows you to specify exactly where you want each solo.

RealTracks Set 169: Killer Country Soloing RealTracks Set 169 features four different instruments soloing over four completely different country grooves, ranging from slow ballads to up-tempo train beat. There is a fiddle soloing over a medium even 8ths country groove, a slow swinging 12/8 piano soloist, an up-tempo train beat resonator guitar soloist and a mandolin soloing over a slow country even 8ths ballad. The superior stretching features in Band-in-a-Box enable you to use these RealTracks over a wide tempo range, and each one is also equipped with RealCharts so you can see exactly what they're playing in notation, TAB, on the on-screen piano keyboard, or on the on-screen guitar fretboard.

RealTracks Set 170 - Texas Blues-Rock: Slow Groovin' 12:8 The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You will be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 171 - Medium Folk-Pop 8ths This set features the blending of folk and pop. With RealTracks Set 171 you get traditional folk instruments, such as the accordion, fiddle and mandolin, playing with a pop 8ths feel. These medium tempo styles will fit well into many folk and pop situations.

RealTracks Set 172 - EuroDance Unleash your inner diva with RealTracks Set 172! This set features 11 new Modern Dance RealTracks synth styles with a European flair. The RealDrums style provides the foundation, with 20 different possible groove variations, and you can then layer the sound with modern and vintage synth tones.

RealTracks Set 173 - Celtic Bouzouki and Guitar RealTracks Set 173 expands on our collection of Celtic styles. This set features 2 acoustic guitar styles and 2 Bouzouki styles (a first in RealTracks history). The styles represent a slow air along with a reel, a jig and a waltz. RealCharts are available for the guitars to allow you to see all the notes being played.

RealTracks Set 174 - Pop Mandolin, Piano, and Guitar RealTracks Set 174 gives you more opportunities to give your composition that extra flair! With a wide variety of tempos and grooves, you will spend hours mixing and matching these styles,

which include a killer acoustic guitar style performed by Brent Mason, a rootsy piano soloist performed by Nashville legend John Jarvis, and 3 Mandolin styles by session wizard Andy Leftwich.

RealTracks Set 175 - Texas Blues-Rock: Smokin' Blues Sax Add instant cool to your blues-rock progressions with this collection of sax soloists. RealTracks Set 175 features 4 alto sax styles that will definitely liven up the room. The playing in all 3 styles ranges from mellow lows to screaming highs. RealCharts allows you to see all the notes that are being played. Get your cool on with RealTracks Set 175!

RealTracks Set 176 - R&B Horn Section The most anticipated RealTracks event is finally here, R&B Horns! For the first time ever, PG Music is proud to present a horn section RealTracks style. And this style is incredibly versatile, with RealStyles that pair it with JazzFunk, Soul, BluesRock, and even Country rhythm sections! The section is comprised of baritone sax, tenor sax & trumpet, and you have the option of playing them as a group, or even using them as individual background styles. You will be blown away by RealTracks Set 176 - R&B Horn Section!

RealTracks Set 177 - Guajira & Guaracha Let the rhythms of RealTracks Set 177 take you away to warmer climes. Both the Guajira and the Guaracha represent the music of late 19th century and early 20th century Latin America. This set features 6 styles containing bass, piano and the tres. The basses and the piano are equipped with RealCharts allowing you to see the notes being played. Let yourself be surrounded by the sounds of the south!

RealTracks Set 178 - Dixieland - Medium Soloists With RealTracks Set 178 we revisit the sweet sounds of Dixieland. You get 7 styles consisting of clarinet, trombone, trumpet and acoustic guitar. The clarinet, trombone and trumpet come with a background soloist and a full-on soloist. You can follow along note by note with the help of RealCharts. All playing is displayed in the notation window and on the on-screen piano keyboard. The guitar can also be viewed in TAB or on the on-screen fretboard.

RealTracks Set 179 - Guitar - Jazz and More! By popular request, RealTracks Set 179 adds more guitar in both the traditional jazz & middle-of-the-road categories. It features two EZ Listening acoustic guitar styles, as well as new "Freddie" acoustic guitar JazzWaltz styles that work great with our existing JazzWaltz rhythm section. Last but not least, there is a new slow bossa soloist which you can add to your slow grooving Latin tunes!

RealTracks Set 180 - Classic Jazz Piano If you love to play or listen to jazz piano, now there are even more options in Band-in-a-Box with RealTracks Set 180 - Classic Jazz Piano. This set features styles that emulate the old masters of jazz, with 3 tempos of "4-to-the-bar" comping, as well as an exciting "40s Boogie" style. And with RealCharts, you can see exactly what is being played in notation and on the on-screen piano keyboard, making this an essential learning tool!

RealTracks Set 181 - Smooth Jazz Piano PG Music is expanding its popular collection of Smooth Jazz styles with 5 new acoustic piano RealTracks styles. The existing Smooth Jazz RealTracks use electric piano, but these new ones give you the option of hearing a great acoustic piano in your smooth jazz compilations. With each new RealTracks set, you're provided with ever more expanding tools to learn, compose, and practice!

RealTracks Set 182 - More Pedal Steel Country with Paul Franklin RealTracks Set 182 gives you more of the Country and Pop legend Paul Franklin. This set features more of the sweet, singing tone of Paul's pedal steel technique. Included is an uptempo style with an even feel and 3 slow tempo swing feel styles. RealCharts allows to see every note of Paul's playing both in notation and on the on-screen piano keyboard.

RealTracks Set 183 - Country Soloists: Sax and More! RealTracks Set 183 gives you some great new sax soloists for your country or pop tunes. The set features one alto sax style and 2 tenor sax styles. And that's not all! Also included in this set are "Country Workin'" RealTracks soloists, with fiddle, resonator guitar and piano soloists! With all this great material, RealTracks Set 183 is a great deal!

RealTracks Set 184 - More John Jarvis Country Piano The masterful playing of legend John Jarvis returns in this collection, RealTracks Set 184. The 7 styles here work well in many Country, Pop or Rock song situations. Tempos of the styles range from 65bpm to 165bpm. RealCharts will give you the ability to see all the notes that John plays in notation or on the on-screen piano keyboard, making it an essential learning tool.

RealTracks Set 185 - More Killer Country Soloing Prepare to have your socks knocked off with the killer licks in RealTracks Set 185! This set features 7 fantastic new Country Soloists, with Fiddle, Mandolin and Resonator Guitar styles! And if that's not enough, you also get "Bluesy" variations for a different take on the styles, as well as double-time variations, which make these styles even more versatile than they already are! If your goal is to learn some great licks, you can see exactly what is being played as you hear it, in the notation screen or printable lead sheet.

RealTracks Set 186 - John Jarvis Solo-Accompaniment Piano RealTracks Set 186 features the solo-accompaniment piano styles of John Jarvis. The set features 6 styles that could easily be used in both a country or pop setting. These styles are intended to be used as the whole rhythm section, backing up a singer or soloist. All notes played can be seen in notation or on the on-screen piano keyboard with the help of RealCharts

RealTracks Set 187 - More Fancy Fingerpicking with Brent Mason Country legend Brent Mason is back once again in RealTracks Set 187 with 5 new acoustic guitar fingerpicking styles. The set features slow and medium/fast tempos with swing and even 8ths feels. All styles are equipped with RealCharts, which means you can follow along with Brent note by note in notation, TAB and on the on-screen fretboard.

RealTracks Set 188: Slow Background Pop Horn Section RealTracks set 188 continues our very popular collection of horn section RealTracks, with exciting new pop styles! This is a 4-part horn section of 3 saxes (alto, tenor, & baritone) and trumpet. It includes slow 16ths pop, with a "pads" variation as well as one that plays more complex rhythmic & melodic phrases. Then there is a medium pop version, also with both a "pads" variation and a melodic variation. You can also use any of the individual horns by themselves or come up with your own combination of instruments! There are "RealCharts" for all of these horns, which means you can see exactly what is being played in notation, or on the on-screen piano keyboard. With all the different ways to use these great new horn section RealTracks, your Band-in-a-Box experience will now be even more exciting!

RealTracks Set 189: Blues Baritone Sax with Gary Smulyan RealTracks Set 189 brings you more great Blues styles, this time soloist RealTracks by legendary baritone saxophonist Gary Smulyan. Gary is the first name in jazz baritone sax, having multiple wins in all the major jazz polls, including Downbeat Magazine Critics Poll, the Jazz Times polls, and the Jazz Journalist awards. He's also toured and recorded with many great blues and pop artists, such as Ray Charles, Diana Ross, and B.B. King, and now you can have him solo over your own musical creation! This set features 3 RealTracks styles: a straight-8ths soloist, a shuffle soloist, and a 'background' shuffle part. The background part is simpler than the soloists and is intended to be used while a singer or soloist is performing, adding color to the whole mix. These styles are great for students, with features such as accurate notation that displays while the performance is playing. The notation can be viewed in concert notation, so anyone can learn these great licks on ANY instrument, and if you're a baritone sax player yourself, you can transpose to Eb notation with the click of a button!

RealTracks Set 190: New Orleans Boogie! Get ready to boogie with RealTracks Set 190! This set gives you a distinctly New Orleans take on the boogie, with a full rhythm section of RealTracks, and even a smokin' RealTracks piano soloist! The set includes 2 piano styles (one rhythm, one soloist), drums, bass, and electric guitar. The bass and guitar RealTracks provide a solid foundation, with lots of character and drive. The drums offer 6 variations, with different combinations of sidestick, hi-hat, brushes, snare, and ride grooves. And the showpiece is the piano! With the rhythm section piano RealTracks, you get a solid groove and exciting licks, but will still work well with a singer or soloist playing over top. And then with the piano soloist, that's taken up a notch, and you get some crazy, great soloing! The bass and guitar display in notation and TAB, as well as displaying on the on-screen fretboard. The piano also displays in notation, and can be viewed on the on-screen piano keyboard, both with accurate separation of left-hand and right-hand parts. All of these features make this a great learning tool! With RealTracks Set 190, you won't be able to keep your feet still!

RealTracks Set 191: Funky Electric Piano & More! Containing some of the most classic sounds in modern music, RealTracks Set 191 incorporates classic rock and funk rhythms into one of our most groovin' RealTracks sets yet! The set revolves around 3 electric piano RealTracks, performed by Nashville great John Jarvis. One uses a vintage sound used frequently in the '60s, but which is still in common use today, and two use a percussive, funky electric clav sound. These RealTracks are then supported by 3 new RealTracks styles, 2 electric basses, and one electric guitar. And, they also work beautifully with many of our previously release RealTracks styles. Each RealTrack is equipped with "RealCharts," which means you can see exactly what is being played as you hear it. This can be in standard notation, or for the guitars and bass you can see it in TAB or on the on-screen fretboards, and for the piano, you can see it on the on-screen piano keyboard. You can even easily distinguish the left and right-hand parts, as they're displayed in different colors! Whether you're interested in learning the parts, having them add color to your song, or just listen and enjoy, RealTracks Set 191 has something for everyone!

RealTracks Set 192: Dance: GirlPop, 90s & More! Once we hit 88 miles per hour, we will be back to the 80's with RealTracks set 192! This set includes a variety of synth and acoustic piano styles to add to any of your pop songs. The tempos have a wide range from 85bpm to 140bpm all playing even grooves. There is even a new RealDrums set included: SynthDrumsBubblegum! All of the styles in this set work well together, but also work great as individual add-ons for other pop, dance, rock, or even country styles. Each style has MIDI RealCharts included so there are endless possibilities of changing the sound through your favorite synthesizers or sample banks.

RealTracks Set 193: Dance: Disco & More! If you are ready to dance, rock, disco, and then dance some more then RealTracks Set 193 is for you! This set includes a variety of synth RealTracks that can be mixed and matched in many ways. The foundation of this set is the different bass and drums styles that really deliver the Disco and DanceRock grooves. Then you can add to these with all kinds of synth styles including electric piano, saw-tooth leads, synth-guitar, Shakuhachi and more. All of these styles work well on their own but are open to endless possibilities for adding effects or even playing the included RealChart versions (MIDI) through your favorite synthesizers or sample banks. All of these styles were recorded at an even 120bpm, which means they also work great with any previously released synth RealTracks such as the Modern Dance Pop or EuroDance collections.

RealTracks Set 194: Jazz Poll Winners 1 - Great Saxes: Phil Woods & Gary Smulyan RealTracks Set 194 brings Band-in-a-Box jazz soloists to the next level, with jazz legends Phil Woods & Gary Smulyan. Phil Woods is universally regarded as one of the greatest alto sax players of our time. With over 25 wins for best alto player in Downbeat magazine's critic's poll, you know this isn't an understatement. In addition to his jazz pedigree, Phil is also known worldwide as the player of the iconic sax lines & solo in Billy Joel's "Just the Way You Are." Gary Smulyan has also won the critics poll for best baritone sax player many times, and has also won many other accolades, such as the baritone saxophonist of the year award in the Jazz Journalists Association, and the baritone saxophonist of the year award in Jazzit Magazine, among many others. And now you can have these world-class players soloing over your own Band-in-a-Box creations! Enter any chord progression into Band-in-a-Box, and these cats will solo over it! There are 3 RealTracks styles, including bossas and jazz swing styles, and each of those has several

options, including double-time playing over slower tempos, and "bluesy" variations. There is over 7 hours of unique recorded material, which makes these ideal for a lifetime of learning from the masters. These styles have accurate RealCharts, which means that even though you are listening to high-quality audio recordings of these musicians, Band-in-a-Box is able to display the notes as they're playing them, both in notation and on the on-screen piano keyboard. This makes these indispensable tools for any music student. You can slow the playing down, speed it up, and loop it, making it all the more accessible for learning. These are great for any person wanting to develop their improvising chops, regardless of their instrument. And, if you're an alto or baritone player yourself, you can have the notation display change from concert to Eb or Bb display with a single click of the mouse!

RealTracks Set 195: Jazz Poll Winners 2 - Pat Martino Guitar PG Music is thrilled to present Pat Martino as one of the newest RealTracks artists. Pat has been a luminary in the jazz world for over 50 years, being an inspiration to aspiring jazz guitarists, and winning countless jazz polls, including Downbeat Magazine Reader Poll, Guitarist of the Year. And now you can have him playing over any chord progression you enter into Band-in-a-Box! This set features Pat soloing in a fast jazz swing style, as well as a medium bossa style. With the superior stretching features in Band-in-a-Box, these soloists can be used over a wide tempo range. And not only that, but they can also be treated as "Double-Time" soloists, which means they can be played over completely different slow bossa & swing rhythm sections. For the student of jazz guitar, this set is indispensable. You can see every single note that Pat plays in accurate notation, TAB, and you can also watch the notes fly by on the on-screen guitar fretboard. Too fast to learn? Band-in-a-Box can slow the audio down as much as you like, so you can easily learn exactly what this master is playing. The tone of Pat's guitar is smooth and beautiful, but if you want to experiment with your own tone, you can pick the "direct input" (DI) version, in which the audio was simultaneously recorded directly from Pat's guitar, bypassing the amp and effects. You can then use your own amp-modeling software to get your own unique tone.

RealTracks Set 196: Jazz Poll Winners 3 - Killer JazzSwing Rhythm Sections In RealTracks Set 196 you get an incredible collection of Jazz "Poll Winners" with 9 RealTracks and 3 RealDrums with 6 variations. The first style includes Acoustic Bass Jazz Ballad, played by "Jazz Poll Winner" Ron Carter. Here Ron plays an impressive swing jazz ballad with a classic acoustic bass tone. This RealTrack also includes RealCharts so you can follow along with exactly what Ron is playing. Also included in the first style is Acoustic Piano Jazz Swing Slow, from "Jazz Poll Winner" Kenny Barron. Kenny Barron plays a subtle swing style which is excellent accompaniment to Ron Carters bass. You can also watch exactly what Kenny Barron is playing in the RealCharts. Completing the Trio of Jazz Poll Winners is Lewis Nash playing Jazz Swing Drums. Lewis Nash plays 3 styles of Jazz Swing Drums which are combined in to 6 variations. Also included in this set is the medium jazz swing style. Ron Carter plays a swinging acoustic bass, which includes an A section and a B section, in this style. The A section plays in 2's and the B section plays a walking bass pattern. The piano, from Kenny Barron, in this style plays a laid-back swing consisting of half notes and quarter notes. The RealDrums in this style are by Lewis Nash. He plays a Jazz swing style with a wide tempo range and lots of variations. The final style in this set is a Fast Jazz Swing style which includes Fast Swing acoustic piano from Kenny Barron and Lewis Nash RealDrums. Together these instruments create a tight, fast rhythm section which can be paired with existing fast solos. All of the RealTracks in set 196 have RealCharts to view the exact notation of the playing, and the styles are great rhythm sections that you can add your own solo or a solo from a different RealTrack. If you'd like the chance to play with Ron Carter, Kenny Barron and Lewis Nash anytime you'd like and have them on call at the click of a button, then are sure to check out RealTracks Set 196.

RealTracks Set 197: Jazz Poll Winners 4 - Killer Bossa Rhythm Sections! RealTracks set 197 continues our "poll winners" collection with more great rhythm section styles from master pianist Kenny Barron, legendary bassist Ron Carter, and the jazz drummer Lewis Nash. This set is all Bossa Novas, with a medium bass groove, two options for piano (medium & slow bossas), and a RealDrums set that features 5 tempos and multiple variations, which will cover a range of tempos from 50 to 250! Now you can practice your soloing with these master musicians backing you up! Or, you can learn from them by viewing what they're playing in notation or on the on-screen fretboard (for the bass) or big piano. You can also pair this with soloists from other sets, including Phil Woods alto sax & Gary Smulyan baritone sax from RealTracks Set 194! Any chord progression you enter into Band-in-a-Box can be played by this killer combo, so get ready to be inspired!

RealTracks Set 198: Jazz Electric Piano RealTracks set 198 offers a collection of electric piano RealTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses sophisticated voicings and rhythms, without being too busy. And each one also has a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

RealTracks Set 199: JazzPop Piano Full of skillfully executed rhythm tracks, RealTracks Set 199 - JazzPop Piano is a combination of laid-back styles and exciting jazz rock, perfect for your next composition. With a combination of 8 electric and acoustic piano RealTracks included in set 198, there is a large spectrum of playing styles covered. There are EZ Listening acoustic pianos, created to cover both Jazz and Pop chord progression. The electric vintage piano plays a relaxed style with a warm electric piano tone. The JazzRock electric piano plays an upbeat part, and JazzySwinginPop provides a bouncy electric piano for swing 8ths tunes. And, three of these grooves had separate 'held' versions recorded which play simple held chords throughout, if that's what your song demands. All of these RealTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, RealTracks set 199 is ready to be your new go-to set of RealTracks when using Band-in-a-Box or RealBand!

RealTracks Set 200: New Orleans - Swingin' Pop RealTracks Set 200 contains an energetic and unique of swingin' country/pop styles with a New Orleans flair! It includes a full killer RealTracks band of electric bass, electric guitar, piano & RealDrums. The groove is eclectic, upbeat, and just a little bit funky. And these RealTracks are great for mixing and matching with our previously released swing 8ths styles. If you listen to the audio demos, you will see we've used these RealTracks with a wide variety of Band-in-a-Box soloists, from CountryBoogie guitar soloing to Dixieland clarinet soloing, so you know they will be great for your swing 8ths tune, no matter the genre! Some of these RealTracks also have a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. And, the bass and guitar also include direct input (DI) versions, so you can create your own unique tone for the instruments using amp modeling software. For music students, you can see exactly what's being played in notation, on the on-screen piano keyboard, or for guitar and bass, even in TAB or on the on-screen fretboards! If you're looking for a new sound with a touch of New Orleans spirit then look no further than RealTracks Set 200!

RealTracks Set 201: Brent Mason Nylon & Electric Known as "the most recorded guitarist in Nashville," Brent Mason has become a favorite among Band-in-a-Box users, and this critically acclaimed master is back with a whole new RealTracks Set! RealTracks Set 201 features both electric and nylon guitar RealTracks, playing both swing and even grooves. The nylon RealTracks are "background" styles which are melodic in nature, but are less busy, allowing for a singer or soloist to play over top. The electric guitar styles really sing and are full of uplifting energy. All styles include accurate RealCharts that not only allow you to see all the notes in notation & TAB, but also show you exactly how it was played on the guitar fretboard. For students, this is an indispensable tool. You can also speed them up and slow them down, making them extremely versatile, as they can be used over a very wide tempo range. The electric guitars use Brent Mason's signature tone, but they also have "direct input," or "DI" versions. This is the dry signal that was recorded directly from the guitar (before it went into his amp), which allows you to use guitar amp modeling software to get your own killer tone!

RealTracks Set 202: Folk & Country Bouzouki Ready to feel like you're in a Pub in Ireland, drinking in the atmosphere which includes the bright shimmering sound of the Bouzouki? You can with RealTracks set 201. In this set you get 9 RealTracks covering a wide variety of styles, Celtic Slip Jig and Hornpipe, Country Waltz and Rock, all played by the multi-talented Quinn Bachand. You will get some styles with an even feel, like Modern Country, Country Pop, Slow Pop, Rock, and Slow Waltz. Other styles like Celtic Hornpipe and Celtic Slip Jig, Country Crossover and Country Swing are all played with a swing feel. The Bouzouki has a distinct sound, a high tone, bright strings, and an acoustic timbre. When added to a song it will certainly elicit a feeling of classic folk which can be used to give a composition a new, dynamic feel. Try some of the styles created for this RealTracks set specifically or add single RealTracks to an existing song. With a unique sound, the RealTracks in set 202 are versatile and ready to be played along with.

RealTracks Set 203: Country Waltz With RealTracks Set 203 you get a wide variety of solo instruments playing a country waltz style. You get 4 Instruments in total in this RealTracks set with 7 variations. First you get the Fiddle Soloist by Andy Leftwich, playing a laid- back waltz groove which combine eighth note and triplet runs into an amazing RealTrack. You can also select the Bluesy variation which will treat all chords as if they were 7th chords. Next in this set is the Resonator Guitar played skilfully by Rock Ickes. With shimmering slides and expertly played riffs, the Resonator Guitar soloist sounds great when backed by other waltz RealTracks. You can also choose a Bluesy variation for the Resonator Guitar. The Mandolin Waltz Soloist is also played by Andy Leftwich, combining simple eighth note phrases with melodic passages; the waltz mandolin is perfect for a Country or Bluegrass tune. The Mandolin includes a Bluesy variation which treats all chords as if they were 7th. The Acoustic Piano Waltz Solo by John Jarvis also sounds amazing when backed by waltz country RealTracks. This RealTrack also includes a Bluesy variation. The final RealTracks in this set is the Rhythm piano. This Rhythm piano can be accompanying any of the solos in this set and can be combined with other waltz RealTracks to make an amazing composition. With all the variations available in RealTracks set 203, you won't be searching long when you need to add a solo to your next country waltz song.

RealTracks Set 204: Country Shuffle With four different instruments and a total of 13 RealTracks available, RealTracks set 203 is packed full of country solos, plus a killer swinging rhythm piano from John Jarvis. The Fiddle, played by Nashville fiddle star Rob Hajacos, plays a country shuffle solo with elegant melodic phrases which, when combined with other country RealTracks, creates a classic country sound. The fiddle can also be used as a "Double-Time" track which treats the style as "Double-Time" at half the tempo. A "bluesy" variation is also available which allows for b7 notes in the melody to be played on major chords. The Mandolin Soloist Country Shuffle can also be used as a "Double-Time" and a "bluesy" variation. The Mandolin plays eighth note phrases with triplets added at times. The Resonator Guitar has a classic country sound and will add a shimmering solo over any medium tempo song. The Resonator soloist also includes a 'Double'-Time' and "bluesy" variation. The two final acoustic piano RealTracks are played by accomplished pianist, John Jarvis. One RealTrack is a soloist with the "Double-Time" and "bluesy" option; the other is a Rhythm track. Both RealTracks have a classic acoustic piano sound, combined with one of the best rock piano players; create a 'must-have' set of RealTracks. All RealTracks also include notation so you can watch on the staff, or the piano, what the performer is actually playing. The variety and high level of RealTracks in set 204 make this an amazing collection!

RealTracks Set 205: Country Award Winners - Mandolin (Andy), Piano (John), & Resonator Guitar (Rob) RealTracks Set 205 brings some of the best award-winning Nashville musicians to Band-in-a-Box! This set features Rob Ickes, 11-time winner of the Bluegrass Music association's Dobro Player of the Year award, John Jarvis, who has won CMA & ACM awards for his unparalleled piano playing and songwriting, and Andy Leftwich, member of the Grammy-winning instrumental group Kentucky Thunder. And now you can have these stellar musicians playing on your own Band-in-a-Box creations! This set

features laid-back ballads, slow 12-8 grooves, as well as some faster, up-tempo solos. There are 6 styles, 5 soloists, and one rhythm piano track, and all of them blend in beautifully with our previously released RealTracks, or the built-in MIDI styles. All of the RealTracks in this set have RealCharts included. This allows the user to follow along with the notes on the screen in notation, or on the on-screen piano keyboard. The world-class playing is an excellent addition to your Band-in-a-Box collection, whether you're using the parts in your own creations, or studying these masters to learn their style!

RealTracks Set 206: Classical String Quartet Have you ever dreamed of adding a string quartet to your Band-in-a-Box mix? Well now you can, with RealTracks Set 206: Classical String Quartet. This set offers an extremely versatile and full-sounding string ensemble with cello, two violins, and a viola. You can add the entire quartet as one RealTracks style with or without reverb, or you can add any one of the instruments exclusively. Because of the subdued yet pleasantly melodic phrasing, you will find this RealTracks set handy for anything from Country Ballads to Pop Ballads to movie soundtracks or even orchestral arrangements. Every RealTracks style in this set has RealCharts with precise notation. If you would like to hear something new and unique to Band-in-a-Box, be sure to give this set a listen!

RealTracks Set 207: Funky Horns This Set includes five horn section RealTracks that will wow you with their dynamic and articulate funk arrangements. They are all incredibly versatile, adding depth to the mix of any even-feel pop, funk, soul, or bossa song, or try them with other musical styles for something new and unique. The player uses a tastefully-spaced combination of shots and harmonized melodies, leaving adequate space between notes for other melodic instruments or vocals. This is especially true with the (Simple) and (Simple with Space) variations. All of these styles come complete with RealCharts with accurate notation for learning, teaching, and sharing your arrangements.

RealTracks Set 208: Rockabilly Set 1 – Fifties Rock and Roll! You'll be doing the twist when you hear this Rock 'n' Roll ensemble at work. Set 208 includes a full rhythm section with electric guitar, acoustic piano, acoustic bass, and drums played by outstanding musicians like Nashville legends Brent Mason and Kevin McKendree. The guitar plays steady eighth notes, the piano plays classic Rock 'n' Roll licks in the right hand and keeps time in the left, the acoustic bass arpeggiates with a quarter-note rhythm, and the drums keep a basic alternating kick/snare rhythm with airy and present cymbals. For added versatility, try mix-and-matching these RealTracks styles with other even-feel rock and blues RealTracks. All of these styles come with RealCharts. The bass and guitar styles also come with guitar tab. Kick out that piano bench and get ready to rock!

RealTracks Set 209: Rockin' Blues Baritone Sax with Gary Smulyan Featuring the full-toned and sultry playing of Gary Smulyan, these baritone saxophones will rock your socks off in more ways than one. In fact, the four included RealTracks styles cover a wide range of tempos from 60 to 165 beats per minute. There are two background styles and two soloist styles. The background styles are melodic without being intrusive, adding harmonic complexity to your songs without interfering with the leading instrument. The soloist styles have tasteful melodies and licks that capture the essence of the '50s perfectly. Try these saxophones with rock, blues, soul, jazz, and bossa styles for a perfect fit or with other styles for something different. Do you want to learn, teach, or share the baritone sax arrangements that you create? No problem, all of these styles come complete with RealCharts.

RealTracks Set 210: Motown Uptempo R & B If you want to give your arrangement a vintage vibe, look no further! This Motown ensemble captures the feel of the early '70s with its tight rhythm and melodic piano riffs. Instruments include drums, electric bass, electric piano, and electric guitar played by Kenneth Blevins, Steve Mackey, John Jarvis, and Rob McNelley respectively. The guitar plays a combination of staccato strums and held chords while the bass plays a thumping and syncopated eighth-note rhythm. The electric piano hits almost every eighth note, using various melodies and interesting left and right-hand alternations. You can view RealCharts for all of these styles including tablature for guitar and bass.

RealTracks Set 211: Motown Vintage Keys and More! If you're looking for an alternative to acoustic piano, this set is for you. It includes two electric piano styles played by John Jarvis at 85 and 120 beats per minute. The faster style has a hard-hitting swing feel with melodic chord inversions and comes with bass and drums to complete the "funky triplets" ensemble. The slower style has a 12/8 time signature and will blend perfectly with your existing blues songs. Both of these piano styles can also add new life to your existing swing-feel rock, R&B, soul, and pop songs, or try them with a jazz song for something completely different. All of these styles come with notation data for learning, teaching, and sharing your composition. The bass also includes guitar tab.

RealTracks Set 212: World Synths Including a total of six synthesizer RealTracks, this set is like a songwriting toolkit. It contains compelling sounds from around the world that can be used with a variety of musical styles, from '60s British pop to heavy '80s rock. The styles range in tempo from 85 to 120 beats per minute and all have an even subdivision. The synthesized instruments include bass, koto, shakuhachi, flute, and two up-front leads. Transcription data is included with all of these styles and is viewable in the notation and lead sheet windows.

RealTracks Set 213: Pop and Country, Piano and Strings Set 213 is a treasure chest of soothing and subdued piano and strings sounds performed by John Jarvis and Miles Black. The CelticAir and CelticWaltz pianos will fit perfectly with our existing Celtic sounds, adding new sonic depth and melodic complexity to your mix. The TexasBluesRockJohn and Blues12-8John pianos work great with many of our existing blues RealTracks. Completing the package are three strings styles that will add new feeling to your pop and country songs. You can learn, teach, or share notation for all of these styles thanks to the included RealCharts.

RealTracks Set 214: Jazz Pollwinners 5 – Killer JazzWaltz Piano, Bass & Drums The fifth set in our Jazz Pollwinners collection includes eight Waltz RealTracks styles performed on bass (Ron Carter) and piano (Kenny Barron). Jazz waltz RealDrums by Lewis Nash are also included, with a wide tempo range of 50 to 200 beats per minute. The RealTracks

instruments come in two different tempos, a medium jazz swing at 140 beats per minute and a jazz ballad at 85. Each of these tempos includes one rhythm piano and three acoustic basses - a held style, a walking style, and a combined style. The piano styles have rich chord voicings coupled with gentle melodies and will blend with any jazz combo. The bass styles have a pronounced yet bouncy attack and a sensibly minimal amount of embellishment. All of these styles come complete with RealCharts notation.

RealTracks Set 215: Jazz Pollwinners 6 – Sax & Guitar Soloing, Ballads & Bossas For the sixth installment in our Jazz Pollwinners collection, we have included tons of world-class jazz and bossa solos performed by Mike Moreno, Phil Woods, Gary Smulyan, and Eric Alexander on electric guitar and saxophone. Mike's electric guitar playing is relaxing yet deliberate, often sticking to a syncopated eighth-note subdivision with well-placed grace notes. A total of five saxophones are present, including one alto, one baritone, and three tenors. You will have a saxophone soloist available for anything from rainy-day smooth jazz to enthusiastic medium-tempo bossa. RealCharts are available for all of these styles and tablature is available for the guitars.

RealTracks Set 216: Jazz Pollwinners 7 – Swingin' Sax & Guitar Soloing More great solos by Mike Moreno, Gary Smulyan, and Eric Alexander are included in Jazz Pollwinners 7. There are two electric guitar soloists, two baritone sax soloists, and two tenor sax soloists for a total of six styles. They are all at a tempo of 140 with a swing feel, making them perfect for a medium jazz rhythm section. Each style has a double-time alternative which will work great with your slower songs. Notation is included with all instruments and tablature is also included with the guitars.

RealTracks Set 217: Jazz Pollwinners 8 – Jazz Waltz Sax Solos Jazz waltz soloing at its finest! An invaluable collection of saxophone soloists awaits you in Jazz Pollwinners 8, covering all of your medium-tempo jazz waltz soloing needs. Jazz pollwinners Phil Woods, Gary Smulyan, and Eric Alexander are responsible for three new styles on alto, baritone, and tenor sax respectively. Two of these styles are played at 140 beats per minute while one has a laid-back tempo of 110. All three of these styles have a different and distinct flavor of jazz soloing. Phil's performance is playful and articulate as he experiments with variations of patterns and runs. Gary offers melodic sensibility, well-placed accents, and seamless phrasing on his baritone. Eric treats us with a breathy and gentle tone, performing soulful leads.

RealTracks Set 218: Rockabilly Set 2 – Jive! This set includes a full rockabilly jive band playing so fast that you'll bet they're on fire! The band includes acoustic bass by Dave Roe, electric guitar by Brent Mason, and acoustic piano by Kevin McKendree; Jive swing RealDrums are also included. A "CustomFX" version of the Brent Mason guitar is available for those who prefer less echo. The bass uses a rhythmic slapping sound on the offbeat, creating a strong rhythm and synchronizing with the RealDrums ride cymbal. Notation is available for all instruments, with tablature for guitar and bass. This fast-playing rockabilly jive band will surprise you!

RealTracks Set 219: Funky Folk & More! Check out this eclectic combination of guitar, banjo, and synthesizers playing fast jazz and medium funk. The three funk styles present a modern take on a classic sound with two synthesizers and a funky folk acoustic guitar. The three gypsy folk instruments take a more traditional approach on rhythm acoustic guitar, soloist acoustic guitar, and rhythm banjo. The guitar and banjo are performed by Victoria folk artist Quinn Bachand while the synthesizers are the work of renowned pianist Miles Black. The synthesizer and guitar RealTracks come with notation. Guitar tablature is also available for the guitar styles. Give this amazing RealTracks set a listen!

RealTracks Set 220: Flute and Saxes with Jack Stafford Jack Stafford gives us a prolific offering of jazz and bossa soloing on three instruments in this RealTracks set. There are 8 styles in total: two on flute, five on soprano sax, and one on tenor. All of the 140 bpm instruments are available as a double-time style in case you're feeling experimental. There are many different feels available too: even and swing at 140 bpm, even at 85 bpm, and swung sixteenths on the down-tempo 75 bpm soprano sax style. Don't forget to check out the details of your arrangement via RealCharts, which are available for all of these styles. Don't miss out on this lovely collection of flute and saxophone soloists performed by Jack Stafford!

RealTracks Set 221: Rockabilly Set 3 - BoomChicka! The third installment in our Rockabilly collection is a full band playing "Boom Chicka" style at a walking tempo of 100 beats per minute. Instruments include a slapped acoustic bass, clean electric guitar, acoustic piano, drums, and a deep (yet twangy) baritone electric guitar. The parts are played by Brent Mason, Dave Roe, Maxwell Schauf and Kevin McKendree. As a bonus, this set also comes with an extra RealDrums style playing with a swing feel. All of the RealTracks in this set include notation data; the bass, baritone, and electric guitars all come with tablature.

RealTracks Set 222: Rockabilly Set 4 - Slow Swing Here is another great set of rockabilly RealTracks styles performed by our all-star rockabilly band: Brent Mason, Kevin McKendree, Maxwell Schauf and Dave Roe. This time the band plays at a slower tempo of 85 beats per minute with a swing feel, however you can increase or decrease the tempo to your liking. Two basses are present, one with slapping and one without. Other instruments include an acoustic piano, an electric guitar, and RealDrums. The piano plays a simple single-note bass line in the left hand and classic licks and trills in the right hand. The electric guitar strums chords with a basic swing rhythm and the occasional arpeggiated chord. Notation is included with all of these styles, as well as tablature where applicable.

RealTracks Set 223: New Orleans Mardi Gras 16ths Get ready for more classic sounds of New Orleans! This time they're in the form of an even-sixteenths "Mardi Gras" band playing at 170 beats per minute by default. A double-time version of all of these styles is also included, playing at 85 beats per minute. The syncopated accents are uniform across all instruments, creating a tight and cohesive sound. The bass has a round yet punchy tone, the clean electric guitar keeps rhythm with a combination of staccato chords and muted strums, and the piano plays a bright and busy pattern with licks and grace notes.

RealTracks Set 224: New Orleans Shuffle This addition to our New Orleans RealTracks collection includes a full New Orleans shuffle band playing at a moderate tempo with a swing feel. Steve Mackey plays electric bass, Rob McNelley is on guitar, Kenneth Blevins hits the drums, and Kevin McKendree completes the band on piano. These RealTracks work perfectly with each other or try them with your favorite blues styles too for something new! Direct input tracks are available for the bass and electric guitar in case you would like to use your own custom tones. Every instrument in this set comes complete with notation and the guitars have tablature.

RealTracks Set 225: Banjo, Guitar & Bass - Hip Folk Quinn Bachand returns with more modern acoustic styles that will enhance your country, pop, and folk songs. This set includes four RealTracks styles in total: two acoustic guitars and two banjos. The swung-sixteenths HipFolk banjo and acoustic guitar fit together nicely and will compliment your other swung-sixteenth RealTracks very well. In addition, there is an even-sixteenths banjo playing a melodic and consistent Celtic reel style, which will work great with our existing Celtic RealTracks. Last but not least, a "FolkySwing" acoustic guitar plays at 110 beats per minute with a swung-eighths feel, accenting the back beat and layering gentle melodies on top.

RealTracks Set 226: Requested Country-Pop Drum Grooves This set is a versatile collection of requested country-pop drum grooves performed by Kenneth Blevins. The CountryPopBallad RealDrums only use cymbals and kick drum in the A substyle, omitting the snare. The B substyle introduces the snare but keeps the rhythm simple. PopRockBasic focuses on the quarter notes in the A substyle using the kick drum and hihat. The hihat switches to a sixteenth-note subdivision in the B substyle but the kick drum remains the same. Finally, the TeenBeatUptempoEv16 drums play a cheery even-sixteenths pop pattern rich with ghost notes on the snare in the A substyle and normal back-beat snare in the B substyle.

RealTracks Set 227: Brent Mason - Baritone Guitar and More! Set 227 includes a huge selection of great guitar styles by Brent Mason! There are three distinct baritone styles that each come with a "CustomFX" version. The "CustomFX" RealTracks styles offer a similar tone with fewer effects. The set also includes a "PopDreamy" electric guitar with a CustomFX variant, and an acoustic nylon guitar performing a country waltz. A wide range of tempos are covered in this set, from 65 to 190 beats per minute. The baritone guitars have a deep but biting tone and sometimes use classic effects like tremolo and reverb. RealCharts and guitar tab are included with almost all of these styles.

RealTracks Set 228: Modern Pop with Zane Carney Zane Carney, guitarist for John Mayer, lends his hand to creating four new, exciting, electric guitar RealTracks! The first is a Modern Pop style played with a Swing 16 feel. This guitar has a slight overdrive added to give a little crunch to the tone; the style is a ballad with a combination of bar chords and melodic phrases with double stops. The next RealTrack has a similar sound and tempo, but this time the feel is Even 16ths. The third RealTracks is a slightly faster Modern Pop Swing that really showcases Zane Carney's style. He combines chording with muted hits and simple melodic riffs to create a one of a kind RealTrack. Finally, we have an upbeat Modern Pop Even 16 RealTracks at a medium tempo. This RealTracks is played higher up on the fretboard of the guitar, and is a combination of chording, muted playing, and simple riffs. All of these RealTracks have notation available which can be viewed in the Notation window. Also, you can select a Direct Input (DI) version and a simple option in the RealTracks picker. All of these Modern Pop RealTracks sound amazing when combined with other RealTracks; try them today and you'll be blown away!

RealTracks Set 229: Great Pop Drums and Percussion RealTracks Set 229 is an amazing set of 12 Pop RealDrums and Percussion instruments included all in one RealTracks Set. All of the drums played in this set are stripped down, no full kits here, just the single instrument! There are 4 different brushes styles including: EZ Swing, EZ Swing Swirl, Pop 8ths, and Pop 8ths Swirl. These brushes are played on a snare drum with no other accompaniment added. There are 2 different shaker RealDrums: one playing an even 8ths style and the other playing a swing 8ths style. The final 6 tambourine styles include and even 16 and an even 8ths, a Pop 8ths and Pop swing and a swing 8ths and swing 16. These percussion RealDrums can be added to a 'break down' of a song or played through the whole song. All of these RealDrums may be stripped down, but with so many different styles and feels there is no doubt that they can find their way into your next song.

RealTracks Set 230: Surf Rock! There is an amazing collection of Surf Rock RealTracks and RealDrums in RealTracks Set 230! There are 2 Surf Rock electric guitars, one a rhythm guitar the other a soloist, played by session master Brent Mason. There are also 2 electric bass guitars, one playing a vintage syncopated Surf Rock style, and the other playing an even 8ths Surf Rock style. You can view the notation for each of these RealTracks in the notation window or select a simple option in the RealTracks Picker. There are also Direct Input (DI) versions of these RealTracks available. There are 6 separate Surf Rock RealDrums included in this set. The first style plays a double snare on beat 2 and the second style plays a double on beat 4. There is an 'island' style and a 'liquor' style. There is also a style that accents the off beats and another style that includes just the Toms playing blistering fast. All 6 of these Surf Rock RealDrums and the 4 Surf Rock RealTracks are included in RealTracks Set 230 so you can start having fun creating your own Surf Rock songs with a Surf Rock band!

RealTracks Set 231: Retro Synths and Modern R 'n' B With this RealTracks Set you get an amazing sonic combination of Retro and Modern R 'n' B Synthesizers as well as electronic RealDrums. The first RealTrack is a Retro Pop Synth Bass playing with an even 16 feel at a slow tempo. The next RealTrack is an R 'n' B Modern Sub bass played at a slow tempo with an even 16 feel. The third RealTrack bass is an up-tempo version of the R 'n' B Sub bass. The first Synth RealTrack is a Pop Bells style at a medium tempo with an even feel. The final synth RealTrack in this set is a medium tempo even 16 muted melody. All of these RealTracks include RealCharts which can be viewed in the notation window. The 2 RealDrums in this set are a Retro Pop and Modern R 'n' B. Both of these RealDrums have an even feel and can be used in combination with any of the RealTracks in this set or any other RealTracks set. With a modern set of RealTracks and RealDrums, RealTracks Set 231 provides you with a dance party at the press of a button, you'll have no option but to have fun!

RealTracks Set 232: Pop String Quartets In RealTracks Set 232 includes an amazing String Quartet RealTrack Set made up of two different String Quartet mixes as well as the 4 individual instruments of the string quartet as background styles, all playing with a pop swing feel. In the String Quartet Chamber RealTrack you get a combination of 4 single RealTrack instruments, Cello, Viola, High Violin and Low Violin. The 'Chamber' style of the Quartet the mix has less reverb so the sound replicates hearing a string quartet in a small Chamber. Also available is a 'Hall' mix of the String Quartet which has a more expansive sound with more reverb. There is a simple arrangement available in the RealTracks picker for these styles; also included is the background Cello. The low register and warm tone of the Cello make it a great background track to add a composition. The Viola is lower in the register than a Violin so it has a warmer tone when compared with a Violin. The background Viola plays a combination of quarter notes and eighth notes with some notes drawn out. The Violin High RealTrack has a higher tone and plays combinations of quarter notes and eighth notes. The final RealTrack in this set is the Low Violin. Playing in the lower register on the violin, this RealTrack would make a great background track to an existing pop swing composition. All of these RealTracks in this set have notation available in the notation window. With RealTracks Set 232 you get the ability to control a whole String Quartet and use the warm classical sounds any way that you like.

RealTracks Set 233: New Age Piano and More In RealTracks Set 233 there is a combination of acoustic New Age pianos and acoustic and electric pianos playing Held Chords and backing String RealTracks. The first 6 RealTracks are all Held acoustic and electric pianos with a wide tempo range. These RealTracks can be used in swing and even styles as they are just long held chords. The first String RealTrack is a Celtic air, slow, even style. The second one is a Celtic Waltz even medium tempo style. The acoustic piano RealTracks include a New Age Fast Ostinato style with an Even 16 feel, a New Age Alberti Moody RealTrack with an even feel and medium fast tempo, a New Age Alberti Pretty style with an even feel at a medium tempo and an even 16 New Age Answers at a medium tempo. All of these RealTracks have notation available to view in the notation window and the Strings and New Age RealTracks have simple versions which can be accessed in the RealTracks picker. With the Held Piano chords and unique styles of New Age music found in RealTracks Set 233, you are sure to enjoy these RealTracks when you add them to your creative process.

RealTracks Set 234: Acoustic Bass, Back to Basics In RealTracks Set 234 you will find a wide range of Acoustic Bass Held RealTracks. There are 8 bowed acoustic bass RealTracks playing from a ballad tempo to a medium tempo with either a slight swing feel or an even feel. A bowed acoustic bass uses a bow across the bass strings, which allows the note to sustain for a longer time. There is also a simple version RealTracks for each of these which is just a single note held for the entire time, without any pickup before the chord change. The 8 acoustic bass held RealTracks are also a combination of swing and even feel from a ballad to a medium tempo. These are played conventionally and also include a simple version of the RealTrack which has any pickup before the held note removed. With over 16 separate RealTracks in Set 234 you will definitely find an acoustic bass, regular or bowed, that can add a new sound to your latest composition or a previous number that was missing that certain quality.

RealTracks Set 235: Punk! It has finally happened! We have created a complete set that has all the RealTracks you could possibly need to create your own Punk band, all in RealTracks Set 235! There are 3 different electric guitar RealTracks: one is a straight ahead Punk rhythm style, the second is a muted Punk rhythm style, and the third is a Punk soloist style. All of these RealTracks are played at a fast tempo. The electric bass guitar comes with 2 different sounds, a fuzz and a rock sound. They both have A and B substyles, picked quarter notes, and picked 8th notes, which can be used separately or within one single RealTrack, using the A and B part markers to change the RealTrack from quarter notes to 8th notes. All of these RealTracks also include a Direct Input (DI) version and simple versions which can be selected within the RealTracks picker. With the different combinations of RealTracks in Set 235 you can now perform Punk music, safely, in your own home while wearing headphones.

RealTracks Set 236: Cocktail Jazz Horns! In RealTracks Set 236 we have an incredible 9-Part Horn Section playing a Big-Band background swing style. Each of the 9 instruments in the horn section are also available as separate RealTracks. The instruments in the horn section include a flute, two alto saxes, two tenor saxes, three trumpets and a baritone sax, all playing a medium tempo swing part in harmony. You can combine each individual RealTrack into your own grouping and create your own horn section. All of these RealTracks have RealCharts which can be viewed in the notation or lead sheet window. Once you hear the horn section in RealTracks set 236 you'll want to immediately start creating some classic Big Band swing tunes!

RealTracks Set 237: Jon Herington Jazz-Rock Guitar For the first time, Jon Herington lends his hand (and guitar) in creating some superb electric guitar Jazz Rock soloist and rhythm RealTracks. With such an amazing guitar style and incredible tone, you will surely want to be adding one of these 4 RealTracks to your next composition! The first RealTrack Jon Herrington plays is a Jazz Rock even 16 soloist style, at a medium-slow tempo with some gain added to the tone; the second RealTrack is more up tempo. Played with an even feel, this soloist has gain added to its tone and can play with either Jazz songs or Rock songs. The final soloist RealTrack is a swinging Jazz Rock shuffle with an upbeat feel playing at a medium tempo with a little distortion added to the tone. The last RealTrack is a rhythm style played with an even feel at a medium tempo. This clean sounding RealTrack can also play in both the Jazz and Rock genres. All of these RealTracks have exact notation available which can be viewed in the notation window as well as a Direct Input (DI) version which you can access in the RealTracks picker. With 4 electric guitar RealTracks that stretch over Rock and Jazz, there are endless songs that can only be strengthened with one of these amazing Jon Herrington RealTracks.

RealTracks Set 238: Danny Gottlieb Jazz Drums We have all RealDrums in RealTracks Set 238 from the amazing drummer Danny Gottlieb. These Jazz and Fusion RealDrums styles are played on a full kit, and each of them has an A section and a B section. The first two styles are Jazz Swing styles, one with sticks and one using brushes. These RealDrums have a wide tempo

range. The next two RealDrums are up-tempo Bebop styles, one played with sticks, the other with brushes. These RealDrums are way up there in tempo, so we hope you can keep up! Next, we have a Jazz Soul even style which has a medium to fast tempo range. Also included is a Fusion Fast Latin which is an excellent style to have in the RealDrums collection. The final RealDrum in this set is a slow Fusion with an even feel. All of these RealDrums are expertly performed by the amazing Danny Gottlieb. Pick up RealTracks Set 238 today and play along with one of the greatest Jazz drummers of our time!

RealTracks Set 239: Great Funk Bass with Alex Al RealTracks Set 239 adds an amazing collection of electric bass Funk RealTracks from the amazing Alex Al to your collection, ready to lay down the groove in your next song! The first electric bass is playing a Modern Slap Funk with an even 16 feel at a medium tempo. The second bass is a Modern Disco style with an even feel played at a medium tempo. The next RealTrack is a Classic Funk playing a Root Five style. The Root Five means the playing starts on the root and moves to the fifth note of the chords scale. The next electric bass Funk RealTrack is a Soul Funk swing style at a medium tempo. The final electric bass RealTrack in this set is an amazing even 16, up-tempo Soul style. All the RealTracks in this set come with a simple version which can be selected in the RealTracks picker and a Direct Input (DI) version which can also be selected in the RealTracks picker. You can also view the notation for each RealTrack in the notation window. When you need to add a little Funk to the rhythm section of your next composition be sure to reach for RealTracks set 239 for all your Funky bass needs.

RealTracks Set 240: Straight Ahead Funk! RealTracks Set 240 includes an amazing collection of Funk RealTracks, including electric guitars, electric basses, organ, electric piano, and drums! The first two RealTracks are a Funk Half Note Pulse and a Funk Half Note Pulse Syncopated electric bass style both played at a medium tempo. The next three electric bass RealTracks are Funk Pumping styles, one playing quarter notes, one playing 8th notes and one playing 16th notes - all with an even feel at a medium tempo. Next, we have electric guitar wahwah with one a rhythm style, a single note background style, a chording style, and another with just the sound of strings being scratched and effected with the wahwah. All of these wahwah electric guitar styles have an even 16 feel and are at a medium tempo. The electric bass and electric guitar RealTracks also include Direct Input (DI) versions which can be accessed in the RealTracks picker. The final two RealTracks in this set are organ and electric piano tremolo, both playing with an even feel at a medium tempo. All of the RealTracks in this Set, excluding the electric piano, include notation which can be viewed in the notation window. Also included in Set 240 is a large collection of Funk RealDrums! The Funk RealDrum names include Half Note Syncopated, Half Note Pulse, Half Note Pulse Tambourine, Funk16ths, Funk ‘70s Pop, Funk Disco, Funk Georgia, Funk Upbeat, Funk Upbeat Tambourine, and Funk Syncopated Snare. With all of the instruments included in RealTracks Set 240 you’ll have no problem creating an amazing Funk band which can groove out with you anytime you want.

RealTracks Set 241: Swingin’ Funk! RealTracks Set 241 adds a Swingin’ Funk band with exciting new electric bass, electric guitar, organ, electric piano, and Funk RealDrums to your library! The electric bass, electric guitar, organ, and electric piano are all playing a swinging sixteenth Funk style at a medium tempo. The electric bass lays down a smooth groove while the electric guitar adds a wahwah effect to the chords it plays in the middle of the fretboard. Both the electric bass and electric guitar include Direct Input (DI) versions which can be selected in the RealTracks picker. The electric piano has a warm, classic tone and the organ plays swirling held chords. All of the RealTracks include RealCharts which can be viewed either in the notation or lead sheet window. The RealDrums are all swinging Funk, and include such styles as Funk New Orleans, Funk Swing, Funk Swing Tambourine, Funk Swing 16, and an even 16 Funk style with a slight swing. All of the RealTracks and RealDrums in Set 241 add up to one amazing swinging funk ensemble ready to play whatever you have in mind!

RealTracks Set 242: Praise Break! RealTracks Set 242 is powerful! This Set includes 7 different RealTracks and 3 different Drum styles. First you get a basic electric bass that plays long held chords with a slight pick-up played before the chord change. Second is an electric bass playing walking style on a 5-string bass. The third RealTrack combines these two separate RealTracks into one RealTrack with the basic style playing the ‘A’ section and the walking style playing the ‘B’ section. Next is the Organ, with its awesome whirling sound at sharp attack with the right hand, and long held chords with the right. The acoustic piano has two separate parts, a basic style with long held chords and soft melodic passages before the chord change, and another where the attack is heavier - after the held chords there is a poppy transition to the next chord. You can use these different pianos as individual RealTracks or you can use the RealTrack which has the basic style in the ‘A’ section and the busier style in the ‘B’ section. The 3 different RealDrums are PraiseBreak, PraiseBreakHat and Praise BreakHeavy. The first two have 5 substyles to choose from, and PraiseBreakHat has 6 substyles to select from. When all of these RealTracks are combined into a song it’s like you’re standing in a church listening to one of the best bands you have ever heard lead you in an uplifting song that brings out the praise!

RealTracks Set 243: Blues Baritone and Resonator Guitars With RealTracks Set 243 there are some amazing Baritone and Resonator guitars RealTracks playing some real low-down blues. The first RealTrack is a baritone electric guitar playing a blues shuffle with a slow tempo; the baritone guitar plays a bass part as well as blues licks at the same time. The second baritone guitar also plays bass and licks together, but this time slightly faster with an even feel. Both baritone guitars have a Direct Input (DI) version available in the RealTracks picker. The next guitar is a shining resonator guitar that plays an even feel blues based on 8th note phrases. The final RealTrack is another incredible resonator guitar, this time played with a funky swing 16 feel at a ballad tempo. You’ll be sure to find the right RealTrack to take a previously made or a brand-new blues song to the next level with RealTracks Set 243.

RealTracks Set 244: Jazz Background Horns with Jack Stafford Looking for a smooth background Horn section playing either a ballad or a medium tempo swing from the super talented Jack Stafford? RealTracks Set 244 is your answer! Both of the

two-part horn sections included in this set are made up of tenor and alto sax. The first RealTrack is a medium tempo horn section playing a background swing style; the background refers to the fact that these styles are not busy and do not stick out in a song. They are nice harmonies between the two saxophones and blend into the background of a song. The next RealTrack is a slow ballad two-part horn section with a swing feel. The individual instruments in each of these horn section RealTracks is also available as a RealTrack in the RealTracks picker. If you want to hear just a background ballad tenor or alto you can select that RealTrack and add it to your song. Each of these RealTracks also includes RealCharts which can be viewed in either the notation window or the lead sheet window. Try out RealTracks set 244 and you'll be adding a swinging horn section to as many Jazz songs as you possibly can.

RealTracks Set 245: Brent Mason - Country Blues Rock and More You'll find an amazing collection of electric guitar and baritone guitar rhythm and soloist Country Blues and Rock styles all from the talented session great Brent Mason in RealTracks Set 245! The first two RealTracks are electric guitar rhythm styles; one is played high up on the guitar fretboard, and the other is played in a more standard position - together they make a powerful rhythm section! Add to this rhythm section a superb soloist playing a Country Blues and Rock style and you have three talented guitarists playing along with your song. The soloist guitar has notation available in the notation window. These three guitars have Direct Input (DI) options available in the RealTracks picker. Also included in RealTracks Set 245 are two baritone electric guitars: one is a Pop Country style with an even feel at a medium tempo and the other is a Country Workin' style with an even 16 feel at a slightly slower tempo. Both of the Baritone guitars have Custom FX RealTracks that can be selected in the RealTracks picker. RealTracks Set 245 offers some amazing playing from Brent Mason which you can enjoy when you create your next Country, Rock, or Blues song!

RealTracks Set 246: Classic Country Piano with John Jarvis RealTracks Set 246 includes four unique Country "Bent-Note" acoustic piano RealTrack from legendary player John Jarvis. "Bent-Note" refers to the style of playing which frequently uses grace notes into the third of the chord, closely as possible emulating the sound of a guitar bending notes. This style of playing was made popular by the great Nashville pianists of the '50s & '60s and it's performed expertly by John Jarvis. The first RealTrack is an acoustic piano Country ballad even style; this is a laid-back style which sounds amazing when combined with similar RealTracks. The next three RealTracks are all Country "Bent-Note" swinging acoustic piano styles but at slightly different tempos. The tempo range starts at a slow ballad but increases all the way up to a fast tempo. You can view the RealCharts for all of the included acoustic piano RealTracks in the notation window or the lead sheet window. These acoustic piano RealTracks all sound amazing when combined with other Country RealTracks and have a playing style which has not been available before as a RealTrack. Choose RealTracks Set 246 today, and you can have the amazing John Jarvis play your song while you sit at your computer!

RealTracks Set 247: Country Brushes and Percussion RealTrack Set 247 is all RealDrums! A versatile selection of brushes, shakers, and tambourines laying down a simple beat are included! There are four different brushes styles, all just a simple brushes and snare, no full kit used here! The first two styles are Boom Chick styles; one an even 16 style, the other a slow swing 16 style. The next two brushes play a folk style; one an even 16th style, the other a swing style. All of the brushes styles include an A and B section with separate grooves for each. These are great for laying down a simple rhythm track in a stripped-down Folk song. Next, we have three shaker RealDrums: one a Celtic even 16 style, one a Folk even 16 style, and finally a Folk swing 16 style. Also included are two tambourine styles: one a Celtic even 16 style, and another train even 16 style. All of these RealDrums can be used through an entire song or they also sound great when added to a breakdown section of a song. With RealTracks Set 247 you get a wide range of sounds and grooves which you can experiment with whenever you feel like creating your own sound!

RealTracks Set 248: Oberkrainer! Folk Music from the Alps For the first time ever, we are bringing you Oberkrainer RealTracks! The Folk music of the Alps! The Oberkrainer sound originated in Austria but since has moved to many different areas of the Alps where this unique style of music is immensely enjoyed. The instruments included in this folk style of music include the accordion, acoustic guitar, and a horn section made up of baritone horn, clarinet, and trumpet. The first seven RealTracks all have the same feel, starting with accordions playing an "Old World 2 Beat" style, and an "Old World 2 Beat Held Plus" style. Next, we have an acoustic guitar playing the "Old World 2 Beat" style; the horn section playing in this style can be selected as a RealTrack with all three instruments at once or you can select the baritone horn, trumpet, or clarinet to play as a single instrument track. All of these RealTracks are at a medium fast tempo and are played with an even 16 feel. The next seven RealTracks are an "Old World Waltz" style and are played at a fast tempo. These instruments include two accordions, one playing the style straight and one playing a held plus style. Also played in this style is an acoustic guitar and a horn section of clarinet, baritone horn, and trumpet. This horn section can be played all together or each instrument individually. When all of the separate instruments are combined into a classic Oberkrainer chord progression you will be blown away by the accuracy of the sound and your ability to control your own band with your keyboard and mouse.

RealTracks Set 249: Old Time Folk RealTracks Set 249 includes some down home "Old Time" Folk RealTracks like the banjo, acoustic guitar, and fiddle. These RealTracks sound amazing when combined in a song and some of them, like the acoustic guitar "Folk Sorrow," stand out on their own. The first RealTrack is the banjo clawhammer playing and even 16 "Old Time" style at a medium tempo; the clawhammer refers to a unique style of picking used on the banjo. Also included are three acoustic guitars, one a "Groovin' Folk" swing 16 style, another an even 16 "Old Time" style, and then the "Folk Sorrow" style also with an even 16 feel. The final RealTrack is a soloist fiddle playing a Celtic Reel style with an even 16 feel at a medium tempo. All three of the acoustic guitars and the fiddle have RealCharts available which will show you the exact notation for each RealTrack. You can view the notation in the notation window or the lead sheet window or see what is being played on the guitar

in the guitar window. RealTracks Set 249 has such a variety of instruments and grooves, there is no doubt that you'll be having hours of fun creating your own "Old Time" Folk songs!

RealTracks Set 250: Rockabilly Swing With RealTracks Set 250 we offer a swinging Rockabilly electric guitar, acoustic piano, and drums like you have never heard before! The electric guitar is a rhythm style from the amazing session artist Brent Mason. It's an up-tempo swinging Rockabilly style with a classic Rockabilly tone, echo and reverb, with some amazing licks played as well. The acoustic piano plays a swinging Rockabilly style with lots of classic Rockabilly phrases of 8th notes and triplets. You can see the RealCharts for these RealTracks in the notation or lead sheet window. You can also watch what's being played on the piano in the Piano Window and see the guitar on the fretboard in the Guitar Window. The RealDrums in this set are playing a swinging BoomChicha style which fits perfectly with the RealTracks in this set. There are six RealDrums variation made into 15 different substyles to choose from in the RealDrums picker. Get ready to use RealTracks Set 250 to create some vintage sounding songs in a Rockabilly style!

RealTracks Set 251: Traditional Celtic Percussion RealTracks Set 251 is all RealDrums! That's right… an entire set of RealDrums playing all traditional Celtic percussion utilizing the bodhran and the spoons! Each RealDrums groove is included on both bodhran and spoons. These include the Polka, Slide, Reel, Slow Reel, Jig, HornPipe and Slip Jig. Each of these styles of music has its own unique feel, like the Polka which is a two-beat style, or the Slide which is in 12/8 time. Try combining these RealDrums with other Celtic RealTracks and you will have your own Celtic group before you know it! If you want to create some traditional Celtic music and you need your own personal rhythm section, look no further than RealTracks Set 251.

RealTracks Set 252: Modern Country Pedal Steel RealTracks Set 252 includes an amazing assortment of Pedal Steel playing a variety of Modern Country background styles. The first RealTrack in this set is a "Dreamy" even 16 pedal steel playing at a slow tempo. The next RealTrack is a "Pop Country" style with an even feel at a medium tempo. Next, we offer a ballad "Atmosphere" pedal steel played with an even 16 feel; A "Crossover" swing 16 pedal steel, which is at a medium to slow tempo, depending on the other instruments you accompany with. The final RealTrack included is an up-tempo waltz style with a swing feel. All of these RealTracks include RealCharts which can be viewed in the notation or lead sheet window. The included Direct Input (DI) versions can be selected in the RealTracks picker. Since all of these pedal steel RealTracks are "background" styles, they sound best when added to a song when another layer of sound is required that won't distract from the overall song. Start experimenting with RealTracks Set 252 and you will truly be amazed at the sound possibilities!

RealTracks Set 253: Country Fingerpicking with Joe Robinson There is an incredible collection of acoustic guitar RealTracks by the amazingly talented Joe Robinson in RealTracks Set 253! All of the different styles have a high and a regular performance, which are selected as separate RealTracks. The first style is a slow swinging waltz acoustic guitar with a high and a regular RealTrack. The next style of playing is a Nashville swing style at a medium slow tempo, both high and regular versions. Also included is a BoomChick style that has an even 16 feel at a medium tempo and these also come in a high and regular. Finally, there is a slow BoomChick swing style that has both a high and regular part; you can select "Simple" versions of the BoomChick RealTracks in the RealTracks picker. This removes any embellishment from the playing when the RealTrack is generated. All of these RealTracks include RealCharts which can be viewed in the notation window or the lead sheet window. Plus, you can follow along on the fretboard in the guitar window. Joe Robinson is such a skilled guitar player, and we are incredibly fortunate to capture his performances for RealTracks set 253!

RealTracks Set 254: 12-key Hi-Q-Tab Brent Guitar, 12-key Eddy Pedal Steel and 12-key Mike Piano We are excited to introduce two new features in this RealTracks set - 12-key instrumentation and Hi-Q notation! This one-of-a-kind set features the talents of Mike Rojas, Brent Mason, and Eddy Dunlap! 12-Key instrumentations are recordings of all instruments in all twelve keys! This improves the quality of audio by removing the need to transpose these RealTracks digitally. What you hear is exactly what was recorded in the studio! Hi-Q Notation offers improved notation functionality for the Guitar and Pedal Steel RealTracks, which provides accurate transcriptions of bends, slides, hammer-ons, pull-offs and more! This also allows transcriptions that are easier to read and learn! Including Brent Mason on Guitar, Mike Rojas on Piano, and Eddy Dunlap on Pedal Steel, each suitable for any genre! These Tracks also include Direct Input for both Guitar and Pedal Steel so you can sculpt your own tones! Add this definitive set of RealTracks to your collection today!

RealTracks Set 255: Amazing Modern Pedal Steel RealTracks Set 255 adds 4 new pedal steel RealTracks to your library, with exciting modern sounds! These RealTracks will sooth your soul! With Eddy Dunlap performing on each RealTrack, this collection ranges from warm, sunny sounds to cool breezy passages. There is a "dreamy" Country ballad, and a "George" style that will mellow your mood, and a spacious and somber sounding RealTrack that's great for a relaxing day. Finally, we have an upbeat jam with crunchy and crisp tones that is perfect for those long drives! These RealTracks contain many slower riffs and long pedal steel passages, excellent for accompaniments! Each RealTrack was recorded with the artists unique tone, but each one also has a "Direct Input" option, allowing you to create your own sound! Combine these with other styles to get some incredible results!

RealTracks Set 256: Brent Mason Nylon Guitar Named one of the "Top Ten Session Guitarists of All Time," Brent Mason takes the spotlight on this RealTrack set! Featuring warm tones and clean picking rhythms, this easy to listen to collection of nylon guitar will be a classic set for years to come. Each RealTrack contains sweet picking tones to Classic Country riffs and more! There are 8 RealTracks included with this set, each with their own unique playing style. The performances in RealTracks Set 256 are diverse ranging from ballads, contemporary Country, and Waltz styles. Add Brent Mason to your collection today!

RealTracks Set 257: A Taste of Peru Straight from the streets of Peru, these ethnic Peruvian RealTracks styles are the worldly sounds you're looking for! These RealTracks include a wide range of authentic instrumentation including ethnic

percussions such as Cajon, Cowbell, Quijada, and Castanets! his RealTracks set also features nylon, and bass guitars, played traditional Latin American rhythms! Get your ticket and explore these new Peruvian sounds today!

RealTracks Set 258: Latin America Take a trip to the island of Puerto Rico with this traditional Latin American RealTracks Set! These 9 RealTracks are dedicated to exploring traditional Latin American music! A variety of styles are available from sweet 16th picking on nylon guitar to genuine walking bass lines that will keep you tapping your toes! Featuring instruments like Maracas, Guiros, Chajchas, Charango, Bongos, and more! Add these authentic sounds to your RealTracks collection - Don't miss this fiesta!

RealTracks Set 259: Old Time and Celtic Enjoy the hearty sounds of Celtic instrumentation with RealTracks Set 259! This includes 6 diverse RealTracks with influences in Polka and Folk! The different rhythms include Ev16s, Swing, and Triplets shuffle. The tempos range from slow ballad-type to galloping upbeat rhythms. This Celtic RealTracks set also includes acoustic guitars, piano, and even an auto harp! Be sure to add this to your collection today!

RealTracks Set 260: Celtic Harp Become entranced listening to thecaptivating, and magical serenades of Sharlene Wallace, one of Canada's most influential harpists! You'll lose yourself in the symphonic melodies of the Celtic styles, Waltzes, even 16ths, and classic jigs in this elegant RealTracks set. Add this golden award-winning harpist to your RealTracks collection today!

RealTracks Set 261: Sounds of Hawaii Aloha! Discover paradise with the Hawaiian sounds of RealTracks Set 261! This collection of Hawaiian swing RealTracks features traditional ukelele and pedal steel, which are perfect for that laid-back island vibe. The pedal steel also comes with a Direct Input option so you can create your own tones! Sit back with the soothing Sounds of Hawaii!

RealTracks Set 262: Great Country Drums with Shannon Forrest Add the sound of one of Nashville's finest session drummers to your studio! If you listen to country radio, there's a good chance you've heard of drummer, Shannon Forrest. Shannon has built a reputation as a session ace and is constantly in demand by chart-topping artists! This exclusive set includes five RealTracks in various rhythms including driving pop 8ths, modern styles, pop 16ths, and more! Add Shannon Forrest to your collection today and get access to one of the best session drummers in the industry!

RealTracks Set 263: Songwriter's Guitar and Cello Toolkit Looking to add more variety to your collection? Look no further! The Songwriters Guitar and Cello Toolkit is here! This versatile set offers eleven new RealTracks including rhythms, backgrounds, finger-picking, resonators, and even a soloist! The diversity of this RealTracks set is phenomenal for any genre including Classical, Folk, Soft-rock and more! Get inspired, pick up your copy of this incredibly well-rounded collection today!

RealTracks Set 264: Crooner Bossa Big Band! Our popular Crooner styles are back and are included in RealTracks Set 264! These smooth background Bossa RealTracks help set the mood for a sophisticated evening. This includes a stylish variety of elegant Jazz horns including tenor, alto, baritone, muted trumpets and more! RealTracks set 264 is played with an Even feel style. Shaken or stirred, get these Classy Crooner Bossa Horns in your collection!

RealTracks Set 265: Crooner Ballad Big Band! Crooner styles are back by popular demand in RealTracks Set 265! This Big Band Ballad influenced set will soothe your soul. Included are a grand range of smooth horns such as alto saxophone, flugel horns, tenor saxophone, trumpets, and more! Float away with all twelve tracks, each of them played in traditional Jazz swing. RealTracks Set 265 is excellent for any project, listen to our demos and find out for yourself!

RealTracks Set 266: Jazz & Funk Potpourri RealTracks Set 266 features a wide variety of great jazzy & funky RealTracks. It includes such diverse RealTracks as jazz waltz soprano sax, rockabilly jive guitar soloing, and dixieland banjo! There are also exciting funk RealDrums, and tango piano. And, to top it off we're including 2 "12-key" jazz guitar comping styles. These RealTracks were recorded in all 12 keys, so there is no digital pitch shifting of the audio, which means the audio quality will be pristine no matter what key your song is in!

RealTracks Set 267: More Blues: Blues with Brent and Mike It's all about the Blues with RealTracks Set 267. What else would you expect when you put Brent Mason and Mike Rojas in a room together? Brent solos over the Blues in every which way – he swings, he shuffles, he plays it straight. Several of these RealTracks are in 12/8, and because of Brent and Mike's versatile playing, this means you now have a huge variety of guitar solos at your fingertips, not to mention piano rhythm tracks that run the gamut from gentle acoustic piano accompaniments to dirty and distorted organ licks. This is a huge set of fifteen RealTracks – any Blues musician would do well to add these killer recordings into their collection.

RealTracks Set 268: Gypsy: Accordion, Piano, and Guitar This is a set of wonderful Gypsy Jazz RealTracks in the modern tradition, with piano, nylon-string guitar, and accordion all swapping between rhythm and lead duties. There's a set of world-class musicians here, with the likes of guitarist Quinn Bachand, pianist John Jarvis, and accordionist Cory Pesaturo all going to work. Lovers of Gypsy Jazz will find much of interest here, with more sprightly runs and dimished-scale phrases than they can shake a stick at. The six RealTracks in this set can be twisted and shaped into the user's most far-out Gypsy Jazz desires and leave plenty of room for Reinhardt roleplaying as well!

RealTracks Set 269: Smooth Soul with Brent and Mike Set 269 offers eight smooth RealTracks that feature the guitar playing of Brent Mason with Mike Rojas on keys. These are some real slow burners that will please musicians who are trying to craft their own masterpieces. Mike and Brent play in perfect unison, offsetting subtle wah guitar with a straight-ahead acoustic piano progression or ducking around a driving organ riff with a classic single-coil rhythm guitar sound. Brent's solos here are exploratory and rewarding and mix wonderfully with Mike's confident right-hand comping.

RealTracks Set 270: Modern Pop Waltz, 8ths, & 16ths with Zane Carney This is an awesome set of feel-good guitar RealTracks played by the ever-impressive Zane Carney. If you're looking for strong rhythm guitar tracks played at the same caliber that he gives to some of the greatest musicians in the world, these Pop Waltz RealTracks are for you. A versatile set of both straight-ahead and swung 8th and 16th note rhythms make this a must-have for Pop afficionados. Direct Input recordings of all the RealTracks in this set allow you to control the tone – it's like having Zane Carney in your band!

RealTracks Set 271: House and More Get the party started with Tropical House RealTracks Set 271! Featuring twelve RealTracks of synthesizer glory, these upbeat nightlife sounds of Ibiza will keep you dancing all night long! Set 271 Includes synthesizer leads, bass lines, piano, and organic percussion lines! All accompanied with a thumping kick drum designed to rumble the room! Don't miss out on this exciting set. All of these are in even time signatures and will combine well other RealTracks - great for coming up with new ideas!

RealTracks Set 272: Rap and Hip Hop RealTracks Set 272 offers twelve distinct RealTracks dedicated to Rap and Hip-Hop! These includes chest rattling bass drums, sizzling hi-hats, cracking snares, earth shaking sub basses, synthesized strings, and more! Each of the RealTracks are in common time and will work well with any RealTracks Sets you already have. Experiment with these to come up with great new ideas! Don't miss out!

RealTracks Set 273: Hard Rock Shuffle This Hard Rock shuffle set is guaranteed to get you jamming in no time! RealTracks Set 273 is here bringing eleven RealTracks of content filled with crunchy guitars, groovin' rhythms and catchy riffs! This set includes medium tempo to pedal to the metal RealTracks, influenced from British Hard-Rock, Punk, and more! RealTracks set 273 also supports Direct Input functionality giving you full control of the guitar tone! Ready to cruise the highway? Pick up RealTracks Set 273 today!

RealTracks Set 274: Hard Rock Straight Ahead Coming straight out of the jukebox, RealTracks Set 274: Hard Rock Straight Ahead is here! Includes fourteen (Yes fourteen!) RealTracks of thrash guitar riffs, moving bass-lines, edgy guitars and expressive progressions. You won't want to miss out on this set. All the RealTracks are recorded in even time and the tempo ranges from mid to fast. All influenced by 70s Rock, Grunge, and more! Listen to some of demos' - you won't be disappointed!

RealTracks Set 275: Retro 60s Drums Bring back the classic 60s drum sound to your studio with RealTracks Set 275! Influenced by the classic rock era of the 60s, set 275 brings a range of different rhythms, best suited for Surf Pop, Mo-Town, and Rock-n-Roll! It has both even and swing feels, along with upbeat tempos throughout each of the RealTracks. This collection includes big bass drums, popping snares, airy hi-hats, and sizzling' tambourines! Great for any project involving percussion!

RealTracks Set 276: Pop Percussion RealTracks Set 276 offers a wide variety of popular percussion instruments including Agogo bells, Bongos, Congas, Tambourine and more! Most of the RealTracks in this set are played in even style, making it a great option to give your percussion tracks the final touches it needs. Add these seven RealTracks to your library today!

RealTracks Set 277: Pop and Rock Drums with Shannon Forrest Get access to one of the most accomplished session drummers from Nashville: Shannon Forrest! Set 277 includes eleven RealTracks in a variety of drum styles from Pop Rock to Modern Pop Ballad. This is one set you do not want to miss! The feels between each of the RealTracks are mixed between even and shuffle, making RealTracks Set 277 an excellent fit for any project that demands professional drumming!

RealTracks Set 278: Shiny Vocal Oohs & Aahs! For the first time ever, you can generate backing vocals in Band-in-a-Box with amazing "oohs" and "aahs" vocal arrangements! Included with RealTracks Set 278: Shiny Vocals Oohs and Aahs, is a three-part, six-voice arrangement – which you can use all together in your song or individually for more delicate textures! The male and female parts were recorded by renowned Nashville vocalists David Wise and Shelly Justice. Check out some demos to discover the possibilities!

RealTracks Set 279: Americana - Slow Groovin' 12-8 & 16ths One of our most frequent requests has been authentic "Americana" styles, and with this new set, we've provided! With RealTracks Set 279: Americana: Slow Groovin' 12-8 & 16ths you'll find bass, guitar, and fiddle parts played by authentic Americana artists – straight from the heart of Nashville! With this RealTracks Set, you'll be able to create tracks for your songs played by the incomparable Byron House, Brent Mason, Colin Linden, Andy Leftwich, and Bryan Owings! With built-in RealCharts, you'll be able to follow along with notation and guitar tab – an invaluable learning tool for any musician!

RealTracks Set 280: Americana - Gritty Blues & Rockabilly Swing Looking for a faster tempo Americana vibe with a throwback feel? RealTrackss Set 280: Americana - Gritty Blues & Rockabilly Swing is just what you need! This set features Nashville session musicians Byron House, Brent Mason, Colin Linden, and Mike Rojas playing acoustic bass, electric guitar, piano, and drums for two complete bands! Want to follow along with the pros? No problem - with the RealCharts notation and guitar tabs built into the tracks, it's never been easier!

RealTracks Set 281: More 12-key Hi-Q-Tab Brent Guitar, 12-key Eddy Pedal Steel, 12-key Mike Piano, and 12-key Byron Bass With RealTracks Set 281 we've added to our 12-key collection of RealTracks with exciting new Guitar, Pedal Steel, Electric Bass, and Piano styles! With many other RealTracks, they are not recorded in all 12 keys, but the missing keys are provided with automated pitch shifting. With these 12-key RealTracks, they were recorded in all 12 keys. This means that there will never be audio degradation from pitch shifting, and it also means that from a learning perspective you can always be confident that what you're hearing is exactly what the musician played. And, it includes some of the world's top session players, including Brent Mason on guitar, Eddy Dunlap on pedal steel, Mike Rojas on piano, and Byron House on electric bass!

RealTracks Set 282: Country Songwriter - Guitar & Keys Have lyrics scribbled down but still searching for the perfect country sound to create your song? In RealTracks Set 282: Country Songwriter - Guitar & Keys you'll find the acoustic guitar,

piano, and organ tracks you've been dreaming of! With both swing 8ths and even 8ths styles recorded in a variety of tempos, Brent Mason (guitar) and Mike Rojas (piano) have created the perfect rhythm tracks for any country blues or country folk song you can imagine! Experiencing writers block? Have a listen to these RealTracks demos to find some inspiration!

RealTracks Set 283: Jelly-Roll Country Harmonica The name says it all! Looking for an authentic and soulful harmonica background for your country song? RealTracks Set 283: Jelly-Roll Country Harmonica includes six Kirk "Jelly Roll" Johnson harmonica RealTracks – recorded in both even and swing feels and fast and slow tempos. Complete with built in RealCharts, you'll be able to see notation for the track and follow along as Jelly Roll Johnson plays his harmonica over any chord progression you enter!

RealTracks Set 284: "Canadiana" Old Time Guitar, Banjo, and Foot Stompin' Introducing the sounds of The True North, strong and free! RealTracks Set 284: "Canadiana" Old Time Guitar, Banjo, and Foot Stompin' includes ten acoustic guitar, tenor banjo, and foot stomping drum tracks. Recorded with Victoria, British Columbia talent, Quinn Bachand, these tracks are sure to bring you back to your childhood and get you up on your feet!

RealTracks Set 285: Celtic Piano & Harp Sit back and be transported to another time and place as you experience a blend of traditional Celtic jigs with a modern, folky twist. RealTracks Set 285: Celtic Piano & Harp includes eight Celtic acoustic piano tracks by Dave Milligan and three classical and folk inspired harp tracks by Sharlene Wallace. Recorded at various tempos and in both even and swing feels, these tracks are the perfect addition to any Celtic jig, reel, or polka!

RealTracks Set 286: Pop & Rock Guitars with Brent & Joe We've added more pop and rock RealTracks with two of Nashville's finest musicians: Joe Robinson and Brent Mason! RealTracks Set 286: Pop & Rock Guitars with Brent & Joe features two electric guitar soloists and three acoustic guitar rhythm tracks. The soloists were recorded specifically geared towards the beginner musician, with simple, but very tasty licks. The rhythm acoustic guitars are great songwriting tools, and sound great used by themselves or in a band mix!

RealTracks Set 287: Pop Songwriter - Acoustic Guitar When was the last time you were sitting by the fire - wishing you had an acoustic guitar to map out the song that just popped into your head? With RealTracks Set 287: Pop Songwriter - Acoustic Guitar you have all the tools you need to turn that idea into a pop song reality. This set contains six acoustic guitar tracks from three exceptional Canadian musicians – Fintan O'Brien, Quinn Bachand and Colin Linden! With both notation and guitar charts built into every track, you can quickly learn your new song and play it for your friends at the next marshmallow roast!

RealTracks Set 288: Southern Pop Drums with Land Richards Every good Soul or RnB record needs a drum part you can really groove to. In RealTracks Set 288: Southern Pop Drums with Land Richards you'll find seven different drum variations sure to get your audience swaying. Whether it's a slow building jam or a faster tempo southern groove you're looking for, world renowned session musician Land Richards has you covered! Check out the demos below to get a feel for everything this set has to offer!

RealTracks Set 289: Fretless Bass, Pop Keys, and Punk Drums This set features an eclectic mix of different RealTracks for different purposes. We've added 3 new fretless bass styles playing a variety of pop grooves. In addition to that, there is a plethora of pop piano and organ styles from Nashville great Mike Rojas. And, to round out the mix, we've added two exciting new Punk RealDrums, which work great with our previously released Electric Guitar and Bass Punk styles!

RealTracks Set 290: More Pop Percussion Singles Are you looking for that perfect percussion instrument to add the final touches to your song? RealTracks Set 290: More Pop Percussion Singles adds even more percussion instruments to our current library. Play along as in-demand session percussionist Jim McGillveray delivers a variety of shakers, congas, cowbells, tambourines, and woodblock!

RealTracks Set 291: Modern Dancehall RealTracks Set 291 features electronic RealTracks instruments with roots in Jamaican culture: Modern Dancehall. This set features a band of electronic drums and various synths, with percussive and spacey tones that will transport you! There are 9 RealTracks in this set, as well as various combinations of A-B variations.

RealTracks Set 292: Klezmer! Explore the unique and traditional celebratory music style of Eastern Europe – Klezmer! You'll rediscover polka with these nine accordion, bass, guitar, and drum tracks. For this set we called in the experts! Check out the demos to see how Cory Pesaturo (accordion), Neil Swainson (acoustic bass), Quinn Bachand (acoustic guitar), and Terry Clarke (drums) navigate this high energy, fast tempo style!

RealTracks Set 293: A Taste of Europe - France, Italy, and Sweden These tracks will make you feel like you're floating through Venice in a gondola, sipping Champaign at a French delicatessen, or tasting micro-brew at a Stolkholm festival. RealTracks Set 293: A Taste of Europe - France, Italy, and Sweden takes you on a European adventure – with fourteen accordion, guitar, bass, and drum tracks from the incredibly talented Cory Pesaturo, Quinn Bachand, Neil Swainson and Terry Clarke!

RealTracks Set 294: Big Band "Crooner Shout" Soloist! Some of our most popular recent RealTracks have been our exciting "Crooner Big Band" RealTracks, and with RealTracks Set 294 we've expanded this with our "CroonerShout" RealTracks. In Big Band music, the "Shout Chorus" is an arranged solo featuring harmonized instruments. With these RealTracks, that's what you get: intricate soloing with all of the big band instruments harmonized! It features arrangements that utilize two alto saxes, two tenor saxes, flute, baritone sax, and 5 trumpets! And, the individual instruments can be used on their own as well as in the context of the entire ensemble.

RealTracks Set 295: Jazz Potpourri with 12-key Guitar, Jazz-Soul Piano, Jazz Strings, and Percussion Who doesn't love a little musical potpourri? In RealTracks Set 295: Jazz Potpourri with 12-key Guitar, Jazz-Soul Piano, Jazz Strings, and

Percussion we give you nine jazz strings, guitar, piano, and percussion tracks to spice things up! This set features a lush background strings pad, electric guitar jazz comping with Oliver Gannon, Mike Rojas playing piano, and Jim McGillevray and Alex Acuna on the percussion.

RealTracks Set 296: Modern Jazz Bass & Drums Requested by our loyal customers, RealTracks Set 296 features a set of modern jazz basses & RealDrums. It features even styles such as a 16ths groove, a Latin ballad style, and a jazz8ths style, as well as a slow jazz ballad bass with tasty, sparse lines. With a duo of jazz greats like Neil Swainson (acoustic bass) and Terry Clarke (drums), how could you go wrong?

RealTracks Set 297: More Smooth Jazz & Fusion Can you ever have enough Smooth or Fusion Jazz? We certainly don't think so – here are 10 more tracks to expand your library! With RealTracks Set 297: More Smooth Jazz &Fusion you'll discover a world of silky bass tracks from Neil Swainson, fusion piano styles from Jeff Lorber,and smooth brushes and fills from Terry Clarke and Jim McGillevray! You'll also find RealChart notation to help you learn, teach, and share your new song.

RealTracks Set 298: Mariachi! Hold onto your sombrero, the Mariachi band is here! For the first time ever, we've released authentic Mariachi RealTracks in RealTracks Set 298: Mariachi! To ensure a true Mariachi flavour, we've recorded traditional vihuela tracks along with nylon guitar with guitar sensation Ramon Stagnaroand as well as guitarron (a Latin American bass instrument) from the incredibly talented Juan Jimenez. Don't miss out on these one-of-a-kind RealTracks!

RealTracks Set 299: Rootsy Blues Guitar & Piano Get ready to shuffle, slide, sway, and shake with the tracks included in RealTracks Set 299: Rootsy Blues Guitar & Piano. This set includes three guitar and two piano tracks. The folk blues guitar is played by non-other than virtuoso Brent Mason, while the blues and ragtime guitar tracks are played by the renaissance man himself - Colin Linden. Add in Mike Rojas on piano and it's a rootsy blues trio that's hard to beat!

RealTracks Set 300: Smokin' Fast Jazz Bass Ready to take it up a notch? In RealTracks Set 300: Smokin' Fast Jazz Bass, Neil Swainson speeds to first place with this incredible collection of seven acoustic bass RealTracks that even the most proficient bass players would be in awe of! Want to try and keep up? The tracks all have built in RealChart notation to help you learn the parts!

RealTracks Set 301: Modern Funk with Bob Lanzetti, Mark Lettieri, Sput Searight, Keita Ogawa and Alex Al This set of 10 Realtracks features 4 instrumentalists known for their contributions to the popular jazz fusion band Snarky Puppy. Additionally, this set includes 2 funky bass RealTracks from the great Alex Al, past keyboardist and bassist for Michael Jackson. Together, these musicians are currently some of the most prominent and hip jazz fusion and funk instrumentalists worldwide. Besides the 4 RealTracks of rhythmically precise guitar work by Mark Lettieri and Bob Lanzetti, percussionist Keita Ogawa and drummer Robert "Sput" Searight partner up to create a wall of complex and intricate layered funky syncopations.

RealTracks Set 302: A Taste of Brazil with Alex Acuna & Ramon Stagnaro This RealTracks set features two nylon acoustic guitar RealTracks played by the acclaimed Peruvian guitarist Ramon Stagnaro. Additionally, The RealDrum variations on bossa and samba grooves in this set are played by Peruvian Alex Acuna, who is renowned for his collaborations with Weather Report, Chick Corea and Wayne Shorter. In this set, Alex Acuna takes us from the traditional laid-back feel characteristic of bossa nova, to the quick, yet light touch of samba rhythms.

RealTracks Set 303: Blues Harmonica with LD Miller Wondering what to use in the solo section of your rock or blues song? Look no further with these 10 harmonica soloist RealTracks that work extremely well with previously released rock and blues RealStyles, particularly our past Texas style rock and blues RealTracks collection. Gifted for his authentic blues sound on the harmonica, LD Miller is best known for touring with his family in the Clayton Miller Band of whom has shared the stage with Stevie Wonder, B.B. King, Joss Stone and Alicia Keys, among others!

RealTracks Set 304: Blues Shuffle Horn Section Give your blues song an extra edge with tenor saxophone or trumpet horn arrangements! These 4 RealTracks, played by arranger and horn player Jim Clark, work great as background tracks to add another layer to your instrumentation, especially when combined with previously released Blues RealStyles. You can use the 3 single instruments RealTracks individually, and have either just tenor saxophone or trumpet to accompany the band, or you can combine all three in with the RealTracks "Horn Section, Background BluesShuffle Sw 130" to get a fuller sound. Jim Clark, who has shared the stage with legends such as Dizzy Gillespie and Billy Taylor, is likely to take your song to the next level with these tastefully crafted hornlines.

RealTracks Set 305: Funky Acoustic Guitar with Colin Linden and Joe Robinson This RealTracks set includes 3 acoustic guitar RealTracks that are likely to stun listeners given the world-class performances of Canada's Joe Robinson and Collin Linden from Australia. Whether you are looking for a driving feel, or one more relaxed, both "Guitar, Acoustic, Rhythm TrainBluesColin Ev16 090" and "Guitar, Acoustic, Rhythm TrainFunkyJoe Ev16 130" are beautifully accentuated by our previously released trainbeat RealDrum tracks. Wanting something with a more varied and funky twist? Joe Robinson's "Guitar, Acoustic, Rhythm SwampyFunkJoe Ev16 110" provides a nice alternative to the more straight-ahead trainbeat pulse.

RealTracks Set 306: Tango and More! Out of the 6 RealTracks included in this set, the bass, accordion and acoustic guitar RealTracks, when combined together, brilliantly provides the authentic and spicy flavour of Tango. On accordion, the virtuosic Cory Pesaturo is featured, who is the youngest person to ever receive the National Accordion Championship in the United States. His mastery over the instrument allows him to deliver numerous genres with incredible finesse as demonstrated in this Tango collection. Additionally, Canadian legend Terry Clarke's new versatile modern jazz waltz RealTracks can be used to beautifully reimagine numerous previously released waltz RealStyles.

RealTracks Set 307: World Guitar, Percussion, and more with Alex Acuna & Ramon Stagnaro This wide-ranging collection features RealTracks performed by Peruvian guitarist Ramon Stagnaro on quatro, vihuela, and nylon guitar, as well as Juan Jimenez on the guitarron. To support these RealTracks, this collection comes with 6 RealDrums tracks recorded by the accomplished Alex Acuna, who has collaborated with many of the greats spanning a great diversity of genres, such as Chick Corea and Joni Mitchell. From mariachi, to joropo, to rumba, this dynamic array of world inspired RealTracks yields a comprehensive combination of options for those interested in Latin American and African influenced music.

RealTracks Set 308: Djembe and more with Keita Ogawa What makes the percussion and djembe RealTracks in this collection so appealing, is not just the superb performance by Snarky Puppy member, Keita Ogawa, but the versatility they offer. Looking for an additional layer to support and expand the instrumentation of your Bluegrass tune? Folk? Reggae? Cool Jazz? Out of these 7 RealDrum tracks, there are surely grooves that will fit perfectly, while adding a fresh and worldly spin to your song.

RealTracks Set 309: More Blues with Sol Philcox It doesn't get more funky and bluesy than young Sol Philcox's wailing guitar tone. This is a must-have RealTracks set for the electric guitar enthusiast who finds enjoyment from tasty licks and rich distortion. Still yet to reach the height of his career, Sol Philcox continues to tour arena's around the world and enchant audiences with artists such as Sugarland, Jason Aldean, and Miranda Lambert. Finding inspiration from Brent Mason, Philcox strives for versatility and a deep understanding of modern popular music. To get the full Sol Philcox experience, use the included rhythm RealTracks and soloist RealTracks together when combining other previously released RealStyles.

RealTracks Set 310: Acoustic and Electric Guitar Pop Soloists with Brent Mason One of the largest collections of the award-winning Brent Mason to date, this RealTracks set includes an impressive 14 diverse acoustic and electric guitar soloist RealTracks, ranging from rhythm and blues, to pop ballads, to waltzes. The genius and finesse of Brent Mason is now applicable to a larger variation of previously released RealStyles than it ever was! Whether it be the earthy sounds of Americana, the laid-back swagger of rhythm and blues, or the ease of a pop tune, Brent Mason is now by your side to always deliver an overwhelmingly soulful guitar solo.

RealTracks Set 311: Cinematic Electric Guitar with Darin Favorite Have you been looking for a more atmospheric use of the electric guitar for your Band-in-a-Box repertoire? This collection is for you! These 4 RealTracks use the delay, heavy reverbs and the stoic phrasing you have been craving. Grammy-nominated, and Nashville based producer Darin Favorite performs these unique RealTracks with a mellow and seasoned discernment. These RealTracks are perfect for adding depth to previously released power ballads and soft-rock waltz RealStyles.

RealTracks Set 312: A Taste of Europe 2 Within an instant, this RealTracks set will fill you with tinges of European romanticism. Included are 3 beautifully executed accordion RealTracks performed by the virtuosic Cory Pesaturo. Additionally, a waltz folky acoustic guitar RealTracks is performed by Canadian multi-instrumentalist Quinn Bachand, of which pairs perfectly with "Accordion, Rhythm EuropeanFolkWaltzCory Sw 140." Also, try pairing Cory Pesaturo's accordion RealTracks in this set with previously released Waltz and Swedish themed acoustic guitar RealTracks by Quinn Bachand for more beautiful combinations!

RealTracks Set 313: More Klezmer! With 12 new RealTracks, this set will significantly expand your Klezmer Band-in-a-Box catalogue! Once again, the prodigy Cory Pesaturo delivers a masterful performance of gypsy, romanian hora dance music, and other Klezmer inspired musical traditions. Included in this set are bass, acoustic guitar and drum RealTracks made in conjunction with "Accordion, Rhythm Klezmer44Cory Ev 130" and "Accordion, Rhythm KlezmerHora34Cory Ev 120." Featured on bass is legend Neil Swainson. On guitar is the great multi-instrumentalist Quinn Bachand hailing from Vancouver Island, and on Drums is Torontonian and jazz legend Terry Clarke. While also fitting well with previous Klezmer releases, this RealTracks set has all you need for a full-sounding Klezmer experience!

RealTracks Set 314: Pop Acoustic Bass & Accordion Straight forward and flawlessly performed, these RealTracks are appealing for their simplicity. Performed by Byron House, the included 6 acoustic bass tracks are perfect for building a strong foundation for an endless combination of previously released Realtracks. Likewise, the clarity and consistency of Cory Pesaturo's accordion RealTracks provide a nice pad and endless possibilities for combining with previously released RealTracks

RealTracks Set 315: Rock & Grunge Acoustic Guitar Raw, powerful, and performed with the utmost confidence, Canadian Quinn Bachand gives you 4 extremely adaptable Realtracks that span a wide tempo range from 60 to 160. Like always, Quinn Bachand manages to capture the full potential of the acoustic guitar in his performance, with tasty, clean and full sounding voicings. This is the perfect RealTracks set for adding an acoustic flavour to previously released driving rock and grunge RealStyles.

RealTracks Set 316: More Southern Pop Drums with Land Richards Land Richards brings you 4 brand new Southern Pop RealDrums tracks in this collection! The energy and vibe of each differ greatly, providing a wide range of possibilities for combining with other RealTracks. Try using the sidestick variation of "SouthernPopSw16^" with previously released smooth pop and soul RealTracks to create a happy, easy-going pedestrian sound. Or if you want something completely different, go with "TexasRnBShuffle^" with previous releases of bluesy distorted electric guitar RealTracks!

RealTracks Set 317: Guitar and Piano for Songwriters, with Brent Mason, Mike Rojas, Fintan O'Brien & Quinn Bachand This set features 6 RealTracks perfect for accompanying the singer-songwriter with an assortment of different finger-picking guitar patterns, including muted sixteenths and waltzes. Additionally, this set includes 2 folky piano RealTracks performed by Mike Rojas for those looking for a complimentary texture for the acoustic guitar.

RealTracks Set 318: Campfire 12-String and 6-String Guitar Gather round the campfire and start a sing-a-long! This collection features a whopping 20 Realtracks, making it our largest collection of Quinn Bachand RealTracks to date! With so many to choose from, including tempos spanning from 60bpm to 180bpm, swinging waltzes, and 12/8 feels, there is bound to be a guitar rhythm RealTracks that fits your acoustic vision.

RealTracks Set 319: Amazing Modern Pedal Steel 2 with Eddy Dunlap Nashville based multi-instrumentalist Eddy Dunlap is back with 3 new background pedal steel guitar RealTracks! Either choose Dunlap's gritty and distorted tone to embellish your rocking track, or add a sensitive touch to your pop tune with the alternative beautiful and reverby RealTracks "Pedal Steel, Background PopEdgySwells Sw16 080." In addition to 3 fresh and exceptional pedal steel RealTracks, this set includes an acoustic guitar soloist RealTracks with a heavy use of slides, delay and reverb. Both extraordinaire Eddy Dunlap, and virtuoso Brent Mason bring us amazing expression in this exciting RealTracks set!

RealTracks Set 320: Chicken Pickin' with Johnny Hiland! This chicken pickin' is really swingin'! Few can keep up with the speed and skill of Johnny Hiland on the electric guitar, especially when it comes to chicken pickin'. This set includes 3 soloists RealTracks, each packed with endless licks guaranteed to wow listeners during a solo section. To get the most out of this western swing sound, try mixing with previously released bluegrass, country and trainbeat RealTracks!

RealTracks Set 321: Americana Fiddle & Mandolin with Andy Leftwich Our Americana catalogue continues to grow! In this set, Andy Leftwich brings you 8 RealTracks that will take your americana aesthetic to the next level. With 2 soloist and 2 rhythm mandolin RealTracks that match perfectly with another 2 accompanying fiddle background RealTracks, your americana band has never sounded fuller! Also included are another 2 slower and delicate mandolin rhythm RealTracks guaranteed to serenade audiences. For more combinations, try mixing and matching these new additions with our previously released americana RealTracks!

RealTracks Set 322: Americana Folk 6:8, with Brent Mason, Andy Leftwich, Eddy Dunlap, Bryan Owings, and Byron House Packed full of shuffles, 6/8 grooves, and waltzes, this massive set of 25 RealTracks provides endless possibilities for mixing and matching to get the perfect combination of RealTracks for your americana vision. Use Andy Leftwich's beautiful 5-string fiddle long tones and chopping to bring your waltz to life. Or use some of the 6 additional mandola background and rhythm RealTracks and 6 background resonating guitar RealTracks to give your song a cohesive depth. With Brent Mason's 6 RealTracks contributions on electric guitar, a 12/8 RealDrum track by Bryan Owings, and Bryon House holding it down on bass, this RealTracks set has everything you need to deliver a full americana waltz or 6/8 experience.

RealTracks Set 323: Americana Folk 8ths & 16ths, with Brent Mason, Andy Leftwich, Eddy Dunlap, Bryan Owings, and Byron House An impressive 22 RealTracks in this set will keep you busy! With so many options to choose from, the potential and variation of these americana feels and paces will undoubtedly inspire your creativity. On the washboard and tambourine is Jim McGillevray with 4 RealTracks adding authenticity to your americana aesthetic. Together, with Bryan Owings on drums and shakers, this collection has all you need for your folk drum and percussion section. Additionally, Brent Mason brings you 2 electric guitar Realtracks, as well as a melodic background style and fingerpicking patterns on the nylon acoustic guitar. To fully complete your band, try using Andy Leftwich's gorgeous mandola and fiddle background RealTracks!

RealTracks Set 324: Americana Keys and Resonator Guitar with Mike Rojas and Eddy Dunlap Looking for some more instrument diversification in our growing americana catalogue? This collection is for you! While Eddy Dunlap brings us a large assortment of background RealTracks on the resonating guitar, Mike Rojas brings us 2 organ and 2 vintage electric keyboard RealTracks. All together, this set will round out your choices for your slower, heartfelt americana backing tracks. For something quick and different, this RealTracks set also includes the "Guitar, Resonator, Background RockabillyLicksEddy Sw 190"; the perfect RealTracks to compliment the busy licks of previously released rockabilly styles!

RealTracks Set 325: Celtic Cello with Natalie Haas Nothing is as emotional or gets to the heart like the cello does. In this exciting RealTracks collection, Canadian Natalie Hass, one of the most in demand traditional Celtic cellists today, does just that. Included are 10 RealTracks, with an additional 2 variations, that feature chopping patterns and background styles in which Natalie plays beautiful flowing melodies. Appropriate for jigs, reels, waltz's, or a Celtic spin on a pop tune, Natalie has got you covered on the cello!

RealTracks Set 326: Celtic Nylon and 12-String Guitar with Quinn Bachand Hailing from the west coast of Canada, Quinn Bachand is back doing what he does best! These 6 RealTracks feature Quinn's, bright feel, resonate tone, and tasteful voicings that are irresistible for the lover of rootsy Celtic music. Delivered with effortless mastery, Quinn Bachand brings us hornpipe, jig, and reel styles on both the 12-string acoustic guitar and the nylon acoustic guitar. Try combining the 6 and 12-string acoustic guitar RealTracks for an expansive and full Celtic sound!

RealTracks Set 327: Celtic Fiddle, Banjo, Guitar, and Mandolin Soloists with Andy Leftwich and Quinn Bachand Have a solo section that needs to be filled in your Celtic tune? This RealTracks section has all that you need while providing you with a fantastic diversity of instruments to choose from. Both masters, banjo player and guitarist Quinn Bachand, and Andy Leftwich on the mandolin and fiddle will surely inspire you with these 8 soloist RealTracks. This collection is a goldmine of creative melodies and licks that is firmly grounded in traditional Celtic music.

RealTracks Set 328: Gospel Low Vocal Mmms We are excited that Band-in-a-Box continues to grow its vocal RealTracks with this collection! Included are 14 vocal mmm's background RealTracks that fit with a 12/8 based groove. Choose to have just a single baritone, bass, or tenor voice accompany you. Or, you can choose to use doubles in any of the sections for a thicker

sound. Lastly, choose “Vocal Mmms, Rhythm RockNRollGospel12-8 4-part Sw 065” if you want the full gospel vocal experience!

RealTracks Set 329: Fusion and Gritty Funk with Jeff Lorber, Alex Acuna, Alex Al, Mark Lettieri, Sput Searight, and Keita Ogawa RealTracks Set 329 continues our collection of exciting jazz-rock-funk fusion from some of the greatest musicians from both coasts! In this set, we have new RealTracks from bassist Alex Al, guitarist Mark Lettieri, and keyboardist Jeff Lorber, as well as legendary drummer/percussionist Alex Acuna, modern funk drum master “Sput” Searight, and percussionist extrordinaire Keita Ogawa. In addition to that, this set also comes with many RealStyles that use these RealTracks, combining them with some of our existing jazz and funk styles from previous releases.

RealTracks Set 330: Lounge JazzFunk with Jeff Lorber, Alex Al, Bob Lanzetti, Mark Lettieri, Sput Searight and Keita Ogawa Lorber, Alex Al, Bob Lanzetti, Mark Lettieri, Sput Searight and Keita Ogawa”. This set features eleven new RealTracks & RealDrums from these amazing musicians. This set features three electric guitar styles, 2 RealDrums kit styles, 2 RealDrums styles with kit and added percussion, 1 bass style, and two electric piano styles. In addition, it also includes a “RealTracks first:” analog synth soloist. This soloist can be used in combination with the other RealTracks from this set, and can also be used with many of our previously released RealTracks. It also comes with many “RealStyles” that utilize these RealTracks & RealDrums in a variety of musical settings.

RealTracks Set 331: Latin America with Alex Acuna, Wes Little, & Keita Ogawa, drums and percussion, Brian Allen Bass RealTracks Set 331 features brand new exciting Latin RealTracks and RealDrums, with upbeat grooves such as Merengue and Soca. Included are styles by Fusion legend Alex Acuna on drums, as well as percussionist Keita Ogawa, and drummer Wes Little. The bass grooves are provided by Nashville great Brian Allen, and we also have two Soca guitar grooves from Mike Durham. As with all RealTracks, these can play over ANY chord progression you enter into Band-in-a-Box, in ANY key!

RealTracks Set 332: More Blues with Johnny Hiland and Sol Philcox This RealTracks Set features the great Sol Philcox and Johnny Hiland, both bringing you their expressive distorted guitar tone, laid-back phrasing and bluesy spirit. Included are 2 soloist RealTracks by each, and an additional rhythm RealTracks from Sol Philcox to perfectly compliment “Guitar, Electric, Soloist BluesPopSlow16thsSol ev16 065.” For more amazing results, try combining these RealTracks with previously released shuffle and slow sixteenth RealTracks!

RealTracks Set 333: Rhythm Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) Including 8 superb RealTracks, this set is the jazz enthusiast’s dream by allowing you to play alongside some of Canada’s most acclaimed jazz musicians. Saxophonist PJ Perry has shared the stage with Aretha Franklin, Ray Charles, and Dizzy Gillespie. Miles Black has worked with Max Roach and Lee Konitz, and continues to be Vancouver’s “first call” for those seeking jazz piano. Juno award-winning guitarist Oliver Gannon has been named “guitarist of the year” by the Canadian National Jazz Awards. Finally, Torontonian Neil Swainson, who has played with Woody Shaw, Sonny Stitt and Tommy Flanagon, is one of the most acclaimed upright bass players on the scene. For the best results, try using these RealTracks as an aid for practicing traditional jazz repertoire that commonly use parts and variations of rhythm changes.

RealTracks Set 334: Jazz Blues Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) All highly-acclaimed Canadian legends, shedding your jazz blues changes has never been more enjoyable! Packed full of licks and variations, this RealTracks collection is sure to keep your interest for hours upon hours. Playing on alto and tenor saxophone, PJ Perry’s RealTracks gives you the opportunity to work on your comping behind one of the best traditional jazz soloists around. Likewise, take a solo over Swainson’s beautifully embellished walking bass lines and Black’s or Gannon’s inventive comping style. With 8 RealTracks containing the brilliance of world-class jazz musicians to practice or perform with, the inspiration is endless!

RealTracks Set 335: Rootsy Funk and More with Alex Al, Bob Lanzetti, Sput Searight and Keita Ogawa These players know how to funk! With Sput Searight on the kit and Keita Ogawa on percussion, this collection of RealDrums will give you everything you need for rootsy funk, 70’s funk rock and busy New Orleans snare drum patterns. In addition to using these RealDrums with this set’s included electric bass RealTracks by Alex Al, and the electric guitar RealTracks by Bob Lanzetti, try using these RealDrums with previously released funky RealTracks for satisfying grooves. For example, try mixing Sput’s funk rock drumming with Alex Al’s past slap bass RealTracks. Guaranteed, these irresistible combinations will funkify all listeners.

RealTracks Set 336: Bossa Horn Section - BossaLounge and Pads with Jim Clark Composer, producer and educator Jim Clark will take your Bossa Nova grooves to the next level with this collection of 8 horn and woodwind RealTracks. These background RealTracks will never distract, but add the perfect layer of pads and subtle horn lines to further evoke relaxing lounge vibes. The choices span a great diversity of instruments, from flugelhorn, to flute, to alto and tenor saxophone, to muted trumpet. Want a thicker sound? Use the included 2 and 3 part horn section pad RealTracks!

RealTracks Set 337: Island Grooves - Steel Drum, Marimba and more! At PG Music, we are excited to continue expanding our catalogue of world instruments. This collection, featuring marimba and steel drum RealTracks, will take your imagination to the warm beaches and the turquoise coloured water of the Carribean. Besides the 2 steel drum soloists and rhythm RealTracks, as well as a rhythm marimba RealTrack, this set includes 2 RealDrum tracks, 1 electric bass, and 1 electric guitar rhythm RealTracks. While these 7 RealTracks work great together, try combining the new marimba and steel drum RealTracks with previously released reggae tracks as well!

RealTracks Set 338: Classic Guitars 1 - British Classic Rock and Blues Rock As a longtime session player in the Nashville music scene, Mike Durham is best known for his work with the Dave Matthews Band, Tim McGraw, and Big & Rich. All your electric guitar needs for a classic British rock and blues sound are met with this collection. For each of the 4 rhythm RealTracks in this set, comes an accompanying soloist RealTracks to wow listeners during the solo section of your song. In this package of chopping rhythms, held and arpeggiated chords, shuffles, and amazing guitar solos, you will receive the gritty magic and distortion characteristic of British rock's heyday.

RealTracks Set 339: Classic Guitars 2 - Hazy 60s Mike Durham is back with 5 rhythm and 3 soloist electric guitar RealTracks reminiscent of the 60's rock sound. Hazy, lazy, and psychedelic, these RealTracks take you back to an era wrought with a mixture of sensitive and distorted guitarwork. A dynamic collection, these RealTracks cover a wide range of intensity. For those looking for laid-back guitar work on their ballad, Mike has got you covered with "Guitar, Electric, Rhythm HazyBallad ev16 070." Need something slightly more energetic and funky? Try "Guitar, Electric, Rhythm HazyFunky Ev16 090" alongside "Guitar, Electric, Soloist HazyFunkyWah Ev16 090."

RealTracks Set 340: Classic Guitars 3 - British Psychedelic Rock Including 9 electric guitar RealTracks performed by Mike Durham, a fixture in the Nashville music scene, this collection brings you a great variety of slow psychedelic ballads, hard rock solos, and adaptable guitar work with delay, suitable for pop rock sensibilities. The possibilities with this collection are endless, given that British psychedelic rock influence never goes out of style. Discover the enormous potential of these RealTracks by combining them with previously released RealTracks in styles ranging anywhere from country blues, to power pop, to funk rock to smooth ballads.

RealTracks Set 341: Cinematic Metal with Darin Favorite In this RealTracks set, Darin Favorite's guitar work brings us a new spin on our growing catalogue of metal styles. The huge and long-lasting reverb in his background RealTracks "Guitar, Electric, BackgroundSoloist MetalRiffingDarin Ev16 080," and thick distortion used on "Guitar, Electric, Rhythm MetalLowChuggingDarin Ev16 080," together create a massive sonic range. Combine with previously released metal RealDrum tracks, turn up the volume and revel in this cinematic experience!

RealTracks Set 342: Singer-Songwriter Guitar, Mandola, Fiddle, Banjo and Drums RealTracks Set 342 is an excellent addition to our existing RealTracks and RealDrums geared towards the creative world of songwriting. This set features 6 new acoustic guitar styles, 4 banjo styles, as well as mandolin, mandola, 5-string fiddle and a folky sw16 RealDrums style. The guitars and banjos in this set are mellow but sophisticated, giving you a great base for your compositions. The mandolin style in this set is a "tremolo" soloist, which is great for adding colour to your tracks. The fiddle and mandolin are both "Folk Rock 'n' Roll" grooves, which are great for a really rootsy take on classic Rock 'n' Roll. Finally, the FolkModernSw16 RealDrums style is an excellent rootsy take on a sophisticated groove.

RealTracks Set 343: All Ska! Classic and Modern This RealTracks Set gives you both classic and modern forms of ska influence. Punk out with fast driving ska distorted electric guitar, or take things easy with the classic offbeat accent characteristic of ska feel. Nashville's top recording instrumentalists Brian Allen and Mike Durham hold down the bass and electric guitar, while the adaptable Wes Little gives us 5 diverse RealDrum tracks for all your ska needs! This is a must have for those looking to expand their collection of reggae and ska influenced RealTracks.

RealTracks Set 344: Cool Swing16 Gospel Vocals with Piano and Drums! Band-in-a-Box's catalogue of vocal RealTracks continues to grow with this exciting RealTracks Set! These 9 gospel RealTracks are extremely versatile and great for adding a gospel tinge to countless previously released RealTracks. Additionally, these vocal RealTracks come with variations so you can mix and match its elements as you please. Want just a single high voice? A double low part? How about all 3 parts together? All these options are available to you with this impressive sounding release!

RealTracks Set 345: Bluesy Baritone with Brent Mason Brent Mason rocks the baritone guitar in this dynamic collection of 8 RealTracks. Now you can bring the fantastic low resonance and texture of the baritone guitar to your instrumentation on soft pop ballads, speedy rockabilly licks, and swampy blues. Check out Brent's "Guitar, Baritone Electric, Soloist SwampyBluesTalkBoxBrent Ev 095" for his special appearance on the talkbox - a fresh and gritty approach to blues guitar! Aside from 7 baritone guitar RealTracks, many with included variations, Brent Mason is also featured on a soloist standard electric guitar RealTracks with a wicked tremolo. There is plenty to play with in this unique collection of RealTracks!

RealTracks Set 346: Old-Time Music 1 - Happy Dance Lively, homey and sure to get people on their feet, this RealTracks Set will bring you back to the good ol' days in the countryside! Add a previously released RealDrum track and this well-rounded set of 6 RealTracks will give you all the instrumentation you need for a full sounding band to get the dance party going! Included is upright bass played by Toronto legend Neil Swainson, acoustic guitar played by Vancouver Island's Quinn Bachand, and banjo, fiddle, and mandolin tracks performed by the talented multi-instrumentalist Andy Leftwich.

RealTracks Set 347: Old-Time Music 2 - Mountain, Momma's Prayer and More Another expansion to americana related RealTracks, this collection continues to diversify the options for rootsy folk music! Multi-instrumentalist Andy Leftwich gives us a comprehensive array of strumming, long tones, and pizzicato style of playing on the 5-string fiddle. Also included are another 5 RealTracks on the mandola, banjo and mandolin. As a nice compliment to 10 Andy Leftwich's RealTracks, Quinn Bachand is back again on the acoustic guitar with 2 RealTracks, as well as 2 RealTracks with Neil Swainson holding it down on the upright bass.

RealTracks Set 348: Old-Time Music 3 - Old Time Waltz For those looking for more old-timey waltzes, this packed collection will surely satisfy with a generous set of 10 RealTracks! The talented Andy Leftwich is back once again, showing off

his skills on an impressive diversity of instruments, from banjo, to fiddle, to mandolin. Backed by Neil Swainson on upright bass and Quinn Bachand on acoustic guitar, Andy's background soloist RealTracks on the fiddle and mandolin are particularly captivating in this exciting new collection!

RealTracks Set 349: Celtic Guitar, Bodhran & Jaw Harp with Quinn Bachand Authentic, emotional, and majestic, this RealTracks set is another must have for the Celtic musician. When accompanied by the included Bodhran RealDrum tracks, Quinn Bachand's beautiful acoustic guitar playing could not sound any more gorgeous! Among its 15 RealTracks, this set includes 6 RealTracks on the jaw harp; a unique and hypnotic tone that will add a level of authenticity to Celtic songs.

RealTracks Set 350: Country Rock and Ballad Soloing with Johnny Hiland Both options in this RealTracks duo set are an endless flow of expressive licks with a touch of reverb and distortion for a truly satisfying tone. Make your ballad sing with "Guitar, Electric, Soloist CountryBalladJohnny Ev 085" that features Nashville staple Johnny Hiland's beautiful electric guitar tone. Or set Johnny free on your more uptempo country tunes with "Guitar, Electric, Soloist CountryRockJohnny Ev 140."

RealTracks Set 351: Country Pollwinners 1 - Americana 16ths with Brent Mason, Fred Eltringham, and Steve Mackey This RealTracks Set is a must have for lovers of country and americana music. This collection features some of country music's best pollwinner instrumentalists on the Nashville scene. Featured on electric guitar and electric baritone guitar is the extraordinaire Brent Mason with 3 rhythm, 1 background and 1 soloist RealTracks, some of which include tremolo, delay, reverb, and tasteful distortion. On electric bass is Steve Mackey with 3 RealTracks, each containing distinct A and busier B section variations. Providing 2 RealDrum tracks is Fred Eltringham with funky whip brushes and americana 16ths on sticks. These RealTracks work great together, however try combining with previously released americana and country pop ballad RealStyles to unlock their versatile potential.

RealTracks Set 352: Country Pollwinners 2 - Nashville Radio Power Ballad Jimmy Carter on electric bass and the award-winning Danny Radar brings you 4 RealTracks in this collection. Try them all together with some slower pop, rock or thrash RealDrums for the perfect power ballad worthy of radio play! Additionally, while sounding great as a standalone collection, try mixing and matching these adaptable RealTracks with previously released sets! "Bass, Electric, NashvilleRadioBalladAB Ev16 075" will surely work with most pop styles, while "Guitar, Electric, Soloist NashvilleRadioBalladDanny Ev16 075" will sound great over any rock ballad!

RealTracks Set 353: Fusion Soloing, Lowdown Blues, and more with Brent Mason This collection features legendary Nashville guitarist Brent Mason on 9 new RealTracks. The compelling tone, virtuosic vocabulary, and refined musicianship makes this package a must have. It features 2 amazing Fusion/Smooth-Jazz soloists, which work great with out existing RealTracks collection, as well as a slow blues soloist with a cool wah-wah effect. Also included in this collection are 6 Rhythm RealTracks; 2 bluesy rock rhythm RealTracks, a down to earth "LowdownBlues" distorted electric guitar and baritone electric guitar, and a moody 12/8 feel guitar track with an accompanying baritone guitar background RealTrack. The two "bluesy-rock" rhythm guitars also feature a cool new effect that we have never used before in Band-in-a-Box, a rotary effect that gives the guitar a sound similar to a vintage organ.

RealTracks Set 354: Minor Jazz Blues Changes Comping and Soloing with PJ Perry (Sax), Miles Black (Piano), Oliver Gannon (Guitar), and Neil Swainson (bass) Along with "rhythm changes" and "jazz blues," Minor Jazz Blues is one of the most common progressions in jazz, and is one that most teachers will agree is very important to master for a jazz student. RealTracks Set 354 continues our series of RealTracks sets specifically designed to work well with this particular sub-category of jazz music. While these RealTracks do work like others, in that you can enter ANY chord progression in ANY key, when minor blues progressions are entered, you will find more varied, interesting results with these RealTracks. This set includes 6 Soloists, with alto sax & tenor sax featuring Juno Award-winning musician P.J. Perry, guitar by Order of Canada recipient Oliver Gannon, Miles Black on piano, and Neil Swainson on upright bass. There are also then comping RealTracks on piano, guitar and bass as well.

RealTracks Set 355: New Age Piano with Miles Black This set of RealTracks features the elegant playing of Canadian jazz legend Miles Black. On these tracks, his understated and delicate touch simultaneously brings out the powerful full range of the piano, allowing the sustain of the lower and mid frequencies to sing. This set includes 5 RealTracks, consisting of arpeggiated chording, new age waltz, and driving 8ths. Also included is "NewAgeSlowBluesy" that provides a jazz feel to the collection's New Age theme. Given its tasteful simplicity and emphasis on tone, this collection of RealTracks is likely to make any modern pop song shine.

RealTracks Set 356: Modern Jazz & Funk with Jeff Lorber In this collection, pianist/keyboardist Jeff Lorber is back with 8 new RealTracks expanding Band in a Box's repertoire of Modern Jazz and Funk styles. The discreet comping of "ModernJazzJeff" and "ModernJazzWaltzJeff" offers clever harmonic support and can be combined perfectly with past even 8ths Jazz RealTracks. Additionally, this set includes 3 funk bass synth RealTracks, that lock in with Jeff Lorber's 3 new accompanying vintage electronic RealDrums. While, in their entirety, these new funky drum styles combine well with Band-in-a-Box's past Funk and Smooth Jazz RealTracks, the Realdrums included in this collection allows you to use single aspects of the groove. Only want the hi-hat from "ElecFunkJeff" to combine with a past style? Now you can!

RealTracks Set 357: World Music: Nanigo & Cascara RealTracks Set 357 features beautiful new world rhythms and styes featuring the imcomparable Ramon Stagnaro on nylon guitar, as well as Nashville based drummer/percussionist Wes Little, and Toronto acoustic bassist Neil Swainsson. The styles include the African Nanigo, a 6:8 polyrhythmic groove, as well as the "Carcara" rhythm, a versatile style that's used in Salsa, Bossa Nova, Samba, and other Afro-Cuban styles. In addition to all of these styles, you also get RealDrums "singles," which are all of the individual percussion instruments that make up the full

RealDrums styles. So, for example, you can select JUST the bongos from the Cascara, or just the Congas from the Nanigo style, making them very versatile, and great for genre crossovers!

RealTracks Set 358: World Music: Partido Alto, Beguine, and More! RealTracks Set 358 adds to our ever expanding collection of World Beat grooves and styles, with 2 new guitar RealTracks with LA master Ramon Stagnaro, new bass RealTracks with Nashville-based electric bassist Brian Allen as well as Toronto acoustic bassist Neil Swainsson, and 4 new kit and percussion RealDrums by master Wes Little. The styles include Brazilian "Partido Alto," an offshoot of Samba, as well as the Beguine, a popular dance style similar to the tango. We've also included new bass styles for "RumbaFlamenca," intended to work well with out other previously released guitars and percussion. In addition to all of these styles, you also get RealDrums "singles," which are all of the individual percussion instruments that make up the full RealDrums styles, which are incredibly useful, not just for these world-beat styles, but for ANY styles you want to add them to.

RealTracks Set 359: Slack Key Guitar with Brent Mason RealTracks Set 359 features the sweet sounds of Hawaii, with 6 new "Slack Key" RealTracks. This distinctive guitar style features a laid-back fingerstyle approach with open tunings. There are 3 "rhythm" or "chording" styles, as well as 3 soloist styles that complement the rhythm styles with beautiful melodic phrases. All of these were made with legendary guitarist and RealTracks stalwart Brent Mason. In addition to these 6 RealTracks styles, it also comes with many "RealStyles," which pair these RealTracks with other previously released RealTracks, so all you have to do is pick the RealStyle you like, enter any chord progression in any key, and you'll have these beautiful Hawaiian sounds playing your song!

RealTracks Set 360: Classic Guitars 4 - "Dublin Pop" This gorgeous blend of electric rhythm guitar RealTracks inspires the nostalgia of modern pop coming out of Ireland in the 80s and 90s. 9 electric guitar RealTracks are included in this collection, with 3 additional variations which give other rhythmic options for the same RealTracks. The epic tone, delay, and reverb on these chopping and arpeggiated electric guitar RealTracks are made complete with the emotional scream of the background RealTracks "DublinPopMagSpacey," to create a classic larger-than-life Pop-Rock sound.

RealTracks Set 361: Classic Guitars 5 - "90s Grunge" Your options for the Grunge Rock sound have never been more complete with this new collection of 12 electric guitar RealTracks! In this collection there are 10 rhythm RealTracks, including a mixture of arpeggiated chords and steady 8ths, with distortion and phaser effects essential to the character of 90's Grunge Rock. Additionally, this set includes a "GrungePopGritty" soloist RealTracks with an irresistible tone, and a background RealTracks "GrungeChugDistChorus" that adds an effective layer to any of the included rhythm RealTracks.

RealTracks Set 362: Indie Folk-Rock Guitar with Quinn Bachand Quinn Bachand is back with 12 new magnetic acoustic guitar RealTracks! The modest, yet expressive character of Bachand's playing on these RealTracks gives them great versatility in the Folk and Rock genres. In this set, there are 6 rhythm and 6 fingerpicking RealTracks that include one recorded with a nylon guitar, and an additional variation RealTracks "IndieWaltz." With Band-in-a-Box's vast material in this genre, there are many opportunities to combine Quinn Bachand's 12 new RealTracks with other releases, such as multiple past songwriter RealTracks collections.

RealTracks Set 363: 60s Coffeehouse Guitar & Dulcimer with Quinn Bachand Return to a simpler time with RealTracks Set 363! In addition to classic 60s guitar, this collection also includes a RealTracks first, Dulcimer! This collection of down-to-earth RealTracks played by Quinn Bachand evoke the feel and ambiance of the folk heros of the 60s. Packed full of waltzes and humble Folk rhythms, this collection includes 6 dulcimer and 4 acoustic guitar RealTracks, with an additional 2 variation guitar RealTracks which treat the slow 128 grooves as 3:4 waltzes. With such a friendly sound, these RealTracks blend well with many past-released Folk RealTracks.

RealTracks Set 364: More "Cinematic" Guitar with Darin Favorite Darin Favourite paints a vast cinematic soundscape in this collection of electric guitar RealTracks. With 7 rhythm, 2 soloists, and an additional 4 variation RealTracks, this set provides both smooth and distorted reverb heavy tones occupying different ranges of the guitar, allowing different layers to coalesce into a dreamy atmosphere. For extra punch to cut through the pensive delay and reverb of "CinematicPopArpDelay," the soloist "CinematicPopGritty" or the rhythm "MetalCinematicLowTune" RealTracks deliver a satisfying dose of distortion.

RealTracks Set 365: Reggae 16ths, Dancehall and more! This collection of RealTracks is packed full of exciting new content expanding Band-in-a-Box's growing catalog of Reggae and Dancehall material! This includes 2 Reggae electric guitar RealTracks, 2 electric basses, 4 RealDrums styles, 2 marimba RealTracks, and 2 new steel drum RealTracks, all combining well with previously released Caribbean influenced RealTracks collections, such as "Slow Groovin' Reggae" or "Calypso Pop." Additionally, among this collection's RealDrum tracks,the single percussion elements of those RealDrums are also available as "RealDrums singles," which allow them to be used on their own to combine with other RealDrums as you'd like!

RealTracks Set 366: Gospel Shout Raise your hands! These 3 irresistible and infectious Gospel Shout RealTracks work great together and will have you on your feet in no time! Included is a clear toned bass RealTracks laying down snappy hits on the 1 and 3 in the A section, which then switches to walking in the B section. This is nicely offset by the RealDrum's track's spirited snare hits on the 2 and 4. Both are occasionally embellished by forceful fills delivering ecstatic flares of energy. Additionally, 2 variations of RealTrack's "Bass, Electric, GospelShoutAB Ev16 150" are included, allowing you to exclusively use A or B modes as a RealTrack. Lastly, the included piano RealTracks "GospelShoutMike" sits nicely on top filling out the groove with tight syncopations and embellishments.

RealTracks Set 367: Acoustic Rock Perfect for the Soft-Rock heartbreaker, this set of acoustic guitar Rock RealTracks provides great support and space for sincere vocals and impassioned guitar solos. With 13 RealTracks to choose from, with an

additional 2 variation RealTracks, this collection provides a great selection of palm muted driving rhythms, ballad grooves, and arpeggiated chords, all played with the laid-back finesse and restraint reminiscent of the 90's Soft-Rock aesthetic. Given the supportive feel of these RealTracks, they are particularly versatile and would contribute well to combinations of numerous previously released RealTracks with a Folk, Rock, Indie, Pop, or Singer-Songwriter tinge.

RealTracks Set 368: Country Pollwinners 3 - Americana Shuffle and More The sounds of Americana have never been more inspiring! Featured on a shuffle Rhythm and Soloist electric guitar RealTracks is 2-time winner of the Country Music Association (CMA) award, Brent Mason. Nashville basist Steve Mackey, who has played with the likes of Dolly Parton and Peter Frampton, is featured on 2 RealTracks, each with additional variations. Finally, winner and 6-time nominee of the CMA award, Fred Eltringham is featured on 7 new RealTracks! With so many choices ranging from "LooseShuffle,: to "Slow8thBrushes," to "FunkyPop," to "Slow12/8," all your needs for Americana Grooves are met with this stellar collection.

RealTracks Set 369: Country Pollwinners 4 - Nashville Radio Shuffle and More Featured in this exciting new collection of country pop grooves and shuffles, are the cream-of-the-crop musicians. Winner and 2-time nominee of the Academy of Country Music's (ACM) Award, Danny Rader brings the shuffle alive with a ripping soloist RealTrack, alongside an accompanying Rhythm RealTrack. Holding it down on the bass on 4 RealTracks, each included with 2 variation styles, is Jimmy Carter, a staple musician in the Nashville scene. Lastly, featured on the drums is Miles McPherson, winner of the 2020 ACM Award and former drummer for the popular band Paramore. Featuring 6 RealTracks, Miles contributes a great variation in feels, including "FunkyBallad," "Shuffle," "Pop8ths," and "Push 16ths." Want to play alongside the best of Nashville country musicians? Now is your chance!

RealTracks Set 370: Americana Baritone Acoustic Guitar RealTracks Set 370 features another RealTracks first, Baritone Acoustic Guitar! The unique depth and fullness of tone of this instrument makes this collection an essential addition to Band-in-a-Box's Americana catalog. With 10 RealTracks, ranging from "Rootsy16ths," to "SwingWaltz," to "FastRock," and more, there will be a Baritone Guitar RealTracks here that suits whichever Americana tempo or feel that you require. Bring your sound down a fourth and get the deep resonance you have been craving!

RealTracks Set 371: Celtic Ballads and More with Quinn Bachand Multi-instrumentalist Quinn Bachand never ceases to amaze, and he's back again with ten new RealTracks that feature him on acoustic guitar, bodhran hand-drum, and jawharp! The guitar styles feature variations on reels and jigs, providing more delicate and understated options for these grooves, as well as widening the tempo range for these styles. We've also added new slow bodhran styles, perfect for slow airs & waltzes, but can also be used to give your pop songs an Irish flair. The jaw harp styles work great over both Celtic and Bluegrass styles alike, and also included are RealStyles that use them in these various settings. There are also variations for the jaw harps, with the standard approach just playing a single note (based on the key) throughout the song (since jaw harps are only single-note instruments), but the variations include options where the notes change based on the chords.

RealTracks Set 372: Lap Steel with Eddy Dunlap In this collection, the young, well-respected, up-and-coming Nashville multi-instrumentalist Eddy Dunlap brings us 5 dazzling RealTracks on the lap steel guitar. With 3 background RealTracks, you get to choose between the haunting, reverb-heavy drone in "Slow Ambient" for atmospheric work, or the more organic tone to accompany your Americana aesthetic with "Americana16ths" and "Americana8thsHigh." Additionally, you can give Eddy Dunlap center stage with 2 brilliant soloist RealTracks that bring out the best of the slides and vibrato characteristic of lap steel guitar.

RealTracks Set 373: Pop Soul with Brent Mason This collection of RealTracks does well to capture the astounding versatility of sensational guitarist Brent Mason. "PopFunkySoulLowSingleNoteChorus" sits deep in the pocket, giving your Pop song a hip flare, while "PopIndieArpPhaser" exquisitely fills out your supporting backing track. Perhaps you want more space? On "PopSoulHeldSlow12/8," Brent allows his beautiful tone to sing effortlessly behind you. In addition to 5 Rhythm RealTracks, of which are greatly adaptable to Band-in-a-Box's past releases in the Pop, Indie and Soul styles, Brent gives us another 2 heart-wrenching soloist RealTracks to add to the catalogue.

RealTracks Set 374: Old-Time Music 4 - "Bonfire" & "Sad Ballad" Whether you are searching for a folk-dance party, or time to reflect with some melancholy ballads, this collection has what you need. The "Bonfire" and "Sad Ballad" series consists of 5 RealTracks each for a total of 10 RealTracks. Both include the same set of instruments. Quinn Bachand plays acoustic guitar, while the remaining 8 RealTracks, including mandolin, banjo, and fiddle, feature 4-time Grammy winner Andy Leftwich. While both the "Bonfire" and "Sad Ballad" series of RealTracks sound great as they come, RealTracks such as the Mandolin and Fiddle background soloist styles easily mix and match with past releases! For example, they work very well in Bluegrass settings, and also work great on Celtic reel and ballad styles.

RealTracks Set 375: Swingin' Shuffle Vocals Band-in-a-Box is excited to continue growing its catalogue of vocal RealTracks, which were first introduced in the 2018 release. This collection comes with many variations to make it as adaptable as possible. Don't want the three-part harmony? Among the 5 gospel shuffle vocal RealTracks included in this collection are a high, medium, and low variant, each with their own 2 variations themselves, to accommodate those in need of a simpler vocal accompaniment. Additionally, this set features a beautiful background gospel soloist vocal RealTrack, giving your work a truly authentic sound.

RealTracks Set 376: Smooth Fusion Soloing with Mike Stern This set of RealTracks features legendary fusion guitarist Mike Stern, soloing over a variety of fusion grooves. In addition to following along with Mike's creative 16th note lines in the fretboard view, try going to Band-in-a-Box's notation view for these tracks, where you will find high-quality transcriptions that include bends, hammer-ons and pull-offs. These RealTracks work very well with "RealTracks Set 377 - Smooth Fusion Rhythm

Guitar with Brent Mason," but also work well with previously released RealTracks sets that include fusion grooves, such as "RealTracks Set 329: Fusion and Gritty Funk."

RealTracks Set 377: Smooth Fusion Rhythm Guitar with Brent Mason RealTracks Set 377 features 5 electric guitar RealTracks played by guitarist extraordinaire Brent Mason. The set features both rhythmic guitars as well as more ethereal "background" guitars, playing over a variety of grooves including fast, funky 16ths, cool swing 16ths, and a slow rhythmic groove. The guitars in this set work very well alongside the RealTracks soloists in "RealTracks Set 376 - Smooth Fusion Soloing with Mike Stern."

RealTracks Set 378: New Orleans Piano with Kevin McKendree Nashville based keyboardist Kevin McKendree takes us to New Orleans with 4 groovy acoustic piano RealTracks. In this set, McKendree delivers some of the best quintessential funk, gospel, soul, and rock'n'roll piano feels. If you're after the classic and nostalgic sound, look no further than RealTracks Set 378!

RealTracks Set 379: Classic Funk Guitar This comprehensive collection consists of 11 funk electric guitar RealTracks, including 7 rhythm guitars and 4 corresponding background RealTracks with cool riffs to complement the rhythm. Among this funky array of guitar tracks, you will find 4 distinct grooves including funk that is reminiscent of the 1960's funk and soul, funk from Detroit, and more modern dance funk. With this set, there is enough choices to pursue either the traditional nostalgic sounds of funk music, or a more modern sound.

RealTracks Set 380: Blues Harmonica with Pat Bergeson With an incredibly wide range in tempo and feels, this set has all you need for blues harmonica playing. 6 background soloist RealTracks contains hundreds upon hundreds of bluesy licks, all with a natural phrasing that provide a nice interplay between a soloist or lead singer. Additionally, this set includes "Harmonica, Soloist BluesShufflePat Sw 120" for those wanting the harmonica to take center stage in their song. All these RealTracks are brought to you by Nashville based multi-instrumentalist Pat Bergeson, who is well known for his work with Lyle Lovett, Chet Atkins, and many others.

RealTracks Set 381: Resonator Blues with Rob Ickes Featuring the award-winning dobro player Rob Ickes, this collection of resonator guitar RealTracks provide an adaptive range of tempos and feels to satisfy the needs of the blues enthusiasts. Among this collection, you will find resonator guitar RealTracks for shuffles, 12/8 grooves and just straight rock'n'roll! While they contain hundreds of great bluesy licks, these 6 background soloist RealTracks still work great as supporting RealTracks that keep the listener's interest without overshadowing lead vocals. The very common Blues Shuffle groove also gets an extra soloist RealTrack, which is meant to shine in the spotlight!

RealTracks Set 382: Jump Blues and Rumba Blues with Pat Bergeson, Kevin McKendree, Dave Roe, and Wes Little You'll be jumping, jiving, and maybe even wailing with RealTracks Set 382! We've received many requests for these specialty blues styles and we've delivered with a comprehensive collection of RealTracks, with the building blocks for an entire band. Included are 2 RealDrum tracks with 4 different options for accompanying percussion tracks, 3 electric guitar rhythm RealTracks alongside 3 corresponding soloist tracks, featuring Nashville based multi-instrumentalist Pat Bergeson. Also included are 2 acoustic piano RealTracks, 2 electric bass RealTracks, and 2 acoustic bass RealTracks. Finally, there are an additional 4 variations for the Jump Blues bass RealTracks. With this set alone, you will have all you need to start making songs with energetic RealTracks reminiscent of old school rock'n'roll and blues music.

RealTracks Set 383: Blues Organ Soloing and Comping with Charles Treadway This set features the great Charles Treadway on 5 organ RealTracks. The 12/8 and shuffle rhythm RealTracks in this set splits the left hand from the right. The left hand RealTracks can be used as rhythm comping tracks in combination with other soloist RealTracks. Or, to get the full Charles Treadway organ experience, try combining the right-hand soloist RealTracks in this set with their corresponding left-hand rhythm RealTracks. For those wanting a more funky twist for their organ soloist style, try "Organ, Soloist BluesFunkyEvenCharles Ev 120."

RealTracks Set 384: Hip Blues Shuffle Horns with Chris West This set of RealTracks gives you tons of blues licks that are arranged for a 4-piece saxophone section by Nashville saxophonist and arranger Chris West. These voicings and articulations radiate late night talk show vibes! Use "Horn Section, Rhythm BluesShuffleChris Sw 130" to infuse your interludes and choruses with great energy. Or for a more subtle background RealTrack, try using only one of any of the 4 saxophones in combination with other shuffle RealTracks.

RealTracks Set 385: Alt-Rock Guitar: Slow Rocking Grooves and Funky Modern Rock From the alt-rock of the 90s through to the present, this collection of RealTracks recreates some of the most satisfying gritty electric guitar tones to come out of the underground alternative rock genre. In addition to a great selection of chugging rock grooves and slow arpeggios characteristic of this genre, are similar guitar tones adapted to fit more funky and modern styles. This set comes to a total of 15 RealTracks, of which also include two background RealTracks and an "AltRockSlowSteady8ths6" RealDrum track that fits well behind all of them.

RealTracks Set 386: Alt-Rock Guitar: Poppy Hard Rock and Fast Poppy Punk A continuation of our gritty alternative rock guitar tones, this collection of Realtracks offers more great alt-rock grooves focusing on faster tempos. Included are 11 Rhythm RealTracks on electric guitar, with "AltRockFast8ths^" to accompany them all perfectly on drums. Turn up the tempo and get punk with "Guitar, Electric, Rhythm PunkPopMuted Ev 170," "Guitar, Electric, Rhythm PunkPopChugging Ev 170" and "Guitar, Electric, Rhythm PunkPopHeld Ev 170" all layered together.

RealTracks Set 387: Modern Pop: Hip-Hop, Dance, and More This all-in-one impressive set of 25 RealTracks gives you all the tools to craft tracks with a superb modern pop sound! With 3 electronic RealDrum tracks and 4 corresponding synth bass

RealTracks, this set provides many options for building a strong hip-hop, dance, or modern pop foundation to your tracks. To layer on top, this set also includes 12 pop electric guitar rhythm RealTracks that all add a restrained and organic layer of sound to blend with the synthesizers. Finally, this set includes Band-in-a-Box's first instance of a riser RealTrack, "ElecRisersHypeTrain." Using this is an excellent way to add great anticipation to different sections of your songs.

RealTracks Set 388: Pop 12-String Electric and more with Brent Mason We've added many more electric 12-string guitars and more with legendary guitarist Brent Mason! With a wide range of tempos, this set features 9 electric guitar RealTracks, including 1 on baritone electric guitar and 1 hard-hitting funky soloist RealTrack. In addition to the 4 RealTracks played on 12-string, Brent Mason also explores different delays, rotaries, swells, and phasers in the other RealTracks included in this set, making this collection of unique guitar tones particularly special.

RealTracks Set 389: Folk-Rock Tin Whistle with Geoff Kelly Give your pop or folk song a hint of Ireland with the beautiful and haunting tone of the tin whistle! This gorgeous set of 4 RealTracks are guaranteed to heighten the emotion, drama, and romanticism factor of many different combinations of previously released RealTracks. Try combining with styles ranging from new age, to folk, or to indie pop. Each of the 2 background soloist RealTracks have an accompanying simpler background style for those looking for a more subtle instrumental addition to their song.

RealTracks Set 390: Pop Vibes with Todd London This trio of RealTracks is Band-in-a-Box's first set of vibes geared towards the pop genre. Having both a swing and even feel RealTrack, alongside a ballad option for a softer and slower touch, makes this trio adaptable to many different situations. Featured on the vibes is the skilled Nashville based musician Todd London. Try blending these RealTracks with softer and calm previously released RealTracks, such as brushes, or upright bass, to create magical and lush lullaby-like tracks.

RealTracks Set 391: Acoustic and Electric Vintage Rock 'n' Roll with Quinn Bachand With so many to choose from, this is an essential collection of guitar RealTracks for the classic rock 'n' roll enthusiast. This set features 20 new classic rock'n'roll RealTracks including both electric and acoustic guitars. Included is a vast range of tempos and styles, including a 6/8 chopping feel, held tremolo chords, rock'n'roll guitar sweeps, and Latin pop rhythms. Try combining these with previously released country, New Orleans style, rhythm and blues, or classic rock RealTracks for great results!

RealTracks Set 392: Do-Wop Vocals: Classic Slow 12-8 groove The infectious spirit of doo-wop never goes out of style! Adding to our growing catalogue of vocal RealTracks, we are excited to take you back to the 50's & 60's doo-wop era with our new set of doo-wop vocal RealTracks. This single vocal rhythm 12/8 RealTracks combines an impressive 12 individually recorded tracks that can be used separately as background vocals for those wanting a specific range of parts. All the parts, including the high tenor, medium tenor, baritone, and bass, are available as double tracked RealTtracks (i.e., "Vocal, Background Doo-WopSlow128TenorHiDbl Sw 065"), or can be split and used as single recorded tracks (i.e., "Vocal, Background Doo-WopSlow128TenorHi1 Sw 065" or "Vocal, Background Doo-WopSlow128TenorHi2 Sw 065").

RealTracks Set 393: "Producer" Country Guitars 1 with Brent Mason and Michael Rhodes bass: Explosive Guitars and Country Rock This extensive collection of RealTracks featuring guitarist Brent Mason and bassist Michael Rhodes brings you 10 powerful electric guitar rhythm RealTracks, and two supporting electric bass RealTracks. Additionally, this set features a fantastic gritty soloist RealTrack, of which is conveniently accompanied by a simplified background soloist RealTracks that provides a great substitute when supporting a singer. When grouped together, the rhythm RealTracks in this set produce a mighty wall of sound, perfectly suited for the modern country artist or producer. With the base tempo of 75, the first group of RealTracks is suitable for power ballads, while the RealTracks with a base tempo of 120 are geared towards more upbeat and driving songs. With such a powerful backdrop behind Brent Mason's featured soloist RealTrack, modern country has never sounded bigger in Band-in-a-Box.

RealTracks Set 394: "Producer" Country Guitars 2 with Brent Mason: "Outlaw" and Funky Country Grooves This set continuous our new series of layered modern country guitars with10 RealTracks that sound particularly powerful when grouped together. On a more funky note then the previous set, Brent Mason returns with 2 amazing soloist RealTracks with hooky phrases delivered with Brent's usual brilliant skill. Out of the 10 RealTracks, this set also features 2 baritone electric guitars that nicely contribute to thickening this set's big sound.

RealTracks Set 395: Singer-Songwriter DADGAD Guitar with Quinn Bachand This assortment of rich and warm acoustic RealTracks will breathe life into your singer-songwriter performance! This set features west coast legend Quinn Bachand on 8 acoustic guitar RealTracks, including 4 on nylon strings and 3 in a fingerpicking style. The DADGAD tuning was specifically requested for singer-songwriter styles, as it lends itself to creative voicings and textures. This set of RealTracks take the singer-songwriter's style to the next level of musicianship and intricacy.

RealTracks Set 396: Wes Little Singer-songwriter mallets & cajon This set of 22 RealDrums is brought to you by one of Nashville's most renowned and adaptable drummers, Wes Little. With an aim towards the singer-songwriter, this set includes 11 RealDrum tracks that use mallets which help to create a round sound with a softer attack. This does well to support the singer-songwriter in a beautiful and seamless fashion. For busier and more complex sounding drum patterns, try combining the mallet RealDrums with the corresponding Cajon RealDrums in this set by using Band-in-a-Box's multi-drum feature.

RealTracks Set 397: Cajun Zydeco Inspired by the sounds of southwest Louisiana, this all-in-one set consists of 7 Cajun Zydeco RealTracks with options for both acoustic and electric bass, as well as two electric guitar options, one more based on classic Zydeco, and the other more based on the country-influence cajun. The washboard and drums included in the

"CajunZydecoPerc^" style combine perfectly with the other RealTracks in this set to create an energetic and organic sounding band. Accordion master Jeff Taylor, is featured on both an accordion rhythm and soloist RealTrack.

RealTracks Set 398: Eddy Dunlap Lap Steel & Pedal Steel Nashville based multi-instrumentalist, Eddy Dunlap, is back with 3 incredible pedal steel and lap steel soloist RealTracks! In addition to covering a wide range of tempos, each of these RealTracks deliver an ecstatic energy guaranteed to satisfy the solo section of your most spirited songs. For great results, try mixing and matching with some of our previously released gospel and blues styles!

RealTracks Set 399: Cinematic Baritone with Darin Favorite Darin Favorite is back with more effect-heavy cinematic RealTracks. Except now he is also featured on 4 baritone electric guitar RealTracks. Try mixing and matching with RealTracks from Darin Favorite's past cinematic guitar sets 311 and 364 for awesome results! By occupying a lower range with additional effects that add a sense of depth, these RealTracks sit nicely in the back of the mix and allow room for many other instruments to shine. Therefore, this makes for a versatile set of RealTracks that can be easily combined with other less related RealTracks.

RealTracks Set 400: Classic Country Soloing with Johnny Hiland Need a swinging guitar solo to buff up your country track? Look no further. This set features the incredible Johnny Hiland from Nashville Tennessee and includes 3 classic country swing guitar soloist RealTracks that will make your shuffles, ballads or waltz's glitter. These versatile RealTracks can be used with literally hundreds of our previously release country styles!

RealTracks Set 401: Modern Jazz Drums with Mike Clark: Fusion & Funk More Fusion and Funk RealDrums are here and are sure to spice up your song. This set includes 4 RealDrums by Mike Clark. These excellent RealDrums can be used with many other Fusion and Funk instruments, including previously released RealTracks such as "RealTracks Set 356: Modern Jazz & Funk with Jeff Lorber" and "RealTracks Set 377: Smooth Fusion Rhythm Guitar with Brent Mason".

RealTracks Set 402: Modern Jazz Drums with Mike Clark: Swing & More Jazz legend Mike Clark is "swinging" in to expand the Modern Jazz RealDrums collection. These RealDrums are the perfect addition to any Jazz Combo! The audience will for sure be moving to the beat.

RealTracks Set 403: Requested Blues: Chicago, Memphis, and More Made from popular demand, you are going to love these Blues RealTracks from a variety of artists, including Pat Bergeson on guitar and Dave Roe on bass. These RealTracks work great with any Chicago Shuffle Blues or Memphis Blues styles, or really any blues!

RealTracks Set 404: Requested Bossa Piano Soloing, 2-handed Miles Black is back for these requested 2-handed Bossa Piano RealTracks. There is right-hand soloing, and left-hand comping, intended to be paired together, or used individually. With syncopated rhythms and embellishments, these RealTracks will certainly be a highlight in any Bossa Nova song.

RealTracks Set 405: More Blues Organ Soloing & Comping with Charles Treadway Nashville based, expert organist Charles Treadway recorded these incredible blues RealTracks. There are both right-hand Soloing styles, as well as left-hand comping styles, specifically designed to match each other perfectly, but they can also be used on their own to meet your musical needs!

RealTracks Set 406: Funky Soul Horns We don't need soul searching to know that more Funky Soul Horns are a brilliant addition to your song. This set includes horn, alto sax, tenor sax, and baritone sax, all recorded by the extraordinary Chris West. These RealTracks are excellent with any Funky Blues instruments, such as previously released "RealTracks Set 140: Texas Blues-Rock Shuffle" with Brent Mason and Sol Philcox. And, with the new "RealTracks Stems" feature in Band-in-a-Box 2023, you can isolate the individual horn parts, giving you complete control over the mix!

RealTracks Set 407: Modern Fast Funk Guitar, Drums, and Keys Get your Funk on with these Fast Guitar, drums and piano RealTracks. They are sure to make your rhythm sections stand out above the rest! The set features master pianist Kevin McKendree, Nashville based session guitarist, Mike Durham and drummer Wes Little.

RealTracks Set 408: Lap Steel Blues with Rob Ickes & Eddy Dunlap RealTracks Set 408 features great new lap steel blues styles from world-class musician Eddy Dunlap, and 13-time IBMA Instrumental Performer of the Year winner Rob Ickes. There are both soloist styles as well as background styles intended to back up a singer or other instrumentalist.

RealTracks Set 409: Gritty Blues Harmonica with Pat Bergeson Multi talented Pat Bergeson is featured in this RealTracks Set for his expertise on the harmonica. The tracks are gritty and include deadly licks and riffs; they are perfect for any blues style.

RealTracks Set 410: More Blues Guitar with Johnny Hiland Featuring internationally acclaimed guitarist Johnny Hiland, these soloists feature a gritty blues tone, and amazing, tasty blues licks. You can also follow along in notation as a great learning tool!

RealTracks Set 411: 60s Latin Pop & Rock The set includes RealDrums, electric guitar, and acoustic piano, all playing in a Latin style. It won't be difficult to get your audience dancing to these great styles! Featured artists include Miles Black, Mike Durham, and Wes Little.

RealTracks Set 412: Requested Southern Soul 1 The highly requested RealTrack Set 412 includes Soul tracks that are reminiscent of the 70s era. It includes bass, electric guitar, and drum tracks by Dave Roe, Pat Bergeson and Wes Little.

RealTracks Set 413: Requested Southern Soul 2 Even more highly requested Southern Soul tracks are included in RealTracks Set 413. Here you'll find tracks in the style of 60's and 70's soul, featuring exquisite playing by Dave Roe on bass, Pat Bergeson on guitar, and Wes Little on Drums.

RealTracks Set 414: Sounds from the East: Sitar, Tabla, and Dholak Infuse your songs with Eastern flavor with RealTracks Set 414. Add the stunning Sitar playing of Anwar Khurshid and the incredible Dholak and Tabla playing of Shobhit Banwait to your Band-in-a-Box songs to create the perfect Eastern fusion.

RealTracks Set 415: Requested Metal Bass and 12-key Guitar These highly requested modern metal tracks are sure to melt faces! Featuring Nico Santora on guitar, playing tracks in all 12 keys, Josh Paul holding down the low end on bass, and Wes Little bringing the thunder on the drums.

RealTracks Set 416: Fast Modern Pop Rock and "enhanced" RealDrums This Set features fast pop guitars, with multiple layers for a modern, polished sound. The set also includes "Enhanced" RealDrums, where we've taken existing RealDrums styles and remixed them and added new electronic elements for a great radio-friendly sound!

RealTracks Set 417: Requested Prog Rock This requested RealTracks set includes distorted electric guitar by RealTracks veteran Mike Durham, who has recorded on Grammy nominated singles. The set also includes bass and drums by rhythm section Brian Allen and Wes Little.

RealTracks Set 418: Modern Electronic Pop This set features modern pop drums and synth, all of which work well for slow 16ths modern styles. With the drums, the individual elements that make up the full electronic kit can also be selected individually, making them great for missing and matching these electronic elements with acoustic RealTracks and RealDrums.

RealTracks Set 419: Gritty Rock Harmonica with Pat Bergeson Add grit and sizzle to your Band-in-a-Box songs with RealTracks Set 419! Pat Bergeson brings the grit that is sure to take you from the Mississippi Delta to the heart of Texas and beyond!

RealTracks Set 420: Vocal Doo-Wop Pop 8ths Here to expand our collection of Doo-wop vocal RealTracks, this Set includes voices in the tenor, baritone, and bass range. These RealTracks are perfect for any moderate to fast paced pop song. And, with the new "RealTracks stems" feature, you can now have the individual voices from within the ensemble on different tracks, all perfectly synced up!

RealTracks Set 421: Kevin McKendree Piano: Boogie, Gospel and More Featured here in RealTracks set 421 are the unmistakable boogie-woogie, gospel, and rock n' roll piano stylings renowned for getting you up on your feet! With Kevin McKendree on the keys, you're sure to be jumpin' and jivin' in no time. Also included are some 12-8 R&B stylings for when it's time to slow things down a bit.

RealTracks Set 422: Requested 80s New Wave You asked us to bring back the iconic 80's New Wave guitar sounds we all love, so here they are in RealTracks Set 422! Featuring Mike Durham on guitar, bringing all the clean, arpeggiated guitar sounds you could ask for as well as the roaring overdriven power chords that'll transform your song into an anthem!

RealTracks Set 423: "Producer" Country Guitars 3 with Brent Mason: Nashville Shuffle & Groovin' Swing 16ths The "ready-for-radio" RealStyles in this set feature gritty country guitars with a modern country flair. Included in this set are 11 new guitars to use, including electric rhythm and soloists, as well as baritone electric guitar all played by Brent Mason. There are two "groups": shuffle & swing16, and the guitars in each group are intended to be layered for a full, produced sound. And, with the volume automation features in Band-in-a-Box, you can bring various guitars in and out throughout your song, making new "scenes" from verse, to chorus, to bridge. You're in the producer's seat!

RealTracks Set 424: "Producer" Country Guitars 4 with Brent Mason: Waltzes and Slow 12:8 Brent Mason returns to wow us with his swing rhythm and soloist tracks using a clean electric guitar, overdrive guitar, and distorted rock guitar. The 12/8 RealStyles in this set are heavy on the guitar with a slower tempo that make a massive impact. Put on your producer's cap, and see what you can make with these great layered guitars!

RealTracks Set 425: "Producer" Country Guitars 5 with Brent Mason: Slow 16ths, even & swing RealTracks Set 426 is designed for the singer-songwriter in mind. This set features rhythm and fingerpicking styles, 6 new acoustic guitar styles and 1 nylon guitar style performed by Quinn Bachand. And it comes with great RealStyles that use these RealTracks in a variety of settings, including Indie-Electronic-Folk that includes other acoustic instruments but also electronic drum elements, as well as styles that pair them with world-music elements.

RealTracks Set 426: Quinn Bachand, More Indie-Folk, Singer-songwriter Quinn Bachand using fingerpicking and rhythm styles in 6 new acoustic guitar and 1 nylon guitar tracks to offer a softer sound commonly found in indie-folk music. This singer-songwriter set has appeal for music lovers young and old and focuses on an even feel that is consistent throughout each of the RealTracks. The RealStyles in this set cover genres such as Pop Synth and Folk.

RealTracks Set 427: Requested Old-Time Autoharp Using this autoharp set is sure to add a whimsical and romantic flare to your arrangements. Quinn Bachand plays swing, held, and waltz styles to give a nice depth of sound in a variety of tempos.

RealTracks Set 428: Contradance guitar & piano Everybody get in lines, it's time for a contra dance! This combo of Daniel Lapp on piano and Quinn Bachand's impeccable guitar are sure to bring the house (or barn) down!

RealTracks Set 429: More Country Soloing with Johnny Hiland Featuring the talents of Johnny Hiland, this RealTrack set provides users with three different electric guitars to choose from. You can find some waltz and ballad styles in slow and medium-slow tempos showcased in this RealTrack Set.

RealTracks Set 430: '60s Soul Jazz, Modern Jazz & Fusion With a variety of bass, piano, and drums, these RealTracks are sure to fill your soul with amazing jazz riffs. The styles feature returning artist Mike Clark, drummer extraordinaire who has

played with many jazz greats, and is well known for his work with the band "Headhunters." It also features the incredibly talented long-time PG Music collaborator Miles Black on piano, and new RealTracks artist Viktor Krauss, killing it on the bass!

RealTracks Set 431: Funk & R&B Horns Nashville Music Award winner, Chris West is back for more funky horn section styles. They are a perfect backing tracks for any R&B or funk tune! The set features a funk sax quartet inspired by the slick funk of the '70s, as well as a trio of trumpet, tenor & bariton sax, inspired by the R&B and funk of the '60s.

RealTracks Set 432: LA Jazz Pop Looking for that slick, pop and jazz-infused LA sound? Look no further, for these styles are jam packed with versatile electric guitar as well as great electric pianos featuring Kevin McKendree and Miles Black, as well as groovin' electric bass, from Nashville session musician Viktor Krauss. They are bound to make listeners bop their heads and tap their feet!

RealTracks Set 433: Fast Bebop Jazz Piano Comping The extraordinary, multi-instrumentalist and long-time PG Music collaborator, Miles Black is back! These styles showcase his virtuosity on the acoustic piano with incredibly fast paced comping. They are a perfect addition to any song with a speedy, Jazz Swing feel.

RealTracks Set 434: More Requested 2-handed Jazz Piano Soloing Here by popular demand, Miles Black demonstrates his skills with 2-handed jazz piano solos. With these RealTracks, the left and right hand parts are separated, but are intended to be used together, and each "pair" has a RealStyle that loads both. This means that the left-hand comping is kept to the lower part of the keyboard, and the soloing is kept to the right, emulating what a jazz pianist does while soloing. These styles were recorded at a variety of tempos, from slow ballads to fast tempos, and everything in between!

RealTracks Set 435: Kevin McKendree Bluesy New Orleans Piano Grammy-nominated, Nashville-based, acoustic pianist Kevin McKendree is here! These styles have excellent rhythm and showcase the New Orleans feel. They are sure to fulfill your bluesy needs.

RealTracks Set 436: Sounds From Around The World These styles exhibit an eclectic, multiculture arrangement of sounds from expert musicians. There are a wide variety of Chinese instruments, including award winning artists such as Yun Song, on the erhu, and Dai Lin Hseih on guzeng. Also, Juno-nominated pipa player, Qiu Xia He, and principal dizi player, Charlie Lui. Additionally, this set also includes smooth and flowing panpipes by Alejandro Fatur, and grooving bongos by returning artist, Wes Little. These styles are an excellent way to diversify your sound in a multitude of genres!

RealTracks Set 437: Soulful Keys with Charles Treadway & Kevin McKendree Skillful blues organist, Charles Treadway, and pianist, Kevin McKendree return for more rhythm styles. These styles are versatile and can be used in a variety of genres, such as rock, funk, country, and blues. They are the perfect choice to round out the backing tracks of any song!

RealTracks Set 438: More Requested Soul Jump on board the soul train, it's coming back around! That's right, we've got 12 more highly requested soul RealTracks and RealDrums in the all new RealTracks Set 438: Requested Soul! You'll find some tasty '70s soul inspired bass played by session favorite, Dave Roe. Playing some funky '60s and '70s soul inspired rhythm we've got award winning guitarists Brent Mason and Pat Bergeson. Also included, a relaxed '70s soul inspired soloist played by Pat Bergeson. But it doesn't stop there, we've got Wes Little holding it down on drums and tambourine. Here, you'll find everything you need to keep the groove alive!

RealTracks Set 439: Modern Indie-Folk Guitar & Banjo Quinn Bachand is back to bring you 9 all new guitar and banjo RealTracks in RealTracks Set 439: Modern Indie-Folk Guitar & Banjo! The acoustic guitar RealTracks include finger picking styles ranging from soft and gentle to fast and driven! Rhythm acoustic guitar styles range from R&B inspired grooves and gently strummed DADGAD. The included Banjo styles compliment the soft and gentle to fast and driven guitar styles and beyond!

RealTracks Set 440: Modern Metal Get ready for the cutting edge of metal in the all new RealTracks Set 440: Modern Metal! Renowned bassist Nick Schendzielos brings the thunder with finger and slap styles to play under your heaviest of riffs. Guitar great Nico Santora returns with all the modern heavy riffing and tight chugging you could ask for, and brings more with a fiery modern metal guitar soloist. The brutally tight and technical drumming of Aaron Stechauner is also featured in this set, to give you all you need to create the ultimate modern metal!

RealTracks Set 441: Requested Prog Rock 2 The people have spoken! Welcome to the all new RealTracks Set 441: Requested Prog Rock 2! In this second installment, we bring the best of UK inspired prog rock and beyond! With Mike Durham and Nico Santora on guitars, Brian Allen and Nick Scendzielos on electric basses, and Aaron Stechauner and Wes Little on drums, this set is brimming with all the trimmings you need to make your prog rock fantasies into a reality! From effects laden guitar arpeggios, to thundering electric bass, to tight and technical drums, you'll have everything you need for your next concept album in this set!

RealTracks Set 442: Requested Prog Rock 3 Back again with even more prog rock in RealTracks Set 442: Requested Prog Rock 3! If you couldn't get enough of the last two installments, this third round is sure to scratch the itch! Again, we have Mike Durham and Nico Santora on guitars, Brian Allen and Nick Scendzielos on electric basses, and Aaron Stechauner and Wes Little on drums, bringing you even more prog rock goodness, but this time featuring a host of 12-8 and slower prog rock styles. This set also features background and soloist guitar tracks to add even more atmosphere to your next 20-minute prog epic!

RealTracks Set 443: Miscellaneous Modern Grooves Have you been looking to modernize your songs with the latest grooves? Look no further! We're excited to bring you RealTracks Set 443: Miscellaneous Modern Grooves! This set features 6 all new RealDrums that range from reggaeton to modern synth pop playing a mix of electronic drums programmed and

performed by Ed “Great Oz” Clare. These RealDrums are designed to bring the latest and greatest modern drum sounds to help you bring the hype to your Band-in-a-Box songs!

RealTracks Set 444: Rootsy Modern Country Get ready for some radio-ready modern country tracks! This collection of RealTracks showcases a diverse lineup of Nashville talents! Lending his skills on lap steel is Rob Ickes, renowned as the most decorated instrumentalist in the history of the IBMA Award. Brent Mason, acclaimed as Nashville's premier guitarist, contributes both clean and overdriven electric guitar artistry, with guitars intended to be layered for that “explosive” Nashville sound. Internationally recognized guitarist Johnny Hiland adds his distinctive touch on electric guitar and Mike Harrison, a multifaceted guitarist, producer, and songwriter showcases his prowess on the electric bass. Rounding out the ensemble is Eddie Bayers, a seasoned and esteemed studio drummer in Nashville, establishing a solid rhythmic foundation.

RealTracks Set 445: Bro Country This set is jam packed with RealTracks that are radio-ready for that modern country sound! Featuring returning fan-favorite Brent Mason, this set features guitars that are designed to be layered for that “explosive” modern country sound. This set also features another returning favorite, Johnny Hiland, adding his own distinct style of guitar soloing. Also feature on this set is 14-time winner of the ACM “drummer of the year” award, Eddie Bayers! And finally, long time PG Music producer, and first time RealTracks artist, Mike Harrison is taking care of the low end on 5-string electric bass.

RealTracks Set 446: Praise & Worship Pop In this delightful compilation of RealStyles tailored for Praise and Worship Pop, you'll be treated to the skillful artistry of seasoned session guitarist Mike Durham. With over a decade of experience as a session player in the vibrant Nashville music scene, Mike brings his expertise to the forefront, delivering both joyous and epic tones through rhythmic electric guitar performances. Contributing to the mix with his dynamic and impactful grooves is Nashville's virtuoso drummer, Garth Justice.

RealTracks Set 447: Vintage Country with Doug Jernigan (steel), Brent Mason (guitar), Eddie Bayers (drums), and Mike Harrison (bass) We’re excited to introduce the classic sounds of vintage country in the all new RealTracks Set 447: Vintage Country with Doug Jernigan (steel), Brent Mason (guitar), Eddie Bayers (drums), Viktor Krauss (acoustic bass) and Mike Harrison (electric bass)! Included in this incredibly versatile set, you get 14 RealTracks and RealDrums, including electric and acoustic bass, electric guitar, classic pedal steel, drums, and a RealTracks first: “tic-tac” baritone electric guitar! These bari styles feature a distinctive playing method, where the baritone plays bass notes with a muted tone, giving it that great classic sound! All of these different RealTracks can be used over a medium swing groove, or a slow waltz groove. Get ready to make your future classic with these all new RealTracks!

RealTracks Set 448: Americana: Movin’ and Groovin’ Dive into the contemporary world of Americana-inspired melodies with this captivating collection of lush and upbeat sounds, guaranteed to get you movin’ and groovin’. You'll hear the rhythmic sounds of the bouzouki and acoustic guitar, specifically recorded to blend together perfectly (try panning them left and right!), along with mandolin, banjo and fiddle by Nashville multi-instrumentalist Glen Duncan. The dynamic Americana brushes drums of Nashville's own Garth Justice adds a distinctive rhythm that will transport you to the heart of the genre.

RealTracks Set 449: Soul Jazz Immerse yourself in the smooth, grooving world of soul jazz, where tight rhythms and deep, infectious grooves take centre stage. Featuring the soulful organ of Charles Treadway, the rich bass lines of Neil Swainson, and the laid-back guitar of Brent Mason, this set delivers a masterclass in rhythm and texture. Legendary drummer Mike Clark locks in a dynamic, steady beat that drives each track with a crisp, infectious pulse. With its sophisticated interplay of instruments and seamless, back-and-forth groove, this is soul jazz at its finest—perfect for creating a laid-back vibe or adding depth to any setting.

RealTracks Set 450: More Soul Jazz - Fast Funk Get ready to turn up the energy with RealTracks Set 450: More Soul Jazz - Fast Funk! This vibrant set delivers the perfect blend of high-energy grooves and tight rhythms, capturing the essence of fast-paced soul jazz with a funky twist. Featuring the dynamic talents of Neil Swainson (bass), Charles Treadway (organ), Mike Clark (drums), and Brent Mason (guitar). This set brings the groove with every beat! Whether you’re working with a driving fast funk groove or looking to add some upbeat energy to your project, this set offers the tools to inject your music with the vibrant, funky vibe of soul jazz.

RealTracks Set 451: Requested 60s Jazz RealTracks Set 451: Requested 60s Jazz brings the timeless sounds of the 1960s to your projects. This set captures the essence of the era with masterful rhythms, lush harmonies, and impeccable grooves. With a total of 9 RealTracks, you’ll have everything you need to craft authentic jazz tracks that evoke the cool, relaxed vibe of the 60s. From Miles Black’s expressive piano to Neil Swainson’s deep, grooving bass lines and Mike Clark’s nuanced drumming, this set offers the perfect balance of sophistication and swing.

RealTracks Set 452: More 2-handed Piano Soloing Introducing RealTracks Set 452: More 2-Handed Piano Soloing—the latest addition to your jazz music toolkit! In this set, master pianist Miles Black brings you even more of his two-handed piano soloing, with a focus on jazz swing & ballad. There are also styles specifically designed to work with some of the most common jazz progressions, including “rhythm changes,” jazz blues, and minor blues. With 12 RealTracks included, this set delivers a whirlwind of energetic right-hand soloing with left-hand comping.Each track is packed with the kind of technical prowess and expressiveness that will elevate your jazz arrangements. RealTracks Set 452 has everything you need to make your piano solos shine!

RealTracks Set 453: Requested Basic Jazz RealTracks Set 453: Requested Basic Jazz features specific requests from our forums! It features two tempo options for very simple jazz ballad bass, as well as two variations for a specific jazz comping

guitar part that just plays on the beats with no accents on specific beats. Whether you're crafting a laid-back standard, a lively swing tune, or a relaxed jazz ballad, these tracks provide the ideal foundation.

RealTracks Set 454: Classic Acoustic Blues Get ready to dive into the world of acoustic blues with RealTracks Set 454: Classic Acoustic Blues! Renowned blues guitarist Colin Linden delivers a masterclass in acoustic and resonator guitar playing, bringing you the authentic sound of classic blues from the early to mid-20th century. This set features 7 RealTracks, each offering acoustic guitar rhythms at a moderate tempo, perfect for laying the foundation of your blues compositions.

RealTracks Set 455: Classic Argentina Tango Transport your music to the heart of Argentina with RealTracks Set 455: Classic Argentina Tango! Featuring 10 RealTracks, this set delivers the authentic rhythm section you need to create a captivating tango atmosphere. With Nicolas Zacarias on acoustic bass, Joaquin Benitez on accordion, and Victor Simon on acoustic piano. These expertly played rhythm tracks create a compelling, danceable groove, making them ideal for adding depth and atmosphere to any tango-inspired piece.

RealTracks Set 456: Slappin' Pop Get ready to groove with RealTracks Set 456: Slappin' Pop, a collection of 8 dynamic RealTracks that bring the funky pop sound of the '70s and '80s to life. Featuring the talents of Brian Allen on slap electric bass, John Jarvis on piano, Jerry Roe on drums, and Charlie Gannon on electric guitar, this set delivers the perfect blend of retro flair and modern energy. Whether you're looking to add a nostalgic touch to your music or elevate your tracks with vibrant, pop vibes, these 8 RealTracks have you covered with the artistry of seasoned pros.

RealTracks Set 457: Slick 80s Metal Get ready to crank up the volume with RealTracks Set 457: Slick 80s Metal! This set brings you the perfect blend of classic 80s metal energy, with Andy Wood laying down fiery distorted rock guitar riffs and Brian Allen providing punchy, dynamic fingerstyle electric bass. Whether you're building an anthemic rock tune or a head-banging metal song, these RealTracks deliver everything you need to infuse your music with that signature 80s metal sound.

RealTracks Set 458: "Producer" Layered Acoustic Guitar with Brent Mason RealTracks Set 458: "Producer" Layered Acoustic Guitar offers a rich and textured collection of acoustic guitar performances by Brent Mason. These guitars are intended to be used together to create a "wall-of-sound" effect common in pop music. The result is a professional, producer-style approach, with a warm, full-bodied sound perfect for a variety of genres. The intricate and skillfully crafted acoustic guitar arrangements add depth and dimension, providing an ideal foundation for songwriters, arrangers, and producers looking to enhance their music with polished, dynamic acoustic textures.

RealTracks Set 459: Songwriter Potpourri, with muted electric guitar, Chinese instruments, and more! Get ready for a truly eclectic musical experience with RealTracks Set 459: Songwriter Potpourri! This set features a stunning variety of 19 RealTracks that blend traditional and modern instruments, giving you endless possibilities for your next song. With Quinn Bachand on guitar, Miles Black on acoustic piano, and a variety of stunning Chinese instruments—including the Guzheng played by Dai Lin Hsieh, the Dizi Flute from Charlie Lui, and the Pipa by Qiu Xia He—this set brings a unique blend of sounds and textures to your music.

RealTracks Set 460: Requested Disco Get ready to hit the dance floor with RealTracks Set 460: Requested Disco, featuring 9 electrifying tracks that capture the upbeat, groove-filled essence of disco. This set brings together the talents of Brian Allen on electric bass, John Jarvis on piano, Jerry Roe on drums, and Charlie Gannon on electric guitar, each delivering their signature style to create a pulsating rhythm section that will make any track come alive. With its irresistible beats and vibrant energy, this set is a must-have for anyone looking to infuse their music with the disco spirit.

RealTracks Set 461: More Modern Metal Get ready to crank up the intensity with RealTracks Set 461: More Modern Metal! This set features Nico Santora on distorted guitar and Nick Schendzielos on fingerstyle electric bass, delivering the perfect rhythm section for your heaviest metal riffs. With a fast tempo, these RealTracks are designed to add power and precision to any modern metal song.

RealTracks Set 462: More Modern Country Get ready to elevate your sound with RealTracks Set 462: More Modern Country! This incredible set features 15 RealTracks and RealDrums, showcasing the legendary talent of Brent Mason (electric guitar), Mike Durham (electric guitar), Eddie Bayers (drums), and Mike Harrison (electric bass). This set offers a versatile range of country grooves, from driving electric guitar riffs to solid bass foundations, all played with the signature smoothness and precision that defines modern country music. Whether you're crafting a hit radio song or a laid-back anthem, RealTracks Set 462 will help you create the authentic, polished sound of today's country charts. Get ready to add a new dimension to your tracks with a modern edge!

RealTracks Set 463: More Americana guitar with Brent Mason RealTracks Set 463: More Americana Guitar with Brent Mason focuses on rich, authentic rhythms. In this set, Brent plays electric guitar, delivering a perfect blend of smooth strumming, tight chord work, and masterful groove to bring your Americana tracks to life. His signature style adds a timeless, rootsy feel that serves as the ideal foundation for any song. Whether you're looking to add warmth to a ballad or drive to an upbeat track, these rhythm guitar RealTracks capture the heart of Americana like never before. This set is a must-have for any producer seeking true authenticity.

RealTracks Set 464: More Praise & Worship RealTracks Set 464: More Praise and Worship offers a powerful collection of dynamic and uplifting arrangements, which work equally well for modern worship services as they do in a radio-friendly pop song! With a focus on expressive electric guitar work and precision drumming, this set delivers a rich blend of joyful and reverent tones that enhance both praise and reflective moments in any worship setting. Whether you're seeking vibrant, upbeat grooves or more introspective, heartfelt moments, this set is tailored to meet the diverse needs of today's worship experience.

RealTracks Set 465: Songwriter Piano with John Jarvis Featuring the impeccable acoustic piano skill of John Jarvis, RealTracks Set 465 is perfect for any singer/songwriter, whether you're crafting a ballad, pop tune, or folk song. With John's ability to create warm, melodic accompaniments, these RealTracks provide a solid foundation that enhances your song, giving it a polished, professional sound. There are RealStyles included that use the pianos both as solo-accompaniment instruments, as well as in the context of a full band.

RealTracks Set 466: More Vintage Country We're excited to introduce RealTracks Set 466: More Vintage Country, the perfect addition to your collection for capturing that authentic, timeless country sound. Featuring the legendary Doug Jernigan on pedal steel, this set brings a fresh yet classic feel to your music, building on the rich tradition of vintage country. Included are 14 versatile RealTracks, featuring pedal steel, electric guitar, and electric bass. Whether you're looking for a slow, soulful groove or a bouncy country swing, this set offers a variety of styles to elevate your next track. RealTracks Set 466 is your ticket to crafting the next vintage country classic!

RealTracks Set 467: More Songwriter Americana We're excited to unveil RealTracks Set 467: More Songwriter Americana, a collection designed to inspire your next heartfelt Americana masterpiece. This set features a stellar lineup of musicians, including Glen Duncan on banjo, mandolin, and fiddle, Mike Harrison on electric bass, and Brent Mason on electric guitar. With 15 versatile RealTracks, this set offers a blend of acoustic and electric textures perfect for the modern Americana songwriter. From the bright, lively twang of the banjo and mandolin to the soulful depth of electric bass and guitar, these RealTracks will bring a fresh yet timeless feel to your music. Whether you're crafting a folk-inspired ballad or a foot-stomping Americana anthem, the combination of instruments will provide endless creative possibilities.

R**ealTracks Set 468: More Soul Jazz - Smooth & Mellow** RealTracks Set 468 delivers a smooth, gently flowing ambience that perfectly complements relaxed, soulful arrangements. The warm, articulate bass lines of Neil Swainson and Charles Treadway's expressive organ textures offer a rich musical palette ready for exploration. Mike Clark delivers a rhythmic foundation while Brent Mason's tasteful guitar tones round out an ensemble that provides an exceptional foundation for crafting soothing and sophisticated backdrops.

RealTracks Set 469: More Soul Jazz - Funky Sidestep These soul-jazz RealTracks deliver infectious, funky grooves, highlighted by the dynamic and expressive playing of top organist Charles Treadway. Legendary guitarist Brent Mason contributes smooth electric rhythm and expressive solos, while multifaceted drummer Wes Little anchors the ensemble with expert, soulful rhythms.

RealTracks Set 470: Smooth Jazz Muted Trumpet Soloing & Drums RealTracks Set 470 brings your productions to life with smooth jazz tones. Immerse yourself in the warm, velvety tones of Steve Hermann's muted trumpet, delivering soulful phrasing and that unmistakable classic smooth-jazz vibe. Complementing the mood, Wes Little lays down cool jazz-brush grooves. The result is a rich sound that instantly elevates your mix— perfect for late-night grooves, lounge vibes, and smooth jazz productions of all kinds.

RealTracks Set 471: Blues Drums The blues RealDrums in Set 471 bring an unbeatable feel and genuine blues character to your mix. Award-winning session drummer Jerry Roe lays down everything from swinging shuffles and folk-influenced grooves to heavy blues shuffles, energetic brushed patterns, and timeless rhythms. You'll also get the ever adaptable Wes Little bringing his signature touch with cool, slow-driving blues that add groove, and soul to any track.

RealTracks Set 472: More Classic Acoustic Blues RealTracks Set 472 is ideal for soulful, stripped-back arrangements. Seasoned producer and songwriter Colin Linden delivers expressive resonator guitar and blues-infused acoustic performances, while Oliver Swain and Neil Swain contribute folk-inspired bass and guitar performances. On drums, Wes Little and Jerry Roe provide textured, dynamic rhythms, creating a rich foundation for authentic acoustic blues and roots-inspired productions.

RealTracks Set 473: Electric Blues with Johnny Hiland and Collin Linden This RealTracks set brings exceptional energy and flair through expressive electric guitar solos. These rhythm-driven tracks are brought to life by guitar phenom Johnny Hiland and the highly acclaimed Colin Linden with some ear-catching slide guitar playing. The result is an expertly crafted set that provides vibrance and presence with its smooth and bold tonal characteristics.

RealTracks Set 474: Jazz, Funk & Gospel Potpourri Experience the irresistible groove of RealTracks Set 474, blending the best of Jazz, Funk, and Gospel. Organist Charles Treadway brings the energy of his performances with Soul and Blues legends by delivering dynamic, rhythmic playing that commands attention and inspires movement. Complimenting his performance are Jerry Roe and Garth Justice, who provide three distinct drum tracks, adding depth and drive to every rhythm. Rounding out the set, Brian Allen lays down a funky, triplet slap bass that keeps the music moving. This set is guaranteed to get your feet tapping and your hands clapping.

RealTracks Set 475: Uptempo Soul Horns and More Perfect for bold and dynamic arrangements, RealTracks Set 475 focuses on bringing you lively and upbeat soul horns. Brass extraordinaire Chris West delivers his expertise on saxophone, while Emmanuel Echem provides a stellar trumpet performance. Brian Allen, Charlie Gannon, and John Jarvis keep the groove locked in on bass, guitar, and piano, rounding out a vibrant and energetic rhythm section.

RealTracks Set 476: More "Producer" Layered Acoustic Guitar with Brent Mason RealTracks Set 476 brings you more of the exemplary work of iconic session guitarist Brent Mason. These classic and timeless tones highlight his exceptional ability, delivering a collection of acoustic guitar performances that are expressive and full of character. Whether you're crafting laid-back country ballads or intimate singer-songwriter arrangements, this set adds warmth and authenticity to any composition.

R**ealTracks Set 477: More Requested Disco Bass & Drums** Step under the disco ball and bring the dance floor to life with this electrifying collection of requested disco bass and drum styles. From smooth funk-infused rhythms to driving uptempo patterns, these tracks blend the best of disco, funk, rock, and pop. With Brian Allen delivering on electric bass along with Jerry Roe's dynamic drum patterns—you've got everything you need to capture the unmistakable pulse of classic and modern disco.

RealTracks Set 478: Celtic: Back to Basics Join acclaimed multi-instrumentalist Quinn Bachand as he leads you into the timeless core of Celtic music with this acoustic guitar RealTracks collection. These new RealTracks take a more "back to basics" approach with standard tuning instead of our previously released DADGAD and Drop-D RealTracks. Dive into the lively reels, jigs, and slides in simplified versions of traditional Irish music.

RealTracks Set 479: Yacht Rock Set 479 features Brent Mason, Mike Harrison, and Wes Little in an extensive collection of RealTracks inspired by the smooth, melodic Yacht Rock sound. Perfect for crafting easy-going grooves and soulful harmonies, this set adds a polished, luxurious feel to any composition.

RealTracks Set 480: Glam Metal Guitar and Drums The legendary Nico Santora and the exceptional Wes Little bring their talents on guitar and drums to RealTracks Set 480. Packed with distorted, anthemic hard rock guitar and bright, airy drums, this set provides everything you need to create powerful, glam-inspired rock tracks.

RealTracks Set 481: Rootsy Modern Folk-Rock In RealTracks Set 481, multi-instrumentalist Quinn Bachand and expert drummer Wes Little blend Folk and Rock with a rootsy, modern edge. Their expressive guitar and dynamic drum performances deliver authentic, versatile tracks ideal for creating contemporary Folk-Rock arrangements

RealTracks Set 482: More Modern Pop Electronic Drums & Synth This collection delivers polished electronic drum grooves and expressive synth performances designed to elevate modern pop and electro-pop productions. Ed Clare provides a hyperwave-inspired bass track alongside a bouncy, driving drum performance, while Julian Mulhall adds rhythmic synth pads and stabs that bring depth and texture. Oliver Swain contributes a tight, rhythmic bass performance, completing a versatile set of dynamic, contemporary electronic arrangements—perfect for crafting chart-ready pop, upbeat electro-pop, and modern dance tracks.

RealTracks Set 483: Americana Potpourri: Bouzouki, Guitar, Bass, Mandolin, and Brushes Blending various different styles of Americana, RealTracks Set 483 provides you with a wide range of instrumentation to add texture and character to your composition. Quinn Blanchard showcases his incredible versatility with performances on the Bouzouki & Guitar. Neil Swainson continues to show his impeccable talent for Bass and multi-instrumentalist Andy Wood provides an incredible performance on the Mandolin. While, one of Nashville's leading session drummers Jerry Roe, adds rhythm and pocket on percussion and drums.

RealTracks Set 484: Country Pop with Brent Mason Highly acclaimed guitarist Brent Mason delivers another exceptional collection of RealTracks in Set 484. This set highlights the crossover between country and pop, blending classic country elements with contemporary, radio-friendly pop melodies to give your productions a modern yet distinctive sound.

RealTracks Set 485: Funky Country Guitar Brent Mason delivers once again with Set 485, which highlights the funk-influenced side of country guitar. Widely regarded as one of Nashville's top session guitarists, Mason provides a versatile range of funk-driven performances ideal for adding a fresh twist to your country tracks.

RealTracks Set 486: Classic Pedal Steel with Doug Jernigan RealTracks Set 486 showcases the timeless sound of the pedal steel guitar, featuring 1994 Steel Guitar Hall of Famer Doug Jernigan. Widely regarded as one of the top steel guitarists in the world, Jernigan delivers five expertly crafted tracks that capture the expressive, signature tone of this iconic instrument. Each performance highlights the pedal steel's ability to add emotion, depth, and authenticity to a wide range of musical styles, making these tracks ideal for country, Americana, and roots-inspired productions. With Set 486, you can bring the unmistakable voice of the classic pedal steel guitar into your own compositions with precision and versatility.

RealTracks Set 487: Songwriter Guitar, Drums & More Two exceptionally talented musicians, Brent Mason and Quinn Bachand, contribute their expertise to Set 487, delivering a versatile collection of Songwriter Guitar Tracks. Drawing on their extensive experience, they provide a range of expressive performances enhanced with creative effects such as delay and auto-wah, making this set ideal for adding depth, character, or a unique twist to your compositions.

RealTracks Set 488: Background Acoustic with Brent Mason Set 488 showcases the legendary Brent Mason with 12 brand-new acoustic background-soloing RealTracks, delivering a range of pop, country, and swing flavors. Whether you're crafting a gentle pop waltz or a vibrant country swing tune, Set 488 brings world-class acoustic guitar expression to your productions.

RealTracks Set 489: "Crooner" Big Band Waltz Horns RealTracks Set 489 brings the rich, smooth sound of classic crooner big band arrangements to your jazz waltz styles! These RealTracks capture that signature 'crooner' sound with a lush 10-part horn section featuring layered trumpets, alto, tenor and baritone saxophones, and flute. With individual horn parts available for added flexibility, this collection gives you everything you need to create beautifully balanced, smooth-swinging big band jazz waltzes with a timeless, classic feel!

RealTracks Set 490: Chicago Blues Acclaimed blues guitarist Colin Linden brings the unmistakable sound of Chicago blues to RealTracks Set 490! Featuring four electric-guitar rhythm styles, this collection captures the gritty, soulful character of classic electric blues. From slow, laid-back grooves to driving swing rhythms and dirty, overdriven guitar textures, Linden delivers the authentic feel and expressive playing that define the Chicago blues tradition. Perfect for adding raw energy, soulful character, and classic blues attitude to your arrangements!

RealTracks Set 491: Resonator Blues RealTracks Set 491 showcases the rich, rootsy sound of resonator guitar with six exceptional performances from blues guitarist Colin Linden! Drawing inspiration from classic blues traditions, this collection features everything from upbeat Mississippi and Carolina swing grooves to slower Chicago and Detroit blues, bouncy Memphis rhythms, and chugging folk-blues patterns. With its distinctive resonator tone and authentic rhythmic feel, this set is perfect for bringing a warm, vintage blues sound to your roots, Americana, and acoustic blues arrangements!

RealTracks Set 492: Sitar-Guitar Legendary guitarist Brent Mason brings the distinctive sound of the electric sitar-guitar to RealTracks Set 492! Featuring six new rhythm and background-soloing tracks, this collection blends the unmistakable, sitar-like tone of this unique instrument with classic 70s pop-rock, soul, and contemporary pop-rock styles. From rhythmic accompaniment to melodic background lines, these tracks are perfect for adding an exotic, psychedelic flavor and a touch of vintage character to your arrangements!

RealTracks Set 493: Fusion drums with Chester Thompson Legendary drummer Chester Thompson brings his incredible groove and versatility to RealTracks Set 493! Featuring five new RealDrums styles, this collection explores the exciting intersection of jazz, funk, pop, and fusion. From syncopated funky grooves and driving 16th-note rhythms to laid-back fusion beats and spacious jazz-funk patterns, Thompson delivers the rhythmic precision and expressive feel that have made him one of the industry's most respected drummers. Perfect for adding sophisticated grooves, dynamic energy, and authentic fusion drumming to your compositions!

RealTracks Set 494: Yacht-Rock Soloing with Brent Mason Brent Mason brings his exceptional guitar playing to the smooth, laid-back sounds of yacht rock in RealTracks Set 494! Featuring three expressive electric-guitar soloists, this collection blends melodic phrasing, clean guitar tones, and tasteful overdrive to capture the polished sound of classic West Coast pop and rock. Perfect for adding smooth, sophisticated guitar solos to your soft rock, pop, and yacht-rock arrangements!

RealTracks Set 495: Modern Electronic R&B Pop & HipHop RealTracks Set 495 brings modern-electronic R&B, pop, and hip-hop sounds to your music! Featuring synth bass, atmospheric synth textures, rhythmic pulses, and electronic RealDrums, this collection delivers a versatile range of contemporary grooves. These styles feature deep, punchy bass lines, rhythmic synth stabs and dreamy, delayed melodies and lush background textures. Whether you're creating energetic pop tracks or smooth, laid-back R&B arrangements, this set provides the perfect foundation for modern productions!

RealTracks Set 496: 70s and 80s Rock RealTracks Set 496 features legendary guitarist Brent Mason exploring the classic sounds of 70s power pop and 80s hard rock! Featuring a collection of driving electric-guitar rhythms and expressive soloing, this set brings together punchy 16th-note grooves, swirling phaser effects, crunchy power chords, and hard-rock guitar textures. From melodic, retro-inspired pop-rock to powerful, guitar-driven rock anthems, these tracks are perfect for bringing classic rock energy to your arrangements!

RealTracks Set 497: Folk-Punk Fast 16ths RealTracks Set 497 brings together a high-energy blend of folk and punk rock! Multi-instrumentalist Quinn Bachand delivers a driving collection of fast 16th-note rhythms featuring acoustic guitar, distorted electric guitars, and banjo. Complemented by energetic RealDrums, this set blends traditional folk instrumentation with the raw power and attitude of punk rock. Perfect for creating lively folk-punk, Celtic-punk, and high-energy acoustic rock arrangements!

RealTracks Set 498: Pop and Prog Drums with Chester Thompson Legendary drummer Chester Thompson brings his incredible versatility and rhythmic precision to RealTracks Set 498! Featuring six new RealDrums styles, this collection explores a wide range of pop, rock, and progressive-rock grooves. From laid-back folk-pop rhythms and soulful 16th-note pockets to energetic rock beats, driving progressive pop, and intricate rock shuffles, Thompson delivers the musicality and groove that have made him one of the most respected drummers in the industry. Perfect for adding dynamic, expressive drumming to your pop and rock arrangements!

RealTracks Set 499: Folk Potpourri RealTracks Set 499 delivers a rich collection of folk-rock and indie-folk styles, featuring multi-instrumentalist Quinn Bachand, along with bass performances from Oliver Swain and Brian Allen. With a versatile mix of acoustic and electric guitars, banjo, bouzouki, and bass, this set offers a wide range of textures for creating warm, organic arrangements. Featuring flowing folk-rock waltzes, gentle arpeggios, and relaxed, roots-inspired rhythms, these tracks are perfect for everything from intimate acoustic ballads to full, layered indie-folk productions!

RealTracks Set 500: Americana Guitar with Andy Wood, Johnny Hiland & Brent Mason RealTracks Set 500 showcases the distinctive guitar styles of Andy Wood, Johnny Hiland, and Brent Mason. Featuring melodic Americana rhythms, expressive modern country soloing, and classic western swing guitar, this collection offers a versatile blend of rhythm and solo guitar for creating authentic Americana, country, and western swing arrangements!

RealTracks Set 501: Modern Country & Americana with Jerry Roe This collection of RealDrums brings the dynamic drumming and rhythmic feel of acclaimed drummer Jerry Roe to modern country and Americana. Featuring a versatile mix of classic and halftime shuffle grooves, driving Nashville-style rhythms, and relaxed indie-folk waltz brushes, this collection offers everything from laid-back acoustic arrangements to upbeat country tracks. RealTracks Set 501 provides the perfect rhythmic foundation for your modern country and Americana songs!"

RealTracks Set 502: "Musing" Country & "Dirty" Nashville Pop with Brent Mason RealTracks Set 502 features Brent Mason's distinctive guitar work in two contrasting styles: modern "Musing" country and edgy Nashville pop. From smooth, melodic country rhythms enhanced with spacious delays and atmospheric effects to gritty Nashville pop grooves featuring phaser effects and distorted guitar textures, this collection offers a versatile range of sounds to add to your library.

RealTracks Set 503: Chicken Pickin' Rhythm Guitar with Johnny Hiland RealTracks Set 503 features Johnny Hiland's signature chicken pickin' guitar style, bringing authentic country twang and lively rhythmic energy to your music. Featuring a versatile mix of slow and fast chicken pickin' grooves, classic country swing, and traditional country waltzes, this collection offers a great range of rhythms and feels for everything from laid-back country ballads to upbeat, swinging country arrangements!

RealTracks Set 504: Rootsy Acoustic Rhythm and Soloing with Myles Mancuso RealTracks Set 504 captures Myles Mancuso's rootsy acoustic guitar style, blending warm, organic tones with infectious rhythmic grooves. Featuring a mix of shuffle rhythms and funky 16th-note patterns, along with complementary acoustic soloing, this collection offers a versatile range of sounds for creating everything from laid-back roots-inspired arrangements to upbeat, groove-driven acoustic tracks!

More about RealTracks

For full descriptions and demos of all of the RealTracks sets, please go to www.pgmusic.com and see the RealTracks page, https://www.pgmusic.com/products_realtracks.htm. While you're there be sure to check for new releases.

Appendix B: MIDI SuperTracks Sets

MIDI SuperTracks Set 1: Pop Piano and More MIDI SuperTracks Set 1 features a combination of exciting Pop and Rock piano by Nashville legend John Jarvis, and also features synth pad styles to add color to your Band-in-a-Box creations! Like RealTracks, MIDI SuperTracks are actual performances by real studio musicians, playing over any chord progression you enter into Band-in-a-Box, but because they're MIDI you have complete control over the final sound. You can pick your own favorite stand-alone or VST synth, choose any patches you like, and even edit the individual MIDI notes!

MIDI SuperTracks Set 2: All Jazz MIDI SuperTracks Set 2 adds essential jazz styles to your MST collection. There are bossa, jazz swing, and jazz waltz styles, performed at multiple tempos on multiple instruments. We include bass, piano and organ styles in all of these genres, and for each one, no matter what tempo you set your song to, you're going to get a great MIDI track! Because they're MIDI, you can pick whatever instrument you want, and use whatever stand-alone or plugin synths you want. For example, the bass styles were recorded with acoustic upright bass in mind, but you can easily switch to electric bass, or even analog synth bass, you have complete control.

MIDI SuperTracks Set 3: Sweet Country Piano MIDI SuperTracks Set 3 adds some sweet country piano to your collection of Band-in-a-Box styles. All of these MIDI SuperTracks are performed by Nashville legend John Jarvis, and it includes 'solo-accompaniment' styles (intended to work well on their own to back up a singer or soloist) as well as rhythm styles that blend in beautifully with our previously released rhythm section RealTracks or MIDI styles.

MIDI SuperTracks Set 4: Folk, Pop & New Age This set features contemplative piano styles, as well as lush strings styles. There are 6 piano MIDI SuperTracks, featuring Celtic styles as well as a variety of New Age grooves, and very useful strings that can be used in pop, country, or new age settings.

MIDI SuperTracks Set 5: Jazz Piano - Old and New Something old & something new is the theme with MIDI SuperTracks Set 5! For the old, we have "4-to-the-bar" comping piano styles with chording in the left hand and inventive background melodic lines with the right hand. There are also classic "rolling stride" styles, and a romping "40s Boogie" piano. For the new, we have 3 tempos of modern jazz, a sophisticated and subtle piano style that works great with RealTracks bass & RealDrums!

MIDI SuperTracks Set 6: Latin Piano This set features 6 Latin Piano styles that range from a slow Bolero to a fast Montuno & Guaracha! These MIDI SuperTracks pianos blend beautifully with RealTracks bass & percussion, and because they're MIDI, you can pick the piano sound YOU want, or even pick a different instrument!

MIDI SuperTracks Set 7: Smooth Jazz & Funk Piano For your Smooth Jazz compositions, MIDI SuperTracks Set 7 features piano styles for 5 different Smooth Jazz grooves. Pairing them with our Smooth Jazz RealTracks provides you with the smoothest sound of all.

MIDI SuperTracks Set 8: More Country Piano RealTracks Set 8 runs the gamut of country piano with 12 piano styles! These are extremely useful, providing understated accompaniment to your country band, whether the band is playing slow ballads, waltzes, or country swing at any tempo.

MIDI SuperTracks Set 9: Praise & Worship Piano The MIDI SuperTracks Set 9 pianos are extremely useful no matter what the musical genre. There are 7 unique styles to choose from here, and in addition to that there are variations that use one style for the 'A' section of your song, switching to new parts at 'B'.

MIDI SuperTracks Set 10: New Orleans Piano & More MIDI SuperTracks Set 10 has a diverse selection of piano MIDI SuperTracks styles in genres ranging from New Orleans Boogie to fast Pop Waltz. The set is comprised of two New Orleans Boogie styles (rhythm and soloist), one New Orleans Pop style, two Pop 16ths styles, a fast Pop Waltz style, and a Rootsy Pop style for a total of seven styles. The showcase New Orleans MIDI SuperTracks are performed by professional pianist Kevin McKendree. Some of these MIDI SuperTracks also have a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 11: Blues, Funk & More In MIDI SuperTracks Set 11 you are going to find a wide variety of tempos, styles, and instruments. Included in this set are 2 Clav MIDI SuperTracks, 2 Electric Piano MIDI SuperTracks, and 4 Piano MIDI SuperTracks with a total of 10 styles! First is the FunkyGroove 60sJohn MIDI SuperTracks which plays a classic funky style. This MIDI SuperTracks uses the Electric Piano patch. Also using the Electric Piano patch is the Piano, Electric, Rhythm SlowBluesy12-8John Sw 085. With a style reminiscent of the '50s and '60s, this MIDI SuperTracks can be incorporated into many different styles of music. The two styles that use the Clav patch are the FunkyGroovin70sJohn and the FunkyTriplets70sJohn MIDI SuperTracks. Both play a unique style which is instantly recognizable and can be used in multiple compositions. There are three '80s Pop MIDI SuperTracks, playing a wide range of tempo from a ballad all the way to a medium tempo. These MIDI SuperTracks are versatile and can be incorporated into classic compositions or modern tunes. The final MIDI SuperTracks is a soloist in the style of TexasBlues RockSlow 12/8. This MIDI SuperTracks plays long runs all in a 12/8 time signature. All of these MIDI SuperTracks can be viewed in the notation window to see exactly what the performer is playing. Be sure to check out MIDI SuperTracks set 11 to see all of the potential MIDI available.

MIDI SuperTracks Set 12: World Synths Fasten your seatbelts because MIDI SuperTrack Set 12: World Synth has an amazing selection of synths with some truly outstanding sounds! This set includes a variety of synthesizer MIDI SuperTracks, from hard rock, jazz funk, to meditative new age styles that feature world synths. There is a hard rock fat chording synth style

that will complement any rock/pop songs you have. There are two styles dedicated to jazz funk - monophonic synth bass and a bright lead background style. All of these MIDI SuperTracks are played with an even feel so they will work well with any pop/rock/jazz songs you might have. The Shakuhachi & Koto MIDI SuperTracks are quite mellow in comparison, and although they are presented as new age elements, they might complement any even groove style you are working with. All of the styles in this set include RealCharts so you can see exactly what notes are played and learn to play along.

MIDI SuperTracks Set 13: Jazz Electric Piano MIDI SuperTracks Set 13 offers a collection of electric piano MIDI SuperTracks that will add a modern edge to your traditional Jazz combo. The set is comprised of two Bossa styles, two classic Jazz styles, a slow Jazz Ballad style, and a medium tempo Jazz Waltz style for a total of six styles. They all feature Vancouver piano virtuoso Miles Black, and each one uses sophisticated voicings and rhythms, without being too busy. And each one also has a 'simple' variation, which can be selected to make the style even more basic, if that's what your Band-in-a-Box song demands. The precise notation for these styles makes it a great learning tool. You can print out the lead-sheet, or follow along with the on-screen notation, or view what's being played on the on-screen piano keyboard.

MIDI SuperTracks Set 14: JazzPop Piano Full of skillfully executed rhythm tracks, MIDI SuperTrack Set 14: JazzPop Piano is a collection of laid-back styles perfect for your next composition. With a combination of 5 MIDI SuperTrack Piano included in set 199, there is a large spectrum of playing styles covered. Starting with the two EZ Listening pianos, created to cover both Jazz and Pop chord progression, they can be used in a variety of compositions. The MIDI Electric Piano plays a relaxed style with a warm electric piano tone. The Jazz Rock Electric Piano plays slightly upbeat and when added to a composition can bring out a bright pop side. The final two styles in set 199 are Electric Piano Jazzy Swingin Pop. The Jazzy Swingin Pop MIDI SuperTrack plays a bouncy attack with a soft, warm tone which gives this MIDI SuperTrack a relaxed feel. All of these MIDI SuperTracks include RealCharts which can be viewed in the notation window or on the on-screen piano keyboard. With a wide variety of feel, style, and tone, MIDI SuperTrack Set 14 is ready to be the next go to set of MIDI SuperTrack when using Band-in-a-Box or RealBand.

MIDI SuperTracks Set 15: Kenny Barron Jazz Master With MIDI SuperTracks Set 15, we present legendary pianist Kenny Barron comping in a variety of jazz grooves. You can enter any chord progression into Band-in-a-Box, and you can get this master backing you up. Combined with our previously release RealTracks & MIDI SuperTracks, you can have a smokin' rhythm section for medium jazz swing, slow ballads, slow or medium bossa, or fast bebop! And, because they're MIDI, you have complete control over the sound. Have a favorite piano VST? You can hear Kenny playing on it! Decide you want to hear what these great comping styles sound like on vintage electric pianos? Go for it! And you also have complete editing control, right down to every individual note!

MIDI SuperTracks Set 16: Killer Country Soloists With MIDI SuperTracks Set 16 you get the great playing country solos of John Jarvis with the flexibility of MIDI. This set includes 8 MIDI SuperTrack styles all playing amazing solos in a country style. 5 of the MIDI SuperTracks are played with a swing feel and the other 3 are played with an even feel. The tempos range from slow ballad to fast and are all executed with the excellent skill of premium pianist John Jarvis. With the flexibility of MIDI, you can choose your own synth to get the exact piano sound you want. You can also copy the track to the Melody track and make edits to the style if you'd like. Be sure to add one of these solos to your next country composition.

MIDI SuperTracks Set 17: More Great Country Piano with John Jarvis MIDI SuperTrack Set 17 is full of awesome country piano played by the amazing John Jarvis. In this set you will find Seven MIDI SuperTracks with Seven styles available. You get Country in 12/8 with a Ballad feel and a faster country ballad at a medium tempo. There is an even feel slow country MIDI SuperTrack as well as a fast even feel MIDI SuperTrack Piano. There is a hard-hitting Rock even feel MID SuperTrack and a Country Shuffle at a medium tempo. The final MIDI SuperTrack in the set is Country Waltz at a slow tempo. All of these MIDI SuperTracks have the notation available for them so you can see exactly what John Jarvis is playing. All of these amazing MIDI SuperTracks are available in Set 17.

MIDI SuperTracks Set 18: Funky Piano & Synth This MIDI SuperTracks set includes five Funky instruments that will fill out or change the mood of your Funk songs. The set is comprised of two electric pianos and three synthesizers. One of the electric pianos plays in the style of a clavinet while the other has a more subdued playing style. The three synthesizers include an electric flutes synth, a funky plucking synth, and a thick Funky pad synth. All of these MIDI SuperTracks have corresponding Hi-Q patches which are already preloaded into the included styles. Bring your Funk compositions to a whole new level with MIDI SuperTracks 18: Funky Pianos & Synths!

MIDI SuperTracks Set 19: Rockabilly Piano This MIDI SuperTracks set includes seven pianos in two main musical styles: Rockabilly (5 styles) and New Orleans (2 styles). The two New Orleans pianos include a medium shuffle and a slow "Mardi Gras" piano. The five Rockabilly pianos cover many tempos, some are even and some are swing. All of the styles that come with these MIDI SuperTracks are preloaded with Hi-Q acoustic piano patches, but feel free to experiment with your own sounds too. Check out this collection of traditional, high-energy MIDI SuperTracks pianos today!

MIDI SuperTracks Set 20: String Quartet With MIDI SuperTracks Set 20, you get three different MIDI String Quartet Styles. A String Quartet is made up of 3 instruments playing four parts, a Cello, a Viola, a High Violin and a Low Violin. In these MIDI SuperTracks, each instrument part is notated on the screen, and depending on the MIDI driver being used, can recreate each instrument with a MIDI patch. When these MIDI SuperTracks are selected, the Hi-Q Strings Ensemble Chamber is loaded in SampleTank for playback. The String Quartet plays a Pop ballad even style. This ballad String Quartet has long low notes that are held while the higher instruments play slow melodic passages. Using the MIDI Hi-Q sounds this MIDI SuperTrack has the control you get from MIDI with the playing of a professional studio musician. The next MIDI SuperTrack is

the Pop Swing String Quartet played at a medium tempo. Use this MIDI SuperTrack with a stripped-down composition using a few instruments or if you want to add a strings section to a completed song. The final MIDI SuperTrack in this set is the Pop Even String Quartet playing at a medium tempo. This String Quartet plays long notes in both registers with melodic phrases played High and Low in counter points. Not as busy as other String Quartets, this MIDI SuperTrack adds an underlying atmosphere to any song in an even style. With three String Quartets in MIDI SuperTracks set 20, you can surely find a style that will be able to add a new layer to your songs or start your next composition in a new and exciting way!

MIDI SuperTracks Set 21: Mike Rojas Pop and Soul Piano MIDI SuperTrack Set 21 is packed with exceptional piano riffs played by none other than the incredible Mike Rojas! In this set you will find six MIDI SuperTracks that range from slow ballad to more upbeat. The feel extends from even standards to swinging 16ths! The first three MIDI SuperTracks are influenced by Gospel that includes Soul, Slow Ballad and Contemporary. Lastly there is a 70's Brit-Pop rhythm. All of these superior MIDI SuperTracks are available in set 21!

MIDI SuperTracks Set 22: Country and Folk Piano MIDI SuperTracks set 22 offers exciting Country and Folk Piano! These 6 MIDI SuperTracks are packed with new variations in Country and Folk styles! This set includes contemporary swing and even styles. The tempo ranges from slow swing ballads to fast and upbeat. All of the country styles are played by the talented John Jarvis! Load up your favorite VST and experiment to come up with great ideas! Add MIDI SuperTrack Set 22 to your collection!

MIDI SuperTracks Set 23: Jazz and Funk Piano, Organ and Accordion Get your groove on with these fresh Jazz and Funk influenced MIDI SuperTracks included in set 23! You will discover twelve fantastic MIDI SuperTracks played by professional musicians Mike Rojas, John Jarvis, and Cory Pesaturo! Together they bring styles ranging from Tango, Funk, Gypsy Jazz, Smooth-Soul and More! Most of MIDI SuperTracks are played with an even feel so they will work well with any other pop/rock/jazz songs you might have. Add this amazing bundle of MIDI SuperTracks to your collection.

MIDI SuperTracks Set 24: Mike Rojas Blues, Piano and Organ MIDI SuperTracks Set 24 features exclusive tracks played by session pianist Mike Rojas! This set comes with nine tracks in various playing styles with a diverse range of Blues, Country and Funk. Most are played with traditional swing rhythms. Mike also plays a range of different tempos between slow ballads to toe tapping swings! Set 24 includes five tracks for Piano and four for Organ, but you can load in your favorite VST to explore different possibilities!

MIDI SuperTracks Set 25: Killer Accordion This set features a whopping 15 new Accordion MIDI SuperTracks styles! There are great world styles, including a variety of Klezmer grooves, Italian, Spanish and Swedish styles! There are several polka styles, including the Klezmer 3-3-2 groove, a syncopated rhythm that's the hallmark of that genre. The artist on all of these styles is World Championship Accordionist Cory Pesaturo, and even though it's MIDI, it's comprised of actual performances by this amazing artist. Because it's MIDI, you have complete control over the specific patch you use, so in addition to accordion patches & synths, you could, for example, play these styles with an organ patch. And, the MIDI is of course fully editable.

MIDI SuperTracks Set 26: Country and Folk Piano MIDI SuperTracks Set 26 features 9 great piano styles playing various folk and country grooves. Six of these are geared towards acoustic piano, and 3 are geared toward electric piano, but of course because these are MIDI styles you can pick any patch you like for any of them, and use any synth, whether it's a hardware synth or software. And being MIDI, these parts are fully editable, giving you complete control over the final sound. In addition to Country and Folk styles, we all have 2 utility "held" styles, which play simple chords with lower voicings geared towards acoustic piano, and higher voicings geared toward electric piano.

MIDI SuperTracks Set 27: Celtic Piano This set features 8 amazing Celtic piano styles from amazing Scottish pianist Dave Milligan. The styles feature grooves like Jig, Reel, Slipjig, Hornpipe and more! There are many existing RealTracks that work very well with the new piano styles, and the set also includes RealStyles that pair up these new tracks with our previous guitar, bass & bodhran RealTracks. Originally recorded with acoustic piano patches, they can also be used with any patch on any synth. So, you can feel free to try these trad styles out with, for example electric pianos or synth patches! And, as MIDI you have complete editing control!

MIDI SuperTracks Set 28: Pop Basses With MIDI SuperTracks Sets 28, we've added 6 new MIDI SuperTracks to our collection. In the past we've had jazz bass MIDI SuperTracks, but for the first time we've added pop bass styles (6), perfect for acoustic or electric patches. And, since they're MIDI, you can pick ANY patch you like, for example, a really cool synth bass! Or, you could go with a classic electric bass or upright acoustic!

MIDI SuperTracks Set 29: More Organ, Piano & Accordion With MIDI SuperTracks Sets 29, we've 6 new MIDI SuperTracks to our collection. This features some beautifully played keyboards by Nashville great Mike Rojas (4), great with our existing Americana styles, but also great with a wide variety of Band-in-a-Box styles. There are also new European accordion styles (2) performed by the award-winning virtuoso Cory Pesaturo.

MIDI SuperTracks Set 30: Jazz, Funk, and Gospel Keyboards MIDI SuperTracks Set 30 adds 9 new keyboard MIDI SuperTracks to our collection. The set focuses on Jazz, Funk & Gospel, and includes both rhythm "comping" styles as well as soloists. Included are styles that were specifically designed for use with jazz blues and "rhythm changes" progressions, with both comping and soloist options for those. There is a "cool swing16" gospel piano style, with great bluesy gospel licks. There are rhythm funk styles, playing a variety of funk grooves and tempos, as well as a soloist that was intended to be used with an

analogue synth sound. But of course, as with all of these MIDI SuperTracks, you can pick whatever instrument patch you like, since it's all MIDI!

MIDI SuperTracks Set 31: All Bass This set features new Americana & pop country basses, along with new funk styles and a cool fast ska style. And, there are also Band-in-a-Box styles and demos to go along with these MIDI SuperTracks, and you can pick whatever bass patch you like, acoustic, electric, or even synth bass sounds!

MIDI SuperTracks Set 32: Jazz, New Age, and Gospel Keys This collection of SuperTracks provides a tasteful array of keyboard playing, ranging from the flavor of New Orleans styles, to the crunchy voicings of modern jazz piano, to the more open and consonant sounds of New Age and Gospel style piano playing. The range of these piano styles, coupled with the versatility and utility of SuperTracks, makes this set a must have for the keyboard enthusiast.

MIDI SuperTracks Set 33: More Bass This collection of 9 bass MIDI SuperTracks never misses a beat, covering an extremely broad range of styles, such as Latin, Gospel, Funk, Nashville shuffle, and Reggae. The extremely tight syncopation on synth bass SuperTrack's "FunkJeff" and "SmoothJazzCoolJeff" are irresistibly groovy, while "Raggae16th" and "DancehallClassic" lays back with an effortless sound. For something different, "PartidoAlto" gives you the fantastic Latin feel your bass repertoire may currently lack.

MIDI SuperTracks Set 34: Blues Piano and Organ This collection of SuperTracks provides an eclectic collection of blues keyboard MIDI SuperTracks, including 5 organ styles and 4 piano styles. The organ tracks are all straight-ahead blues with options for soloing as well as left-hand chording, and these left-hand/right-hand tracks are meant to work together to get a full sound over the full range of the instrument. And on the piano we have New Orleans infused soul piano, as well as even more blues with jump blues as well as the Latin flavor in the rumba blues style. This set also comes with Band-in-a-Box styles that use the MIDI SuperTracks in the context of a full band, by pairing them with RealTracks and RealDrums, but also by pairing them with other MIDI tracks for new ALL-MIDI styles!

MIDI SuperTracks Set 35: All Guitar By popular request, we've added guitar MIDI SuperTracks for the first time ever! These tracks are very useful, and all of them work very well with acoustic, nylon, or electric guitar patches. And, using them in conjunction with plugins such as amp simulators, distortion, chorus, tremolo and more can bring these tracks to life! It includes fingerpicking, "sweep" held chords, power chords and more! And, we've made Band-in-a-Box styles that pair these MIDI SuperTracks with RealTracks and RealDrums, but we've also made ALL-MIDI styles that use these as well!

MIDI SuperTracks Set 36: Funk & Jazz Piano This Funk & Jazz MIDI SuperTracks Set features the likes of Kevin McKendree and Miles Black. You'll find a mix of faster paced bouncy and lively piano playing, as well as paired back, mellow, and soothing rhythms and soloists in a variety of genres such as bossa, boogie, Latin jazz, and more.

MIDI SuperTracks Set 37: Contradance Piano This Contradance set showcases old-timey rhythm piano in both even and swing feels played by Daniel Lapp. The set has an overall jaunty and playful vibe to it that would be well suited towards folk and jig dance songs.

MIDI SuperTracks Set 38: Funk & Blues Electric Piano and Organ Charles Treadway and Kevin McKendree show off their organ and piano skills in this Funk & Blues Electric Piano and Organ set. This set ranges from classic funk, busier and high energy playing, all the way to a slower and smoother blues funk, and features both rhythm instruments and soloists.

MIDI SuperTracks Set 39: SynthMaster This SuperTracks Set is specifically designed to utilize the award-winning SynthMaster Player Synth by KV331 Audio that is included with Band-in-a-Box 2023. This collection provides a selection of synth pad, bass synth, and arpeggiators in a variety of styles, like fast rhythm funk, trance, dance and more.

MIDI SuperTracks Set 40: More SynthMaster This is another SuperTracks Set specifically designed to utilize the award-winning SynthMaster® Player Synth by KV331 Audio that is included with Band-in-a-Box 2024. This collection provides a selection of synth pad, bass synth, and arpeggiators, great for use with modern pop, hip-hop, house, groove, K-pop, reggaeton, and synthwave styles!

MIDI SuperTracks Set 41: Jazz Comping & Soloing Piano In this Jazz Comping & Soloing Piano collection, Miles Black showcases his remarkable piano skills. Explore a range of styles, including Latin jazz, jazz waltz, funk fusion, bebop, soul-jazz, and more.

MIDI SuperTracks Set 42: Soul & New Orleans Keys The immensely talented Charles Treadway and Kevin McKendree skillfully showcase their abilities on organ and electric piano in the Soul & New Orleans Keys set. This collection of styles includes funky pop, gospel, blues, rhumba, and more.

MIDI SuperTracks Set 43: Rock & Pop Keys This Rock & Pop Keys set features masterful keyboard performances by Miles Black, Kevin McKendree, and Charles Treadway. This diverse selection of styles includes funk, R&B, and highlights the distinctive jazz-pop style that originated in LA. Some of these styles were recorded with organ in mind, some with electric piano, clav, or acoustic piano, but because they are midi, you can set them to whatever sound you like!

MIDI SuperTracks Set 44: Jazz Piano Explore an exciting variety of styles with this jazz piano collection of MIDI SuperTracks! Dive into '60s-inspired samba, vintage funky soul jazz, & modern jazz. There are also many more 2-handed piano styles with separated left-hand comping and right-hand soloing. These 2-handed piano soloing styles also include styles that are specifically geared towards variations on the very common "Rhythm Changes" progression, as well as variations on jazz blues & minor blues progressions.

MIDI SuperTracks Set 45: More SynthMaster This MIDI SuperTracks Set is expertly crafted to showcase the award-winning SynthMaster Player Synth by KV331 Audio, included with Band-in-a-Box 2025. Featuring a selection of synth pads, bass synths, ethereal pads, arpeggiators, and more, this collection is perfect for enhancing your tracks in genres like ambient, trance, hip-hop, synthwave, and more!

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

MIDI SuperTracks Set 47: More SynthMaster This MIDI SuperTracks Set is expertly crafted to showcase the award-winning SynthMaster Player Synth by KV331 Audio, included with Band-in-a-Box 2026. Featuring a selection of synth pads, bass synths, and more, this collection is perfect for enhancing your tracks in genres like ambient, trance, hip-hop, synthwave, and more!

MIDI SuperTracks Set 48: Smooth Jazz Electric Piano MIDI SuperTracks Set 48 brings the smooth, sophisticated sounds of jazz electric piano to your arrangements! Featuring four expressive MIDI SuperTracks, this collection includes laid-back smooth jazz ballads, cool swing-16th grooves, and melodic pop-influenced rhythms. And because these are MIDI SuperTracks, you have complete freedom to choose your own sounds! Use classic electric pianos for an authentic smooth jazz feel, or experiment with acoustic pianos, clavinets, synths, and other instruments to create something entirely your own. Perfect for adding warmth, groove, and versatility to your jazz, pop, and contemporary arrangements!

MIDI SuperTracks Set 49: More SynthMaster 5 MIDI SuperTracks Set 49 brings the exciting sounds of modern pop, R&B, and hip-hop to your music! Featuring seven MIDI SuperTracks specifically designed for use with the included SynthMaster synthesizer, this collection delivers everything from deep, punchy synth bass and subtle rhythmic pulses to crisp, syncopated chords, atmospheric textures, and melodic synth lines. These tracks take advantage of SynthMaster's incredible range of contemporary sounds, making it easy to create the kinds of polished electronic productions heard in today's popular music. And because they're MIDI SuperTracks, you can experiment with different SynthMaster presets or other MIDI instruments to customize the sound of your arrangements!

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Purchased from _____

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Comments/Suggestions

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