BAND·IN·A·BOX®

Version 2014 for Macintosh®
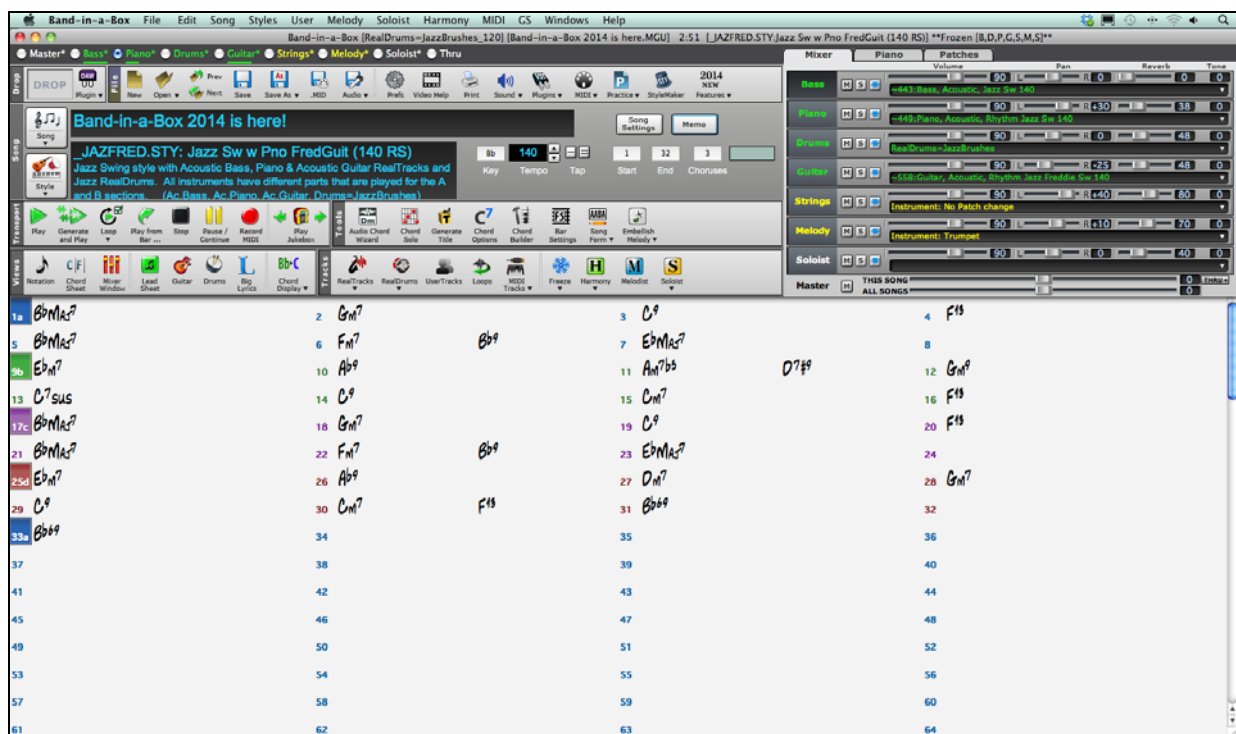
PG Music Inc. License Agreement

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

LICENSE

A.   The program may only be used on a single machine.
B.   You may transfer the program and license to another party if the other party agrees to accept the terms of this Agreement. If you transfer the program, you must either transfer all copies, whether in printed or machine readable form, to the same party, or, destroy all copies not transferred. This includes all modifications and/or portions of the program merged into other programs.
C.   You may receive the program in more than one media. Regardless of the type or size of media you receive, you may install or use the media on a single machine.
D.   The program (including any images, "applets," photographs, animations, video, audio, music, and text incorporated into the program) is owned by PG Music Inc. or its suppliers, and is protected by international copyright laws and international treaty provisions.

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

Some programs such as Band-in-a-Box have a "Server" function (including BandInABoxServer.exe program) to connect to a "Client" (mobile client version of Band-in-a-Box on iPhone or other mobile device). You are only licensed to connect the Server function (including BandInABoxServer.exe program) to Clients where you own or have properly licensed both the Client and Server software that is being connected, not to clients or Server software owned/licensed by third parties. The preceding also applies to any other PG Music products (RealBand etc.) with a similar type of connection between a Server program and a Client.

LIMITATION OF REMEDIES

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

A.   The replacement of any media not meeting PG Music Inc.'s "Limited Warranty," which are returned to PG Music Inc., or an authorized PG Music Inc. dealer, with a copy of your receipt.
B.   If PG Music Inc. or the authorized dealer is unable to deliver replacement media which is free of defects in materials or workmanship, you may terminate this agreement, and your money will be refunded.

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

TRADEMARKS

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

PATENTS

Band-in-a-Box is protected under US Patent 5990407. The TC-Helicon Harmony feature in Band-in-a-Box and PowerTracks Pro Audio is protected under US Patents 5567901, 5641926, 5986198, 34583, 296.80.173.9, PI9603819.5, 0368046, 0750776, 6,046,395, and patents pending.

Printed in Canada

Table of Contents

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

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

What is Band-in-a-Box?

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

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

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

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

RealTracks are audio instruments that replace the MIDI track with actual recordings of top studio Jazz/Rock/Country musicians! These are not "samples" of single instrument hits; they are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. We have a huge library of RealTracks available, including lots of Jazz, Rock, Blues, Country, Folk and Bluegrass styles.

Best of all, you use these instruments like regular styles. Many of them offer a "simpler" option that plays a less busy or embellished arrangement, and we include "Direct Input" (clean signal) guitar RealTracks so you can generate files with a clean guitar, and then, using your DAW (e.g. GarageBand), you can add custom amp and F/X settings using the AmpliTube CS guitar amp and effects simulator that is included.

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

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

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

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

RealDrums replace the MIDI Drum track with actual recordings of top studio Jazz/Rock/Country drummers! Again, these are not "samples" of single drum hits; they are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. Hundreds of RealDrums styles are available, and EZ selection of "DrumGrooves" lets you choose different grooves within drum styles.

You can even record your own UserTracks and Band-in-a-Box will play them just like RealTracks!

For added versatility, you can add your own or 3rd party loops to any Band-in-a-Box track, or add your favorite MIDITrack from any MIDI style to any track of your current song. The Mixer window allows you to quickly set volumes, panning, reverb, tone and patches. The Mixer floats on top of the current window, so you can place it wherever it's convenient to make quick and easy adjustments to your Band-in-a-Box track settings. It features a unique "Combo" slider for making changes to all tracks at once.

The amazing "Chords from MP4" feature (Audio Chord Wizard) automatically figures out the chords from any AIFF, MP4, M4A, or other audio file, and displays them in Band-in-a-Box. Just load in any audio file and you'll instantly see the chords in Band-in-a-Box. The Audio Wizard also figures out tempo, bar lines, key and fine-tuning from the audio file.

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

And much more …

System Requirements

– Mac OS X 10.4 or later, Intel processor.
– Minimum 512 MB RAM
– Screen Resolution: 1024x768 or higher
– Hard Disk space: Minimum 400 MB for the main Band-in-a-Box program. More space is required for RealTracks, depending on which package you buy...
   – RealTracks & RealDrums: ~100-400 MB per set
   – Pro RealCombos: ~4 GB
   – MegaPAK RealCombos: ~11 GB
   – Full UltraPlusPAK/EverythingPAK when installed to internal hard drive: ~60 GB
   – Hard drive versions of the EverythingPAK or UltraPlusPAK do not require any hard disk space when run directly from the external hard drive they are shipped on. A USB port is required.
– Optical drive for the MegaPAK or Pro version shipped on disc.

Installation

Band-in-a-Box is available on discs (CD-R and DVD-ROM) and for Internet download. Premium versions are optionally available pre-installed on an external hard drive. The hard drive version includes installation files that can also be installed to the Macintosh HD.

The Band-in-a-Box program installs by default to its own Band-in-a-Box folder inside the /Applications folder. Unless there is an important reason to install it to a different location, we suggest that you accept the default location.

The /Band-in-a-Box folder has a clean look with only one application file in the folder - Band-in-a-Box. The rest of the files are in subfolders.
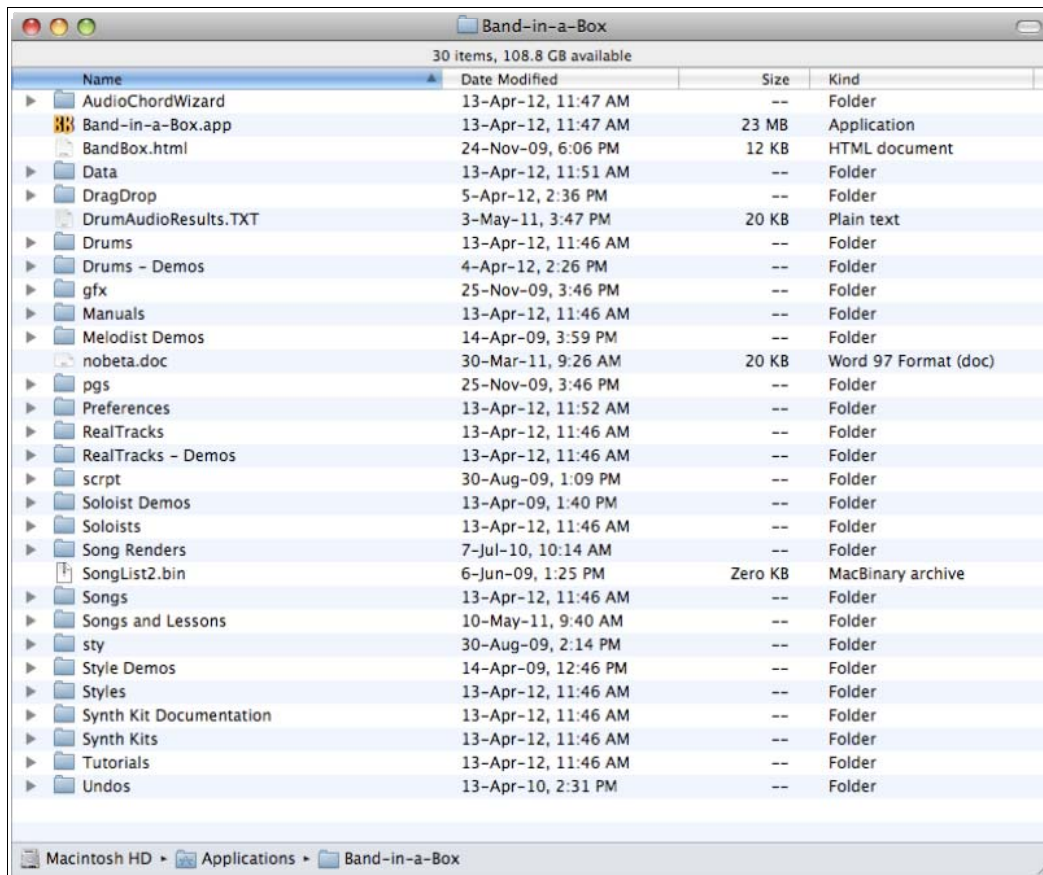
The folders include the **Drums** folder for RealDrums files and the **RealTracks** folder for RealTracks files. If either of these folders is moved or the files are installed in a custom location, the new location must be entered in the **RealDrums Settings** dialog or the **RealTracks Settings** dialog so that Band-in-a-Box knows where to find them.

The Preferences you set in the program are saved in the **Preferences** folder, and this folder also has a file named **Intrface_X86.BBW** with all the program settings including MIDI and audio driver setup. If this file is removed to the trash the program will open like a new installation the next time it runs. It will prompt for all of the initial setup selections. This is useful as a "global reset" if there are system settings that have been changed by accident.

Band-in-a-Box External USB Hard Drive

Band-in-a-Box, RealTracks, and RealDrums are pre-installed on the portable hard drive. You have three basic choices for how to run Band-in-a-Box.

1. **Run Band-in-a-Box directly from hard drive.**
   You can run Band-in-a-Box directly from this hard drive, and not copy anything to your computer's internal hard drive. (0 GB disk space required.)
   To do this, first run the "Band-in-a-Box Setup" installer located on the root level of the hard drive. This will install the PG Music fonts on your computer, necessary for viewing the Notation Window. You don't need to select the option to install BIAB to your internal hard drive.
   You can use Band-in-a-Box simply by double-clicking on the Band-in-a-Box application in the \Applications\Band-in-a-Box folder on this hard drive. You can make an alias for it (**Command+L**) or add it to the dock if you wish.

2. **Install only the Band-in-a-Box program to your computer.**
   You can install Band-in-a-Box on your computer's hard drive, but leave the RealTracks and RealDrums on the USB hard drive. (4 GB free disk space required.)
   To do this, run the "Band-in-a-Box Setup" installer located on the root level of the hard drive, and select the option to install BIAB to your internal hard drive. Band-in-a-Box will be installed to the /Applications/Band-in-a-Box folder. Note that you will need to specify a custom location in the RealTracks and RealDrums Settings dialogs within Band-in-a-Box - that is, point to the 'Drums' and 'RealTracks' folders in the Band-in-a-Box folder on the USB drive.
   This choice is useful because it allows you to keep a backup of the factory Band-in-a-Box program files on the USB drive, but save space on your Macintosh hard drive by not copying the 'real files'.

3. **Install the full program with RealTracks and RealDrums to your computer.**
   You can install Band-in-a-Box, RealTracks, and RealDrums on your computer's hard drive, and leave the USB hard drive entirely for backup. (About 80 GB free disk space required.)
   To do this, run the "Band-in-a-Box Setup" installer located on the root level of the hard drive, and select the option to install BIAB to your internal hard drive. Band-in-a-Box will be installed to the /Applications/Band-in-a-Box folder, like option #2.
   You'll then need to copy the 'RealTracks' and 'Drums' folders manually from the USB drive. They aren't installed automatically. Note that you only need to copy those two folders - 'Drums', and 'RealTracks' - nothing else. The Band-in-a-Box Setup installer will have taken care of all the other files.

Note that copying the RealDrums and RealTracks to your Macintosh hard drive may take 60 minutes or longer to complete, depending on how fast your computer is, and requires over 80 GB of free hard disk space.

Using the USB Hard Drive

When you plug the hard drive into a USB port, it should be mounted on your desktop automatically. Before disconnecting the drive, make sure to "eject" it first. To do this, either drag the icon to the trash, or click on it and press **Command+E**.

The hard drive may have a "Y" cable with two USB connectors on one end. The large connector is the main data connector and needs to be plugged in. The smaller connector is for extra power, in case a single USB port on your computer doesn't supply enough power for the drive. If you are having trouble with the drive, and you have another empty USB port, plug that second cable in.

Setup

Band-in-a-Box automatically sets up to default settings that use the built-in Macintosh audio input and output, and the Apple DLS Music Device as the General MIDI synthesizer. For many users, these settings do not need to change.

For users with more elaborate setups and additional outboard audio or MIDI equipment, Band-in-a-Box offers the ability to customize both audio and MIDI settings through the Apple **Audio MIDI Setup** dialog and through its own dialogs.

MIDI and Audio Setup

The MIDI and audio settings for playing your music in Band-in-a-Box are made in the MIDI menu.

MIDI Settings

The first item in this menu is *MIDI Settings*, but they may not require any changes. We suggest that you start with the default settings, and see the MIDI Setup section if you find that changes to MIDI channels, patches, volume levels or effects levels are needed.

Apple Audio Devices and MIDI Studio Setup

The *MIDI | CoreMIDI Audio MIDI Setup* menu item opens the Apple **Audio Devices** and **MIDI Studio** dialogs, which control the system settings for audio and MIDI.

There are two separate windows for Audio Devices and MIDI Studio.
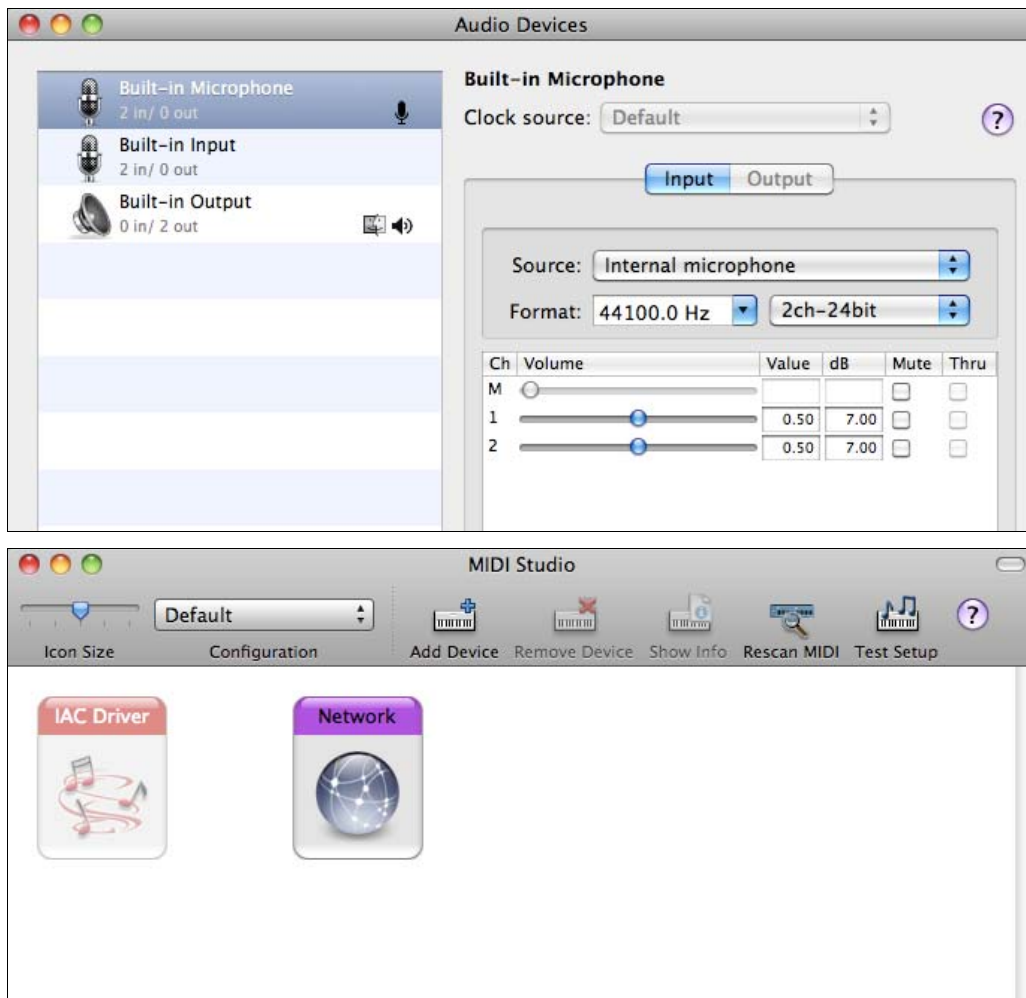
 Each window has its own Apple Help topic, which opens by clicking on the **[?]** button.

MIDI Drivers

Band-in-a-Box automatically detects the MIDI drivers installed in your system. The *MIDI | **Select MIDI Driver or Apple DLS Synth* menu command opens the **MIDI Drivers** dialog, which lists the drivers that have been detected.

Selecting "Apple DLS Synth" plays your MIDI tracks through the high quality built-in Apple DLS Music Device, or software synthesizer. No special configuration should be necessary.

"MacOS X CoreMIDI" lets you configure a custom setup with other software synths or external MIDI devices.

The **CoreMIDI and Apple DLS Synth** chapter gives detailed instructions for your MIDI setup.
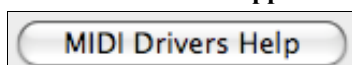
 Click on **[MIDI Drivers Help]** to go to the tutorial.

Select Ports / Instruments

When Mac OS X CoreMIDI has been selected in the **MIDI Drivers** dialog (*MIDI | **Select MIDI Driver or Apple DLS Synth*) the **Select Ports/Instruments** dialog opens for your assignments.
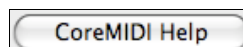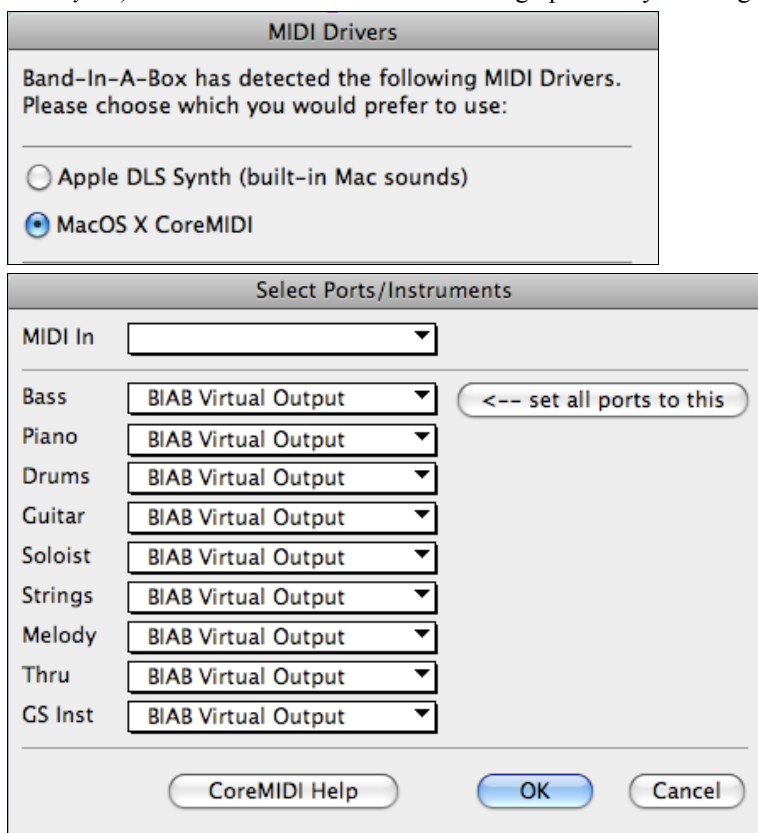
Click on the **[CoreMIDI Help]** button for detailed instructions and see the tutorial in the **CoreMIDI and Apple DLS Synth** chapter.

When CoreMIDI has been selected as the MIDI driver the selections in the *MIDI* menu changes to provide access to CoreMIDI features.

CoreMIDI Audio MIDI Setup...
** CoreMIDI (choose ports)...
** Select MIDI Driver or Apple DLS Synth...   ⌥D
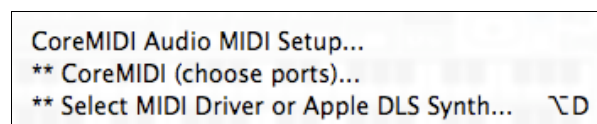
CoreMIDI Audio MIDI Setup launches the Apple **Audio MIDI Setup** dialog.

CoreMIDI (choose ports) opens the **Select Ports/Instruments dialog.

Select MIDI Driver or Apple DLS Synth returns to the **MIDI Drivers dialog.

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

VSTi and Airplay

There are two buttons in the **MIDI Drivers** dialog (*MIDI | Select MIDI Driver or Apple DLS Synth*) that link to video tutorials for **[Using VST Synths]** and **[Airplay Audio]**. These buttons take you directly to the PG Music support web pages for step-by-step video instructions.

And that's not all...
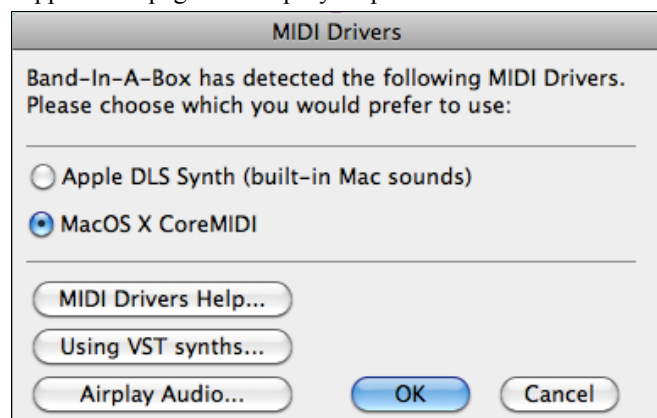
Band-in-a-Box is a powerful and creative music composition tool for exploring and developing musical ideas with near-instantaneous feedback. Over the years, many powerful and practical features have been added to Band-in-a-Box, earning it a reputation as the "one music program you can't do without." In addition to its basic ability to "think" like a musician, the musical intelligence of Band-in-a-Box has grown to include improvisation, harmonization, and even songwriting! Its musical content embraces literally thousand of musical idioms and styles, all taken to new levels of quality and professionalism with the addition of RealDrums and RealTracks - live recordings by top studio musicians that add the human element to Band-in-a-Box arrangements, bringing your work to life.

As well as essential features like on-screen notation and professional lead sheet printouts, Band-in-a-Box supports your music making with unique and powerful features of its own. The Audio Chord Wizard has the amazing ability to analyze, extract, and show the chords from audio recordings on-screen for play along, and then write them to the Band-in-a-Box chordsheet. The MIDI Chord Wizard does the same thing for MIDI files. The DAW Plug-in Mode makes it easy to drag and drop tracks from Band-in-a-Box into your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more).

Output your Band-in-a-Box songs in print or as a graphics file for web publication or to e-mail to a friend. And when you're ready to let others hear your composition, you can quickly and easily render your song to popular audio formats for burning to CD or uploading to the Internet.

There are many, many more features for song creation, practice, study, and fun waiting for you in the one-and-only Band-in-a-Box.

Let's get started!

Chapter 2: QuickStart Tutorial

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

Step 1 – Enter the Chords

There are numerous ways of entering chords into Band-in-a-Box. We'll discuss five fast ways of entering chords:

1. Using the Computer Keyboard
2. Playing directly on a MIDI Controller Keyboard
3. Using the Chord Builder
4. Importing Chords from a MIDI file
5. Loading an Existing Band-in-a-Box Format Song

On the main screen of the program, you'll see an area called the Chordsheet.
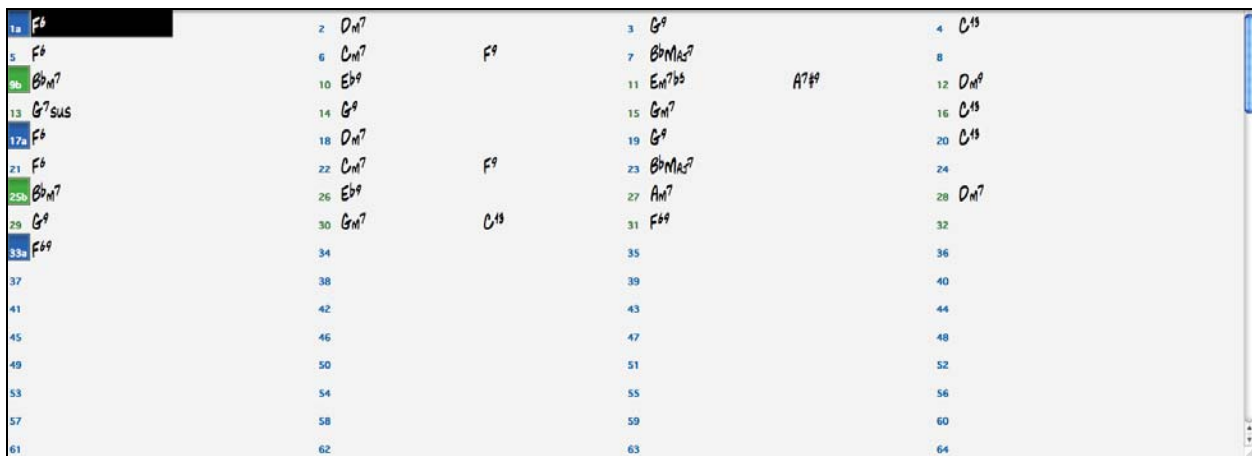
Each of the numbered cells on the Chordsheet represents a bar. In this example, you can see that there is an F6 chord in the first bar of this song. Similarly, one row down, you can see an F6 chord in bar 5, and later in the song, a G7 in bar 7.

Notice the box in the first half of bar 1. This is the highlight cell, and it represents the bar you are currently working on. You can move the highlight cell around using the cursor keys, or select a specific bar using the mouse.

Enter Chords Using the Computer Keyboard

To enter a specific chord, move the highlight cell to where you want to place the chord. For example, if you wanted to add (or change) a chord in bar 20, you would highlight bar 20 on the Chordsheet. Next, type in your chords. If you want an F7 at bar 2, type F and 7 on your keyboard and press **Return**. Notice that when you use the **Return** key, the highlight cell moves to the second half of the bar. You could then enter another chord at beat 3. Chords are commonly typed using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E), but you can enter them in any of the supported chord symbol display formats like Roman Numerals, Nashville Notation, and Solfeggio.

Enter Chords Using a MIDI Controller Keyboard

If you have a MIDI controller keyboard, you can use it to enter chords into Band-in-a-Box. First, you must make sure that your cables are properly connected and you have the correct input drivers selected.

If you play a chord on your MIDI keyboard, and then press **Ctrl+Enter**, the chord will be entered into the Chordsheet at the current highlight cell position.

Enter Chords Using the Chord Builder
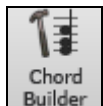
Press the Chord Builder button to open the **Chord Builder** dialog with a list of chord roots and extensions.
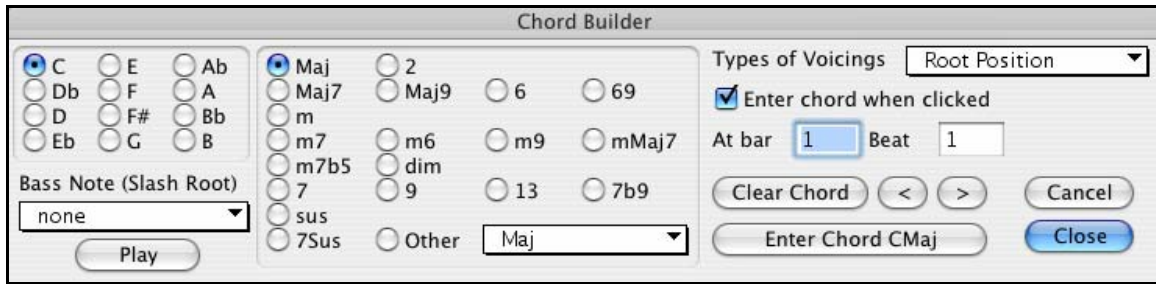
Chord Builder Dialog

To enter a chord at the current bar, select the chord root from the left pane, and then the extension on the right pane. Pressing [Enter Chord ___] enters the chord and advances the highlight cell to the next half bar.

Import Chords from a MIDI File

Band-in-a-Box can import chords from an existing MIDI file with the Chord Wizard.

Choose *File | Import Chords from MIDI File* on the File menu, or use the keystrokes **Ctrl+Option+I**, to open the Chord Wizard dialog.
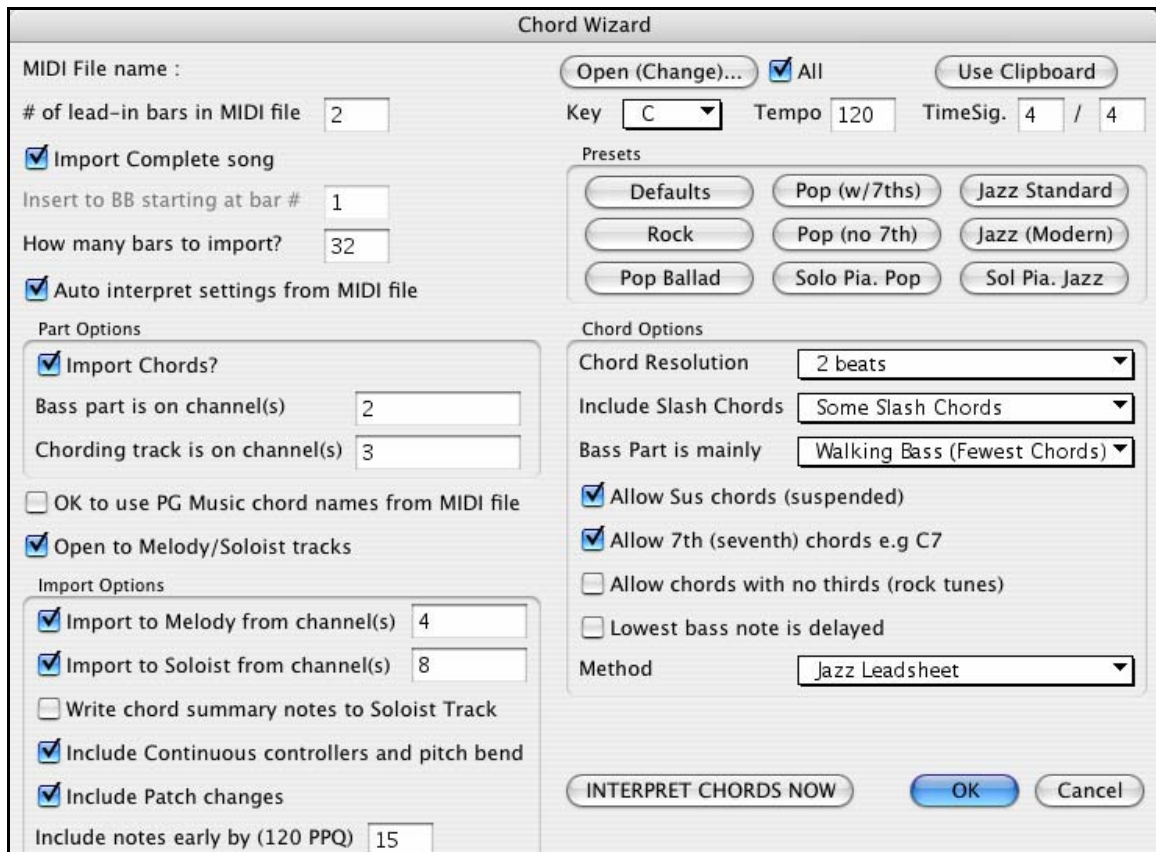
When the Chord Wizard dialog opens, press the **[Open (Change)…]** button to choose the MIDI file that you want Band-in-a-Box to interpret the chords from.

To help Band-in-a-Box interpret the chords better, you can choose a preset for the song. Choose from among such genres as Pop, Rock, or Jazz Standard.

Loading an existing Band-in-a-Box format song

You can load a song using the **[Open]** or **[Song]** button on the toolbar. The **[Song]** is a split button. The top half of the button uses the default method to load a song. The bottom half shows a menu of different methods to load a song, and allows you to set the default for the top.

Here are the choices available for different methods to load a song.

✓ SongPicker (Browse songs with detailed information)
Recently loaded songs... [Shift F3]
Favorite Songs... [Shift F3]
Open Song... [F3]
Previous Song (alphabetical) [Shift F8]
Next Song (alphabetical) [Shift F8]
Import Chords from MIDI file
Open Audio for Audio Chord Wizard [aiff,wav,m4a]

You could also load a pre-existing song by using the *File | Open song...* menu item, or by pressing the **F3** function key, which will launch the familiar Macintosh file dialog. Note that most songs will automatically load a "Style," which we'll learn about in the next section.
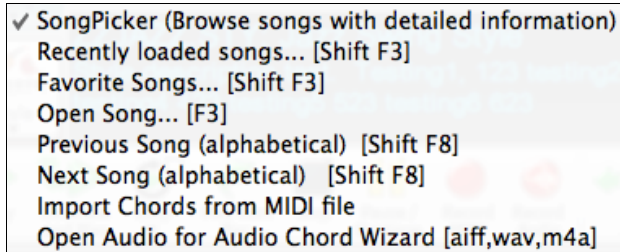
Going to the next step …

Now that you have chords on your chordsheet, you are ready to move on to Step 2 – Choosing a Style.

Step 2 – Choose a Style

Band-in-a-Box creates backing arrangements based on the chords you type in, applied to a particular Style.
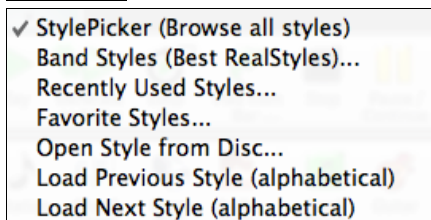
What's a Style?

A style is a set of rules that determine how Band-in-a-Box creates music using your chords. By adjusting the rules, we have created hundreds of styles that are appropriate for everything from Country to Bebop. Some style examples would be Jazz Swing, Blues Shuffle, Hip Hop, Country 4/4, Pop Ballad, Waltz and Medium Rock to name just a few. If you don't find a pre-made style that suits your tastes, create one from scratch using the StyleMaker. Making custom styles with the StyleMaker is explained in detail in the full documentation.

Opening a Style

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

✓ StylePicker (Browse all styles)
Band Styles (Best RealStyles)...
Recently Used Styles...
Favorite Styles...
Open Style from Disc...
Load Previous Style (alphabetical)
Load Next Style (alphabetical)

Selecting a Style using the StylePicker.

This window shows styles listed by categories. RealStyles are styles entirely made with RealTracks and RealDrums. Styles with RealTracks use a combination of RealTracks and MIDI instruments. MultiStyles are styles with more variations than the standard "a" and "b" substyles.

Within the StylePicker, you can double click to hear an "instant" (starting in less than 3 seconds) preview of what that style or RealTracks sounds like. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

Note: The first time you use the StylePicker there will be a short delay while it builds the list of styles.
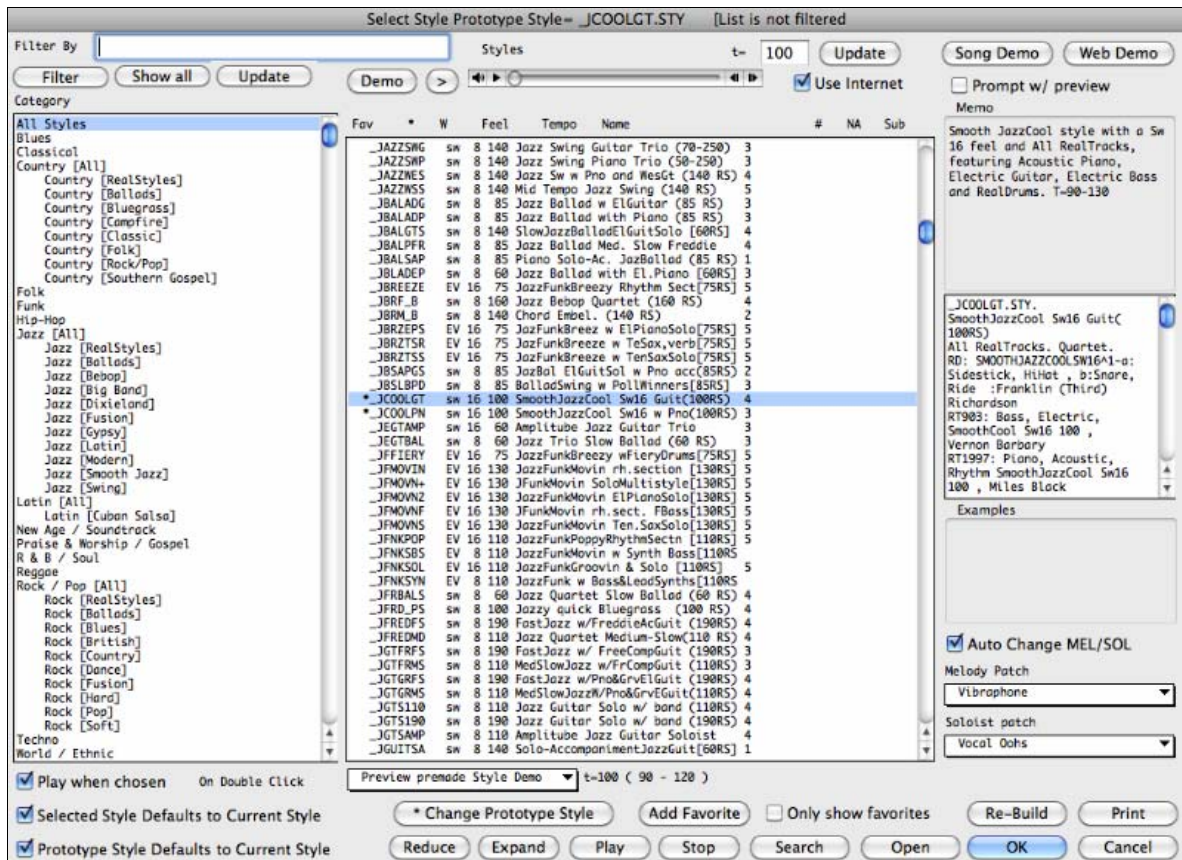
There is an easy search feature on the main StylePicker window.

Filter By |

You can type a search term in the Filter, press Enter, and the styles are filtered. Or you can select a Set or genre from the left pane of the StylePicker.

Choose the specific style on the right pane. There are memos and examples for each of the styles. Styles with a similar feel and tempo range to the current selection (prototype) are marked with an (*) asterisk. These styles are possible substitutes for the prototype. Styles marked with a (^) caret symbol are similar in feel but have a different tempo range.

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

Demo To hear a preview, click a style in the list and press this button. Or double click on a style in the list.

> If the selected MIDI style has two demos (one with MIDI drums and another with RealDrums), then you can hear both. This button toggles between them.

Use Internet When this is enabled, if the demo file isn't found on disk, then the file will play from pgmusic.com using the internet.

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

The style of your song can be changed at any bar by pressing the **F5** key to launch the **Edit Bar Settings** dialog.

Selecting a style from Recently Used Styles and Favorites

To select a style from the recently used styles or favorite styles, click **[Style]** button and choose *Recently Used Styles* or *Favorite Styles*.
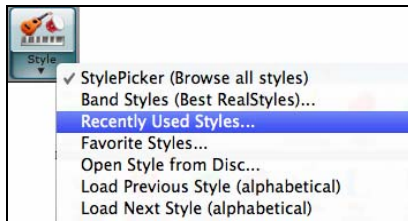
You can either choose from recently played styles or go to your saved list of Favorites. You can add to or edit the Favorites list.

Step 3 – Play your song!

Now that we've entered chords on the Chordsheet and chosen a style, it's time to play the song! First we need to tell Band-in-a-Box how long our song is, in what key and how fast, and how many times we want the program to play through the chords, in what key, and how fast.

Framing the Song

To tell Band-in-a-Box where the start and end of the song is, look at the middle of the Band-in-a-Box main screen.

Locate the framing settings; there are three of them. The numbers (1-32) in brackets are the bar numbers for the beginning and the end of the Chorus. The number 3 to the right of the b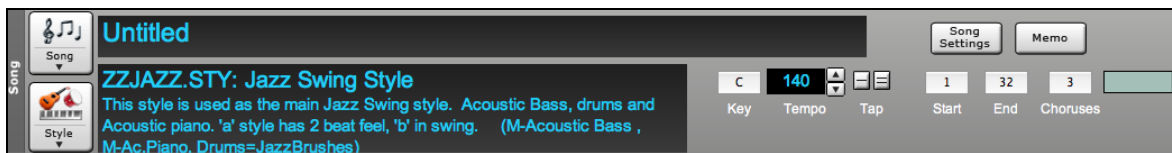rackets is the number of times the Chorus repeats. In the example above, the Chorus starts at bar 1, ends on bar 32, and is going to play 3 times. You can change these settings to play more choruses, or make the Chorus start later, for example in the case where you want an intro to play.

Setting the Key

In the example shown, the key is set to C but you can choose any key by clicking on the key signature and choosing from a list. If you do change the key, Band-in-a-Box will offer to transpose the Chordsheet for you. If you've entered a progression that you intend for a particular key, and then choose the key afterward, you should say no when asked to transpose the Chordsheet.

Setting the Tempo

If you know the tempo value of your song, you can enter it in the tempo box. The song example above has a tempo of 140. There is an even faster way to enter a tempo. Locate the minus key [-] and the equals key [=] in the number row of your computer keyboard, they are usually next to each other. If you tap the [-] key 4 times at your tempo, Band-in-a-Box will set the tempo automatically for you. If you tap the [=] key four times, Band-in-a-Box will set the tempo and begin song playback!

Press Play

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

More fun with Band-in-a-Box

You've seen how easy it is to start making music with Band-in-a-Box, but there is still much more for you to discover. For a start, you could add a human element to your arrangement with RealTracks and RealDrums.

Have Fun!

Chapter 3: Band-in-a-Box 2014

Summary of Band-in-a-Box 2014 Features and Additions

Band-in-a-Box 2014 for Macintosh is here with over 50 cool new features.

We've been busy and have added some great new features and new RealTracks, MIDI SuperTracks, and Artist Performances to Band-in-a-Box! Compared to version 2013 (March 2013), this adds 50 new features, 101 new RealTracks, 54 new MIDI SuperTracks, and 36 Artist Performances. Compared to version 2012 (April 2012) this adds 100 new features, 303 RealTracks, and 145 MIDI SuperTracks! There are now **over 2,000 hours of RealTracks and RealDrums** (studio musician audio recordings) included with the UltraPlusPAK or EverythingPAK!

Band-in-a-Box 2014 Features and Additions

There are some exciting new features in Band-in-a-Box 2014. We've **redesigned the GUI**, with a great look and feel, and many new time-saving features added. New Toolbars, Song/Style areas, on-screen mixer, redesigned Chordsheet with **handwritten "real" looking chord fonts** and more. You can now make your own RealTracks – we call these **UserTracks** – and you can use them like any RealTracks. Simply record your playing (in any DAW), along to some BB songs, put in the UserTracks folder, and you're done! There's a handy **Instant Preview** of styles, RealTracks, and RealDrums so that you can quickly audition them to choose the best ones for your song. Loops now support **Acidized Loops**, so that tempo/chord root info is automatic. A **Legato Strings** feature automatically optimizes MIDI string parts to prevent retriggering the same notes. Everything can now be louder – a new **Master Volume** allows you to boost volumes of all songs with one setting. **And many more…**

With Band-in-a-Box 2014, we've added a huge number of **RealTracks (101), 54 MIDI SuperTracks,** and **36 Artist Performances** (Brent Mason/Andy Leftwich). This includes…

101 RealTracks with great new Jazz, Pop, and Country styles. These include:

- **28 Jazz RealTracks:**
  Introducing the **"Jazz Pollwinners"** series of Jazz Artist RealTracks. These are new RealTracks by the best-of-the-best jazz musicians. These artists have won Downbeat's Critics "best player" poll many times. Our Pollwinners RealTracks series includes **Ron Carter** ("bass"), **Kenny Barron** ("piano"), **Lewis Nash** ("drums"), **Gary Smulyan** ("baritone sax"), **Phil Woods** ("alto sax"), and **Pat Martino** ("guitar"). Styles for jazz swing, ballad, waltz and bossa included. And there are new RealTracks for **Jazz Electric Piano**, and **EZ-Listening Jazz** Acoustic Piano.

- **32 Country RealTracks:**
  We've got great a new **New Orleans RealTracks band** (piano, drums, bass, guitar) headed by piano sensation **Kevin McKendree**. Nashville Guitar legend **Brent Mason** returns with two new Nylon String accompaniment RealTracks (tempo 85 and 120) and two new soloists: Crossover (tempo 75, swing 16ths), and Promise (tempo 100, Even 16ths). Nine Folk, Celtic and Country styles are added for **Irish Bouzouki**. New Country Waltzes, Shuffles, and Soloists by award winning artists: **John Jarvis (**piano CMA winner), **Rob Ickes** - resonator (13-time winner International Bluegrass Player of the Year), and **Andy Leftwich**, (champion fiddler and mandolin).

- **Hot!** - **New Orleans Boogie** styles added (piano, bass, drums, guitar). **Horn Section Background** 'Pad' style added. **Funky Electric Piano and Clav** from piano legend **John Jarvis**. 60s/70s funk grooves - bass, piano and drums. New Dance Synth tracks. Baritone Sax Blues backgrounds and more!

There are 54 new MIDI SuperTracks in 8 sets. **23 Pop (3 sets), 18 Jazz (3 sets), 17 Country (2 sets)**. Play the MIDI SuperTracks using any MIDI sounds.

There are two new Artist Performance Sets.

- **Brent Mason Smokin' Country Guitar**. 16 tunes from Nashville's Brent Mason, with melodies, and smoking solos. Includes audio, and on-screen guitar display, notation, tab and printout.

- **Andy Leftwich – Classic Bluegrass**. 20 classic Bluegrass tunes on fiddle and mandolin. Learn these tunes from the on-screen transcribed notation and printout, as you hear them played by the master!

… **and more!**

Band-in-a-Box 2014 Features and Additions

We've added 50 new features to Band-in-a-Box 2014, including...

- UserTracks added. Now you (or others) can make your own RealTracks (guitars, pianos, strings, etc.). To make your own RealTracks, simply record tracks in any DAW, name your UserTracks, and add them to the UserTracks folder in Band-in-a-Box. They are now ready to use, the same as you use other RealTracks!

- GUI enhanced – toolbars and Song Title Area. New look for toolbars, main screen and more. Toolbars redone, organized by functional groups. Single button to choose a song or style. More elaborate style descriptions on screen. Style memo shows a summary list of instruments. Changing key signatures is easier; previously was combo box navigation and answering a question about transpose (4 clicks+scroll), now just a single menu (2 clicks).

- GUI enhanced – new on-screen mixer. Redesigned onscreen mixer, with volume/panning/reverb/tone sliders settings. Tab for on-screen pianos (one for each track).

- GUI enhanced – Chordsheet area. New colors for Chordsheet part markers. Bar numbers color coded according to substyle. Selectable Chordsheet font. "Real" looking handwritten font for chords.

- Instant Preview of Styles. Within the StylePicker, you can double-click to hear an "instant" (starting in less than 3 seconds) preview of what that style or RealTracks sounds like. If the style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.

- Instant Previews of RealTracks. Within the RealTracks Picker, double-click on a RealTracks and a demo of that RealTrack will play (within 3 seconds). You can hear the RealTracks solo, or with a band. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.

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

- Legato Strings feature. For MIDI generated tracks (or MIDI SuperTracks), if the patch is a strings patch, instead of retriggering the same note, it will play a longer single note. This results in a smoother strings part, since only notes that are changing between chords will get triggered again. For example, if the strings are playing F and Bb for a Gm7 chord, and then a C7 chord comes and they play E and Bb. Now Band-in-a-Box will sustain the common Bb note since it doesn't change, and only change the F to an E (assuming that the notes are intended to be played as sustained notes with no gap between them). Notes: This feature happens automatically, nothing to control it. If you want to force it to happen, set the track to a strings patch, generate, then freeze it, and then you could change the patch back to something else.

- Band button enhanced. Fewer menu items (new RealCombos.txt file). Load Song demo moved to the top.

- Loops are enhanced, and now support Acid 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.

- Everything can be louder! Previous versions of Band-in-a-Box had fairly quiet audio, compared to typical audio from radio etc. This was to match MIDI volumes which are quiet. If you prefer louder overall sounds, there is now a Master Volume boost setting that can be applied to all songs, or a single song.

- Improved support for the Garritan synth.
  (1) If the Garritan synth is loaded on a track, then Volume Changes are sent as ModWheel controllers for that track.
  (2) There is a ModWheel setting in Prefs-MIDI Options to prevent the zeroing of the ModWheel, which interfered with the Garritan synth.

- BigBand Chords and RealScore Chords fonts are added as options to the notation font and Leadsheet.

- Notation support adds slashes / / / /, and settings for thick bar lines.

- iPhone/iPad version has enhanced transpose for non-concert instruments (tenor sax etc.). Also support added for loading songs from Dropbox and Google drive.

- Disabled Tracks now don't show up in MIDI files or Renders.

- Best RealTracks (and other RealTracks) dialogs now show memos.

- Loop Screen button now has a Red Rectangle around it.

- Current Note indicator on Notation Window now shows transposed value if notation is transposed.

- When a RealStyle substitution is available for a MIDI style, the notification is now by a "green" (action) dialog instead of a "yellow" (message) one, so that you can click on it to have the style loaded.

- Soloists can now be made to be simple variations (e.g. pedal steel parts).

- Improvements have been made in entering and viewing guitar notation. Now you are able to rechannel to guitar channels (11 to 16) over a range. There is an easier 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.

- Rechannel guitar notes to a fret position over a range.

- RealTracks settings added to adjust overall volume of pushes and shots/holds.

- F5 Bar summary is enhanced. It now shows the song title and filename.

- If the drum track is disabled, a count-in will now still occur.

- FlashMessageLog.txt feature added. Log of "yellow and green messages," listing the message and date/time, is saved in a file called Applications/Band-in-a-Box/Data/FlashMessageLog.txt. This file is saved when you exit the program. The list can be displayed inside the program at any time, by choosing the menu item *Help* / *Display Log Text for Yellow/Green Messages*. Very long single word strings in the Flash Messages now show up correctly.

- Hot keys for Strings, Melody, Soloist are renumbered, so that they are consecutive numbers now; Strings (Alt+7), Melody (Alt+8), Soloist (Alt+9). Fly-by tips state the hot keys.

- Hot key to pause the song is changed to control+H.

- Hot keys for the Select Melody Harmony and Select Thru Harmony dialogs are changed to control+option+H and control+option+T respectively.

- And more…

Redesigned GUI
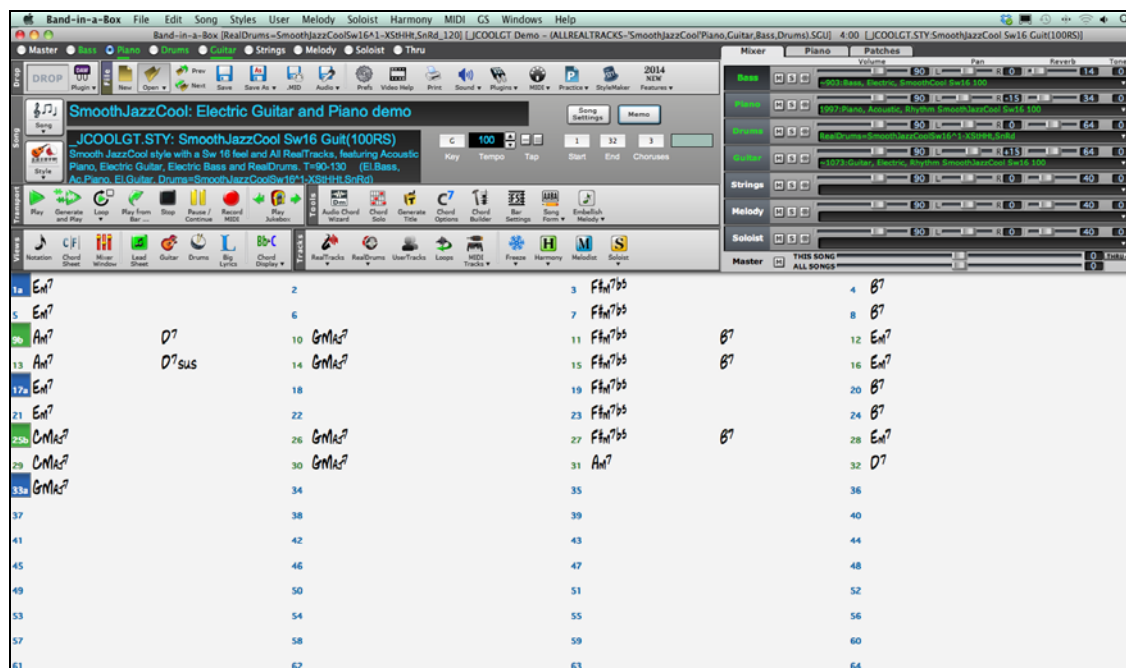
We've redesigned the program, and added a new look and new functionality. Let's take a quick tour of the main screen, to show the new look and features.

Main Screen Toolbars
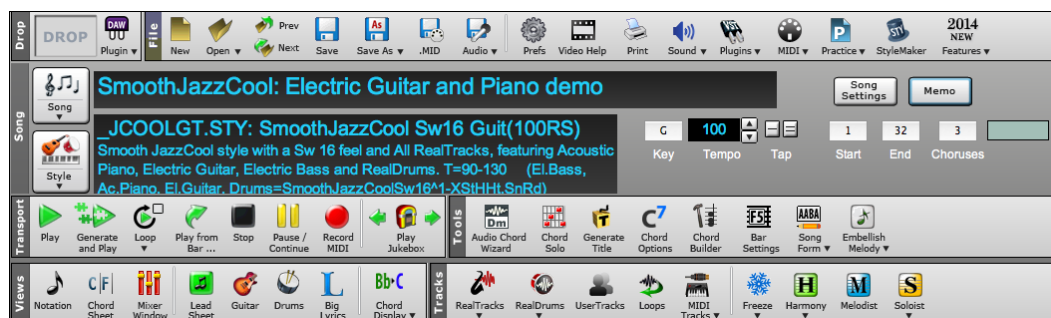
The toolbars are organized into functional groups (Drop, File, Song, Transport, Tools, Views and Tracks)

Drop: This is the Drop Station as described below.

File: For File functions like Open, Save etc.

Song: For information related to the current song, including the current style, tempo, key, form etc.

Transport: Standard play controls.

Tools: Miscellaneous Band-in-a-Box tools.

Views: Chords, Notation, Guitar, Drums windows, etc.

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

For screens with lower resolution (or when BiaB's window is made small), arrow buttons are available. When you press the arrow buttons, you will see any tool buttons that were not shown.

We'll start at the top left.

The "Combo" radio button has been renamed "Master."

The Drop Box has been enhanced. This is the area where you drop tracks after having dragged them from tracks (e.g. like the piano track).
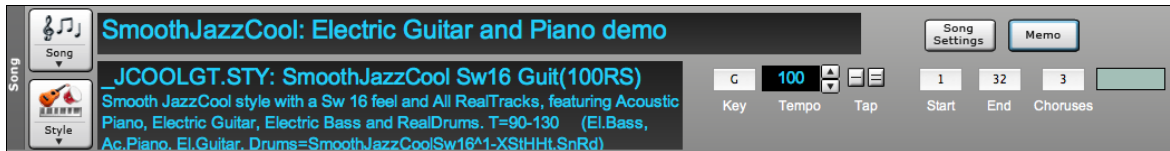
When you drop the file onto the Drop Station, you will see an orange color, indicating that the file is accepted and being prepared.
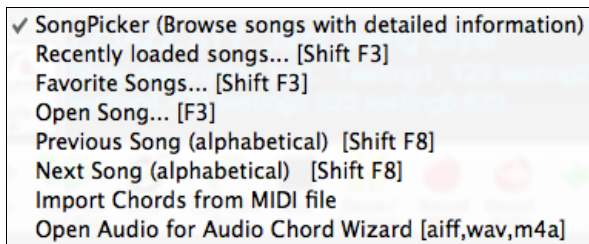
When the file is ready, the drop station turns green. You can now drag it to your favorite DAW (Sonar, Pro Tools etc.) or Finder.

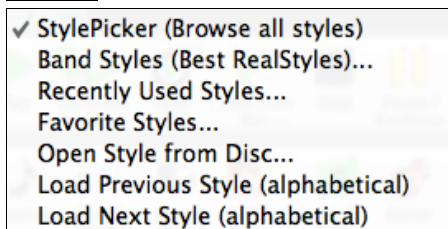The Song/Style area has the information specific to your song.

The Song button lets you load a song. This is a split button. The top half of the button uses the default method to load a song. The bottom half shows a menu of different methods to load a song, and allows you to set the default for the top.
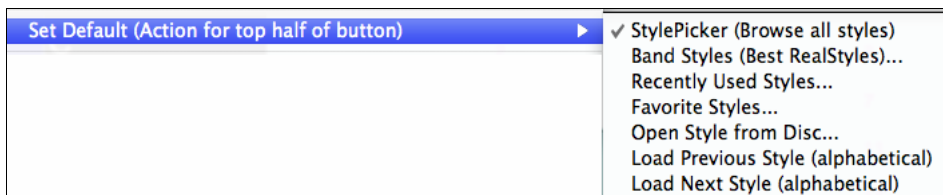
Here are the choices available for different methods to load a song.

✓ SongPicker (Browse songs with detailed information)
Recently loaded songs... [Shift F3]
Favorite Songs... [Shift F3]
Open Song... [F3]
Previous Song (alphabetical) [Shift F8]
Next Song (alphabetical) [Shift F8]
Import Chords from MIDI file
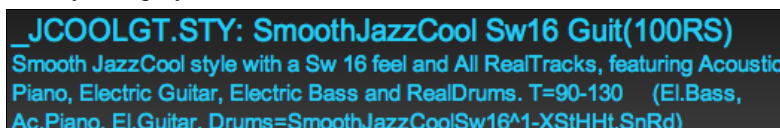Open Audio for Audio Chord Wizard [aiff,wav,m4a]

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

✓ StylePicker (Browse all styles)
Band Styles (Best RealStyles)...
Recently Used Styles...
Favorite Styles...
Open Style from Disc...
Load Previous Style (alphabetical)
Load Next Style (alphabetical)

You can set the default from the menu item: "Set Default Action"

Set Default (Action for top half of button) ▶   ✓ StylePicker (Browse all styles)
Band Styles (Best RealStyles)...
Recently Used Styles...
Favorite Styles...
Open Style from Disc...
Load Previous Style (alphabetical)
Load Next Style (alphabetical)

The style display is enhanced.

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

Now it shows more information on screen, including:

Style name (Short): _JCOOLGT.STY:

Style Name (Long): SmoothJazzCool Sw16 Guit(100RS)

Style Memo: **Smooth JazzCool style with a Sw 16 feel and All RealTracks, featuring Acoustic Piano, Electric Guitar, Electric Bass and RealDrums. T=90-130 (El.Bass,**

List of instruments (and indication if they are MIDI or Real):

**Ac.Piano. El.Guitar. Drums=SmoothJazzCoolSw16^1-XStHHt.SnRd)**

The key box is enhanced.

Now when you press it, you see 2 columns of keys. The first column will set the key AND transpose the song; the second will just set the key signature. This is a much faster way to set the key signature, because you just have to navigate one menu, and there are "no questions" that you need to answer after you choose your selection.
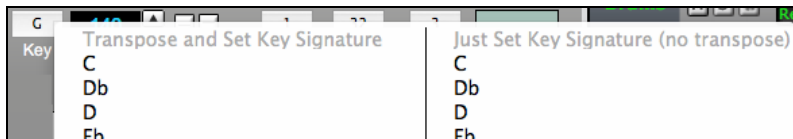
The Loop button has a checkbox indicator, to notify if the entire song is set to loop. It also has a drop down menu that allows you to set ALL songs to loop, or to never loop.
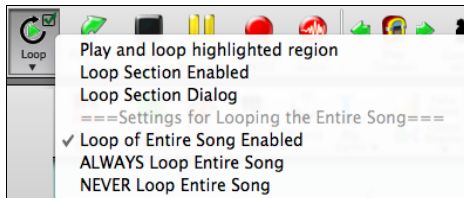
The Views Panel allows you to choose the different windows to view information, including chords, notation, and musical instrument displays (guitar fretboard and drums) and lyrics.
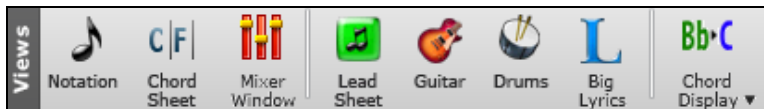
The Chord Display button has a menu that allows you to set the font and the color for Chordsheet, chord type (normal, roman numerals, Nashville notation etc.), transpose options (alto sax etc.), and capo transposes (for guitar).
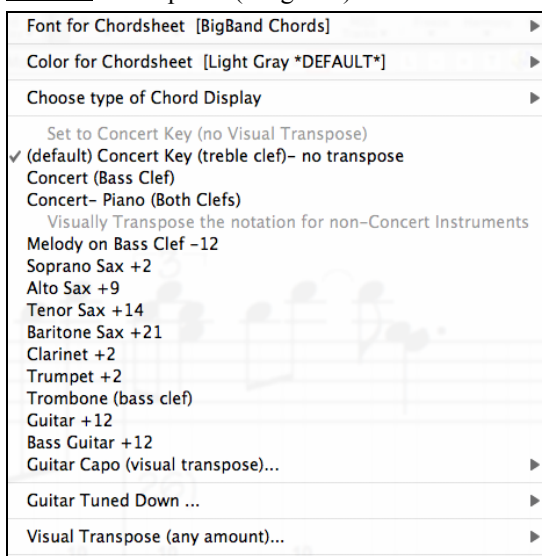
The Mixer Area

There is a new on-screen fully featured mixer.

Each track is shown, and has settings and display for:

Track name:

Mute, Solo, Freeze buttons:

Volume Slider and the value:

Pan Slider and the value:

Reverb Slider and the value:

Tone value:

There is also a new Master section with a Mute button and Master Volume controls


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

  Since most people don't need to have the Thru track visible on the main screen at all times, there is THRU button on the mixer that will show/hide the Thru track.
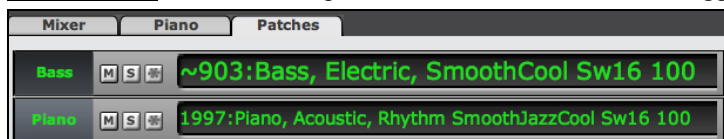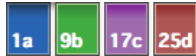
  The Mixer has tabs.
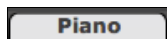
  The Piano Tab shows on-screen pianos for each track.

  The Patches panel shows the track names at a bigger size.

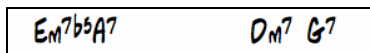The Chordsheet area has been enhanced.

 The part markers have a new look, with milder colors and gradients.

 The bar numbers are now color coded to indicate what substyle they would be.

You can select the font and the color for the Chordsheet using the **[Chord Display]** button.


 A nice handwritten "real" looking font is included for chords.

There are many other GUI enhancements that are described in other sections of the manual.

UserTracks added

Now you (or others) can make your own RealTracks (guitars, pianos, strings etc.). To make your own RealTracks, simply record tracks in any DAW (GarageBand, Logic, Reaper, Pro Tools, etc.), name your UserTracks, and add them to the UserTracks folder in Band-in-a-Box. They are now ready to use, as you use other RealTracks!

You can use the UserTracks in a similar manner to using RealTracks.
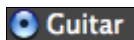
 To select a UserTracks for a track, first select the track at the top of the screen.
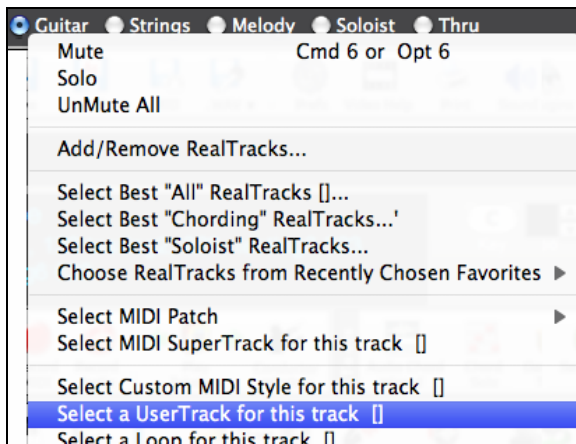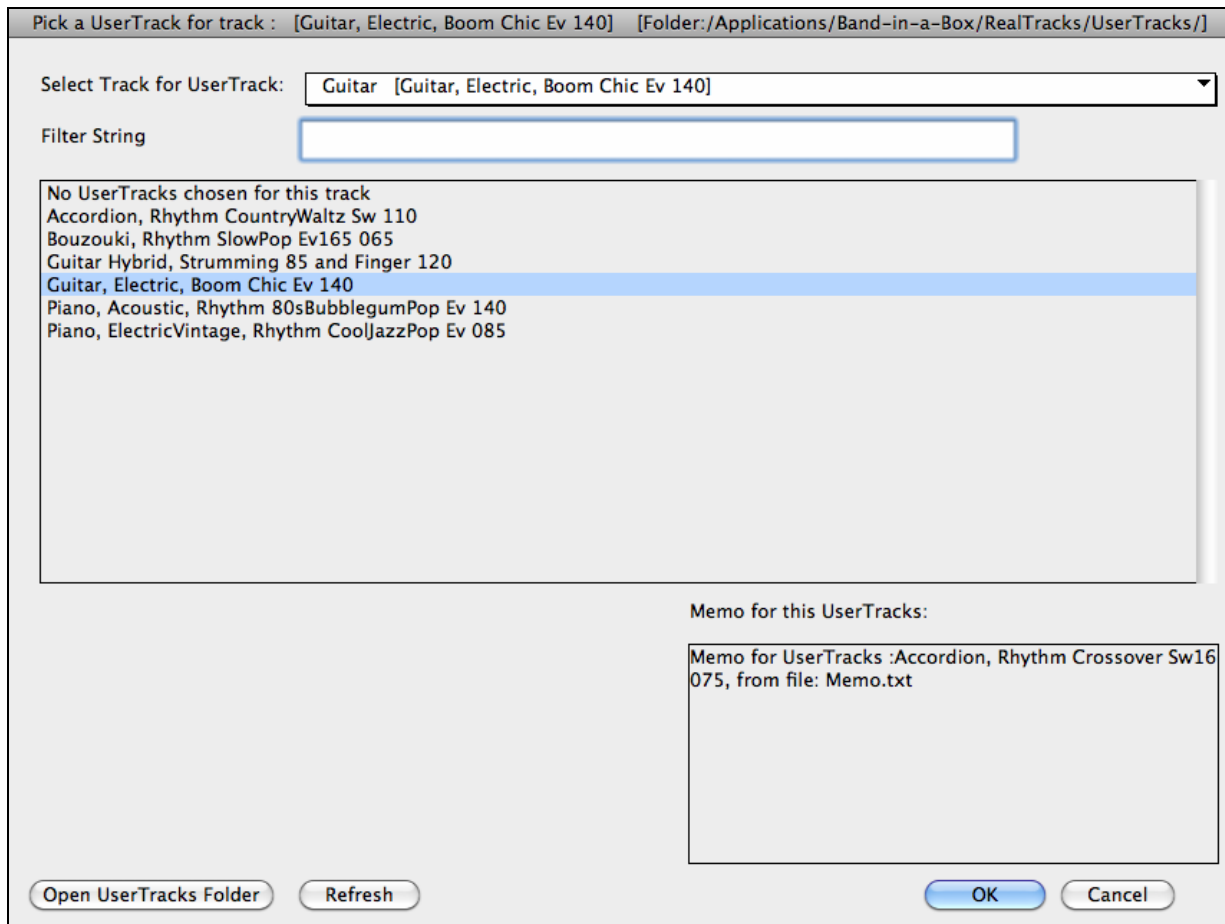

For example, if you want to add a UserTracks to the Guitar Track, launch the menu on the Guitar Radio button (by right click or double click), and choose the "Select a UserTracks for this Track" command.

 An alternative to the menu would be to select the Guitar Track, and then press the UserTracks button on the main screen.

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

This dialog lists available UserTracks. This is different than the RealTracks dialog. In this example, we want to add the UserTracks called "Guitar, Electric, Boom Chic Ev 140." We simply select this UserTracks and press OK.

We now see our UserTracks listed on the Guitar Tracks on the mixer.

Now the track behaves like other RealTracks.

Simply press "Generate and Play" button to hear it.

Adding new UserTracks

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

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

- He can name it whatever he likes, and has called it "Accordion, Rhythm CountryWaltz Sw 110."

- He has sent you a ZIP file of this folder.

- You will unzip it to your UserTracks folder.

A UserTracks consists of a single Folder, with the name of the UserTracks as the name of the folder. To add the UserTracks to your collection, you simply put the folder into your Application/Band-in-a-Box/RealTracks/ UserTracks folder.

Creating your own UserTracks

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

- Create a folder in the UserTracks folder (i.e. usually Applications/Band-in-a-Box/RealTracks/UserTracks) and let's call it "Guitar, Acoustic, Brian Fingerpicking Ev 140."

- Now, in that folder, you need to put at least one Band-in-a-Box song. This song can have any chords, but should have a wide variety of chords and chord types. Let's say you call that file MyGuitarPlaying1.sgu

- For each BB song that you put in the folder, there needs to be a corresponding AUDIO file (WAV or 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 (GarageBand, Logic, Reaper, ProTools 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.
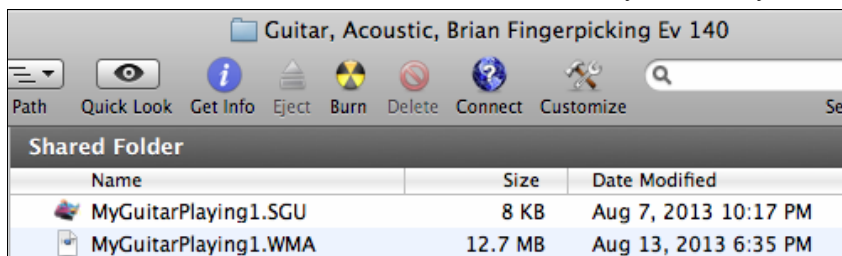
To use it, follow the same routine as described above, opening the UserTracks dialog, where you will now see your UserTracks listed with the others.
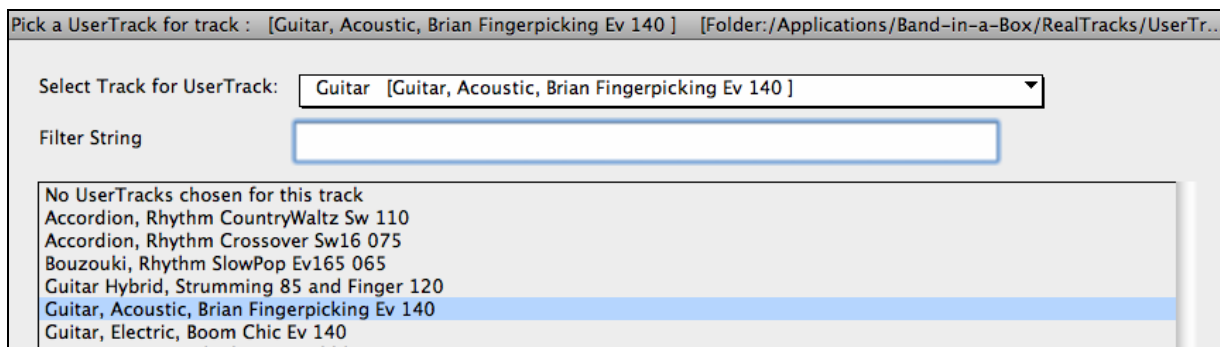
Now, you can leave it at that, or you can record more files, (i.e. more pairs of files with a Band-in-a-Box song file and a corresponding wav file). These can be any other names. And you simply add them to the folder. Band-in-a-Box will automatically add these files to your UserTracks, simply by you putting them there.

You can find lots of help about making UserTracks on our website, and this page is a good start.

http://www.pgmusic.com/bbm2014newfeatures6.htm

"Instant" Preview of Styles, RealTracks, and RealDrums

Instant Preview of Styles

Within the StylePicker, you can double click to hear an "instant" (starting in less than 3 seconds) preview of what that style or RealTracks sounds like. If style has both MIDI and RealDrums available, you can hear both, and choose which one you want. This makes it much faster to find the style that fits your song.
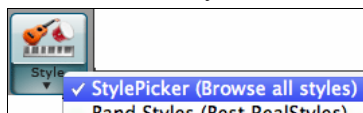
To get an instant preview of the styles, launch the StylePicker.
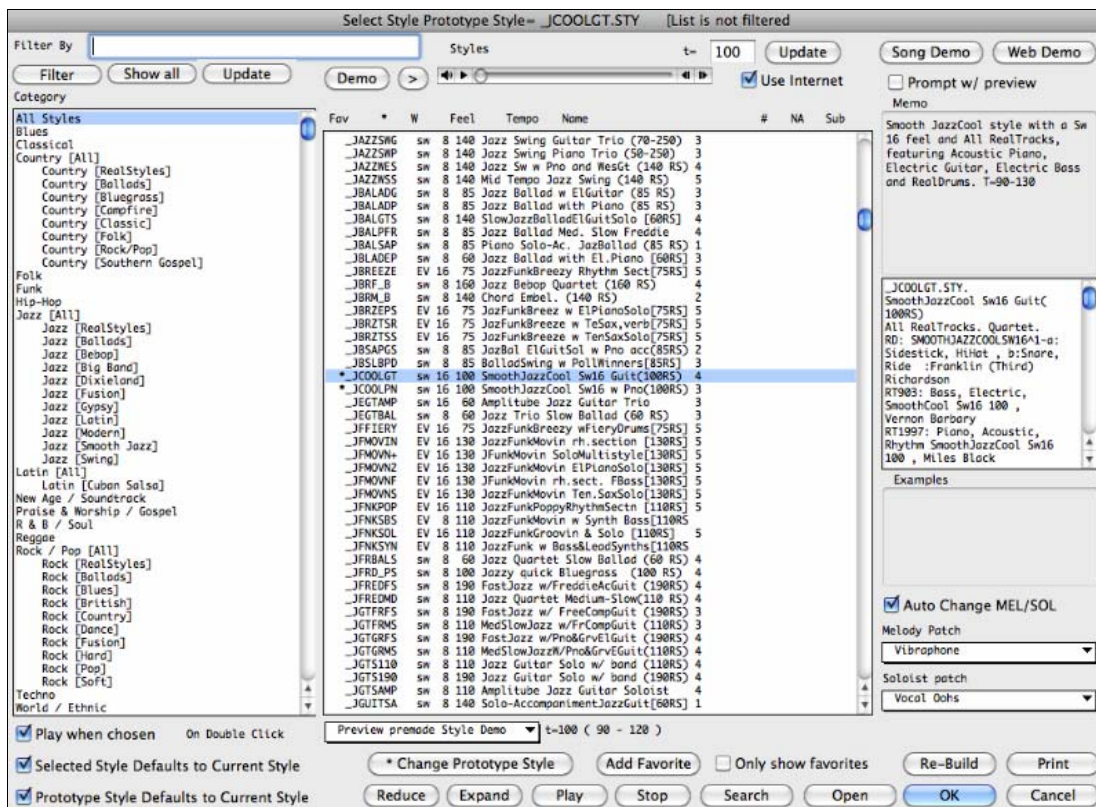
Here is the control for the instant preview of styles.

 To hear a preview, click a style in the list and press this button. Or double click on a style in the list.

 If the selected MIDI style has two demos (one with MIDI drums and another with RealDrums), then you can hear both. This button toggles between them.

 When this is enabled, if the demo file isn't found on disk, then the file will play from pgmusic.com using the internet.

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

The style demos are found in 2 possible places:
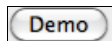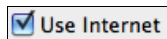
1. On your hard drive, in the Data/Style Demos Audio folder of your RealTracks folder (usually /Applications/ Band-in-a-Box/RealTracks/Data/Style Demos Audio (some of the demos are included on disk, but to save space not all of them are included).

2. And on the Internet, at www.pgmusic.com (all of the demos are there).

The program will play the version on disk if available; otherwise will play from the Internet. This all takes place very quickly, and inside the control, so no external browser is launched.

Instant Preview of RealDrums

In the **RealDrums Picker**, you can double click on a RealDrums, or on the Variation name of the RealDrums, to audition each variation of the RealDrums. For example, if you've found CountryWaltz^, you can now hear demos of the variations (CountryWaltz^1-HiHat,Ride, CountryWaltz^2-Brushes etc.).
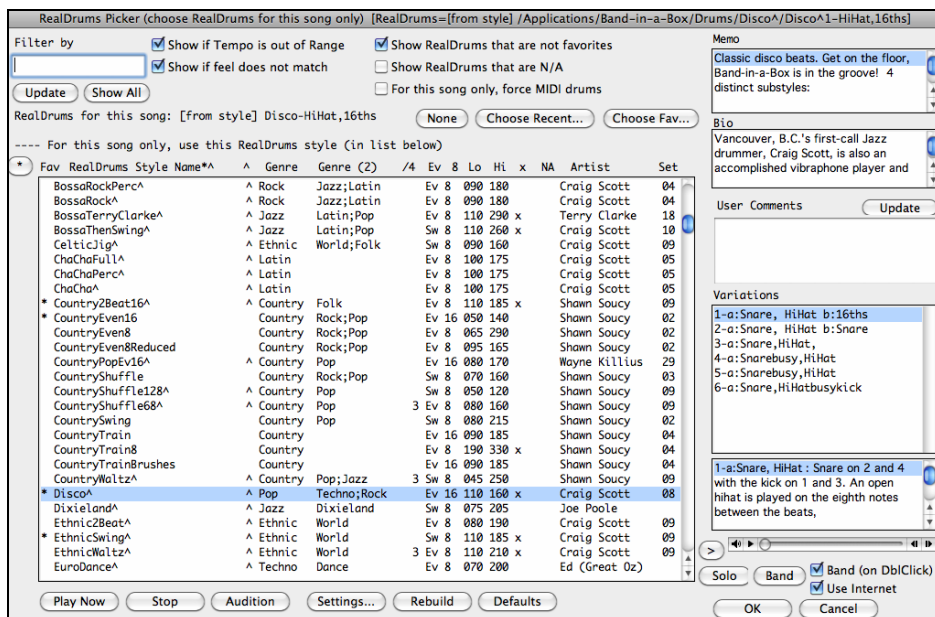
In a manner similar to the Styles, you can preview RealDrums style, and two previews will play the "band" version with all instruments, and the "solo" version with drums only. One demo follows the other.
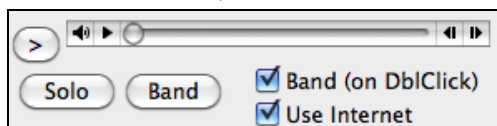
You can choose which of band or solo plays first if you double click on a RealDrums on the list, by the "Band on Double Click" checkbox.

Otherwise, press the Band or the Solo button to hear Band or Solo demo first. The demos play 4 bars of "a" substyle, and then 4 bars of "b" substyle, using the current RealDrums (left hand panel) and the variation (right hand panel).

Instant Previews of RealTracks

In the **RealTracks Picker**, double click on a RealTracks and a demo of that RealTrack will play (within 3 seconds). You can hear the RealTracks solo, or with a band. Since this doesn't affect your song, you can quickly audition many different RealTracks, and find the best ones for your song.

The same instant preview feature described above is available in this dialog.
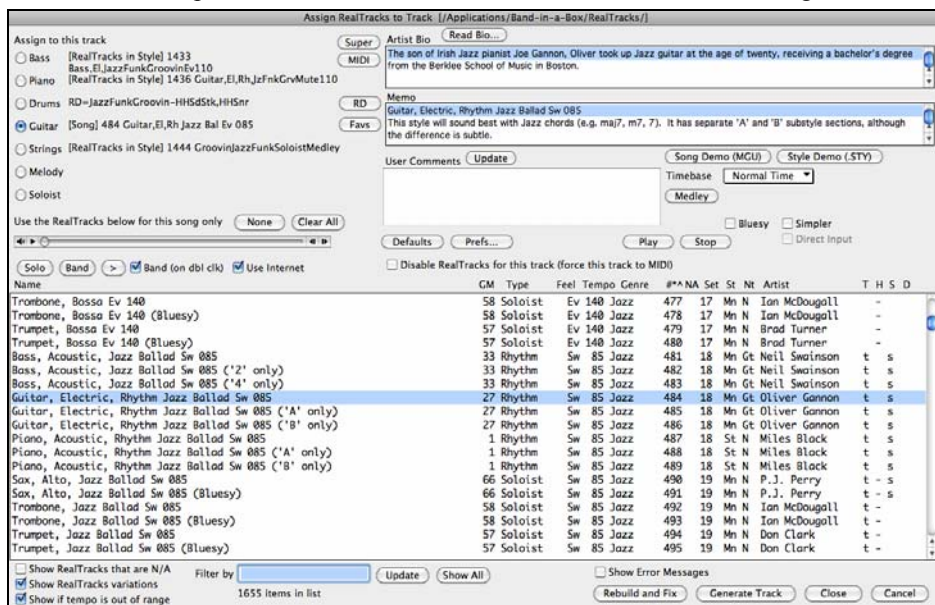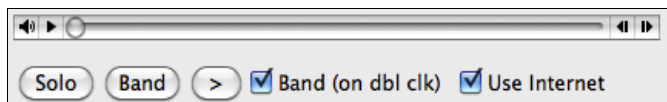
You can hear a solo or a band by clicking on these buttons, or just double click on the RealTracks in the list. After the band version plays, the other one (solo) will follow it.

These demos play from the Internet (www.pgmusic.com) or your hard drive (/Applications/Band-in-a-Box/ RealTracks-Demos folder).

Legato Strings feature

For MIDI generated tracks (or MIDI SuperTracks), if the patch is a strings patch, instead of retriggering the same note, it will play a longer single note. This results in a smoother strings part, since only notes that are changing between chords will get triggered again. For example, if the strings are playing F and Bb for a Gm7 chord, and then C7 chord comes and they play E and Bb. Now Band-in-a-Box will sustain the Bb note since it doesn't change, and only change the F to an E. (assuming that the notes are intended to be played as a sustained note with no gap between them. **Notes**: This feature happens automatically, nothing to control it. If you want to force it to happen, set the track to a strings patch, generate, then freeze it, and then you could change the patch back to something else.

Band button enhanced

Less menu items (new RealCombos.txt file). Load Song demo moved to the top. To access this feature, press the bottom half of the Style button, and choose "Band Styles (Best RealStyles).
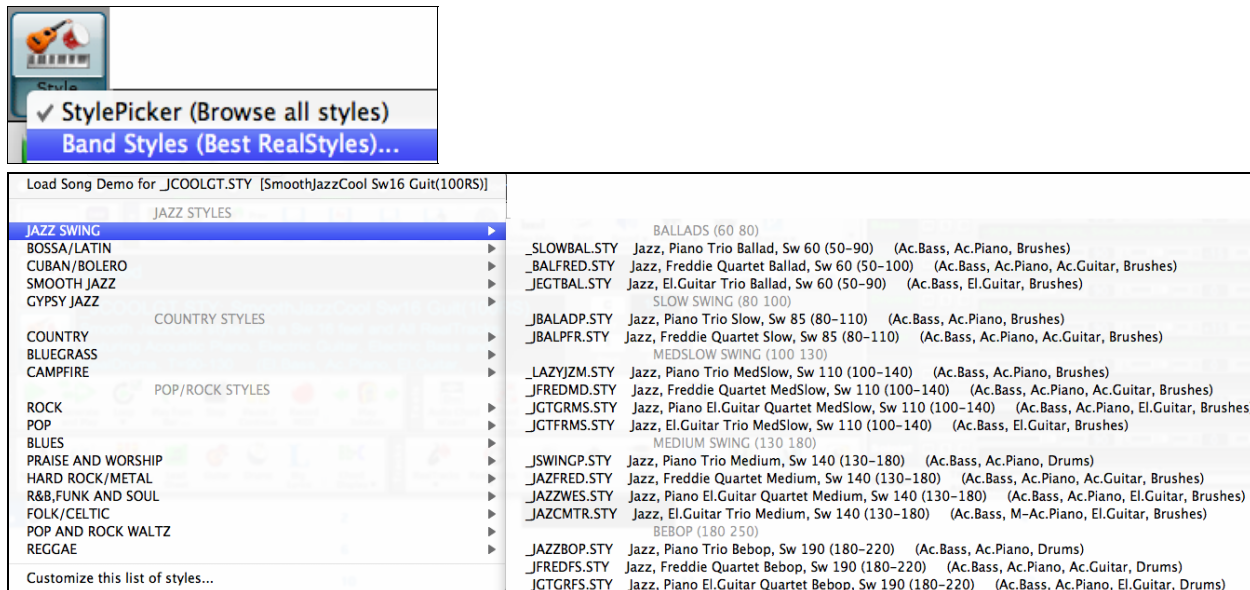
Loops enhanced

Loops enhanced, now support Acid 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. To access this, just use Finder to copy your Acid files to the Band-in-a-Box/RealTracks/Loops folder, and then open the **Loops** dialog to select and use the Loops. They are already setup and ready to go.

Master Volume Boost

Everything can be louder! Previous versions of Band-in-a-Box had fairly quiet audio, compared to typical audio from radio etc. This was to match MIDI volumes which are quiet. If you prefer louder overall sounds, there is now a Master Volume boost setting that can be applied to all songs, or a single song. Use the sliders on the mixer for this feature.
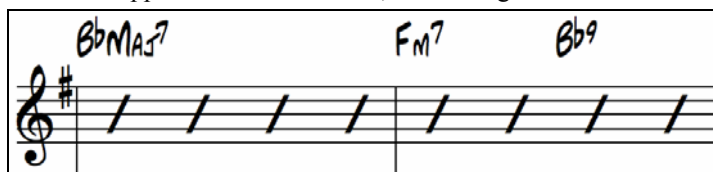
Improved Notation

BigBand Chords and RealScore Chords fonts are added as options to the notation font and Leadsheet.
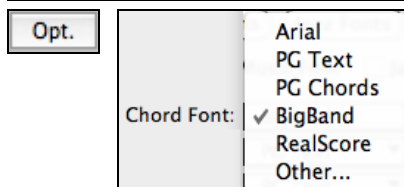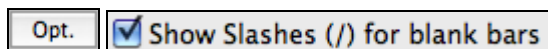

You can select the font in the **Notation Options** dialog.

Notation support adds slashes / / / /, and settings for thick bar lines.

The slashes show on the notation, Leadsheet, and printout. Any bar that has no melody will get slashes. You can disable the display of the slashes in the **Notation Options** dialog.

Improved support for Garritan Aria Player

(1) If the Garritan Aria Player is loaded on a track, then Volume Changes are sent as ModWheel controllers for that track.

(2) ModWheel setting in Prefs-MIDI options to prevent the zeroing of ModWheel, which interfered with the Garritan Aria Player.

The Garritan player is auto-detected, so that you don't need to do anything for this to work.

You wouldn't want the ModWheel controller zeroed if you use Garritan synths, but in case you need it zeroed for other synths, open the **MIDI Settings** dialog (menu *MIDI* / *MIDI Settings*) and enable "Zero the ModWheel Controller when stop pressed."

Other Features

- IPhone/iPad version enhanced transpose for non-concert instruments (tenor sax etc.). Also support added for loading songs from DropBox and Google drive.

- Disabled Tracks now don't show up in MIDI files or Renders.

- Best RealTracks (and other RealTracks) dialogs now show memos.

- Loop Screen button now has a Red Rectangle Around it.

- Current Note indicator on Notation Window now shows transposed value if notation is transposed.

- When a RealStyle substitution is available for a MIDI style, the notification is now by a 'green' (action) dialog instead of a 'yellow' (message) one, so that you can click on it to have the style loaded.

- Soloists can now be made to be simple variations (e.g. pedal steel parts). To make a soloist a simple variation, first look in the "Simple" column of the RealTracks picker, and perhaps sort by that column. And type the word soloist in the filter. Then you will see the soloist that *can* be made simple (for example the pedal steels).
    Then select the Simpler checkbox in the same RealTracks Picker dialog.
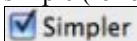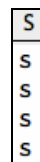
- Improvements made in entering and viewing guitar notation. Now able to rechannel to guitar channels (11 to 16) over a range.
- Easier method of guitar tab entry, click on the string (on the tab), then click on the note (on notation, or on-screen guitar) to get it entered on that string/fret. To access this feature, for melody (or soloist) track, first set menu-Melody- Track Type to Guitar. Then open the Notation Window, and choose editable notation. You will now see Guitar Tab below the Treble Clef. You can now highlight a note, using **Shift+Arrow Right** (or **Left**). When a note is highlighted in red, you can click on the tab on the string that you would like the note played on. This will change the note to that string, and the tab will be updated to reflect this.
- Clicking on the tab will also advance the current time indicator to that position. This is helpful, because you can have the guitar window open. You click on the tab to advance the time to where you wan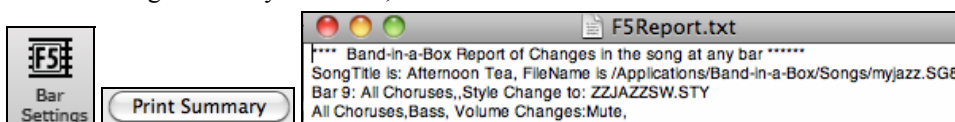t it to go, and then you click on the guitar fretboard to insert notes onto the notation at correct time and fret position (make sure Guitar-Settings-Send Notes to Notation Window is set to true, and "Mono" checkbox is not set on the notation window (if you want polyphonic entry).
- Rechannel guitar notes to a fret position over a range. To access this, on the melody (or soloist) track, select the Edit Melody (or Soloist) Track submenu, and then select "Rechannel to Specific Guitar Fret Position over Range."
- RealTracks settings added to adjust overall volume of pushes and shots/holds.

| Adjust Push Velocity | 0 | Adjust Shot Velocity | 0 |

- F5 Bar Settings summary enhanced, and now shows title and filename.

F5 Bar Settings · Print Summary

F5Report.txt
**** Band-in-a-Box Report of Changes in the song at any bar ******
SongTitle is: Afternoon Tea, FileName is /Applications/Band-in-a-Box/Songs/myjazz.SG8
Bar 9: All Choruses,,Style Change to: ZZJAZZSW.STY
All Choruses,Bass, Volume Changes:Mute,

- FlashMessageLog.txt feature added. Log of 'yellow and green messages', listing the message and date/time, is saved in a file called /Applications/Band-in-a-Box/Data/FlashMessageLog.txt. This file is saved when you exit the program. The list can be displayed inside the program at any time, by choosing menu *Help - Display Log Text for Yellow/Green Messages*. Very long single word strings in the Flash Messages now show up correctly.
- Hotkeys for Strings, Melody, Soloist are renumbered, so that they are consecutive numbers now; Strings (Alt+7), Melody (Alt+8), Soloist (Alt+9). Fly-by tips state the hot keys.
- Hot key to pause the song is changed to control+H.
- Hot keys for the Select Melody Harmony and Select Thru Harmony dialogs are changed to control+option+H and control+option+T respectively.

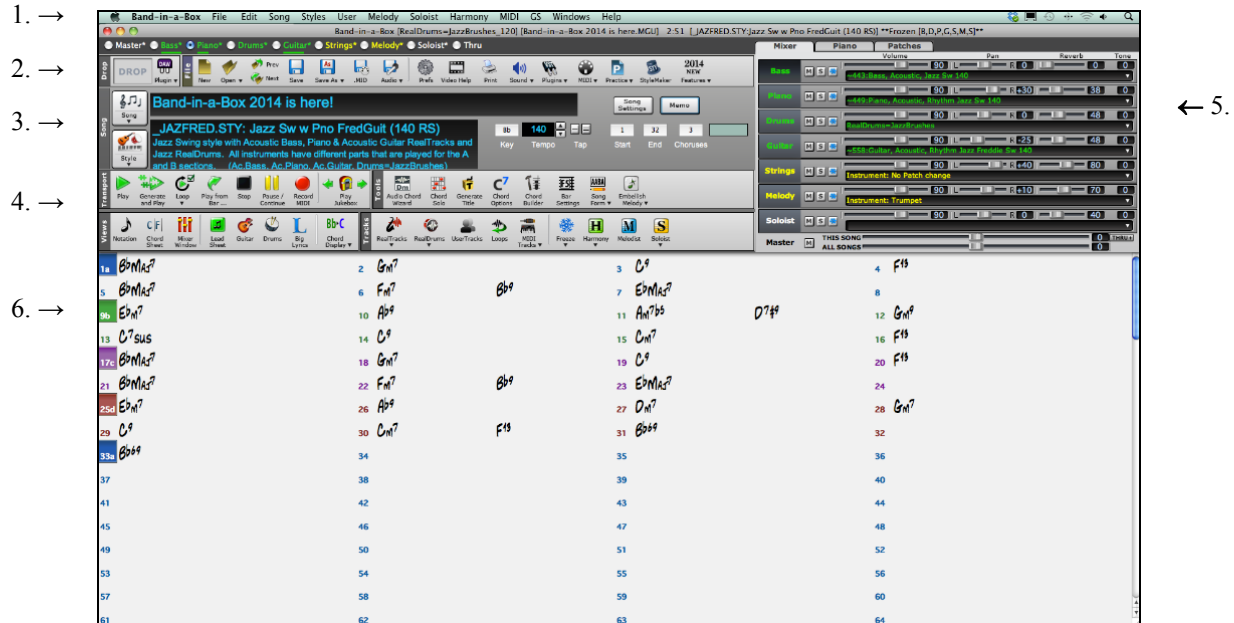*Thank you for taking the time to read this introduction to Band-in-a-Box 2014.*

Have Fun!

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.

There are five different areas on the main screen.

1. →
2. →
3. →
4. →
5. ←

6. →

The **Status Bar** shows program running status messages and path names of the currently loaded song. This area also includes the **Menu Bar**, with typical Windows menus for the program settings. Immediately below it are the **Track Radio Buttons**, where instruments are assigned and sounds are chosen. Right-click on the instrument names to open a menu of settings for that instrument.

The **Tool Bar** area under the Piano Keyboard has buttons for direct access to important program features and menus. Hold the mouse cursor on any button to see a pop-up hint that describes its function.

The **Song Panel** includes the song title and all the other settings for the song such as its Key Signature, Tempo, and Chorus settings. The **[Song]** and **[Style]** buttons offer various ways of selecting songs and styles, including the SongPicker and StylePicker dialogs.

The **Function Tool Bars** are organized into groups of buttons for related features such as Transport, Tools, Views, and Tracks.

The **Mixer** is always open in the top right corner. It provides live control of parts with Volume, Pan, Reverb, and Tone settings. It also supports the assignment of plug-ins and patches to individual parts, and has a piano keyboard display.

The **Chordsheet Area** occupies the lower part of the screen. Chord changes for the song are typed into the numbered bars (cells) in the sheet. Part markers (a, b, c, etc.) are entered here to switch between Band-in-a-Box substyles.

To resize the window, just use the sizing control at the bottom-right corner of the window.
Hold down the mouse button while you drag the sizing control.

This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full Chordsheet. The screen size is remembered between sessions.

Personalizing the Main Screen

Macintosh themes are supported.

You can choose different colors for the Chordsheet area of the screen, and you can also choose to use larger fonts for the chord display. These two settings are found in the **Preferences 2** dialog.

Support for larger screen sizes allows the program to fill the entire screen.

Status Bar

The first thing to note is that the name of the song that is open is identified in the window title at the top of the screen along with the name of the style. This feature is handy when you want to know the status (and the title) of your song and the style in use at a glance. You'll also see the length of the song in minutes and seconds, this updates if you change the tempo and press the [Play] button.

Band-in-a-Box [NR_CURR+.MGU] 5:02 [NR_CURR+.STY:CURR Nashville Rock +]
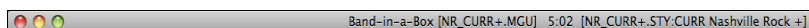
The file name in the status bar will have an asterisk * added if the file has been changed.

Track Radio Buttons

Master   Bass   Piano   Drums*   Guitar   Strings   Melody   Soloist   Thru
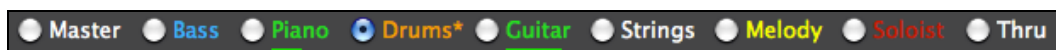
This bar shows all of the available instrument parts in Band-in-a-Box, including:

- 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 color of the instrument name indicates its type or state.

- White indicates that the part is empty and not in use.
- Yellow yellow indicates a MIDI track.
- Blue indicates a MIDI SuperTrack.
- Green indicates a RealTrack. If the track name is underlined, it also has RealChart notation.
- Orange is an Audio Performance Track.
- Red means that the track has been muted. When one of the tracks is being soloed all other tracks will change color to red.

Master Settings
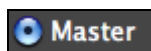
Master   When the master button is selected changes to volume, reverb, etc. will apply to all parts. Right-click on the Master radio button to open a menu of commands.

Mute All	Cmd 2 or Opt 2
UnMute All	
Save all tracks as AIFF file...	
Save all tracks as m4a file...	
Song has changed, needs regeneration	
Freeze all tracks [some frozen]	
Un-freeze all tracks [some frozen]	
Save Current Mix as Default	
Load Default Mix	
Reset Mix	
Set Mix to Flat, Dry and Center	
Set Song to Simple Arrangement	
This Song Volume Boost (, range –36 to +36 dB)... [= 0dB]	
All Songs Volume Boost (range –36 to +36 dB)... [= 0dB]	

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

Save all tracks as AIFF file will render the tracks together into one AIFF file or render them as individual AIFF files.

Save all tracks as m4a file will render the tracks together into one m4a file or render them as individual m4a files.

Song has changed, needs regeneration will regenerate a new arrangement for all parts.

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

If you like the current mix (of volumes, panning, reverb), and you want this applied as a default for all songs, you can choose *Save Current Mix as Default*. *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 be double the volume; -6dB would be half the volume.

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

Individual Part Settings

A right-click on any part name opens a menu of commands and settings that can be applied specifically to the individual track.

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

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

Assign RealTracks generates the part as a RealTrack using any available RealTracks instrument.

Select Best "All" RealTracks will show all RealTracks, sorted by best to worst for the current style, and *Select Best "Chording" RealTracks* shows the list for comping (i.e. Chording, non-Soloist) RealTracks.

Choose *Select Best "Soloist" RealTracks* to add a Best Soloist to any track.

Choose RealTracks from Recently Chosen Favorites opens a list of recent RealTracks used.

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

Select MIDI SuperTrack for this track opens a menu of available 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.

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 3rd party) on any track with the *Select a Loop for this track* command.

Select *(re)Generate RealTrack* to (re)generate the RealTrack.

Select RealTracks as AIFF or *Save RealTracks as m4a* will save a track (RealTracks or MIDI) as AIFF or M4A audio file to a folder you chooseees.

Save track as Performance File (aiff/m4a) renders the track to your choice of a AIFF file or a M4A file.

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

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

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

*Guitar (*or any part) track is enabled.* This command is the easy way to disable/enable a track, even during song playback. To disable a track, right-click on the track name (at top of the screen or on the mixer), and select enable/disable the track.

When a track is disabled, the color is dark gray on the main screen:

and on the mixer:
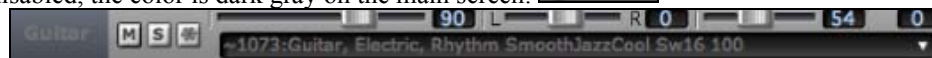
Force Track to simple arrangement makes the RealTracks play a simpler (less busy or embellished) arrangement.

Mixer

The Mixer window is always open in the upper right section of the main screen to show the current state of instruments and parts and to allow easy changes or adjustments.

Each track is shown, and has settings and display for:

Track name:

Mute, Solo, Freeze buttons:

Volume Slider and the value:

Pan Slider and the value:
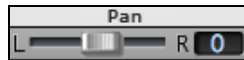
Reverb Slider and the value:

Tone value:

There is also a Master section.

Master Mute:

Master Volume (this song) and Master Volume (all songs):

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

THRU + Since most people don't need to have the Thru track visible on the main screen at all times, there is THRU button on the mixer that will show/hide the Thru track.

The Mixer has tabs.

Piano The Piano Tab shows on-screen pianos for each track.

Patches The Patches panel shows the track names at a bigger size.

Toolbars

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

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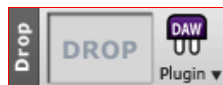
The **Drop station** is used to drag and drop tracks from Band-in-a-Box to Digital Audio Workstations (DAWs) that don't support direct drag and drop. Many DAWs will allow you to do this directly, but, if your sequencer does not support the direct drop of a track that is not yet generated, you can drag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

The four Drop quadrants show different file types. Your file will be rendered to the file type of the quadrant you drop it in and the button will change color to orange, indicating that the file is accepted and being prepared.

M4A When the button turns bright green the track has been generated and is ready to drag from the Drop zone to your DAW.

1 MID file "ZZJAZZ BBPiano_MIDI ZZJAZZ 1 Acoustic Piano_SingleRe... to be dragged to Explorer, your DAW, or a custom folder (see below)
Copy files to this folder: []
Choose folder and copy file(s) to chosen folder...
Open folder

Send file(s) to SoundCloud.com...

Copy files to DropBox Folder: []
Choose DropBox Folder and copy file(s) to this folder...
Open DropBox folder

Start DAW Plug-in Mode
End DAW Plug-in Mode
Open Drag Drop folder [/Applications/Band-in-a-Box/DragDrop/]

Options For DAW Plugins...

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

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

Plugin Settings (Drag n Drop to Sequencer DAW)

☑ Allow Drag and Drop
☐ Drag individual MIDI tracks as audio
☑ Drag Combo (Master) track as audio
    ☐ Drag Combo as separate audio tracks
☐ Drag Audio as m4a files

(Show DragDrop Folder)   (Erase DragDrop Folder)

To drag and drop, the first step is to drag a track from a radio button (e.g. piano) at the top of the screen, and drop it to the "Drop Station", which is the button that says "Drop" at the top left of the Band–in–a–Box screen.

Tip: Hold Shift during drag to force MIDI
Tip: Hold control key during drag to force audio

After you have dropped to the "Drop Station", you can drag from the Drop Station to the Finder, or directly to GarageBand or other DAW.

(Defaults)   (OK)   (Cancel)

File

This section is for File functions like Open, Save etc.

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

The **[Open]** button is used to open (load) songs into the program from the Open File dialog.
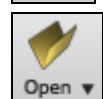
The **[Save]** button is used to save the current song to disk.

This saves the song, allowing you to choose or confirm the name and location for the file save.

The **[.MID]** button allows you to make a Standard MIDI File and save it to disk as a file with extension .MID. Type 0 and Type 1 MIDI files are supported, or you can also choose to save the song as a Karaoke file with the .KAR extension.[Print]

Clicking this button shows a menu with selection for quick-rendering the song to an audio file (aiff/wav/m4a/mp4), opening "Render to Audio File" dialog which allows you to choose options, and sending the rendered audio file to SoundCloud..

The **[Prefs]** button will bring up a Preferences dialog where you can set various settings and access program options.

Click this button for a link to video demonstrations and tutorials.

Use the **[Print]** button to launch the **Print Options** dialog, which allows you to print Lead Sheet or Fake Sheet style notation.

The **[Sound]** button shows you a menu to choose sound options such as MIDI Driver selection, or help with AirPlay.

The **[Plugins]** button shows information on how to use VST and Apple AU Plugins with Band-in-a-Box.

The **[MIDI]** button shows you a menu with various options for MIDI use, and also enable the MIDI keyboard Wizard (playalong on lower 2 rows of QWERTY during playback).

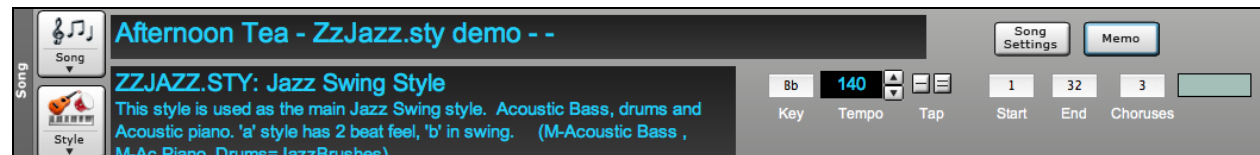The **[Practice]** button shows you a menu for practicing with Band-in-a-Box.

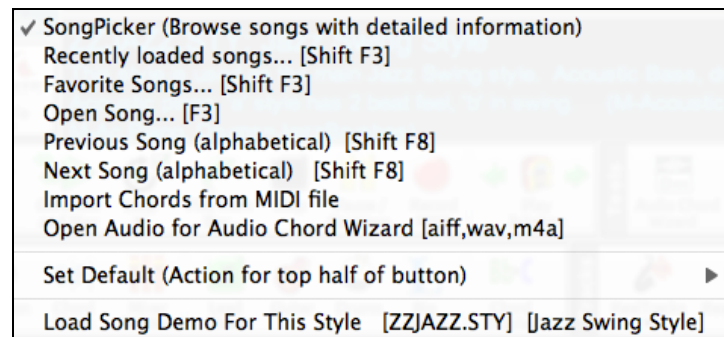This button launches the StyleMaker which allows you to edit or make styles (.STY files).

This button shows you a menu to open the new features tutorial pages from PG Music website.

Song

This section is for information related to the current song, including the current style, tempo, key, form etc.

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

✓ SongPicker (Browse songs with detailed information)
  Recently loaded songs... [Shift F3]
  Favorite Songs... [Shift F3]
  Open Song... [F3]
  Previous Song (alphabetical) [Shift F8]
  Next Song (alphabetical)   [Shift F8]
  Import Chords from MIDI file
  Open Audio for Audio Chord Wizard [aiff,wav,m4a]

  Set Default (Action for top half of button)   ▶

  Load Song Demo For This Style   [ZZJAZZ.STY] [Jazz Swing Style]

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

✓ StylePicker (Browse all styles)
Band Styles (Best RealStyles)...
Recently Used Styles...
Favorite Styles...
Open Style from Disc...
Load Previous Style (alphabetical)
Load Next Style (alphabetical)

Set Default (Action for top half of button)   ▶

Load Song Demo For This Style   [ZZJAZZ.STY] [Jazz Swing Style]

Play Premade Audition File Audio for This Style [ZZJAZZ.STY] [Jazz Swing Style]

My Cool Song

The song title is displayed, and you can type in the name in this box. Directly below the song title, the style display shows the style name and more information about the style.

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

- Style file name (Short) _JCOOLGT.STY:

- Style Name (Long) SmoothJazzCool Sw16 Guit(100RS)

- Style Memo Smooth JazzCool style with a Sw 16 feel and All RealTracks, featuring Acoustic Piano, Electric Guitar, Electric Bass and RealDrums. T=90-130   (El.Bass,

- List of instruments (and indication if they are MIDI or Real)
  Ac.Piano, El.Guitar, Drums=SmoothJazzCoolSw16^1-XStHHt,SnRd)
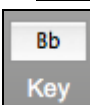
Bb Key The key box is used to set the key or to change it and transpose the song. When you press it, you see 2 columns of keys. The first column will set the key AND transpose the song; the second will just set the key signature.

140 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.

Tap Use the tap tempo buttons to count and set a tempo. Tap the **[-]** button in tempo four times to set the tempo. It will appear in the tempo box. Tap the **[=]** button to count-in the song and start playback at the tapped tempo.
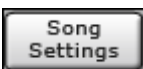
Song Settings This button opens a full menu of settings to use for a polished song arrangement, including a tag (coda), automatic endings, style variations and more.

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

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

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

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

2/3 As the song is playing the **current chorus** is displayed at in the chorus button. 2/3 shows that the second of three choruses is playing.
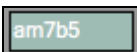
am7b5 This box shows the current chord as it is being typed in on the Chordsheet.

Transport

These buttons are like the transport controls on a media player.
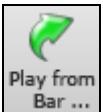

The **[Play]** button plays the song from the beginning without creating a new arrangement, unless regenerating is required.

The **[Generate and Play]** button generates a new Band-in-a-Box arrangement and then plays the song.

The **[Loop]** button plays the selected (highlighted) section of the Chordsheet in a loop. The dropdown menu has settings for looping the entire song.

The **[Play from Bar]** button is used to play a song starting anywhere in the song, including tags or endings. This feature is also available from the right-click menu in the Chordsheet.

The **[Stop]** button stops the song or the Jukebox from playing.

The **[Pause/Continue]** button pauses the song during playback. Press again to continue from the paused location.

The **[Record MIDI]** button is to record a song from the beginning. The music that you play in to the computer will then be stored on the Melody track. The "**R**" key is the keyboard equivalent.

The **[Play Jukebox]** button is used to start or stop the Jukebox. The **[⇦]** and **[⇨]** arrow keys are used to move to either the previous or next song in the Jukebox.
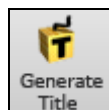
Tools

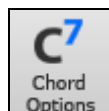This section is for miscellaneous Band-in-a-Box tools.
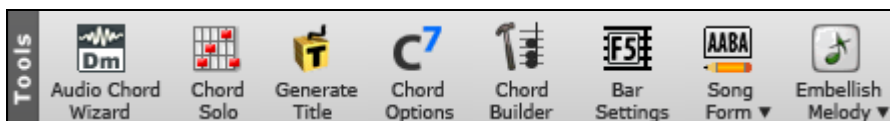
Open an audio file (WAV, WMA, MP3) and the **Audio Chord Wizard** will automatically figure out the chords.
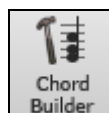
Press the **[Chord Solo]** button to launch the Generate Guitar Chord Solo dialog.

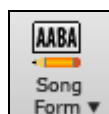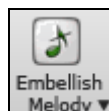|	
Generate Title	This will automatically generate a song title for you. The menu also includes a command to generate multiple titles.
C7 Chord Options	This button launches the **Chord Options** dialog box, which allows you to add chord pushes, rests, shots, and held chords for any given bar.
Chord Builder	This is the **Chord Builder** button. Chords may be heard and entered to the Chordsheet by clicking in this dialog.
F5 Bar Settings	F5 Bar Settings - Launches the F5 Bar Settings dialog. This allows you to enter changes to the arrangement at any bar or chorus. The hot key is **F5**.
AABA Song Form ▼	Song Form - launches the Song Form Maker dialog and other tools to control the form of your song
Embellish Melody ▼	The grace note button enables the embellisher and opens the **Melody Embellisher** dialog for customizing the embellisher.

Views

This section includes buttons to open Chordsheet, Notation window, Guitar windows, etc.
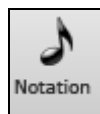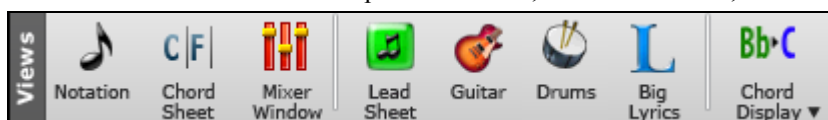
Notation	This button toggles between the **Notation** window, where you can enter chords and lyrics, edit notation, and view MIDI notation, and the Chordsheet, where you enter chords for your song.
C F Chord Sheet	This displays the **Chordsheet** window. This is the default window in Band-in-a-Box, where you enter chords.
Mixer Window	This button launches the floating Mixer window. You can resize it or move it to a second monitor, etc.
Lead Sheet	The **Lead Sheet** notation is a multi-line notation display in leadsheet style. The Lead Sheet can display more than one track at a time.
Guitar	The **[Guitar]** button launches a guitar fretboard window that displays guitar notes as music is playing.
Drums	The **[Drums]** button launches an animated **Drum Kit** window. Press it to launch this fully functional (and fun) GM-MIDI "virtual" drum kit.
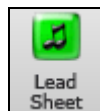
This button opens the **Big Lyrics** window for full screen "Karaoke-style" scrolling lyrics.

The Chord Display button has a menu that allows you to set the font and the color for Chordsheet, chord type (normal, roman numerals, Nashville notation etc.), transpose options (alto sax etc.), and capo transposes (for guitar).

Tracks

This section is for adding tracks to Band-in-a-Box (RealTracks, Loops, UserTracks etc.)..
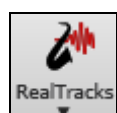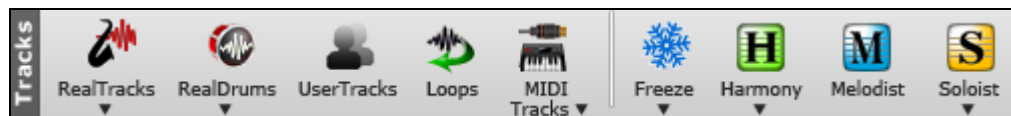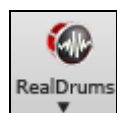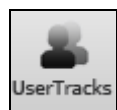
This button shows you a menu with selections for the **RealTracks Picker**, **RealTracks Preferences** (settings), and a command to 'Select better RealTracks" for the song tempo.

This button shows you a menu with selections for the **RealDrums Picker** and **RealDrums Preferences** (settings).

UserTracks are like RealTracks but are made by you or third parties. This button opens a window which lists available UserTracks you can add to any track.
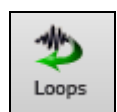
This button is for the **Loops Picker**, where you can choose an Audio Loop or Acid Loop (aiff/wav/m4a/mp3) to add to a track (e.g., nature sound, drum loop, etc.). Choose the track and then the loop. Add your own loops to the Loops folder in the RealTracks folder.
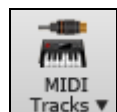
Choose a MIDI SuperTrack, or use the **MIDI Track Picker** to add a MIDI track from a different style to the current song. Open the dialog and choose a Band-in-a-Box track. Then choose the style and source track that you want to add.

This shows you a list of tracks with the option to freeze or unfreeze all tracks or just freeze individual tracks. Frozen tracks play without regenerating for faster playback.

Band-in-a-Box can automatically add audio harmonies to the audio track and MIDI harmonies the Melody track or the Thru/Soloist track, giving you harmonies for your live playing on the Thru channel or QWERTY wizard.

The **[Melodist]** button opens the **Generate Chords and/or Melody** dialog, where you can choose the type (or genre) of Melodist you wish to have generate a complete new song with chord changes and melody as well as an improvised solo and an original song title.

This shows you a menu for either selecting a RealTracks soloist from a list of best soloists, or opening the **Select Soloist Dialog**, where you can choose a custom soloist (MIDI or RealTracks) to play over any given chord changes

Chordsheet Area

Chord Entry

The basic way of entering a song in Band-in-a-Box is by typing in the chords to the song using the computer keyboard. Chords are typed in using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E).

Chords can be cut, pasted, and copied from one location to another.

Another way of entering chords is through MIDI chord recognition. Play any chord on your MIDI keyboard; and Band-in-a-Box will recognize it instantly and insert it onto the Chordsheet. This allows you to enter an entire song without having to type in any of the chords!

To use this feature, select the *Insert current MIDI chord* from the *MIDI* menu. **Ctrl+Enter** is the keystroke combination for this function.

The chord you choose will automatically be inserted into your song (Chordsheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

Chordsheet Options

You can select the font and the color for the Chordsheet using the **[Chord Display]** button on the toolbar.

A nice handwritten "real" looking font is included for chords.

Chord Display Modes

In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

For example, the chord Gm7 in the key of F would be displayed as II^{m7} (in Roman Numeral Notation), 2^{m7} (in Nashville Notation), and Re^{m7} in Solfeggio. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name ("Do 7" for C7) regardless of the key signature.
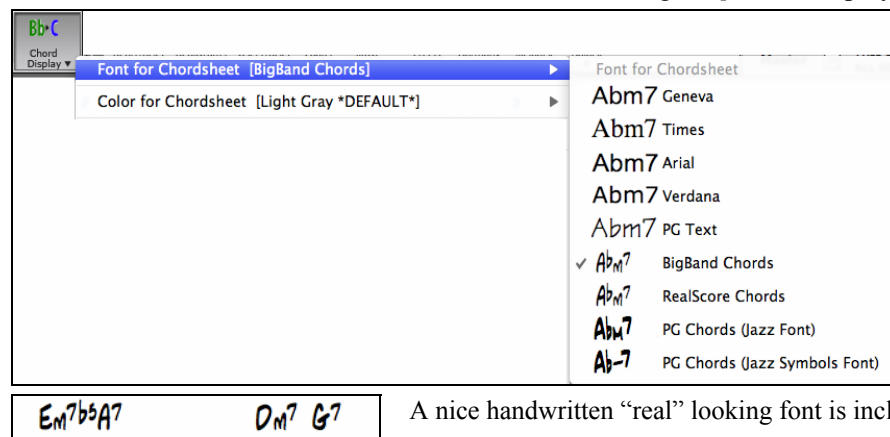
These systems are very useful for learning or analyzing tunes, because they are independent of the key signature. You can change the display mode using the **[Chord Display]** button on the toolbar.
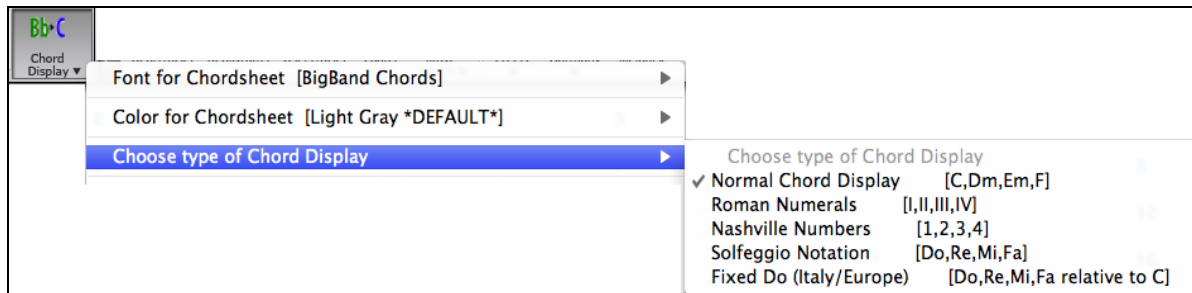
When a new notation mode is selected, a message will report the change on the main screen. Click anywhere in the message box to close it.
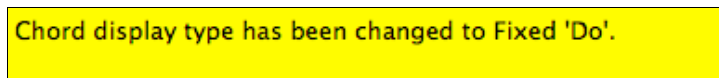
Part Markers

Style variations for your arrangement are entered in the Chordsheet by clicking on a bar number to set a part marker. Each click toggles to the next available substyle part marker (a, b, etc.) or removes the part marker. Regular styles have two substyles, and Band-in-a-Box MultiStyles have four substyle variations – a, b, c, and d.

Adding Substyles in a Song

You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from "a" to "x."
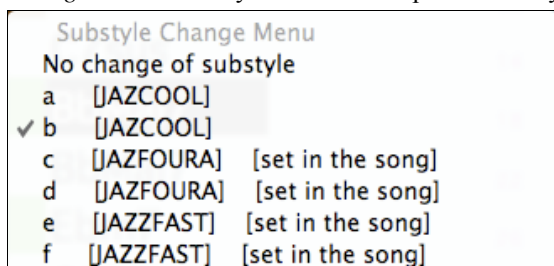
Making a MultiStyle

 You can make your own MultiStyles from existing styles in the **StyleMaker**, which opens with the **[StyleMaker]** button on the toolbar.

 Within the **StyleMaker**, press the [PATCH] button. The **Misc. Style Settings** dialog box opens. Look for the "Multistyle(s)" box.

Enter the name of a style, such as zzjazz, or multiple styles separated by semicolons, for example zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc**.**
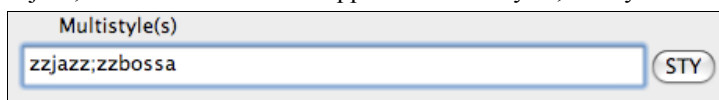
You can click on the **[STY]** button to choose the styles for your MultiStyle from the StylePicker window.

Song Form Maker

The Song Form Maker allows you to define sections of a song (A, B, C etc.), and then rearrange the song by simply typing the form you want (e.g. AABABAACA). You can revisit the dialog to change the form at any time.

[AABA Song Form ▼] Press the **[Song Form]** button and select *Song Form Dialog* from the menu. You will then see the **Song Form Maker** dialog. Then define your sections (e.g. A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars). Then type the form that you want (AABACABA).

[OK – Generate Form] Select **[OK-Generate Form]** then exit the dialog. The form string and sections are saved with the song.

Chordsheet Editing Features

The chordsheet has a contextual menu that opens with **Control+click** or a right-click in the Chordsheet area. This menu is a very convenient way to access the features for editing song arrangements.

Copy	[cmd c]
Copy from __ to __ ...	[Opt C]
Paste	[cmd v]
Cut	[cmd x]
Erase Chord	[delete]
Chord Builder...	[ctrl sh h]
Play Current Chord	[Sh Enter]
Chord Settings...	[opt z]
Bar Settings for Bar 16...	[F5]
Song Settings...	
Preferences...	[opt P]
Set Chorus Begin to Bar 16	begin [Enter]
Set Chorus End to Bar 16	chorusend [Enter]
Set Song Ending to begin at Bar 16	end [Enter]
Play from Chorus #1, Bar 16	
Play from Chorus #2, Bar 16	
Play from Chorus #3, Bar 16	

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

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

The 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.

Global system settings are accessed in the Preferences. You can also right-click on a bar in the Chordsheet 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.

Play Song from Chordsheet

Songs can be played from any location in the Chordsheet with a double-click on any bar. Playback will start at the bar where the mouse is clicked.

If a tag or an ending is defined, press the **<spacebar>** or double-click on the ending bar (or a bar in the tag), and the song will play from the ending (or tag). This only applies to the Chordsheet, since notation windows always play from the ending or tag already.

Chapter 5: Playing Songs

Loading a Song

Band-in-a-Box songs with the .SGU file extension are backup arrangements with no melodies. Songs with a MIDI melody track have the file extension .MGU.
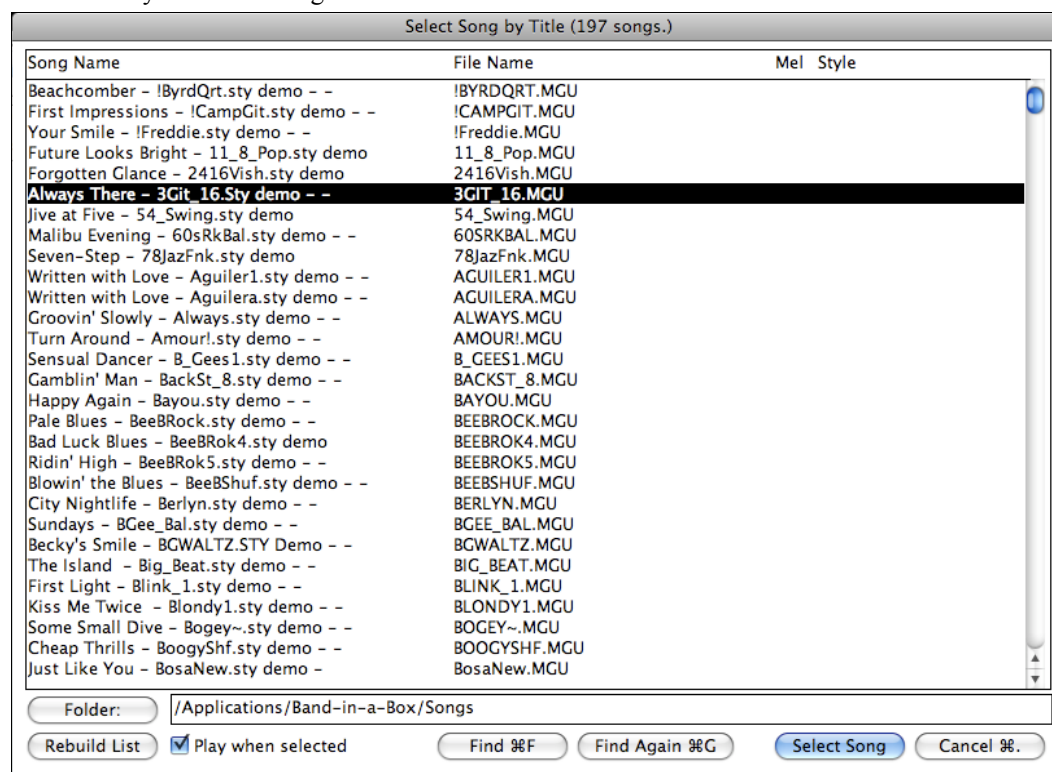
You can load a song from the **[Open]** or **[Song]** button on the toolbar. The **[Song]** button is a split button. Clicking on the top half opens a song selection dialog using the default method assigned to the button. Clicking on the bottom half of the button opens a menu of the options for opening songs. The default method for the top half of the button is assigned from this menu. For example, if there is a check mark beside "SongPicker," clicking on the top half of the button will launch the SongPicker dialog. If "Recently loaded songs" is checked, clicking the button will go directly to the **Recently Played Songs** list, and so on.

✓ SongPicker (Browse songs with detailed information)
Recently loaded songs... [Shift F3]
Favorite Songs... [Shift F3]
Open Song... [F3]
Previous Song (alphabetical) [Shift F8]
Next Song (alphabetical) [Shift F8]
Import Chords from MIDI file
Open Audio for Audio Chord Wizard [aiff,wav,m4a]

Open Song by Titles (SongPicker)

The **SongPicker** list can include up to 25,000 songs. The first time you open this window, Band-in-a-Box automatically writes the song list for the folder.

Song Name	File Name	Mel	Style
Beachcomber – !ByrdQrt.sty demo – –	!BYRDQRT.MGU		
First Impressions – !CampGit.sty demo – –	!CAMPGIT.MGU		
Your Smile – !Freddie.sty demo – –	!Freddie.MGU		
Future Looks Bright – 11_8_Pop.sty demo	11_8_Pop.MGU		
Forgotten Glance – 2416Vish.sty demo	2416Vish.MGU		
Always There – 3Git_16.Sty demo – –	**3GIT_16.MGU**		
Jive at Five – 54_Swing.sty demo	54_Swing.MGU		
Malibu Evening – 60sRkBal.sty demo – –	60SRKBAL.MGU		
Seven-Step – 78JazFnk.sty demo	78JazFnk.MGU		
Written with Love – Aguiler1.sty demo – –	AGUILER1.MGU		
Written with Love – Aguilera.sty demo – –	AGUILERA.MGU		
Groovin' Slowly – Always.sty demo – –	ALWAYS.MGU		
Turn Around – Amour!.sty demo – –	AMOUR!.MGU		
Sensual Dancer – B_Gees1.sty demo – –	B_GEES1.MGU		
Gamblin' Man – BackSt_8.sty demo – –	BACKST_8.MGU		
Happy Again – Bayou.sty demo – –	BAYOU.MGU		
Pale Blues – BeeBRock.sty demo – –	BEEBROCK.MGU		
Bad Luck Blues – BeeBRok4.sty demo	BEEBROK4.MGU		
Ridin' High – BeeBRok5.sty demo – –	BEEBROK5.MGU		
Blowin' the Blues – BeeBShuf.sty demo – –	BEEBSHUF.MGU		
City Nightlife – Berlyn.sty demo – –	BERLYN.MGU		
Sundays – BGee_Bal.sty demo – –	BGEE_BAL.MGU		
Becky's Smile – BGWALTZ.STY Demo – –	BGWALTZ.MGU		
The Island – Big_Beat.sty demo – –	BIG_BEAT.MGU		
First Light – Blink_1.sty demo – –	BLINK_1.MGU		
Kiss Me Twice – Blondy1.sty demo – –	BLONDY1.MGU		
Some Small Dive – Bogey~.sty demo – –	BOGEY~.MGU		
Cheap Thrills – BoogyShf.sty demo – –	BOOGYSHF.MGU		
Just Like You – BosaNew.sty demo –	BosaNew.MGU		

Select Song by Title (197 songs.)

Folder: /Applications/Band-in-a-Box/Songs

Rebuild List ☑ Play when selected | Find ⌘F | Find Again ⌘G | Select Song | Cancel ⌘.

Use the **[Folder]** button to select another folder, for example, to select from all of your RealTracks demo songs.

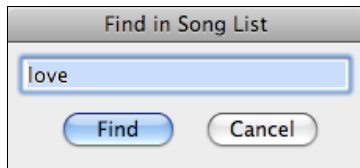Folder: /Applications/Band-in-a-Box/RealTracks – Demos
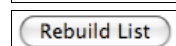
Rebuild List — If you've added some new songs to a folder just click on **[Rebuild List]** and the SongPicker will add their titles to the list.
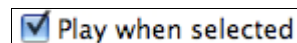
☑ Play when selected — Check "Play when selected" to automatically play the song when selected.
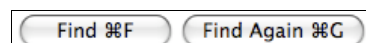
Find ⌘F | Find Again ⌘G — There is also a Find feature to help you locate songs in the list.

Click on the **[Find]** button and then type in the word you want to search for and click on Find.

[Find Again] repeats your search.

Open Favorite and Recently Played Songs

Press the **[Open]** or **[Song]** button and choose *Favorite Song…s* or *Recently Loaded Songs…* to launch the **Favorites / Recently Played** dialog. This allows you to quickly load songs and styles that have been used in your last sessions with Band-in-a-Box.

You may find this to be the best way to load songs into Band-in-a-Box, since the lists give you instant access to the songs you are most likely to be playing, regardless of where the song is located on your hard drive. (*File | Open Favorite Songs…* or **Shift+F3** also opens this window.)
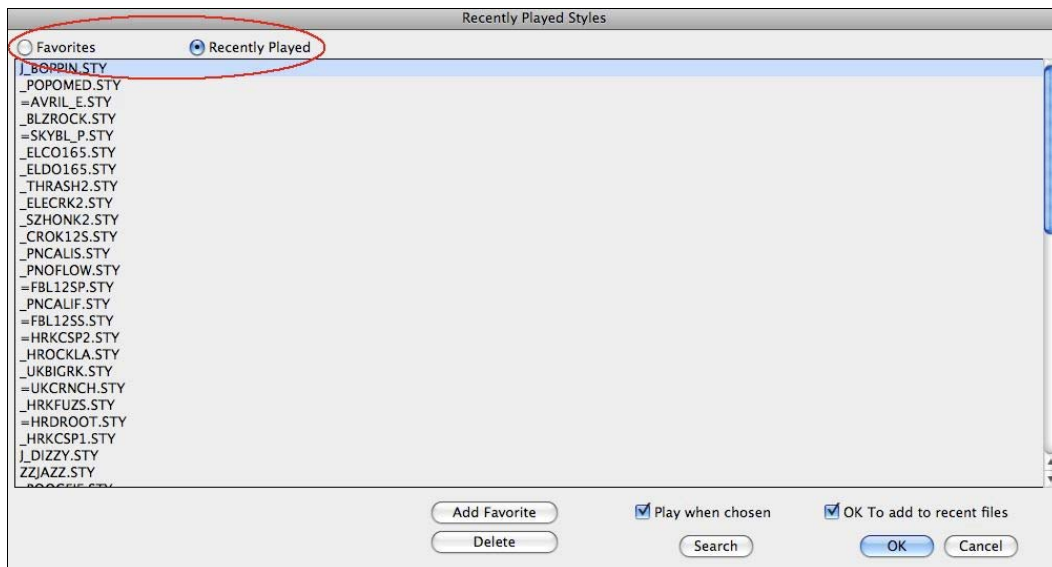
The "Favorites" and "Recently Played" Radio buttons toggle between a list of your recently played songs (or styles), and a list you create of your Favorite you select as favorite songs or styles. You can add an unlimited number of favorites.
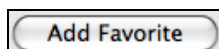
The favorites list will start off as an empty one, but you can add songs/styles as your favorites, by clicking the **[Add Favorite]** button. (This button is in the StylePicker too.)

Technical Note: The list of songs/style favorites is stored in a text file called SongFavorites.txt (or StyleFavorites.txt) in the Band-in-a-Box folder.
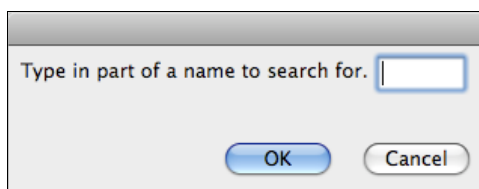
If "Play When Chosen" is checked the program will load and play a song when you either double-click on its name in the list or select the name and the click **[OK]**.
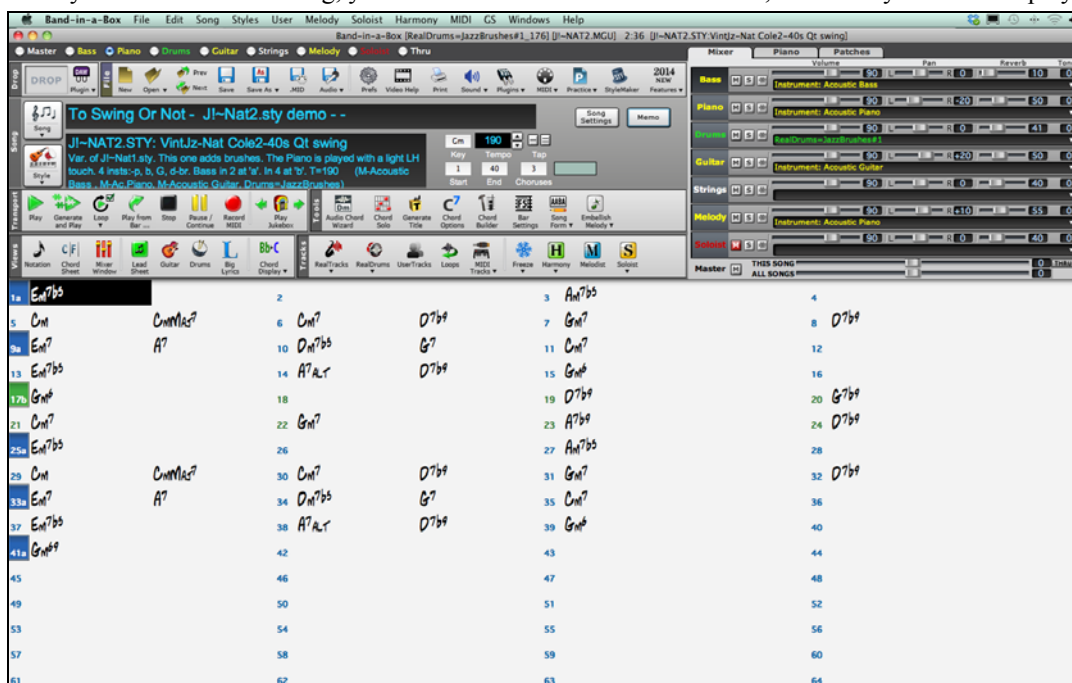
Check "OK To Add recent files" to allow your recently loaded songs to be added to this list.
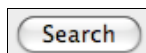
The **[Search]** button lets you search the Favorite Songs list by typing in part of a file name.

Once you have selected a song, you'll see the chords in the Chordsheet, so it's easy to read and play along.

Yellow Hint Messages

When loading a song a yellow flash message may appear. These messages don't require a response but can be clicked on if you want to do the function:

- style is Even feel. OK to change melody to Swing (and vice versa)?

Click here to change the melody to Straight feel

- style is 16ths notes, reduce chord durations? (And - style is 8th notes, expand chord durations?)

New style is 16th notes, click here if you want to Reduce chord durations.

- style is 3/4 waltz, transform the melody to waltz (and vice versa)?

The new style is a 3/4 Waltz. Click here if you want to OK to change Melody from 4/4 to Waltz

Changing the Style

The hundreds of musical styles available for Band-in-a-Box include lots of variations for any style you choose.

The **[Style]** button is a split button. Clicking on the top half opens a style selection dialog using the default method assigned to the button. Clicking on the bottom half of the button opens a menu of the options for selecting styles. The default method for the top half of the button is assigned from this menu. For example, if there is a check mark beside "StylePicker," clicking on the top half of the
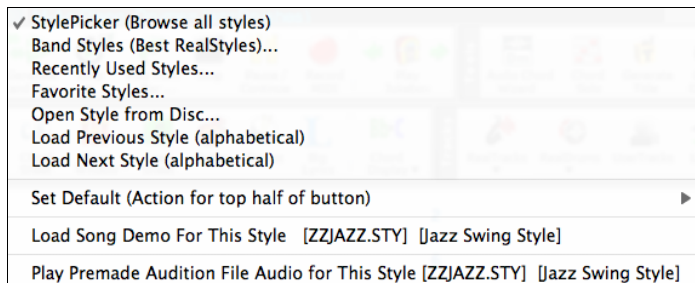
button will launch the **StylePicker** dialog. "Band Styles" opens a list of style categories. If "Recently Used Styles" is checked, clicking the button will go directly to the **Recently Played Styles** list, and so on.

The StylePicker

You can choose from a list of the styles available in the **StylePicker** window, either all styles or just a particular category. Styles that have the same feel (triplets, eighths, sixteenths) and a similar tempo range to the current prototype will be indicated with an (*) asterisk. Styles with a (^) caret have a similar feel but a different tempo range.
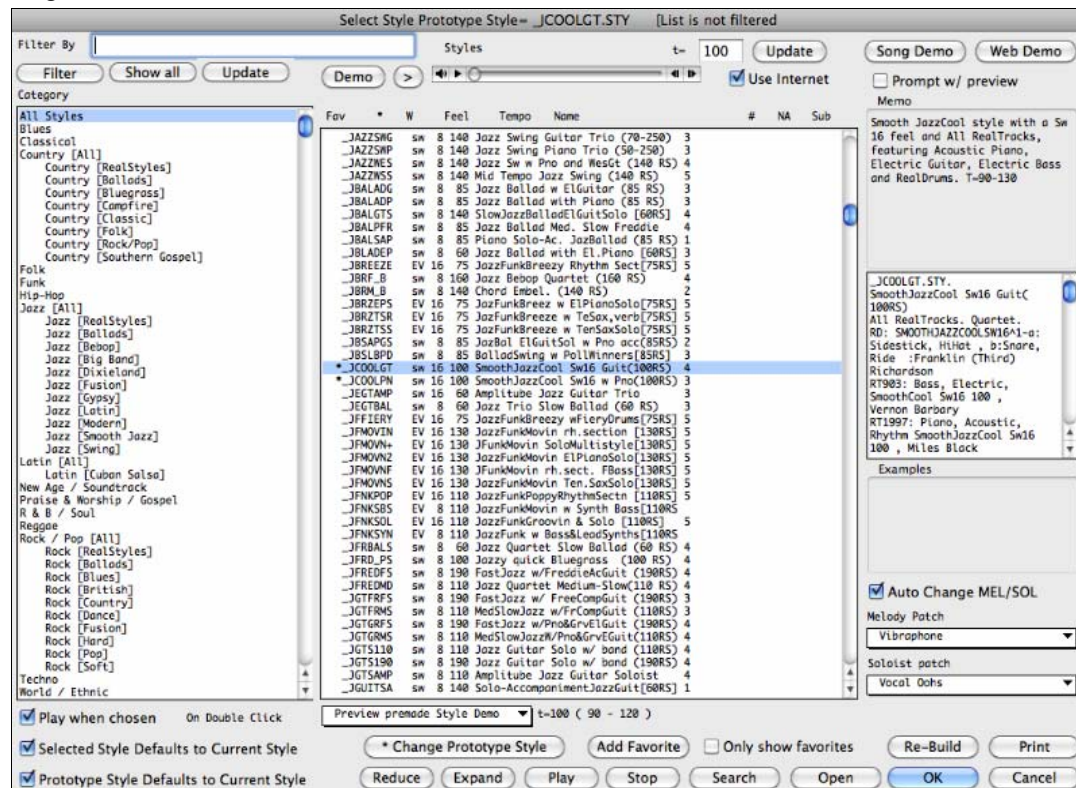

You can type a search term in the Filter, press Enter, and the styles are filtered. Or you can select a Set or genre from the left pane of the StylePicker.

Choose the specific style on the right pane. There are memos and examples for each of the styles. Styles with a similar feel and tempo range to the current selection (prototype) are marked with an (*) asterisk. These styles are possible substitutes for the prototype. Styles marked with a (^) caret symbol are similar in feel but have a different tempo range.

RealStyles and Styles with RealTracks

RealStyles are Band-in-a-Box styles that use RealTracks only. There is a separate category in the **StylePicker** for RealStyles. "Classic" RealStyles were among the first RealStyles, and are good examples of a particular genre, specifically with no soloists. RealCombos are "bands" that have been assembled for the Pro and MegaPAK packages, which come with a representative sampling of RealTracks.
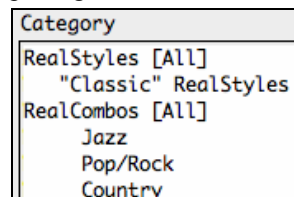
The style names for RealStyles are prefaced by an underscore, _.

`_B140_GB    EV  8 140 Contemporary Med Bossa (140 RS)  3`

Styles with RealTracks are a blend of MIDI tracks and RealTracks. Style names for Styles with RealTracks are prefaced by an equals sign, =.

`*=TBONE_B    sw  8 130 Jazzy Blues w/ AcBass (140 RT)  5`

Instant Preview of Styles

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

 To hear a preview, click a style in the list and press this button. Or double click on a style in the list.

 If the selected MIDI style has two demos (one with MIDI drums and another with RealDrums), then you can hear both. This button toggles between them.
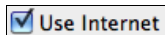
 When this is enabled, if the demo file isn't found on disk, then the file will play from pgmusic.com using the internet.

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

Changing a Style at any bar

 The style of your song can be changed at any bar by pressing this button or the **F5** key. When the **Edit Settings for Current Bar** dialog opens, click **[STY…]** button to launch the **StylePicker** and choose a style that you want to apply from the current bar.

Selecting a Style from Recently Played or Favorite

Like the favorite songs button, the favorite styles button **[F]** activates dialogs with "Favorites" and "Recently Played" Radio buttons that toggle between a list of your recently played styles and your favorite styles.

Click the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style. The menu command *User | Open Favorite Styles...* or hot keys **Shift+F9** also open this window.

To select a style from the recently used styles or favorite styles, click **[Style]** button and choose *Recently Used Styles* or *Favorite Styles*.

You can either choose from recently played styles or go to your saved list of Favorites. You can add to or edit the Favorites list.

Band Styles
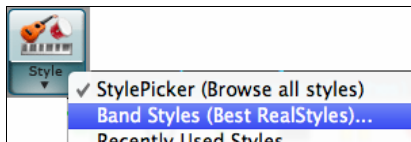
 When you click the [Style] button and select Band Styles (Best RealStyles), you will see a directory of style types, with submenus sorted into the listed categories.

For example, in the Jazz section you'll see styles for Jazz Swing, Jazz Waltz, Bossa, Gypsy, and Smooth Jazz. Each heading opens a list of selected RealStyles, sorted by tempo and type.

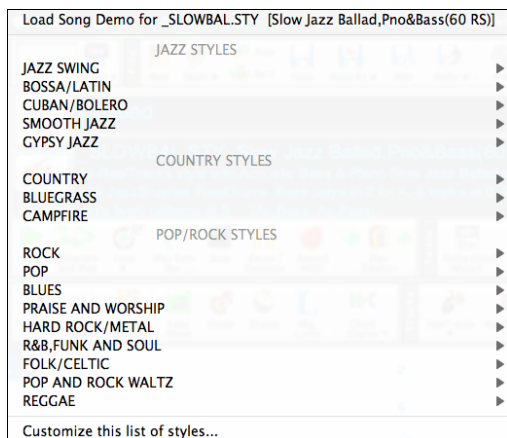You can also load in a song demo by choosing the menu item to load a song demo.

Add Real Instruments – RealTracks and RealDrums

These "real" parts add a human element that brings new life to any Band-in-a-Box arrangement. Use them to replace MIDI tracks with live audio recordings. That's right, any Band-in-a-Box part can be played in audio by a "real" drummer or instrumentalist using tracks recorded by top session players and recording artists.

If you have made a lot of songs using older MIDI styles, and would prefer that they play with RealTracks, you can do this easily by selecting the menu option *Styles | Auto Replace MIDI styles with RealTracks*. 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 an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.

These features are fully described in their own chapter, but using them is easy as 1-2-3.

Generating RealTracks

1. **Ctrl+click** (or right-click or double-click) on the instrumental part that you want to convert to audio. A contextual menu will open.

2. Click on *Choose RealTracks...* to open the **Assign RealTracks to Tracks** dialog.

3. Choose a RealTracks instrument and press the **[Generate Track]** button.

Your song will play with an audio instrumental track generated from live recordings by a top studio musician.

Or you can press the **[RealTrks]** toolbar button and select *RealTracks Picker Dialog* to open the **Assign RealTracks to Tracks** dialog.
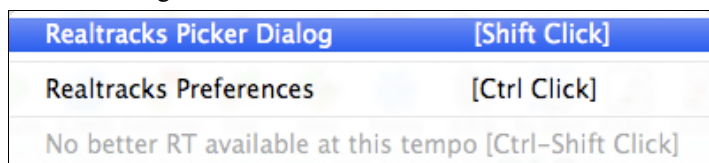
The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.

Assign RealTracks to Track [/Applications/Band-in-a-Box/RealTracks/]

Assign to this track

- Bass   [RealTracks in Style] 443 Bass, Ac, Jazz Sw 140
- Piano   [RealTracks in Style] 449 Piano,Ac, Rh, Jazz Sw 140
- Drums   RD=JazzBrushes
- Guitar   [RealTracks in Style] 558 Guit,Ac,Rh,JazzFreddie Sw140
- Strings
- Melody
- Soloist

[Super] [MIDI] [RD] [Favs]

Artist Bio [Read Bio...]
The son of Irish Jazz pianist Joe Gannon, Oliver took up Jazz guitar at the age of twenty, receiving a bachelor's degree from the Berklee School of Music in Boston.

Memo
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140
The 'Freddie' comping styles for Jazz Swing and Ballads feature 4-to-the-bar acoustic rhythm guitar. This style and sound blends nicely with the acoustic bass and brushes (or sticks) and it gives total comping freedom to the piano

User Comments [Update]

[Song Demo (MGU)] [Style Demo (.STY)]
Timebase [Normal Time ▼]
[Medley]

Use the RealTracks below for this song only   [None] [Clear All]

☐ Disable RealTracks for this track (force this track to MIDI)

☐ Bluesy   ☐ Simpler
☐ Direct Input

[Defaults] [Settings...] [Audition] [+] [Play] [Stop]

Name	GM	Type	Feel	Tempo	Genre	#*^	NA	Set	St	Nt	Artist	T	H	S	D
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085	26	Rhythm	Sw	85	Jazz	555		29	Mn	Gt	Oliver Gannon	t			
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085 ('A' only)	26	Rhythm	Sw	85	Jazz	556		29	Mn	Gt	Oliver Gannon	t			
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085 ('B' only)	26	Rhythm	Sw	85	Jazz	557		29	Mn	Gt	Oliver Gannon	t			
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140	26	Rhythm	Sw	140	Jazz	558		29	Mn	Gt	Oliver Gannon	t			
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140 ('A' only)	26	Rhythm	Sw	140	Jazz	559		29	Mn	Gt	Oliver Gannon	t			
Guitar, Acoustic, Rhythm Jazz Freddie Sw 140 ('B' only)	26	Rhythm	Sw	140	Jazz	560		29	Mn	Gt	Oliver Gannon	t			
Guitar, Electric, Rhythm Jazz WesComp Sw 140	27	Rhythm	Sw	140	Jazz	561		29	Mn	Gt	Oliver Gannon	t		s	
Guitar, Electric, Rhythm Jazz WesComp Sw 140 ('A' only)	27	Rhythm	Sw	140	Jazz	562		29	Mn	Gt	Oliver Gannon	t		s	
Guitar, Electric, Rhythm Jazz WesComp Sw 140 ('B' only)	27	Rhythm	Sw	140	Jazz	563		29	Mn	Gt	Oliver Gannon	t		s	
Bass, Electric, Blues Monday Sw 065	35	Rhythm	Sw	65	Blues	564		30	Mn		Dow Tomlin				
Guitar, Electric, Rhythm Blues Monday Sw 065	31	Rhythm	Sw	65	Blues	565		30	St		Jack Pearson				
Guitar, Electric, Rhythm Blues Monday Sw 065 ('A' only)	31	Rhythm	Sw	65	Blues	566		30	St		Jack Pearson				
Guitar, Electric, Rhythm Blues Monday Sw 065 ('B' only)	31	Rhythm	Sw	65	Blues	567		30	St		Jack Pearson				
Guitar, Electric, Soloist Blues Monday Sw 065	31	Soloist	Sw	65	Blues	568		30	St	N	Jack Pearson	-			
Guitar, Resophonic, Rhythm Blues Delta Sw 065	26	Rhythm	Sw	65	Blues	569		30	Mn		Jack Pearson	t			
Guitar, Slide, Soloist Blues Monday Sw 060	31	Soloist	Sw	60	Blues	570		30	St	N	Steve Hinson	t	-		y
Harmonica, Background Blues Monday Sw 065	23	Background	Sw	65	Blues	571		30	St	N	TJ Klay	t	-		
Bass, Electric, Blues BB Ev 085	35	Rhythm	Ev	85	Blues	572		31	Mn		Dow Tomlin	t			
Guitar, Electric, Rhythm Blues BB Ev 085	31	Rhythm	Ev	85	Blues	573		31	St		Jack Pearson				

☐ Show RealTracks that are N/A
☑ Show RealTracks variations
☑ Show if tempo is out of range

Filter by [ ] [Update] [Show All]
1664 items in list

☐ Show Error Messages

[Rebuild and Fix] [Generate Track] [Close] [Cancel]

[Settings...] Click on the **[Settings]** button to open the **RealTracks Settings** dialog.

RealTracks Settings

☑ Enable RealTracks
   ☑ Show RealChart notation for RealTracks in styles
   ☑ Show RealChart notation for Soloists
   ☐ Save RealChart in MIDI file
   ☐ Save RealChart in BB songs (MGU)

note: m4a loading offset not required. OSX 10.6.8

Global Volume Adjust [0] dB
☑ Allow soloing to cresecendo
☑ Speed up generation of RealTracks
☑ Auto RealTracks substitution based on tempo
   ☑ Show message when better RealTracks are available at this tempo
☐ High Quality Tempo/Pitch Stretching (Disable if playback suffers)
☑ Use 4-bar endings for Songs with RealTracks
☑ Auto-add Reverb to RealTracks Strength % [100] [Update]
☑ Allow RealTracks Shots, Holds and Pushes
☐ On Jazz RealTracks, JazzUp Triads to Sevenths
☐ Auto-replace MIDI styles with RealTracks styles when songs loaded
☑ Reduce Volume of RealTracks to match MIDI

Custom RealTracks folder (instead of /Applications/Band-in-a-Box/realtracks/)
   ☐ Use a custom folder location for the RealTracks
[ ] [Folder...]

[Update]   [RealTracks Picker...] [Erase Un-needed Files (+/-)]
[Defaults] [Update] [OK] [Cancel]

[☑ Enable RealTracks] In the **RealTracks Settings** dialog you can Enable/Disable the RealTracks feature.
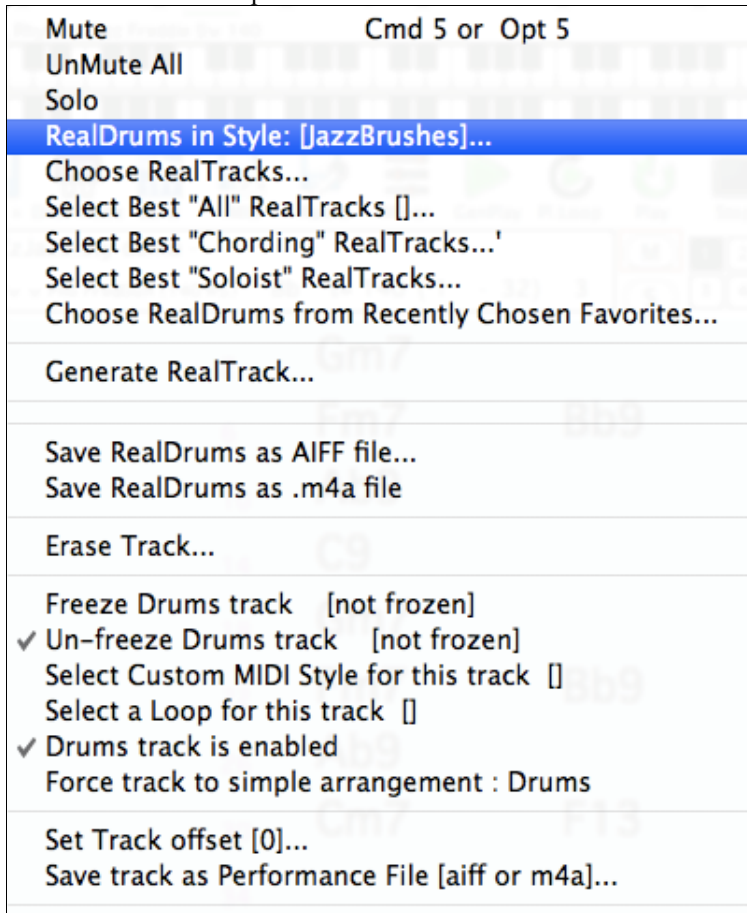
This is where the global settings are made that affect all RealTracks instruments and RealCharts notation.

Generating RealDrums

Most styles, even earlier MIDI styles, have RealDrums already assigned to them. They are automatically generated with the song arrangement. It's easy to change to a different set, and there are lots to choose from.
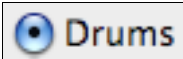
1. **⦿ Drums** **Ctrl+click** (or right-click or double-click) on the Drums part on the main screen. A contextual menu will open.

Mute	Cmd 5 or Opt 5
UnMute All	
Solo	
RealDrums in Style: [JazzBrushes]...	
Choose RealTracks...	
Select Best "All" RealTracks []...	
Select Best "Chording" RealTracks...'	
Select Best "Soloist" RealTracks...	
Choose RealDrums from Recently Chosen Favorites...	
Generate RealTrack...	
Save RealDrums as AIFF file...	
Save RealDrums as .m4a file	
Erase Track...	
Freeze Drums track [not frozen]	
✓ Un-freeze Drums track [not frozen]	
Select Custom MIDI Style for this track []	
Select a Loop for this track []	
✓ Drums track is enabled	
Force track to simple arrangement : Drums	
Set Track offset [0]...	
Save track as Performance File [aiff or m4a]...	

2. Click on *Choose Real Drums...* to open the **RealDrums Picker**.

3. Choose a RealDrums style and press **[OK]**.

Your song will play with an audio drum track generated from live recordings by a studio drummer.
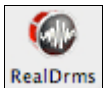
You can also click on the **[RealDrms]** toolbar button for a menu with options to go either to the **RealDrums Picker** dialog or to the **RealDrums Preferences**.

RealDrums Picker Dialog	[Shift Click]
RealDrums Preferences	[Ctrl Click]

Choose the **RealDrums Picker** to pick RealDrums for the current song only. The **RealDrums Picker** also opens from the *Windows | RealDrums Picker* menu command.

[RD] It can also be opened from the **RealDrums Settings** dialog (RealDrums Preferences) by selecting "For this song only, use this RealDrum style" and a click on the **[RD]** button. (This button is also available in the RealTracks Picker dialog).
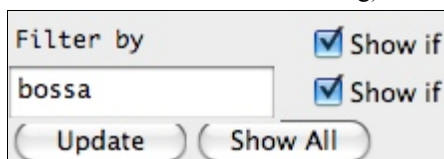
A filter is available. Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre, etc.

Multiple search terms work with the RealDrums Picker. If you separate terms with a space, each term will be searched 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 RealTracks that match the tempo or within a compatible range.

Pressing **[Show All]** will cancel the filter, and show all RealDrums again.
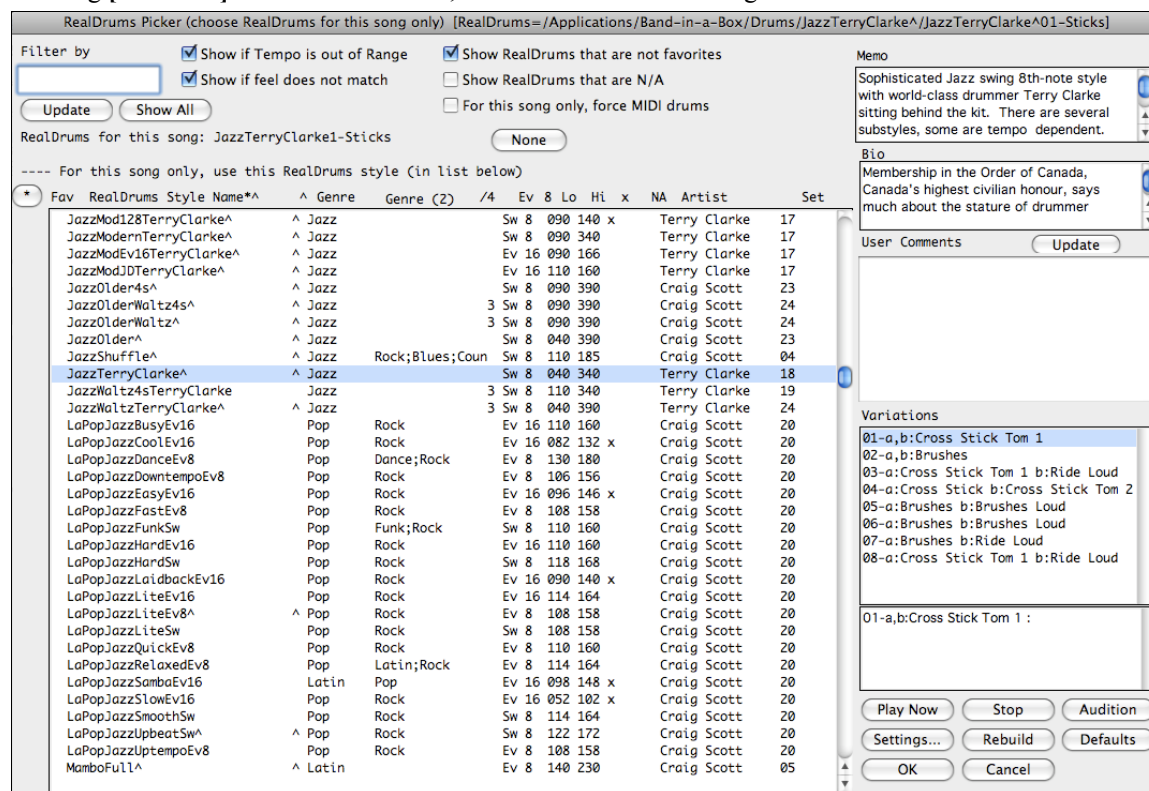
RealDrums Variations - EZ selection of "DrumGrooves"

These are different variations, or grooves, within RealDrums styles. RealDrums with a caret (^) at the end of the name have several "DrumGrooves" available.

There is an easy way to select the different grooves within the song. Simply right-click on a bar number, and you see a menu of the DrumGrooves within the style. So, for example, you could easily switch from the "side stick/hihat" groove to "snare/hihat" to "snare/Ride."
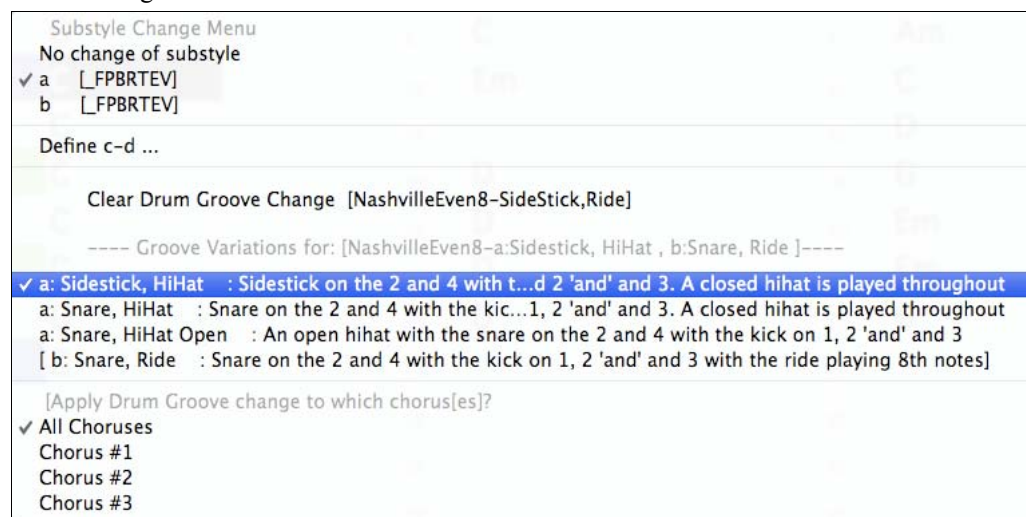
Add a MIDI SuperTrack

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.

Using MIDI SuperTracks

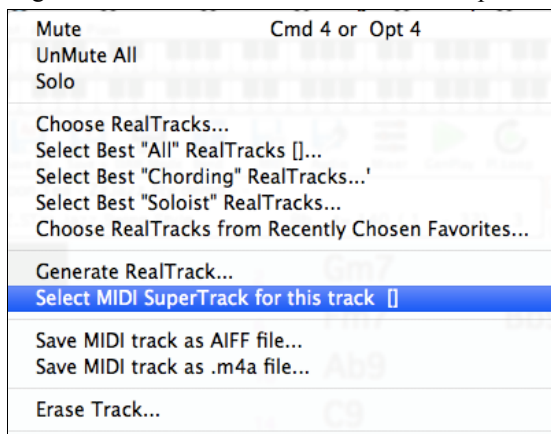To use MIDI SuperTracks, either:

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

or,

2. Add a MIDI SuperTrack to a certain track.

For example, let's add a MIDI SuperTrack to the Piano track.

Right-click on the Piano track label at the top of the screen to see a menu of options.

Or you can right-click on the Piano part in the Mixer window.
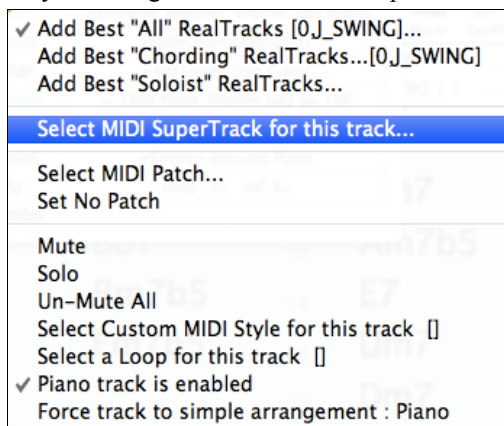
In either menu, choose "Select MIDI SuperTrack for this track." You will now see a menu of available SuperTracks. There are 46 MIDI SuperTracks included with version 2012.5, so you may see up to 46. You can type filter text to narrow down your search.

Once you choose the SuperTrack, you will see that the Piano label has turned blue to indicate that it is a MIDI SuperTrack.
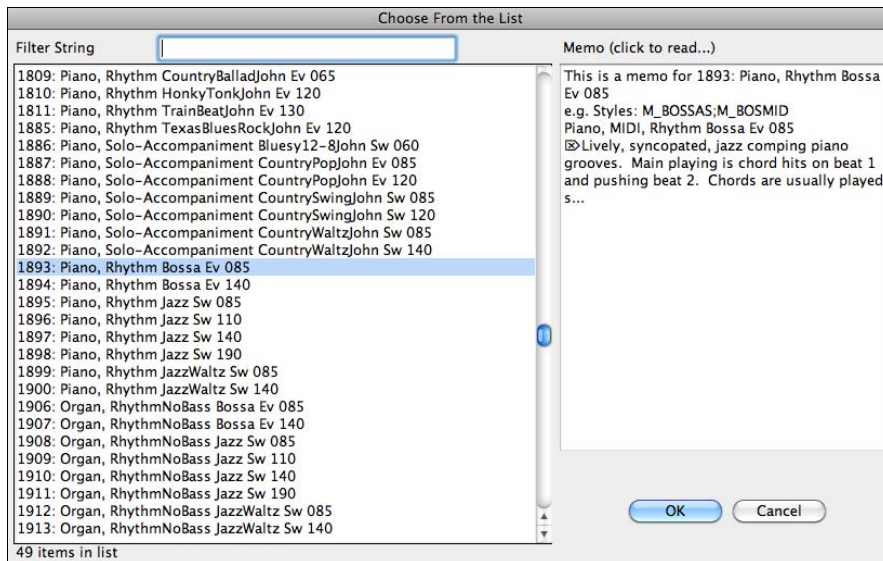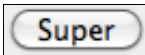
When you press **[Generate and Play]** you will hear a much more sophisticated MIDI arrangement than a typical MIDI style, since it is not based on C7 chord patterns; instead it is based on hours of actual MIDI playing from a top studio musician.

You can also access the MIDI SuperTrack dialog from the RealTracks Picker, by pressing the **[Super]** button.

Each MIDI SuperTrack is assigned a number, like the MIDI Soloists or the RealTracks, so you can access the MIDI SuperTracks from the **Select Soloist** dialog as well.

Once generated, MIDI SuperTracks behave like a regular MIDI track, and can be saved as MIDI files etc.

Playing, Pausing, and Stopping Songs

Playing Songs

This button replays the song without regenerating the tracks, unless regeneration is required. The current arrangement is preserved. (Freeze the song or save to a MIDI file to permanently save the arrangement.). The hotkey is ⌘+r.

This button creates a new arrangement and plays the song. If you don't want your tracks regenerated, then use **[Play]**. Pressing the ⌘+A or the **F4** function key also creates a new arrangement and plays the song.

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

This button will play the song starting at the selected chorus and bar number. Use it to jump to any bar in the song. The hotkey is **control+F.**

This button stops song playback. Pressing the **ESC** key also stops playback.
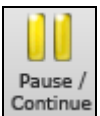
This button is to pause the song during playback. Press again to continue from the paused location. The ho key is **control+H**.
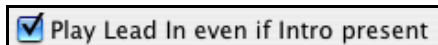
Lead-in Counts

Band-in-a-Box will play a lead-in count at the start of each song if you want it to. This is set in the **Preferences** dialog, where there a several options for how the lead-in is played.

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.

Play Lead In even if Intro present.

☑ Play Lead In even if Intro present

If a song has an intro, it's usually not necessary to play the 2 bar lead-in count. There's a new option to always omit the lead-in if an intro is present. If you would like the lead-in bars to be played even if an intro is present in the song, set this feature to "On."

Lead-in Type

You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove.

To set this, choose *Prefs | CountIn*, and set Lead-in Type to one of "b" substyle fills/ "a" substyle fills/ or fill-pattern or pattern-pattern combinations.

Audible Lead In / Volume

Use these settings for the audible drum count-in. You can select any drum instrument for the count-in. You can choose different count-in rhythms (e.g. Tap on 2 and 4 instead of 1-2-3-4).

Instrument

Choose your pick of drum instruments for the lead-in count.

Pattern

Choose the pattern for your lead-in count from the dropdown list.

Smart Lead-ins

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

Lead-in Drum count if drums muted

This is great for drummers who play along with Band-in-a-Box and mute the drum track. Previously, when the drum track was muted or disabled in a song, the count-in drum click wouldn't play. Use this option to play the drum count-in in all circumstances.

Part Settings for Playback

The individual instrument parts are controlled with the on-screen mixer. It is always present in the upper right corner of the main screen.

 Each track in the Mixer shows the name of the instrument assigned to it.

Yellow text indicates a MIDI instrument.
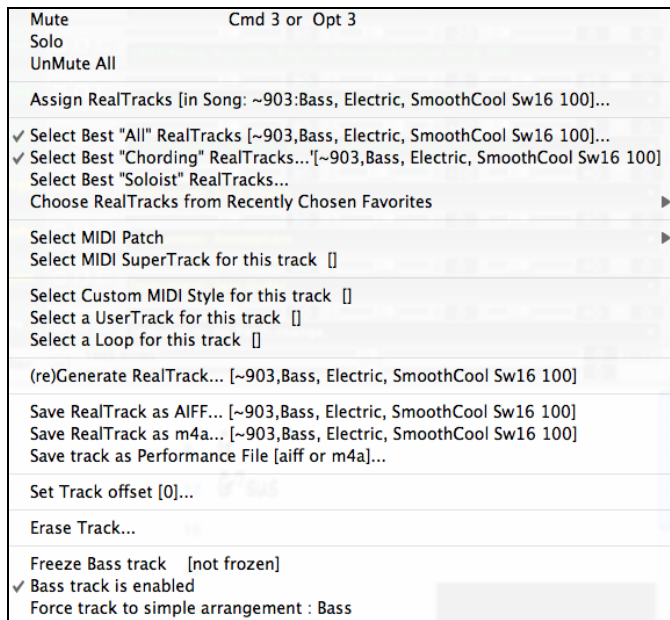

Green text indicates RealTracks or RealDrums.

Click on the part name to open the track menu with the full range of options for assigning an instrument to the track. These include RealTracks, MIDI patches, UserTracks, and loops.

Mute   Cmd 3 or Opt 3
Solo
UnMute All

Assign RealTracks [in Song: ~903:Bass, Electric, SmoothCool Sw16 100]...

✓ Select Best "All" RealTracks [~903,Bass, Electric, SmoothCool Sw16 100]...
✓ Select Best "Chording" RealTracks...'[~903,Bass, Electric, SmoothCool Sw16 100]
Select Best "Soloist" RealTracks...
Choose RealTracks from Recently Chosen Favorites   ►

Select MIDI Patch   ►
Select MIDI SuperTrack for this track []

Select Custom MIDI Style for this track []
Select a UserTrack for this track []
Select a Loop for this track []

(re)Generate RealTrack... [~903,Bass, Electric, SmoothCool Sw16 100]

Save RealTrack as AIFF... [~903,Bass, Electric, SmoothCool Sw16 100]
Save RealTrack as m4a... [~903,Bass, Electric, SmoothCool Sw16 100]
Save track as Performance File [aiff or m4a]...

Set Track offset [0]...

Erase Track...

Freeze Bass track   [not frozen]
✓ Bass track is enabled
Force track to simple arrangement : Bass

Changing Volume, Panning, Reverb, Tone

Each track in the Mixer has its own set of controls including volume, pan, reverb, and tone. Use them to make your own mix for the arrangement.

Volume Slider and value:

Pan Slider and value:

Reverb Slider and value:

Tone Settings: -18 (bass) to +18 (treble).

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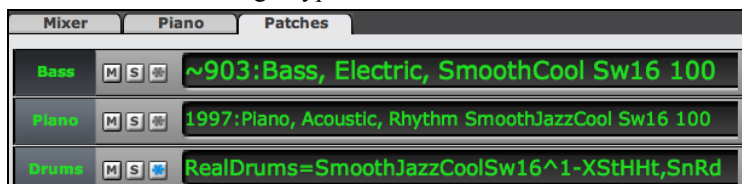
The Master Volume is a new type of volume setting for Band-in-a-Box, and is a true Master Volume, in that it applies a decibel (dB) boost to the master signal, independent of the tracks volumes. So for example, if you want all Band-in-a-Box songs to be louder, you can simply set the "All Songs" Master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

The Piano window shows the notes that are playing on each track on a piano keyboard.

Clicking on the Patches tab opens a window that lists all of the assigned instruments for the song in larger type.

There are Master Volume faders for "This Song" and "All Songs."

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

THRU+ Since most people don't need to have the Thru track visible on the main screen at all times, there is THRU button on the mixer that will show/hide the Thru track.
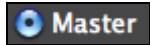
Mute, Solo, and Freeze Tracks

Each track has its own buttons to **[M]**ute, **[S]**olo, and **[*]** Freeze the track.

Muting Tracks

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

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

Solo a Track

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

Freeze a Track

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

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

Reasons to Freeze a RealTracks track (audio):
- 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.
- For the Soloist track, if you generate a solo, it can now be saved (by freezing the track).

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 window to edit the track.

More reasons to freeze any track:

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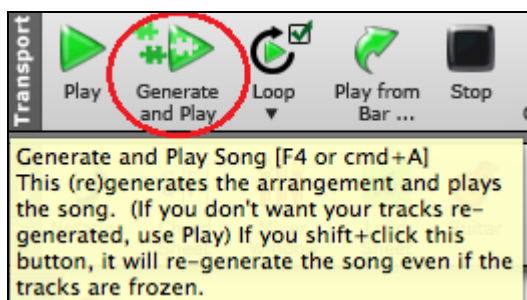
They play back the same way each time.

You can change the chord progression of the song, and have one part 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.

Forcing Generation of a Song that is Frozen

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

Hold down the SHIFT key as you press the **[Generate and Play]** button (the fly-by hint will remind you of that),

Generate and Play Song [F4 or cmd+A]
This (re)generates the arrangement and plays the song. (If you don't want your tracks re-generated, use Play) If you shift+click this button, it will re-generate the song even if the tracks are frozen.

or go to the *Song* menu and choose *Generate (even if tracks are frozen)*.

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

Tip: Obviously you wouldn't use this feature to force regeneration of a frozen song if you have made *custom edits* to the song that you don't want to lose, unless you've saved the song and have a backup copy.

Slide Tracks

This dialog opens with the command *Edit | Slide Tracks*. It allows you to move any of the bass, drums, piano, guitar, strings, melody or the soloist track ahead or behind by a certain amount.
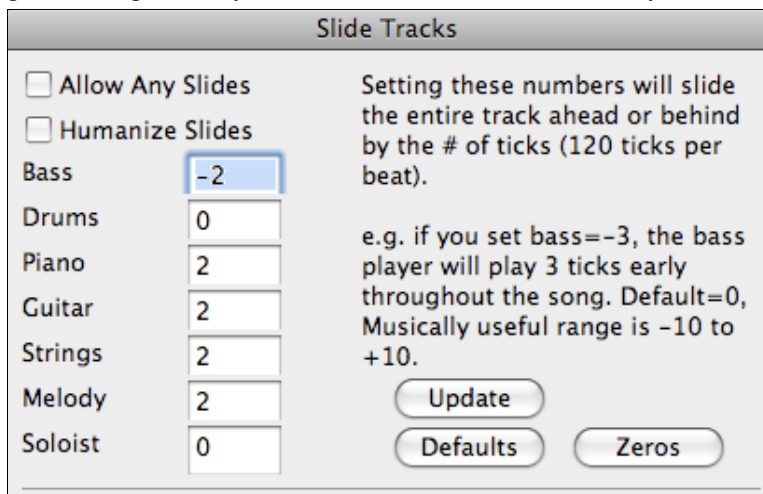

Setting these numbers will slide the entire track ahead or behind by the # of ticks (120 ticks per beat). You could, for example, slide the bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player "drive the band" and is useful in Jazz styles to make the music sound more exciting.

Allow Any Slides

If you want the slides to occur, then check this box.

Humanize Slides

If this box is checked, the slides will be randomized to slide the track a different amount for each note. The amount varies from 0 ticks to the slide setting for the instrument. A track that always plays notes early by a certain amount tends to sound out of time, whereas randomizing the slide makes the track sounds more human.
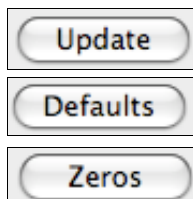
 If the song is currently playing, you can press the **[Update]** button to hear any changes you have made.
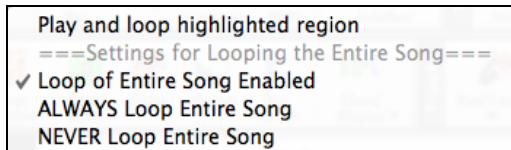
 This returns all fields to factory default settings. The default settings are as shown in the illustration.

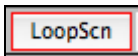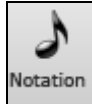 This enters a value of zero for all fields.

Looping

The **[Loop]** toolbar button opens a menu for looping options - loop a highlighted region or the whole song. If the checkbox in this enabled, the song will play again from the beginning each time it reaches the end..

Play and loop highlighted region
===Settings for Looping the Entire Song===
✓ Loop of Entire Song Enabled
ALWAYS Loop Entire Song
NEVER Loop Entire Song

Looping the Notation Screen

To loop a screen of notation, click the **[Notation]** button to open the **Notation** window. Then click the **[LoopScn]** button. When there is a red border around this button, the song will loop for the 4 bars shown on the notation screen.

Floating Mixer Window

The original floating Mixer window is still available. This Mixer floats on top of the main screen and it can be "parked" in a convenient spot for quick access to its settings.
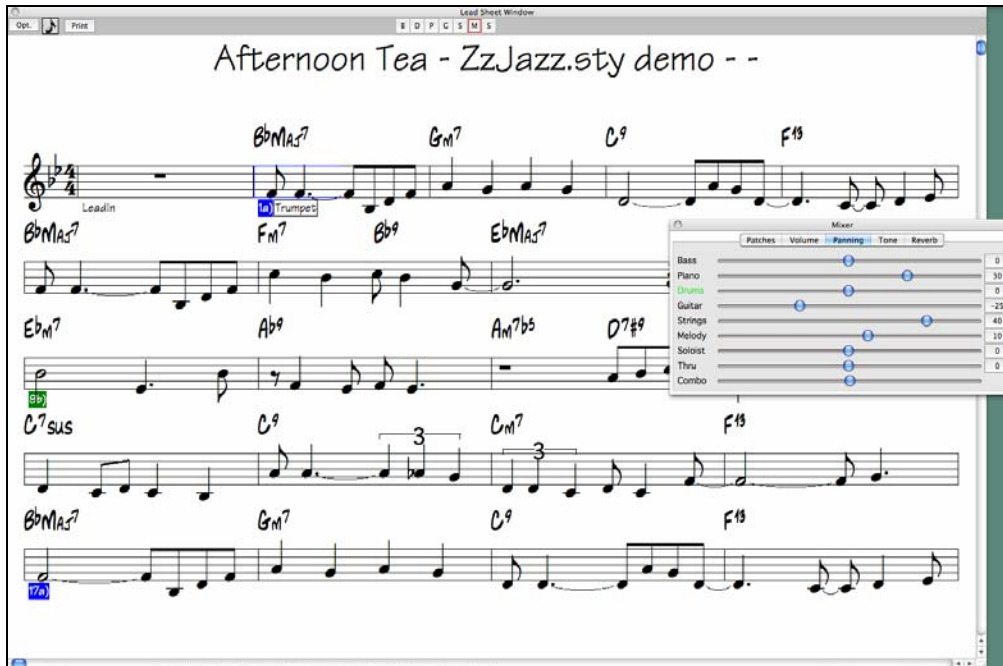

The Volume, Panning, Tone, and Reverb controls are smooth faders that let you find the exact setting you want "by ear" as you slide the fader back and forth. This is easier and more "natural" than using incremental controls or typing in values. There are also special Combo sliders in those four screens that let you make live proportional adjustments to the settings.

Open the Mixer window from the toolbar button or the *Windows* menu. It has five different screens for Patches, Volume, Panning, Tone, and Reverb that you open by clicking on the top row of buttons.
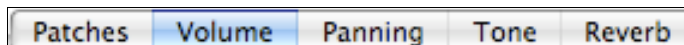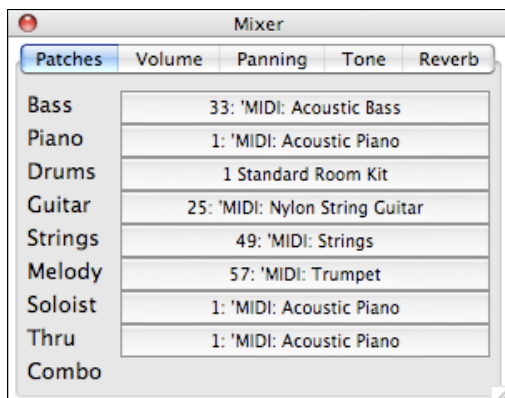
Patches

The default screen is Patches, where you'll see the currently assigned MIDI patches and RealTracks instruments, as well as the MIDI drum kit or RealDrums set, for the song. Click on any part to select a new instrument, either RealTracks or MIDI.
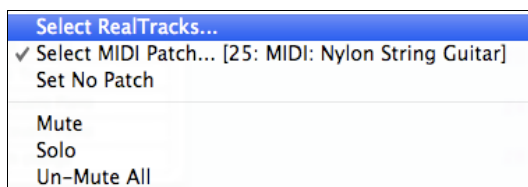
Choose "Set No Patch" to exit without making a selection.

The "Mute" command will mute the selected instrument part, while "Solo" will play just the selected part and mute all others.

Use "Un-Mute All" to undo the "Solo" command and play all parts again.

The Combo Slider

The Combo slider is a special control found in the Volume, Panning, Tone, and Reverb screens. It makes live changes to all parts at once. When playing a song, you immediately hear the changes as you drag the Combo slider.

Drag the Combo slider to the right of center to proportionally increase all track sliders. This moves all sliders FARTHER AWAY FROM ZERO while maintaining their relative balance. Drag the Combo slider to the left of center to proportionally decrease all track sliders. This moves all sliders CLOSER TO ZERO while maintaining their relative balance.

The Combo slider is "spring loaded." It returns to the center every time, after you have finished dragging the Combo slider and release the mouse.

The operation of the Combo slider depends on the tab that is active. For example, in the Volume and Reverb tabs it makes proportional changes in levels, while the Panning and Tone sliders are bi-polar WITH ZERO IN THE MIDDLE. They increase or decrease the spread of the stereo mix or the equalization.

The specific operation of the Combo slider in the different tabs is described below.

Volume

Volume settings are easily adjusted with the left-right fader for each part, just hold the mouse button down on the blue fader button and slide the "smooth-glide" fader back and forth. You can do this while the song is playing so that you hear your changes as you make them, and you'll see a readout of the levels in the display box to the right of the fader.
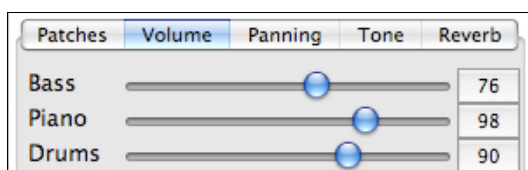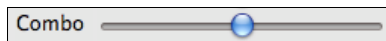
In the Volume tab, the Combo slider increases or decreases the overall volume levels while keeping the same relative balance (mix). You will hear the changes live as you move the slider.

Panning

This screen presents a handy graphical interface for adjusting the stereo placement of tracks. Glide the blue fader buttons left and right to position the part anywhere in the range from -63 (full left) to 0 (center) to 64 (full right). As you slide the fader you will see the numerical readout change and hear the stereo placement of the part shift.
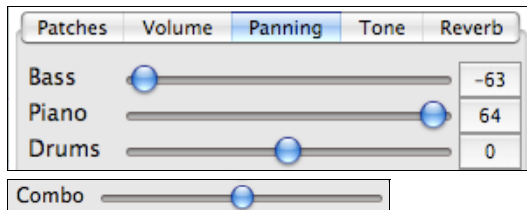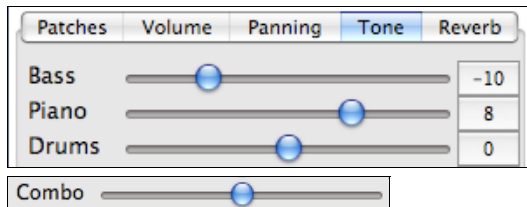

On the Panning tab, moving the Combo slider to the right of center will SPREAD THE STEREO MIX.

Moving the Combo slider to the left of center will NARROW THE STEREO MIX.

In addition, the Combo slider intentionally HAS NO EFFECT on any tracks which are PANNED EXACTLY IN THE CENTER.

Tone

This is a combination bass/treble control with a range from -18dB (bass) to +18dB (treble). Hold the mouse on the blue fader button and slide it to the left for more bass, or to the right for more treble.

On the TONE tab, moving the Combo slider to the right of center will SPREAD THE EQUALIZATION. Moving the Combo slider to the left of center will NARROW THE EQUALIZATION. In addition, the Combo slider intentionally HAS NO EFFECT on any tracks which HAVE NO EQUALIZATION.

If for instance there is bass boost on the Bass track, and treble boost on a Guitar track, moving the Combo slider to the right will make the guitar track brighter and the bass track darker. But moving the Combo slider to the left will reduce the amount of EQ on both the guitar and bass.

Reverb

This adjusts the level of the built-in reverb in a range from 0 to 127.
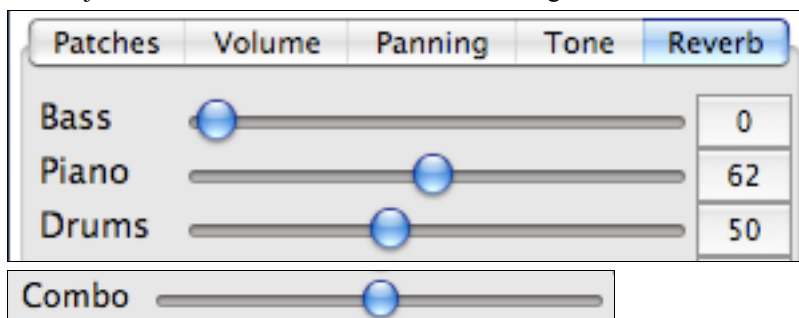
Moving the Combo slider to the right of center will move all the sliders to the right, adding reverb to all tracks in proportion to the existing levels. Moving the Combo slider to the left of center will move all the sliders to the left, reducing the reverb levels.

Playing Along With Songs

Play along with your MIDI Controller Keyboard

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

Note: See the chapter on *MIDI Setup* for instructions on connecting an external keyboard.

The Thru part is the part that you play along on your MIDI keyboard or with the Wizard feature.
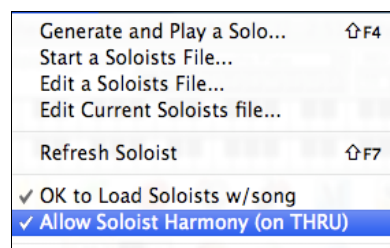
Harmonize the play along

It can be harmonized by clicking the **[Harmony]** toolbar button and selecting *Thru(or Soloist) Harmony Select…* or by pressing **command+option+T** key.

Melody Harmony Select...	⌃⌥H
Thru (or Soloist) Harmony Select...	⌃⌥T
Favorite Melody Harmonies...	
Favorite Thru (or Soloist) Harmonies...	
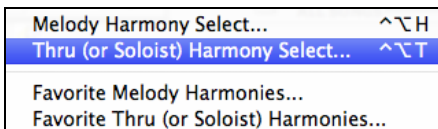
Choose a harmony in the **Select Thru Harmony** dialog. Whatever you play along on your MIDI keyboard while the song is playing will be auto-harmonized in real time - in this case using a Tenor Banjo type harmony.
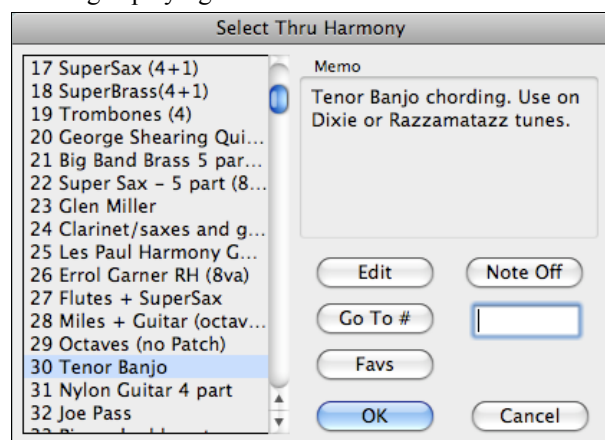
The Thru Harmony is also applied to Soloist parts when the option to *Allow Soloist Harmony (on Thru)* is selected in the *Soloist* menu.

Generate and Play a Solo...	⇧F4
Start a Soloists File...	
Edit a Soloists File...	
Edit Current Soloists file...	
Refresh Soloist	⇧F7
✓ OK to Load Soloists w/song	
✓ Allow Soloist Harmony (on THRU)	

For example, you could add a SuperSax harmony to a saxophone soloist to create the effect of a full saxophone section.
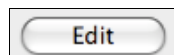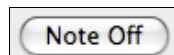
Edit This button opens the **Harmony Maker**, where you can customize Harmonists.

Note Off This button is to turn off any notes that are stuck on. (There shouldn't be any.)
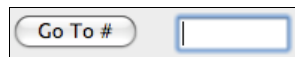
Go To # Enter the number of the harmony you want to go to and press **[Go To #]**.
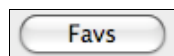
Favs This button brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru or Soloist track.

Thru Transpose Settings…

Transpose the Thru part, which is the live playing on the MIDI keyboard, so you can play any song in any key.

This feature is found in the **Preferences 2** dialog; it opens with the menu command *MIDI | Thru Transpose Settings*.

When playing along on your MIDI keyboard, you can set Band-in-a-Box to "Transpose by" semitones and/or octaves.

You can define a favorite key and "Each time a song is loaded" Band-in-a-Box will optionally transpose any and all loaded songs to that key. This is a great feature for practicing in a certain key.

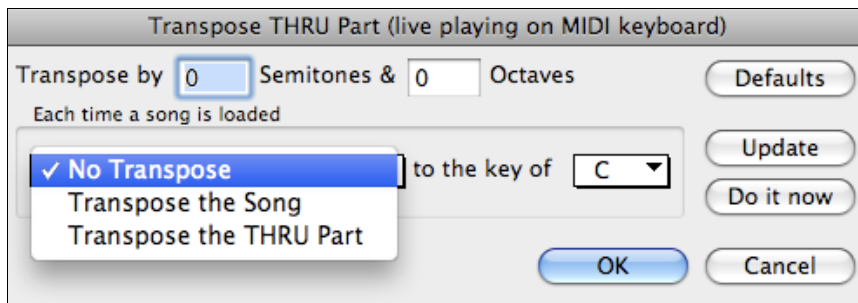You can also automatically transpose the Thru part so that you can always play along in your favorite key regardless of the actual key of the song.

The default is "No Transpose," so the **[Default]** button sets all fields to 0.

If you are playing along while changing these settings, the **[Update]** button will apply the changes you have made so you can hear the difference.

[Do it now] sends your transpose settings for either the song or the Thru part, as selected.

The Wizard

The **Wizard** is an intelligent play along feature that uses your QWERTY keyboard to play along with Band-in-a-Box. This also allows you to record to the melody or soloist track without an external MIDI keyboard, and can even be used to trigger the Soloist Wizard. Also, play along using the Wizard can use the harmony feature, so you can play along live from your QWERTY keyboard in 4-part Saxophone harmony for example.

Turning the Wizard On/Off

Click on the **Wz** box to turn the Wizard feature On/Off, or select the *Wizard Playalong* option from the *Song* menu, or press **Option+W**.

Playing the Wizard

The Wizard keys are only active during playback. The active keys are the lower 2 rows of the keyboard.

Changing Instruments / Settings For The Wizard

The Wizard is a play along instrument, so is treated just like the THRU instrument. Changing Instruments, Volume, Reverb, etc. for the Wizard is therefore the same as for the THRU instrument. (i.e., Click on the THRU button, then select instrument etc.) You can record the Wizard and it will use THRU harmonies if selected.

Play Regular Notes

There is now an option to play regular "non-smart" notes, for those of you up to the task of poking out actual melodies on your QWERTY keys.

In the *Song* menu, toggle *Wizard Uses 'Smart' Notes* "Off" (unchecked) to have the Wizard provide you access to a chromatic scale, and toggle "on" to have Band-in-a-Box provide you with notes based on the chord/key of the song.

Soloist Wizard

Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option "on" enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play "correct" notes in the style of the current Soloist! This means that you can play a perfect solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing "in time" without concerning yourself with which notes to play. (Band-in-a-Box will supply the correct notes: see the next section for details.)

MIDI Normalize

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

This is done with the **Normalize MIDI velocities to…** feature in the **Preferences 2** dialog.

☑ Normalize MIDI velocities to... 70
☐ Also normalize Melody, Soloist

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.

[Normalized Velocity=70, was 69]

Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left "as-is" you can uncheck the **Also normalize Melody, Soloist** box.

Output Chords to External Device

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

An example of this is the Digitech Vocalist. It will let you sing into a microphone and harmonize your voice according to the chords that are input to the device. Band-in-a-Box has the capability of outputting a separate channel with the chords in root position to support such external devices automatically. There are also settings such as complexity of chords, output channel, velocity, and note range. Band-in-a-Box will also drive "Real Time Arrangers" like the Roland RA series.

The best way to accomplish this is to access the *MIDI | Output chords to external device…* menu item. You will then be given a window like the following:

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) and the Vocalist will harmonize your voice according to the root position chords that Band-in-a-Box is sending to it.

For any other devices, you will need to know a little more information as to what your external device needs to "see" for it to function correctly, such as channel, velocity, chord type, etc. Then type the appropriate values in the spaces provided in the **Output Chords To External Device** window (shown above).

Guitar Fretboard Window

This is a window for guitar and bass players!. The onscreen fretboard displays any Band-in-a-Box track on guitar or bass. Guitar players are able to "read-along" to a Melody/Solo simply by looking at the guitar fretboard.

Launching the Guitar Window

To launch the Guitar Window, press the guitar button, or **Ctrl+Shift+G** or choose the menu item *Windows | Guitar Window*.   Once launched, you'll see the various areas of the Guitar window.

Quick Tour of the Guitar Window
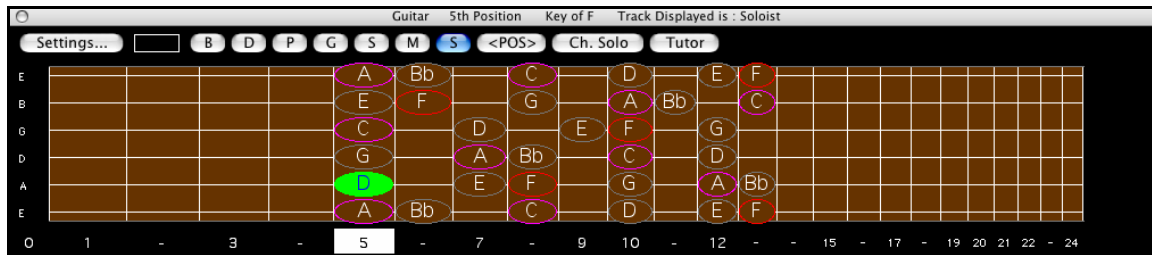
The top **title bar** states the key of the song is F, the Soloist track is displayed, and the guitar is at the 5th position.

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). If the Bass track is selected the display changes to the four bass strings (G, D, A, E).

There are **fret positions** marked at the bottom of the fretboard. You can mouse click on these positions to change the current fret position. In the diagram above, the **current position** is position 5.

There are **Note Names** displayed. They are 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.

Automatic Settings for Guitar Display

Band-in-a-Box does many things automatically on the guitar window, to ensure that the notes are displayed intelligently on a guitar fretboard. These include:

- Automatically setting the 2 positions that will display the note names based on the key.
- Auto-Scanning the track to be played, and adjusting the **display octave** on the guitar fretboard to ensure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the *best position* for displaying the music on the guitar is determined. This is always one of the 2 positions (Aeolian or Phrygian) as discussed above, though you may over-ride this by clicking on any fret position.
- Color coding note displays. In addition to the note names being outlined in the colors (as discussed above), when the note is played, it is highlighted in green if it is a scale note, and yellow if it is an out-of-scale note.

Guitar Window Toolbar

At the bottom of the Guitar Window is the toolbar.

These are the Guitar Settings. See below for details.

<POS> The position button toggles between the 2 popular positions displayed with note names.

B D P G S M S When you open the Guitar window, the first thing you'll want to do is choose the track that you want to display. Usually this will be a Melody track or a Soloist track. In the illustration here, the Melody track is the current track, and it colored blue to indicate this.

To get to the Soloist track, click on the [**S**] button or use the keystrokes **Ctrl+F5**. Similarly, you can display other tracks like Bass, Piano, etc.

The Guitar Settings Dialog

Settings... The Guitar Settings dialog opens with the **[Settings…]** button in the Guitar window.

Use these settings to control the appearance and output of the Guitar window.

Note Display Options: If **MIDI Thru** is selected (Default=On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (Default=On), the current track will be displayed.

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to on (default). Channel 11 is referred to as the base channel (Default=11). You can edit notes on the notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the guitar fretboard.

The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).
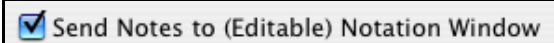

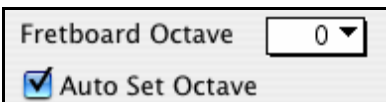The **Fretboard color** can be **brown** or **black.** (Default=brown)

If you elect to not display note names, you can select "**Use Inlays**" and a Guitar inlay will be displayed along the neck. The inlays will only display if note names are not being displayed.

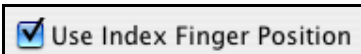☑ Send Notes to (Editable) Notation Window

If **Send Notes to Notation Window** (Default = On) is set, when you click on the Guitar notes (and the notation window is open in editable notation mode or note roll mode) the note will be inserted at the current time line on the notation window.
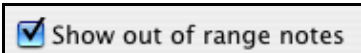
☑ Output guitar track on 6 channels for this song

If you would like to have Melody and Soloist parts written specifically for guitar, set this to "Yes." Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.

Fretboard Octave [0 ▼]
☑ Auto Set Octave

You can set the **fretboard octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2. There is an **auto-octave setting** (discussed elsewhere). If selected, the Guitar Octave will get set automatically.

☑ Use Index Finger Position

Use Index Finger position: If set, the scale will use the "index finger" to play notes that are one fret outside of the normal position, instead of the little finger.

☑ Show out of range notes

Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

☑ Show Notes at Aeolian Position
☑ Show Notes at Phrygian Position

Note Names   [Scale Tones   ▼]

The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Notes at Phrygian Position** (Default=True).

Guitar Width (def =550) [934]
Guitar Height (def =80) [136]
(100%) (150%) (200%) (300%)

The Guitar **can be sized** using the Guitar Width and Guitar Height setting or the preset buttons that set the size.

☑ Auto-Switch Position

The **Auto-Switch position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

(Set to Defaults) The [**Set to Defaults**] button sets the Guitar window to factory defaults.

The JukeBox

Overview of the Jukebox

The Jukebox will Load and Play an entire folder of songs. Songs play continuously, one after the other. The Jukebox will continue to play while you move to other programs, so you can use the Jukebox to provide background music for your Macintosh!

To play the Jukebox, click on the toolbar button, press **Command + J**, or choose *Juke Box Play* from the *Song* menu to open the **Juke Box Options** dialog. Then choose how you want your songs to be selected and played.

Make your choices of options as described below, and then click on the [Play Juke Box] button to start the Jukebox playing.

Press the arrows buttons or the ⌘ **[** or ⌘ **]** keys to select the "Previous Juke Song" or the "Next Juke Song" respectively, or choose these options from the *Song* menu.

Jukebox Options

Include Songs without Melodies: If checked, the program plays songs with and without melodies - that is songs within the Songs folder. If not checked, the Jukebox will include only songs with the MG? extension.

Audible lead-in: While listening to the Jukebox, you might not want to hear the count-in click. If not checked, you won't hear the count-in click.

Vary Melody Instrument: Hearing a song after a song is played with the same melody instrument would get a little monotonous. If you check this option, the program will randomly change the melody instrument between your favorites.

Hide Song Name: This feature is used to play the **"Guess the Song"** game. When checked, the titles are hidden until you click the title. When someone guesses the Song Title, you can click in the Title box to verify if he/she is correct. You'll probably want to restrict the Jukebox to only songs with melodies unless you can guess songs without melodies!
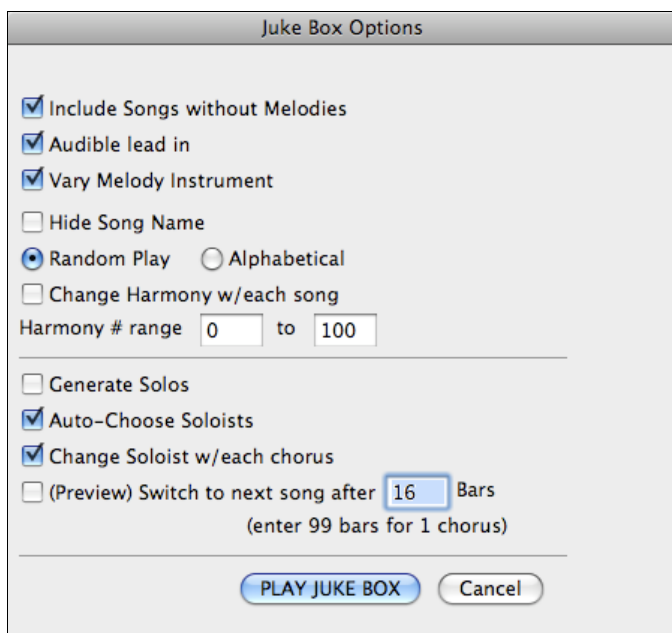
Random Play/Alphabetical: If set to "Random" the songs will be played in random order (without repeating songs). If set to "Alphabetical" the songs will be played in alphabetical order from the Songs folder.

Change Harmony w/each song: If selected a harmony will be automatically selected for each song that plays in the Jukebox. Use the "Harmony # range" settings to choose from a particular section of the Harmony list.

Generate Solos: Set this option to "On" to permit the Soloist to play a solo over all the songs selected for Jukebox playback.

We have created a special Jukebox directory of songs that showcase the many Soloists available. Take a moment to hear this showcase by following these steps:

1. Change to this directory by loading/opening a song from the Soloist DEMO folder, but instead of playing the song you have loaded press the [Juke] button.

2. Ensure that the "Generate Solos" checkbox is set selected (checked). If you enable "Auto-Choose Soloists" the program will select an appropriate Soloist for each Jukebox song. "Change Soloist w/each chorus" instructs the program to choose different Soloists for each chorus of a song. For example, if Band-in-a-Box encounters a three chorus Jazz tune during jukebox playback, the program might choose a Saxophone solo for the first chorus, a Trumpet for the next, and a Guitar or Piano for the last chorus.

3. When you select **[Play Juke Box]** the **Select Soloist** dialog will pop up with a suggestion to use a Soloist for the first song in the jukebox list. This is normal. Press **[OK]** to accept the Soloist suggestion. (The Jukebox will not bother you with the Select Soloist dialog again; it will simply choose an appropriate Soloist for any given song in the Jukebox song list.)

(Preview) Switch to next song after ☐ Bars

Use this setting to preview the songs in a Jukebox list. Band-in-a-Box will play each song in the folder for the number of bars you enter into the box. Use a setting of 99 bars to play one chorus of each song.

Chapter 6: Making Songs in Band-in-a-Box

Now that you know how much fun it is to play music with Band-in-a-Box, you'll be pleased to see how easy it is to make songs of your own. This chapter shows you how to make a new song, with step-by-step instructions from start to finish.

Starting a New Song

Start with a clean sheet. Use either the menu command *File | New* or *Edit | Clear Lead sheet*, or the keystrokes **Cmd+N** to blank the Chordsheet.

Name the song.

Enter the title of the song by clicking in the title area.

Select the Key

The key signature of the song is displayed in the Title window.

You can quickly type in a key in either the Chordsheet or Notation window. Type tkc and press **Enter** to set the key signature to C. Typing tkbb would set it to Bb. To transpose from another key to Bb you would type trbb.

Another way to change the key is to click on the key signature. A popup opens with a list of keys to choose from. Band-in-a-Box then asks if it is "OK to transpose Lead sheet?" Answer **[Yes]** and the entire song will be transposed to a new key. Answer **[No]** and the key signature will change but the song will not be transposed. Select **[Cancel]** to exit without changing the key signature.

Setting Tempo

The tempo of the song is displayed on the main screen in the Title window.

An easy way to set the tempo is to type it in the Chordsheet or Notation window. Type t125 and press **Enter** to set the tempo to 125, type t80 to set to 80, etc.

Tap the Tempo

Not sure of the tempo for your song? Tap it in real time on either the [-] key or the [=] key on your computer keyboard. Four taps on the minus key sets the tempo, four taps on the equal key sets the tempo and starts the song playing.

To change the tempo of a song while the song is playing you may use the **[** and **]** keys to change the tempo by 5 bpm at a time. Or you can move the mouse pointer over the tempo setting and click the mouse as follows:

The tempo display is broken up into 4 quadrants. Mouse clicking in these four areas will change the tempo by +1, -1, +5, or -5 before or during play.

You can change the tempo at any bar in the song with the **Edit Bar Settings** dialog box. Press **F5** or the keystroke combination **Option+B** or go to *Bar Settings* in the *Edit* menu to open the dialog. The tempo change you enter takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

The tempo can also be typed into the Main Settings dialog, which opens from the menu *Song | Title/Key/Tempo/Embel…,* or with the keystrokes **Command+K**. You can click 4 times on the metronome in this dialog to set your tempo.

Frame the song
Selecting Bars To Begin And End The Chorus
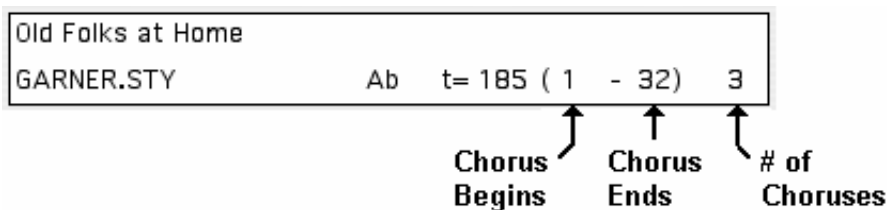
(1 - **Bar number for Chorus to begin.**

Click on the chorus begin number in the Title window, or select the *Chorus begins at* option on the *Song* menu, or press ⌘+**b.** The message "Click on a Bar #" will start to blink in the toolbar. Mouse click on the bar number to begin the chorus. The bar number that you select will then be displayed.

-32) **Bar number for Chorus to end.**

Click on the chorus end number in the Title window, or select the *Chorus ends at* option on the *Song* menu, or press ⌘+**e.** The message "Click on a Bar #" will start to blink in the toolbar. Mouse click on the bar number to end the chorus. The bar number that you select will then be displayed.

3 **Number of choruses to play.**

Click on the number where the number of choruses are displayed on the Title/Key/Tempo/Chorus Window and select the number of choruses from the Pop-Up Menu or select *Total Choruses =* from the *Song* menu or press ⌘+**l.** The number of choruses will then be displayed.

A **Current Chorus indicator** now displays in the Song Title window. When the song is playing, the display changes from the total number of choruses in the song (lower right corner) to the number of the chorus that is playing over the total number of choruses (e.g. 3/5), or to Intro, Tag, or End when those sections are playing.

Quick Song Settings

These are enhancements for entering songs quickly. Typing special words, instead of chord names, will make the following settings:

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

The Chordsheet

The chordsheet is a spreadsheet where the numbered cells represent bars of music. The chord changes for the song are shown in the corresponding bars.

Band-in-a-Box chordsheet area.

As well as entering the chords for your song, the Chordsheet is where you put in style variations, fills, and breaks. The basic procedures for entering information in the Chordsheet follow, but be sure to see the right-click contextual menu for the Chordsheet for alternate methods and additional features.

Entering Chords

Typing Chords

The basic way of entering a song in Band-in-a-Box is by typing its chords into the Chordsheet.

 The location of the black highlight cell determines where chords will be entered. Use either the mouse or the cursor arrow keys on the computer keyboard to move the chord highlight cell around the Chordsheet.

Click on any bar to position the highlight cell, then type in the chords for that bar.

The highlight cell covers two beats, or half a bar in 4/4 time. Two chord names can be typed into the highlight cell (separated by a comma e.g. C, C#dim) so up to four chords per bar may be entered.

To enter a chord, type its name using standard chord symbols (like C, or Fm7, or Bb7, or Bb13#9/E) and press the **return** key. The chord name(s) you have typed will be entered in the Chordsheet at the current location of the highlight cell. Each time the **return** key is pressed the highlight cell advances 2 beats, or ½ a measure.

Note: To view a list of Band-in-a-Box chord names, please refer to the online Help.

To start typing in chords:

- Go to the top (bar 1) of the Chordsheet by clicking on measure 1.
- Blank the Chordsheet by selecting the "*New*" option from the *File* menu, or with the keystrokes ⌘+**n**.
- The highlight cell will be at the start of bar 1, reposition it if desired.
- When you have the highlight cell positioned where you want to enter a chord type the name of the chord you would like. For example, type c6 to get the C6 chord.

You should never have to use the **shift** key, as Band-in-a-Box will sort this out for you. Here are some other tips for easy chord entry:

- Use b for a flat, e.g. Bb7. It is not necessary to type upper or lower case; the program will sort this out for you.
- Use # or 3 for a sharp, e.g. F#7. (# is the uppercase symbol of 3, so you can actually type F37 to get F#7. Band-in-a-Box will sort out the case, saving you the effort of using <SHIFT>3 to type the # symbol).
- Use / for slash chords with alternate Roots such as C7/E (C7 with E bass).
- Use a comma (,) to enter 2 chords in a cell. In the example below, we would type Ab9,G9 to get the 2 chords in the cell (on beat 3 and 4 of bar 2).

The sequence of keystrokes to enter all these chords above would be

c6>am7>dm7>ab9,g9>c6/e>>a739. The > indicates cursor key to the right.

(We are able to type A7#9 as a739 because Band-in-a-Box knows to use the uppercase of the 3, which is #.)

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

Shortcut Chords.

If you enter a lot of songs, you'll appreciate these shortcut keys:

- J = Maj7
- H=m7b5 (H stands for Half diminished)
- D=dim
- S=Sus

Example: To type CMaj7, just type CJ (it will be entered as CMaj7).

When entering chords on the chordsheet, there are shortcuts available for entering rests over a range of bars

- type h4 for a chord, and this will copy the rest/hold/parameters on the first beat of the cell for 4 bars
- type ,h4 for a chord, and this will copy the rest/hold/parameters on the second beat of the cell for 4 bars

- type h for a chord and it will copy the rests/holds/ until the next part marker
- type a chord with a rest/shot/hold followed by a number (N), and it will do this for the next N bars
    - e.g. C7...4 will enter held chords for 4 bars
    - e.g. Gm7...bd5 will enter held chords (bd=except bass and drums) for 5 bars

Add your own chord shortcuts.

Have you found a chord that Band-in-a-Box doesn't recognize? If so, add it to your chord shortcuts file, and Band-in-a-Box will allow you to type in that chord in the future. You can also define chord "shortcuts," one-letter abbreviations for longer chord names ("J" for "Maj7" etc.).

To add your own chords and shortcuts, make a text file called shortcut.txt in your Band-in-a-Box folder. Note that this file doesn't ship with Band-in-a-Box; if it did it would overwrite your file! Shortcuts supplied by PG Music are in a file named pgshortc.txt, which should be used only by PG Music.

If you find a chord that Band-in-a-Box won't accept like Csus2, when it expects C2 instead, you can enter this as a single line in shortcut.txt, "sus2@2" (without the quotes). Band-in-a-Box will then enter the chord C2 if you type in Csus2, in other words you can type in Csus2 and the program will accept it. You can also use it for shortcuts, just as j@maj7 lets you type Cj for CMaj7. See the file pgshortc.txt for examples of shortcuts.

Previewing Chords

This feature allows you to hear chords as you to type them in. When you are entering chords onto the Chordsheet (or notation window), after you type a chord name, press **Shift+Return**. This enters the chord onto the Chordsheet and then plays the chord for you, using the patches on the Piano part and Bass part. You can also listen to a chord that has already been entered, by just pressing **Shift+Return** after moving to that bar with the chord. If there is no chord entered at that bar, you will hear the last chord that was entered.

You can also preview chords from the **Chord Settings** dialog. Press **Option+Z** to launch the dialog, and then press the **[Preview]** button to hear the current chord.
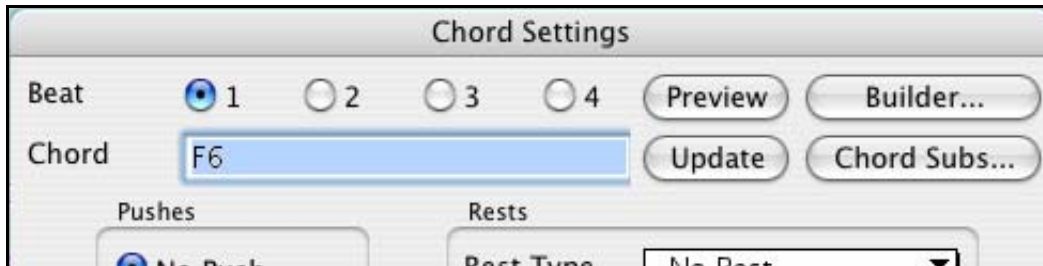
Support for Non-Standard Chord Display Types

In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

For example, the chord Gm7 in the key of F would be displayed as II^{m7} (in Roman Numeral Notation), 2^{m7} (in Nashville Notation), and Re^{m7} in Solfeggio. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name ("Do 7" for C7) regardless of the key signature.

These systems are very useful for learning or analyzing tunes, because 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 just type a chord in any of these systems, like "4" which will enter the 4 chord in the current key, and switch between systems without having to retype the chords.

This setting is made by selecting from the "Chord Display Type" list in the **Preferences** dialog. To open the **Preferences**, select the **[Prefs]** button or press **Option+P** or **Command+comma**.
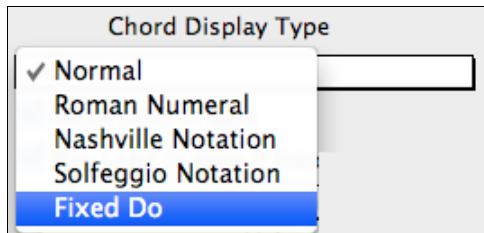
Click on the "Chord Display Type" box and choose from the list of five options;

1. Normal.
2. Roman Numeral.
3. Nashville Notation.
4. Solfeggio Notation.
5. Fixed Do.

When a new notation mode is selected a message will report the change on the main screen. Click anywhere in the message box to close it.

The Roman numeral and other non-standard displays use superscript for the chord display when in the Notation window (or print out), so they look best in the Notation window.

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

MIDI Chord Recognition

Another way of entering chords is through MIDI chord recognition. Play any chord on your external MIDI keyboard or MIDI guitar controller and Band-in-a-Box will recognize it instantly and insert it onto the Chordsheet. This allows you to enter an entire song without having to type any of the chords. It's also a good way to find the right name for a chord.

To use this feature, select the menu command *M | Insert current MIDI chord*, or press the **Ctrl+Enter** keys. The last chord you played on your MIDI keyboard controller will be automatically inserted into your song (chordsheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

Chord Builder

This feature allows you to hear and build chords up by clicking on the root, extension (and alternate root if applicable). You can launch the chord builder by choosing the *User | Chord Builder* menu option or with the keystrokes **Ctrl+Shift+H**.

You'll then see the following **Chord Builder** dialog:
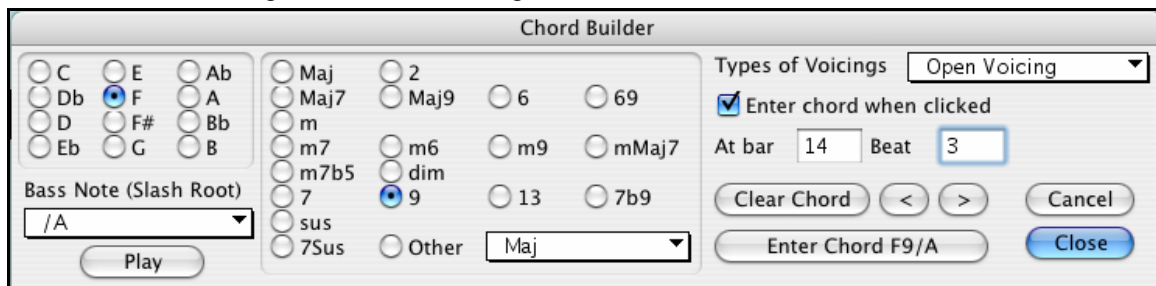
You can click on the root of the chord (in the "Root" group), the extension (Maj7 etc.), and also an alternate "slash-note" root. For example, to make the chord F9/A, you would click on the "F" root, the "9" extension, and the Slash Root of /A. As you click on them, you'll hear the bass note played on the Bass part, and the extension played on the Piano track.

If you are happy with the sound of the chord, you can press the **[Enter Chord]** button to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the "Enter chord when clicked" option. Change the Bar/Beat settings to enter at a different bar.

The **Chord Builder** can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **Ctrl+Enter** after you've played a chord on the keyboard.

Chord Wizards

Band-in-a-Box chord wizards automatically interpret chords from songs and write them to the chordsheet. The MIDI Chord Wizard interprets and imports chords from MIDI files, and the Audio Chord Wizard analyzes audio files (MP4, M4A, AIFF), interprets the chords, and imports them into Band-in-a-Box. These wizards are fully described in the chapter titled *Wizards, Tutors, and Fun*.

MIDI file "Chord Wizard"

This allows you to read in the chords from any MIDI file and write them onto the Band-in-a-Box chordsheet.

- First, blank the song by choosing *File | New*.
- Choose *File | Import Chords from MIDI File* (or press **Ctrl+Option+I**).
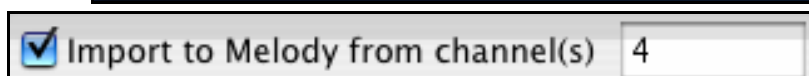- You'll see this **Chord Wizard** dialog:

 Press the **[Open (Change)…]** button, and select the MIDI file to import.

 Choose a preset, and the Chord Wizard will interpret the chords in that style.

 Press the **[INTERPRET CHORDS NOW]** button to see the chords written into the Band-in-a-Box chordsheet.

Bar	Chords	Bar	Chords	Bar	Chords	Bar	Chords
1a	F6	2	G7 C7	3	FMaj7 D7	4	Gm7 C7
5	F6	6		7	G7	8	
9	C7	10	Gm7 C7	11	F6	12	
13	FMaj7	14		15	G7	16	
17	C7	18	Gm7 C7	19	F6	20	
21	Bb6 Bdim	22	F6	23	BbMaj7	24	
25	Dm7 G7	26	Dm7 G7	27	Gm7 D7	28	Gm7 C7
29	FMaj7	30		31	G7	32	
33	C7	34	Gm7 C7	35	F6	36	
37		38		39	G7	40	
41	C7	42	Gm7 C7	43	F6	44	
45	FMaj7	46		47	G7	48	
49	C7	50	Gm7 C7	51	F6	52	
53	Bb6 Bdim	54	F6	55	BbMaj7	56	
57	Dm7 G7	58	Dm7 G7	59	Gm7 D7	60	Gm7 C7
61	FMaj7	62		63	G7	64	

☑ Import to Melody from channel(s) 4

The dialog has options to read channels into the Melody and/or Soloist tracks.

Read in Chords from a PG Music or Band-in-a-Box MIDI file.

Many of PG Music's programs have MIDI files with the chords in them. You can open these files in Band-in-a-Box, and the chords will be imported onto the Chordsheet. To import the chords from a PG Music MIDI file (i.e. a MIDI file made by Band-in-a-Box, PowerTracks Pro or some other PG Music programs), choose the menu item *File / Import Chords from MIDI File* and select "OK to use PG Music chord names from MIDI file." The chords will then appear on the lead sheet starting at bar 1, overwriting any chords that were there previously.

"Jazz Up" the Chords; "Jazz Down" the Chords.

When switching genres (from Pop to Jazz, or Jazz to Pop), it's often necessary to change the chords from "Pop/Rock" chords (C) to Jazz type chords (Like CMaj7). Now you can quickly do this, by new menu options called "Jazz Up," "Jazz Down." Choose the menu item *User / "Jazz Up"* … or *User / "Jazz Down"* … to do this:

- **"Jazz Up"** - This function simply converts triads to 7th chords, producing a lead sheet more suitable for Jazz. If you have a song with triad chords like C or Dm, you can choose to "Jazz Up" the chords. When you do this, you get an option of whether you'd like to see Maj7, Maj6 or Dominant 7th for the major triads.
- **"Jazz Down"** - This function converts 7th chords to triads, for a lead sheet more suited to Pop music.

Audio Chord Wizard ("Chords from MP4")

This amazing wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and displays them in Band-in-a-Box. Just load an audio file to instantly see the chords and import them into Band-in-a-Box.

Launch the Audio Chord Wizard with the toolbar button or with the *Windows / Run AudioChordWizard* menu command.

Audio Chord Wizard Window

The **Audio Chord Wizard** window shows an overview of the open wave file with the bar lines and chords as interpreted by the wizard below. Controls and settings are found in the toolbar at the top of the window, and the lower part of the window either shows chords and bars in a Chord Sheet view or notes in a Note Bars view.

The zoom buttons at the bottom of the screen adjust the scale of the display. The minus button shrinks the display to show more bars, the plus sign expands the display but shows fewer bars.

Primary Program Controls

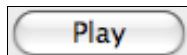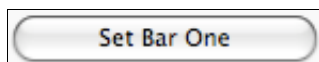|	
Play	Toggle Play/Pause (Space bar or multimedia Play/Pause key).
Stop	Stop play, rewind to start with **Esc** key or multimedia Stop key. Press the letter **W** to rewind without Stop.
Set Bar One	Set the Bar One location. The Audio Chord Wizard works best if you do this first, before any other actions. Moves nearest bar line to current play position. **Tab** key also sets bar lines.
Tap Barline (Tab)	Moves nearest bar line to current play position. **Tab** or **F8** keys also set bar lines.
OK– Send to BIAB	Exit and send chords to Band-in-a-Box.
Avg Tempo 119.998	Average tempo, **Control+click** the tempo box for options.
Time Sig 4 / 4	Song time signature, 2/4 to 12/8 supported.
Key Sig C	Song key signature.
FineTune 0	Use to correct pitch of song if necessary to improve chord recognition..
Display ⦿ Chord Sheet ○ Note Bars	Select either the Chord Sheet view to follow along with the chords of the song, or the Note Bars view to see the notes interpreted by the Audio Chord Wizard in a piano-roll type of display.
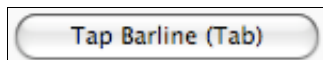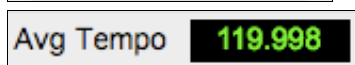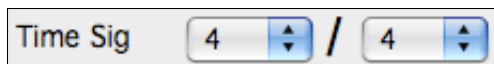
Chordsheet Editing

To Insert or Delete Bars

Inserting or deleting measures in the Chordsheet saves a lot of copying or re-typing of chords when changes are made to an arrangement. The commands to insert or delete bars from the Chordsheet are:

- To insert bars choose *Edit | Insert Measure(s)* or ⌘+**i** and you can insert a given # of bars.
- To delete bars choose *Edit | Delete Measure(s)* or ⌘+**d** and you can delete a given # of bars.

Chordsheet Context Menu

Most of the features for Chordsheet editing are found in the right-click contextual menu. Right-click on any measure in the Chordsheet to open this menu.

```
Copy              [cmd c]
Copy from __ to __ ... [Opt C]
Paste             [cmd v]
Cut               [cmd x]
Erase Chord       [ delete ]

Chord Builder...      [ctrl sh h]
Play Current Chord  [Sh Enter]

Chord Settings...    [opt z]
Bar Settings for Bar 17...      [F5]
Song Settings...

Preferences...      [opt P]

Set Chorus Begin to Bar 17    begin [Enter]
Set Chorus End to Bar 17      chorusend [Enter]
Set Song Ending to begin at Bar 17    end [Enter]

Play from Chorus #1, Bar 17
Play from Chorus #2, Bar 17
Play from Chorus #3, Bar 17
```

Copying and Pasting a Section of Chords

Since many songs repeat the same sequence of chords throughout, a faster method to enter a song into Band-in-a-Box is to COPY and PASTE the repeating chords.

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

Press **Command+C**, or select the *Edit | Copy* menu item. The highlighted area will be copied to the clipboard. It can then be pasted back into the Chordsheet at any location, and reused as many times as you like.

Move the highlight cell to the bar that you want to paste the chords into, using the arrow keys or the mouse.

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

Tip: Remember that the copied section remains in the clipboard and can be used repeatedly. Example: If you're inputting a song with verse, verse, bridge, verse, you can just copy the first verse to the Clipboard, and then paste in the other verses. The clipboard remains even if you load in a new song, so you can copy and paste between songs.

Copy Chords and/or Melody

Copy and paste the chords, melody, and solo for a range of bars in the **Copy Chords and/or Melody** dialog.

Select *Edit | Copy From.. To*, or press **Option+C** to launch this dialog box
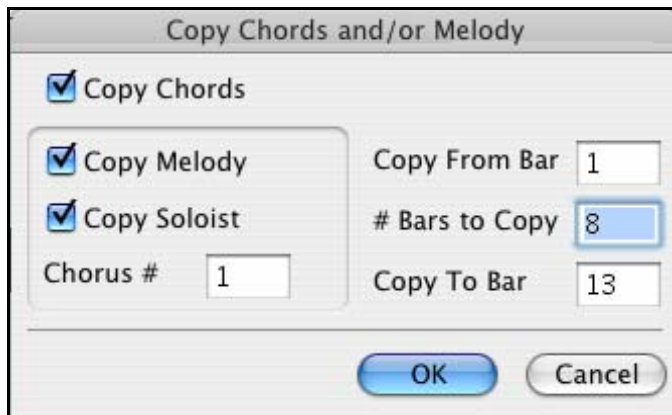
The settings allow you to specify the location to copy from, the number of bars to copy, the location to copy to, and the option to copy any or all of the chords, melody, and/or soloist.

Copy Rests

The **Copy Rests** dialog is opened with the *Edit | Copy Rests* menu command.

With this feature you can copy the attributes of a chord over a range of other chords. Rests also include shots and
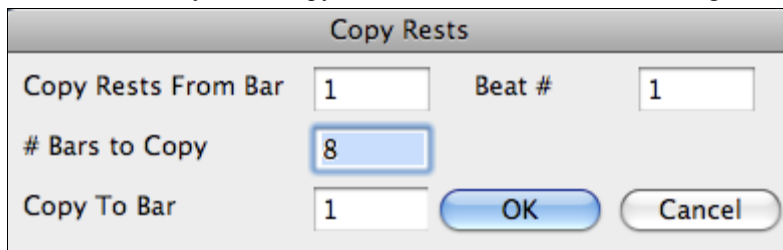
held chords. The settings allow you to specify the bar and beat to copy from, the number of bars to copy, and the location to copy to.

Copy/Move Tracks

This *Edit* menu command allows copying/moving of any track to any other track. You can copy any channels from any track to any other track.

Examples of uses include:

- Loading a MIDI file to the Melody track, and copying the bass part to the Bass track, and then freezing the Bass track. This lets you setup a MIDI file with the same tracks as Band-in-a-Box uses. Note: the command automatically freezes the destination track after the copy.

- Getting the RealChart to play, to double a RealTracks part on another instrument. To do this, generate a RealTracks for piano on the piano track. Then copy the piano track to the strings track, and set a strings patch. You now hear a RealTracks piano, with the strings doubling the piano part.

-   Replace a RealChart with a MIDI version. If a RealChart is available, copy the RealChart as in the example above. Then eliminate the RealTracks on the original track. You now have a RealChart MIDI part playing instead of the RealTracks, and you can edit that part etc. as with any MIDI track.

Erase Chords

To erase chords, place the highlight cell over top of the chords you would like to erase. Press the [spacebar] once. Then move your cursor to the right or left, or mouse click on another measure and the chord will be erased.

Erase Chords and/or Melody

To erase chords with additional control for erasing the melody and/or soloist choose *Edit | Erase From.. To..* or press **Option+K** to launch the **Erase Chords and / or melody** dialog box:

Erase Chords and/or Melody		
Erase From Bar	13	☑ Erase Chords
Num Bars to Erase	1	☑ Erase Melody
Chorus #	1	☑ Erase Soloist
	OK	Cancel

As you can see, you can erase a number of bars of chords and/or melody and/or soloist. If you're erasing the melody and/or soloist, you need to specify which chorus you're erasing.

Breaks: Rests, Shots, and Held Chords

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

Rests

You can have any, some, or all instruments rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

A chord is specified as a REST by adding 1 period after the chord.

C.   indicates a C chord that is a REST.

Shots

You can make certain instruments play a "shot" where the chord is played and then a rest follows. For example, the song "Rock Around The Clock" has a shot on beat 1 followed by a rest for 2 bars.

A chord is specified as a SHOT by adding 2 periods after the chord.

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

Held Chords

You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern

A chord is HELD by adding 3 periods after the chord.

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

In these examples, bar 1 has a normal chord and bar 2 has a chord with a break on it (a rest, shot, or held chord).

2 bars of C chord (no break on bar 2).
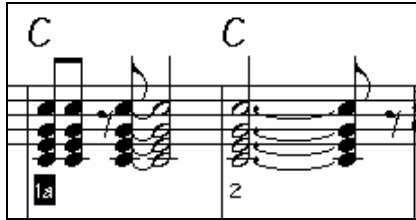
This is the usual situation without any break. Note that the piano plays rhythmically on bar 2.

Rest on bar 2.
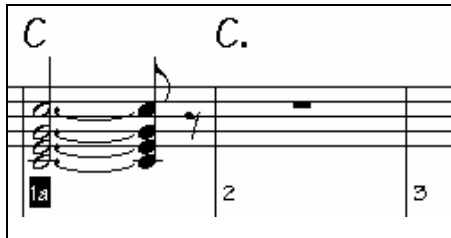
This rests the instruments until the next chord on the Chordsheet. The rest is typed in as a C chord followed by one period.

A shot is put on bar 6.
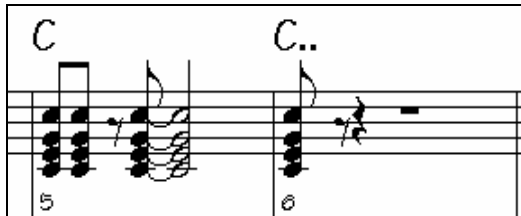
The shot plays a staccato chord on bar 6, and then rests until the next chord on the Chordsheet. The shot is typed as a C chord followed by two periods.

This illustrates a held chord on bar 10.
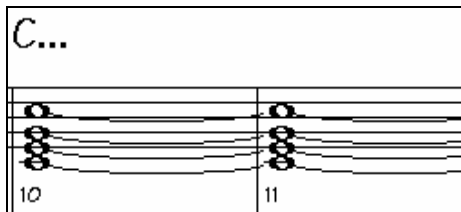
The chord on bar 10 is held (sustained) until the next chord on the Chordsheet. The held chord is typed in as a C followed by three periods.

"Breaks" for only some instruments.

You can specify that some instruments not be affected by the break. The coded names for the instruments are:

- **B** for **B**ass
- **D** for **D**rums
- **P** for **P**iano
- **G** for **G**uitar
- **S** for **S**trings

C.bd To exempt instruments, add their letters following the break. Typing c.bd will put a rest on all instruments EXCEPT the bass and drums.

C...p This will put a held chord on all instruments except the piano.

Entering Rest/Hold Parameters for a Range of Bars

When entering chords on the chordsheet, there are now shortcuts available for entering rests over a range of bars
 - type h4 for a chord, and this will copy the rest/hold/parameters on the first beat of the cell for 4 bars
 - type ,h4 for a chord, and this will copy the rest/hold/parameters on the second beat of the cell for 4 bars
 - type h for a chord and it will copy the rests/holds/ until the next part marker
 - type a chord with a rest/shot/hold followed by a number (N), and it will do this for the next N bars
    - e.g. C7...4 will enter held chords for 4 bars
    - e.g. Gm7...bd5 will enter held chords (bd=except bass and drums) for 5 bars

Pushes

Pushes in Styles.

"Pushes" (also called anticipations) are chords that are played before the beat. For example, in Jazz Swing, the piano player often "pushes" a chord change by playing the chord an eighth note before the beat. Styles can push any instrument so that the instrument plays before the chord begins. This is very common in Jazz and other Pop music, and gives the music a more natural sound.

You need not be concerned with pushes that are in the styles as they happen automatically. You need only to be aware that the styles can push the instruments. This makes styles sound much better, and more syncopated.

Pushes in Songs.

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

You can also specify that a chord change should happen before the beat. To do this, you can either use keystrokes, or the chord options dialog box. 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 (^^).

Shots, Holds and Pushes in RealTracks

Simply type in the chords as you normally would, adding periods (…) for shots and holds, and the RealTracks will play them. Note that for this, you need the LibraryM/Holds folder in your RealTracks folder.

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

- If the column is blank they are available and installed.
- If the column shows the letter "n" the Holds files are available but not installed. Check the support pages of the PG Music web site, www.pgmusic.com, for RealTracks updates.
- If the column shows a dash "−" no holds are available for the style.

Assuming that you have the Holds files for the RealTracks that you are generating, then you just use Band-in-a-Box as you would normally, and type chords with shots (e.g. C..), holds (C…) or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C…).

Chord Settings Dialog Box

Chord settings control the "breaks"" in a song when one or more of the instruments rests, plays a shot, or holds a chord. These breaks are all referred to as **Rest Types** in Band-in-a-Box, and they can be entered along with the chord name or with keystrokes. Chords can also be "pushed," which makes them play early, i.e., ahead of the beat.

There is an alternative to the various keystrokes to put in rest types and pushes for chords. You can use the **Chord Settings** dialog box instead.

Click with your mouse to place the highlight cell on the chord you want to edit. Then, you can get to the dialog box by selecting *Chord Settings* from the Chordsheet right-click contextual menu (shown) or from the *Edit* menu.

```
Copy             [cmd c]
Copy from __ to __ ... [Opt C]
Paste            [cmd v]
Cut              [cmd x]
Erase Chord      [ delete ]

Chord Builder...     [ctrl sh h]
Play Current Chord  [Sh Enter]

Chord Settings...     [opt z]
Bar Settings for Bar 10...     [F5]
Song Settings...

Preferences...     [opt P]

Set Song Form [Chorus] Begin to Bar 10   begin [Enter]
```

The **Chord Settings** dialog also opens with the key combination **Option+Z**.

This dialog allows you to select the various breaks (Rests, Shots, and Held Chords) and pushes by clicking on the relevant Chord Settings.

Beat and Chord

First you need to pick the beat in the bar where the setting will be applied. You can also type in new chords on the different beats.

Pushes

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

Depending on the feel for the style in use, chords can be entered on either 16th or 8th note resolution. You can specify a chord to occur a 16th note before the beat for example, and all instruments will play this, including drums.

Rest Types

The Rest Types are No Rest, Rest Only, Shot, and Hold Chord.

Rest Only

Rests can specify any, some, or all instruments to rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, and then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

Shot

You can specify certain instruments play a "shot," where the chord is played and then a rest follows. For example the song *Rock Around The Clock* has a shot on beat 1 followed by a rest for seven beats.

Hold Chord

You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern.
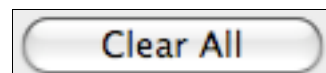
Pedal Bass

 You can enter pedal bass with any chord. For example, if you are in the key of F and would like to pedal on a C note for 2 bars (on an Fm7 chord), then type in the settings as above. This will play the rhythm specified – in this case the pattern will play on beat 2 and 4.

Other options are <No Pedal Bass>, Beat 2 and 4 Octaves, Beat 1 and 3 (Slow Tempos), Whole Note, and Eighth Notes.

Clear All

 The **[Clear All]** button erases all rests, shots, pushes, and pedal bass from a song.

Part Markers

Part Markers are placed on the Chordsheet to indicate a new part of the song. They are used to change substyles or insert drum fills.

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

Placing Part Markers.

- Move the highlight cell to the bar that you want the part marker at. Then press the letter **p** on the computer keyboard. Repeatedly pressing the letter **p** will toggle between the "a" and "b" part markers or no part marker.
- Or you can position the mouse arrow directly over the bar line (or existing part marker). Repeatedly click the mouse button to toggle between "a," "b," and no part marker.

Changing Substyles.

 The part markers also represent the two available substyles (variations) for each style, the "a" substyle and the "b" substyle.

The song continues to play in one substyle until it encounters a new part marker. There will always be a part marker at bar 1 so that Band-in-a-Box knows what substyle to begin with.

Substyle "a" is usually used for the Verses of the song.

Substyle "b" is usually used for the Bridge of the song, and for soloing in the Middle Choruses. All of the middle choruses of the song will automatically play in the "b" substyle. This is great for Jazz songs, allowing you to play swing throughout the middle (soloing) choruses and revert to the "a" substyle for the last chorus.

> **Note:** If you want to keep the same substyle in the middle choruses, you would need to uncheck the "Vary Style in Middle Choruses" option in the *Additional Song Settings* option on the *Song* menu.

Adding More Substyles
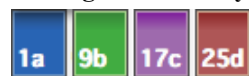
You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from "a" to "x."
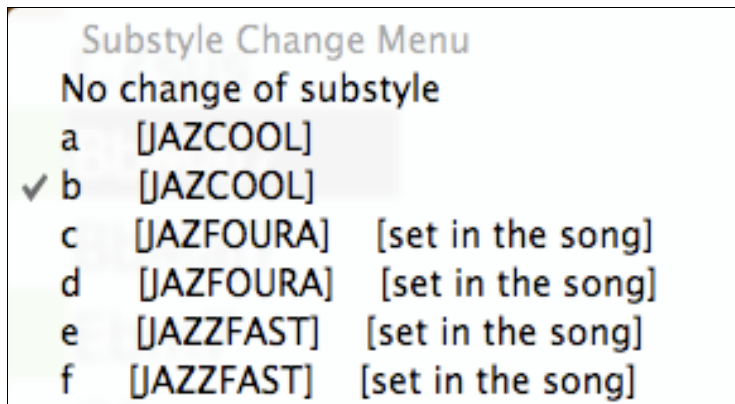
MultiStyles

Band-in-a-Box MultiStyles have four substyles, "a" through "d."

There is a MultiStyles category in the StylePicker that opens a list of available MultiStyles.

Standard Pop song form with 4 substyle MultiStyle

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).

Placing Drum Fills.

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

Shrink/Expand

The *Shrink* command will reduce durations of chords by ½ (e.g., 4beats>>2beats, 2beats>>1beat). *Expand* doubles the durations of chords (e.g., 1beat>>2beats, 2beats>>4beats).

Unfold (convert to 1 big chorus)

If you have a song with 3 choruses, and want to convert it to a single large chorus, this command "unfolds" the song into just that; one BIG chorus. This is useful for customizing a song.

When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. This is a useful command if you wish to make use of the Patch/Harmony change at any bar feature, or if you are going to generate a MIDI file for use with a sequencer or sequencing program.

Song Form Maker

The Song Form Maker allows you to define sections of a song (A, B, C etc.), and then rearrange the song by simply typing the form you want (e.g. AABABAACA). You can revisit the dialog to change the form at any time.
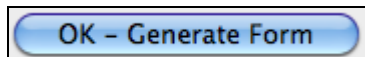
 Press the **[Song Form]** button. You will then see the **Song Form Maker** dialog.

Song Form Maker (Define Sections, then type a form (e.g. AABACA) and Generate it

Section	Bar #	# of Bars	Chords
A	1	8	|BbMaj7///|Gm7///|C9///|F13///|BbMaj7///|Fm7/Bb9/|EbMaj7///|////
B	17	8	|BbMaj7///|Gm7///|C9///|F13///|BbMaj7///|Fm7/Bb9/|EbMaj7///|////
C	33	4	|Bb69///|////|////|////
D			
E			
F			
G			
H			

Form: e.g. AABACBA   AABACABA

Undo   OK – Generate Form   Close   Cancel

Then define your sections (e.g. A = bars 1 for 8 bars, B=start at bar 17, for 8 bars C=start at bar 25, for 4 bars). Then type the form that you want (AABACABA).

 Select **[OK-Generate Form]** then exit the dialog. The form string and sections are saved with the song.

You can revisit this dialog to re-order the sections. Or change a chord in the "A" section of the chordsheet, and then use the Song Form Maker to propagate the changes through all of the "A" sections.
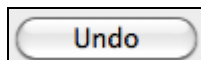
 Use the **[Undo]** button to reverse your changes.

Uses for the Song Form Maker

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

- Change chords in each section by simply changing the chord in the main section, and then regenerate the form.

- Enter a melody once, and copy it throughout the form by regenerating the form.

Applying Styles

The chords, tempo, number of repeats and other information that you enter in the Chordsheet tell Band-in-a-Box what to play. The style you choose tells the program how to play it. When a style is loaded, the song will be played play back in that style.

There are many styles available for use with the Band-in-a-Box program. For the purposes of this program, styles refer to styles of music, i.e. Jazz Swing, Tango, Blues, Pop Ballad, etc. Either before or after you have entered the chords to a song, you will have to pick one of these styles. Once a style is loaded, the song will be played back in that style.

Current Style Window

Current Style Selection

Indiana
GARNER.STY   Ab   t= 190 (1 - 32)   3
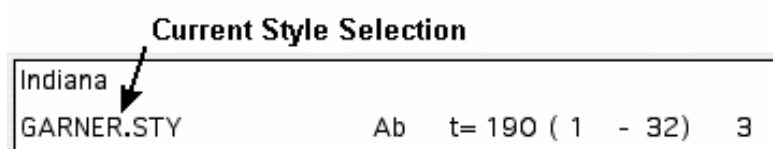
The name of the current style appears under the name of the song in the Title window. It is also displayed under *User | Current Style* and information on the current style can be viewed by selecting *Style Information...* from the *User* menu.

Styles can also be selected by mouse clicking directly on the name of the style in the Title window. The Select Style window **(StylePicker)** will appear.
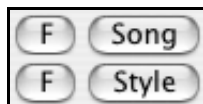
The favorite styles button **[F]** activates a window that keeps a list of the 150 styles you have used most recently. The **[F]** button launches the **Favorites / Recently Played** dialog. (*User | Load Favorite Styles...* also opens this window.)

The "Favorites" and "Recently Played" Radio buttons toggle between a list of your recently played styles and your Favorite songs styles. This lets you quickly load in styles that have been used your last few sessions with Band-in-a-Box.
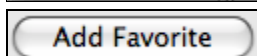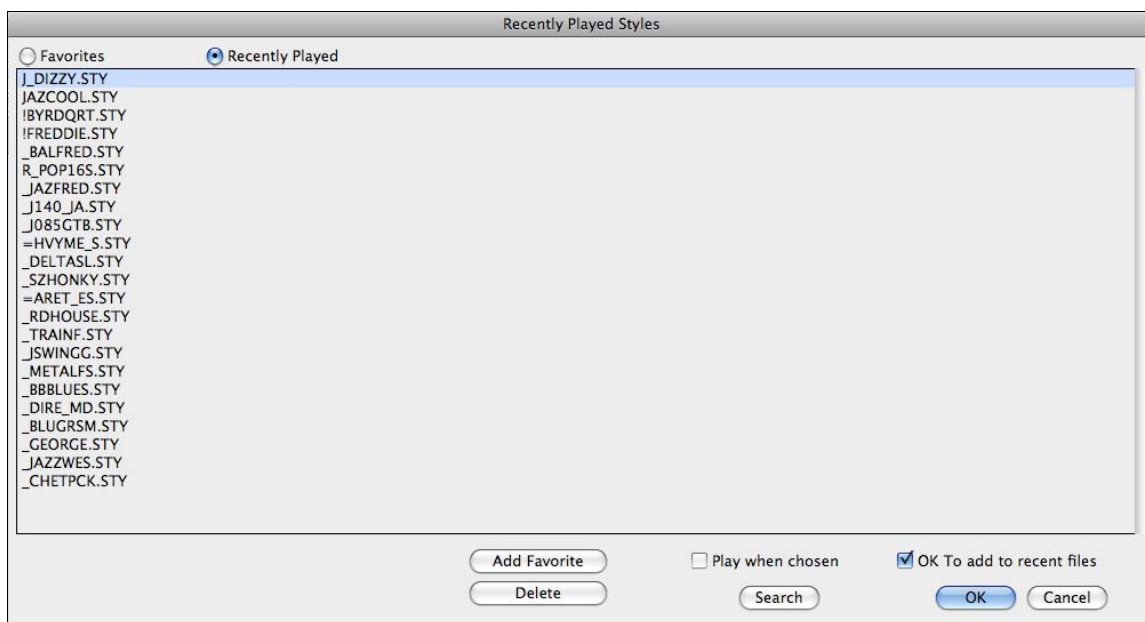
The favorites list will start off as an empty one, but you can add songs/styles as your favorites by clicking the **[Add Favorite]** button. (This button is also found in the StylePicker.)
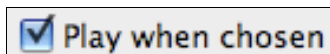
Check the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

When "OK to add recent files" is checked, Band-in-a-Box automatically adds styles to the list.

Use the **[Search]** button to save time scrolling up and down the list.
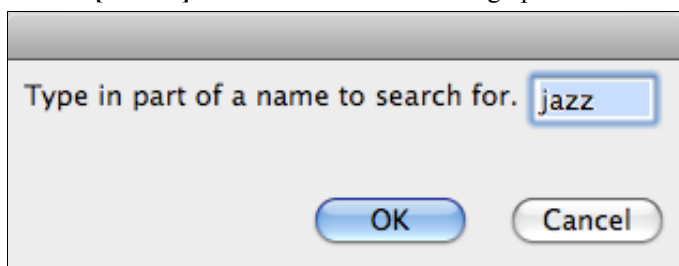
When you have made your selection, press **[OK]** to load the chosen style.

Click on **[Cancel]** to return to the main screen without changing the style.

Types of Styles

Band-in-a-Box originally used MIDI styles, with well over one thousand available in a wide variety of musical genres. This version also includes RealStyles with audio tracks generated from live recordings of top studio musicians.

Built-In MIDI Styles

For a quick generic choice that will give you a good general idea of how your arrangement sounds, you can use the original *Styles* menu to pick a "built-in" style.

The first 24 styles that we made were built into the program, and are still referred to as "Built-in Styles." These styles are no longer built into the program, making them editable like all other Band-in-a-Box styles.

The built-in styles may be selected from the *Styles* pull down menu. They are a convenient way to quickly apply a basic style to a song.

User MIDI Styles

The other styles that we make are called user styles because they are editable.

The user styles may be selected,

by clicking on the [Style] button, or

from the *Sty* pull down menu, or

by selecting *Load Style from Disk...* from the *User* menu, or

by pressing ⌘+u.

Holding down **control** or **option** while clicking on the style load button will restrict the files to (**A-K**) or (**L-Z**). These instructions are given in a message if an overflow of too many files has occurred. This works wherever you load in styles with a *File / Open* type of dialog.

RealStyles and Styles with RealTracks

RealTracks, live audio recordings by top studio players and recording artists, replace MIDI tracks and can be controlled just like MIDI instruments (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, generating an authentic audio accompaniment to your song. They are not "samples," but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. RealTracks can be built in to styles to replace some or all of the MIDI parts.

RealStyles are Band-in-a-Box styles that use RealTracks only. There is a separate category in the StylePicker for RealStyles.

```
Techno
World / Ethnic
RealStyles [All]
    "Classic" RealStyles
MultiStyles
```
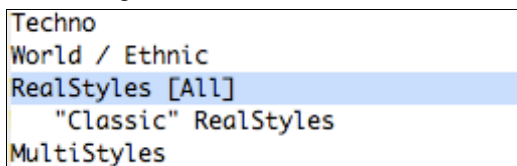
The style names for RealStyles are prefaced by an underscore, _.

```
*_J140_GB    sw  8 140 Jazz Swing Combo (140 RS)        3
```

There are also **Styles with RealTracks**, a blend of MIDI tracks and RealTracks. Style names for Styles with RealTracks are prefaced by an equals sign, =.

```
*=TBONE_B    sw  8 130 Jazzy Blues w/ AcBass (140 RT)   5
```

Styles with RealDrums

Many MIDI styles are available with RealDrums. We always name the RealDrums style beginning with a minus sign, so that "-ZZJAZZ.STY" would be the ZZJAZZ style, but using RealDrums instead of MIDI drums.

Options to auto-replace MIDI styles with RealTracks styles.

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 *Styles / 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 an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.

Style Aliases...
Find a RealTracks Replacement for current MIDI style
Restore Style prior to Style Alias
Auto-replace MIDI styles with RealTracks styles when songs loaded
✓ Suggest RealTracks style replacements when songs are loaded

1. "Style Aliases" allows you to customize this feature by adding the name of a style that should get substituted for a certain style.
2. "Find a RealTracks replacement for current MIDI style" will manually substitute a RealTracks for the current MIDI style, if one is available. For example, if the current style is the original Jazz style ZZJAZZ, then choose this to get a RealTracks style instead. Note that a substitute only gets made if you have the RealTracks installed.
3. "Restore Style prior to Style Alias." If a style replacement gets made, but you would prefer the original MIDI style instead, you can choose "Restore Style prior to Style Alias."
4. "Auto-replace MIDI styles with RealTracks styles when songs loaded." If selected, the style replacements will happen automatically for every song.
5. "Suggest RealTracks style replacements when songs are loaded" suggests possible RealTracks substitutions for the current MIDI style, but the replacement style is loaded manually.

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

 These style replacement options are also available from the RealTracks button.

Keeping RealTracks and RealDrums in Songs

Selecting a new style won't necessarily wipe out song-based RealTracks and RealDrums selections. If you hold down the **Shift** key when loading a style (from any style selection dialog), then the currently selected RealTracks and RealDrums won't get wiped out.

Tip: There were song based RealTracks or RealDrums in the song, and loading the style has removed them. If you want them back, choose Edit-Undo. Tip: if you hold SHIFT key when loading a style, song based RT/RD won't get removed.

If you load a new style (without holding **Shift** as above), this wipes out any song-selected RTr and RDr (unless **Shift** is held). After loading the style, you can choose Undo, and the previous RealTracks and RealDrums come back.

MultiStyles

 Original Band-in-a-Box styles had two substyle variations, "a" and "b." Band-in-a-Box MultiStyles have four substyles, "a" through "d." There is a MultiStyles category in the StylePicker that opens a list of your available MultiStyles. The Memo describes each substyle variation.
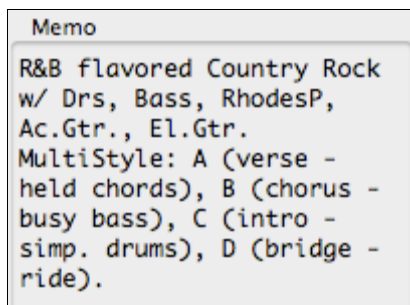
Memo

R&B flavored Country Rock w/ Drs, Bass, RhodesP, Ac.Gtr., El.Gtr. MultiStyle: A (verse - held chords), B (chorus - busy bass), C (intro - simp. drums), D (bridge - ride).

Standard Pop song form with 4 substyle MultiStyle

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).

Custom MultiStyles

Multistyles with up to 16 substyles can be made with RealTracks. To make a song using multiple substyles,

 right-click on a bar number, and add substyles by selecting additional styles with RealTracks. Then there will be multiple substyles a/b/c/d etc.
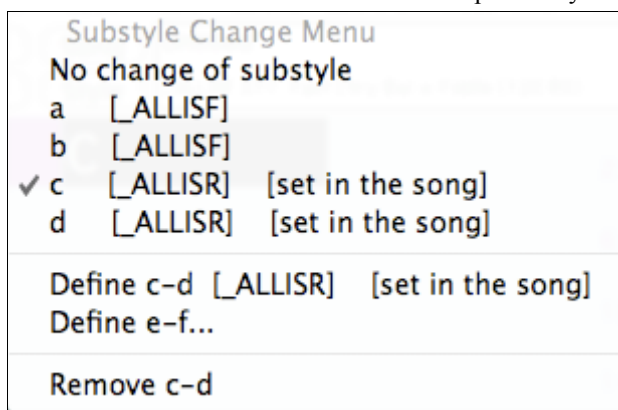
You can also make a style like this in the StyleMaker by clicking on the **[PATCH]** button and selecting MultiStyles in the **Misc. Style Settings** dialog.

Select "MultiStyles" in the StylePicker's Category list to see all of the multistyles installed in your version of Band-in-a-Box.
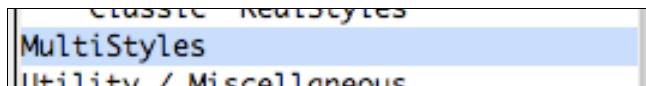
Band Button

 The **[Band]** button on the main toolbar allows you to quickly choose the most commonly used RealCombo styles for Jazz, Pop, and Country. The useable tempo range and instruments used for each style are displayed, giving a "thumbnail" summary (e.g. bass, piano, guitar, brushes, Alto Sax Soloist).

```
                        JAZZ STYLES
_JazzSwP.STY   Jazz Swing Piano Trio Sw (50–250)    (Ac.Bass, Ac.Piano, Brushes)
_JazzSwG.STY   Jazz Swing Guitar Trio Sw (70–250)    (Ac.Bass, El.Guitar, Drums)
_JazFred.STY   Jazz Swing Freddie Quartet Sw (50–250)   (Ac.Bass, Ac.Piano, Ac.Guitar, Brushes)
_BossaPT.STY   Bossa Piano Trio Ev (70–250)    (Ac.Bass, Ac.Piano, Brushes)
_BossaGT.STY   Bossa Guitar Trio Ev (70–190)    (Ac.Bass, El.Guitar, Brushes)
_BossaNQ.STY   Bossa Nylon Quartet Ev (70–190)    (Ac.Bass, Ac.Piano, NylonGuitar, Brushes)
_SmoothC.STY   Cool Smooth Jazz Quartet Sw16 (70–110)    (El.Bass, El.Piano, El.Guitar, Drums)
_GYPSYJF.STY   Gypsy Jazz Trio Ev (100–300)    (Ac.Bass, Ac.Guitar, Ac.Guitar)
_JWaltzP.STY   Jazz Waltz Piano Trio Sw (70–190)    (Ac.Bass, Ac.Piano, Brushes)
_JWaltzG.STY   Jazz Waltz Guitar Trio Sw (70–165)    (Ac.Bass, El.Guitar, Brushes)
JAZZ SWING                                                              ▶
BOSSA/LATIN                                                             ▶
CUBAN/BOLERO                                                            ▶
SMOOTH JAZZ                                                             ▶
GYPSY JAZZ                                                              ▶
                       COUNTRY STYLES
_Blugras.STY   Bluegrass Quartet Ev16 (85–175)    (Ac.Bass, Banjo, Ac.Guitar, Mandolin)
_AcCntry.STY   Acoustic Country with Pedal Steel Ev (60–190)    (El.Bass, Ac.Guitar, Ac.Guitar, PedalSteel, Drums)
_CtSwing.STY   Country Swing Quintet Sw (80–160)    (El.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
_CWaltzP.STY   Country Waltz with Piano Sw (75–160)    (Ac.Bass, Ac.Piano, El.Guitar, El.Guitar, Drums)
_HankPS.STY    Country Swing with Pedal Steel Sw (100–220)    (El.Bass, Ac.Guitar, Ac.Guitar, PedalSteel, Drums)
_WnSwing.STY   Western Swing Quintet Sw (150–220)    (Ac.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
COUNTRY                                                                 ▶
BLUEGRASS                                                               ▶
CAMPFIRE                                                                ▶
                       POP/ROCK STYLES
_Thrash1.STY   Hard Rock Thrash Quintet 85 (75–100)    (El.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
_ElecRok.STY   Electric Rock Quintet Ev 120 (105–140)    (El.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
_DreamyP.STY   Dreamy Pop Quintet Ev 120 (60–170)    (El.Bass, Organ, Ac.Guitar, El.Guitar, Drums)
_BluesSh.STY   Blues Shuffle Quintet Sw 120 (110–150)    (El.Bass, Organ, El.Guitar, Res.Guitar, Drums)
_RokAmer.STY   Modern American Rock Ev 120 (110–140)    (El.Bass, El.Guitar, El.Guitar, Ac.Guitar, Drums)
_MetalTr.STY   Metal Trio Ev 120 (80–180)    (El.Bass, El.Guitar, Drums)
_ClasRok.STY   Classic Rock 'n Roll Ev 120 (110–160)    (El.Bass, Ac.Piano, El.Guitar, El.Guitar, Drums)
ROCK                                                                    ▶
POP                                                                     ▶
BLUES                                                                   ▶
PRAISE AND WORSHIP                                                      ▶
HARD ROCK/METAL                                                         ▶
R&&B,FUNK AND SOUL                                                      ▶
FOLK/CELTIC                                                             ▶
POP AND ROCK WALTZ                                                      ▶
REGGAE                                                                  ▶

Load Song Demo for ZZJAZZ.STY  [Jazz Swing Style]

Customize this list of styles...
```

Note that the Jazz Swing style works for a wide tempo range, from slow ballads (tempo=50) to fast bebop (tempo=300). This is because of the tempo swap feature that automatically chooses the best RealTracks, so that you hear ballads playing at the slow tempo, and bebop playing at 300.

> **Note:** You should have tempo swapping enabled so that the styles will work over the widest range of tempos. Band-in-a-Box will remind you about this (by a yellow message) if you have turned off tempo swapping.

Band Button Submenus

There are submenus for various genre subcategories. For example, the Jazz Styles list has submenus for subgenres Bossa, Gypsy Jazz, Jazz Swing, Smooth Jazz, and Jazz Styles with Soloists.

A "Campfire Guitar" subgenre is included, with many RealStyles of simple strumming guitars.


```
                       COUNTRY STYLES
_Blugras.STY   Bluegrass Quartet Ev16 (85–175)    (Ac.Bass, Banjo, Ac.Guitar, Mandolin)
_AcCntry.STY   Acoustic Country with Pedal Steel Ev (60–190)    (El.Bass, Ac.Guitar, Ac.Guitar, PedalSteel, Drums)
_CtSwing.STY   Country Swing Quintet Sw (80–160)    (El.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
_CWaltzP.STY   Country Waltz with Piano Sw (75–160)    (Ac.Bass, Ac.Piano, El.Guitar, El.Guitar, Drums)
_HankPS.STY    Country Swing with Pedal Steel Sw (100–220)    (El.Bass, Ac.Guitar, Ac.Guitar, PedalSteel, Drums)
_WnSwing.STY   Western Swing Quintet Sw (150–220)    (Ac.Bass, Ac.Guitar, El.Guitar, El.Guitar, Drums)
COUNTRY                                                                 ▶
BLUEGRASS                                                               ▶
CAMPFIRE                                                                ▶
```

Customizing the List

You can customize the list of styles with your own favorites.

To add new entries at the top of the list make a file called /Applications/Band-in-a-Box /Data/RealCombos_User_Top.txt. To add entries at the bottom of the list, create a file called /Applications/Band-in-a-Box /Data/RealCombos_User_Bottom.txt. Follow the example of /Applications/Band-in-a-Box /Data/RealCombos.txt but **don't edit the main file** because it gets updated by PG Music.

Save as Plain Text

Create your text files in the TextEdit program found in /Applications/TextEdit.app. It is important that you go to the *Format* menu and select *Make Plain Text*. Otherwise, the file will be saved in Rich Text format (.rtf) and your list will include formatting code.
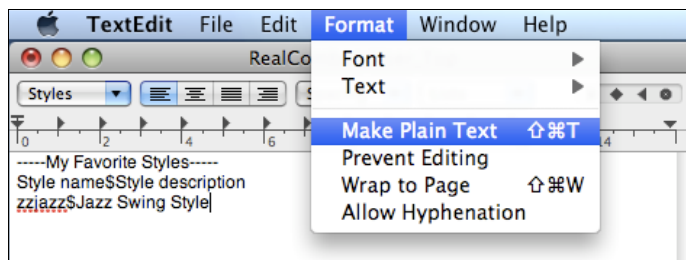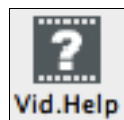
Enter your styles in the format shown.

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

Style name$Style description

Then restart the program.

You can click the Vid.Help toolbar button for a video tutorial on how to edit the list. This button takes you directly to the Band-in-a-Box Video Demos page at www.pgmusic.com. Video demos and tutorials are continually updated, so it's a good idea to check this page from time to time.

The StylePicker

The **Select Style** window, also known as the **StylePicker**, is opened by pressing the **[Style]** button. It lists all of the styles that are present in the Band-in-a-Box folder. The StylePicker window opens up at the current style.
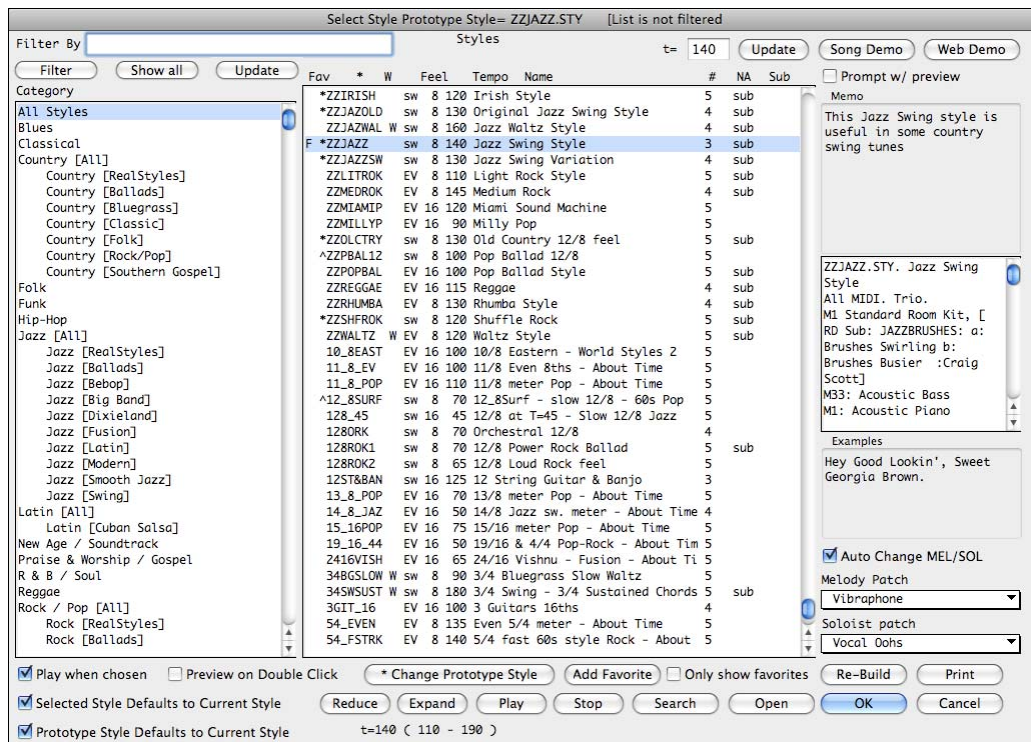
The **StylePicker** allows easy selection of styles by category or from a complete list of all styles. For example, you can select Jazz styles and see a list of all of your Jazz styles. Then you can select any style to see its full title, description, and examples of songs appropriate to the style.

Select Style Prototype Style= ZZJAZZ.STY

The current style of the song is listed at the top of the window; in this case it is the Jazz Swing style (ZZJAZZ.Style). This is referred to as the Prototype Style.

The prototype style can be changed to the current selection that is highlighted in the list by pressing the **[*Change Prototype Style]** button.

StylePicker Filters

There is an easy search feature on the main StylePicker filter window. You can type a search term, press Enter, and the styles are filtered. This includes, in addition to typing any text, special terms like Ev (shown only Even feel styles), Sw (Swing styles), 8 (8th note styles), 16 (16ths note styles), 140 (find styles that work at tempo 140), 140! (list only styles where the original tempo is 140), Real (list only RealStyles), MIDI (list only MIDI styles), "Oliver" (list only styles including Artist=Oliver), "Duo/Trio/Quartet" (# instruments) and more.

Filter By | EV 16

Filter   Show all   Update   Fav   *   W

Use the **StylePicker Filter** dialog for an advanced search showing only the styles that match your search criteria.

Filter   To use the StylePicker Filter, press the **[Filter]** button on the StylePicker. Here you can set the various filters, to narrow down your search for styles.

StylePicker Filter

Text Filters, display style that contain: [_____]

Valid search terms include stylename,memo,examples, instrument names, Artists, 'Real', 'MIDI', 'RealStyle', 'Multi',Solo/Duo/Trio/Quartet/Quintet

Genre	8ths/ 16ths	Swing/Even	Time Sig	Tempo	Min # Instr	Max # Instr
☑ Jazz	● ---	● ---	----- ▼	----- ▼	----- ▼	----- ▼
☑ Pop/Rock	○ 8ths	○ Swing		Set to 115		
☑ Country	○ 16ths	○ Even		☐ Tempo Must Match Exactly		
☑ Other						

Patch   [All patches OK   ▼]
                                         ☐ Include Similar Patches (same family)
RealTracks Artist   [All RealTracks Artists   ▼]
RealDrums Artist   [All RealDrums Artists   ▼]
Show Styles by Feel and Tempo   [Show all style rhythms   ▼]
Show Styles with Soloists   [----   ▼]
Show MIDI and/or RealStyles   [Show All (MIDI and Real)   ▼]
Show styles with missing RealTracks   [Yes   ▼]
Only Show MIDI Styles Disk #   [Show All Styles Disks   ▼] 0
Only Show Realtracks Set #   [Show all RealTracks Sets   ▼] 0
☐ Only Show Favorites
☐ Only Show Multistyles   Defaults   OK   Cancel

As well as text filters, there are filters that help you to select styles by allowing you to specify:
- Even/Swing feel,
- 8ths/16ths,
- tempo range,

- # of instruments,
- specific instruments (e.g. styles with "Banjo"),
- specific RealTracks Artists or RealDrums Artists,
- Real styles or MIDI styles, by set number if desired,

styles with or without Soloists, or

styles matching the tempo exactly,

and more.

For example, if you are searching for a Jazz Ballad style that is all RealTracks, has bass, drums, and guitar, works for a tempo of 65, with Swing 8ths you can set this filter and then only see styles that match these criteria, instead of a list of thousands of styles.

In the **StylePicker Filter** dialog, select the parameters for this Jazz style, which would be: Jazz, 8ths notes, Swing feel, tempo = 65, and Max # Instr. = 3. Also select Jazz Guitar as the patch, and "Show only all-RealStyles."

Genre	8ths/ 16ths	Swing/Even	Time Sig	Tempo	Min # Instr	Max # Instr
☑ Jazz	○ ---	○ ---	----- ▼	65 ▼	----- ▼	----- ▼
☐ Pop/Rock	● 8ths	● Swing		Set to 120		
☐ Country	○ 16ths	○ Even		☐ Tempo Must Match Exactly		
☐ Other						

Patch	27 Jazz Guitar ▼
	☐ Include Similar Patches (same family)
RealTracks Artist	All RealTracks Artists ▼
RealDrums Artist	All RealDrums Artists ▼
Show Styles by Feel and Tempo	Show all style rhythms ▼
Show Styles with Soloists	---- ▼
Show MIDI and/or RealStyles	_ Show only all-RealStyles ▼

Then press OK, and the list will now only be styles that you are looking for - namely slow ballads that contain guitar, and are RealStyles!

Fav	*	W	Feel	Tempo	Name	#
_J085_GB		sw	8	80	Cool Jazz Ballad (85 RS)	3
_JEGTBAL		sw	8	60	Jazz Trio Slow Ballad (60 RS)	3
_JGUITSA		sw	8	140	Solo-AccompanimentJazzGuit[60RS]	1

There are additional filters to further refine your search by:
- Patch
- RealTracks Artist
- RealDrums Artist
- Feel and Tempo
- MIDI and/or RealStyles
- Choose whether or not to show styles with missing RealTracks.
- MIDI Styles Disk #
- RealTracks Set #
- Only Show Favorites
- Only Show Multistyles.

Show all   This sets the StylePicker to show all styles. It is an easy way to restore the full list after a filter has been applied.

Update   This will repeat your search after you make changes to the Filter terms.

Choosing Styles

For each style, you see the following information:

```
F *ZZJAZZ      sw  8 140 Jazz Swing Style                    3    sub
```

- F means that the style has been chosen as a favorite.
- An asterisk (*) or (^) caret indicates whether the style is a perfect or a good match to the prototype style.
- ZZJAZZ is the name of the style file.
- "sw" indicates that the style is in a Swing feel vs. "EV" for Even feel.
- The "8" indicates that the style is an 8th note feel (vs. 16th note feel).
- 140 is the tempo for this style.
- Jazz Swing Style is the full name of the style.
- 3 is the number of instruments in the style.
- N/A, if shown, means that required RealTracks or RealDrums are not installed.
- Sub indicates a MIDI style that has a RealStyle substitute available. The name of the substitute will be given in the style memo to the right.

Styles that are similar to the prototype are indicated with an asterisk (*). These are styles that have the same feel (triplets/eighths/sixteenths) and a similar tempo range. Styles with similar feel but a different tempo range are marked by a caret (^) symbol.   So you can quickly see styles that are similar to Jazz Swing (in this example). The styles J_BASIE and J_DIXIE could be substituted with a perfect match so are marked with an asterisk (*). Styles like J_DJANGO are marked with a caret (^) because they sound best in a much faster tempo than the prototype Jazz Swing style.

| t= | 87 |

Change the tempo by typing in a new tempo in the t= field at the top.

Update

Click to update the tempo.

Style Memo

```
_BOSAMDF.STY. Bossa
Medslow FreeComp Gt(
110RS)
All RealTracks. Trio.
RD:
BOSSATERRYCLARKE^1-BRUSH
ES :
RT921: Bass, Acoustic,
Bossa Ev 110, Neil
Swainson
```

The style memo appears in the right-hand column of the StylePicker. It lists names of all instruments, # of instruments, RealTracks/RealDrums used, whether any required RealTracks or RealDrums are missing, and gives the RealStyles substitute for MIDI styles if available.

Example Memo:

_BOSAMDF.STY. Bossa Med slow FreeComp Gt (110RS)

All RealTracks. Trio.

RD: BossaTerryClarke^1-Brushes , Terry Clarke

RT921: Bass, Acoustic, Bossa Ev 110, Neil Swainson

RT923: Guitar, Electric, Rhythm BossaFreeComp Ev 110, Oliver Gannon

Web Demos

Web Demo

You can now audition a style in the StylePicker without changing your existing arrangement, by using the **[Web Demo]** button to play a streaming demo from the web.

For example, if you see a style like _JSWINGG "Jazz Swing w/ Electric Guitar" you can hear what it sounds like without loading in the style. This is useful because you hear an audio demo of a good example of the style in action. It is also useful because it can demo a style that you don't have, or you can compare to make sure that yours sounds the way it is supposed to sound.

Q: What advantage should I be expecting by using the **[Web Demo]** button instead of reviewing a style via the **[Load Song Demo]** button?

A: The web demo has the following advantages over the **[Load Song Demo]** button. It will:

1. Play a demo "as it's supposed to sound" so you will be sure of what the intended sounds are.

2. Play, even if you are missing some of the RealTracks needed for the style.

3. Play without messing up the song that you are working on by loading in a new one, allowing you to more quickly try out different styles.

If you'd like to have the link to the demo for use in your browser etc., you can **Shift+click** on the **[Web Demo]** button. This copies the URL link to the clipboard, and you can then paste it into your browser etc
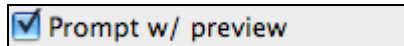
☑ Prompt w/ preview If the "Prompt With Preview" item is set, the program will ask you if you want to change the feel of the song's melody, or auto-reduce/expand the chord durations when the styles change.
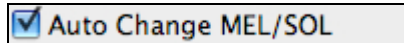
☑ Auto Change MEL/SOL When a new style is previewed, patches appropriate to the new style get loaded in if you have selected "Auto Change Melody/Soloist Patch."

So when you load in a "Chopin Piano Style" the Melody patch of your song will change to Piano. This allows the song to blend in with the new style.
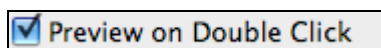
☑ Preview on Double Click When this option is set you can double-click on a style name in the list to hear a preview of your song in the new style.
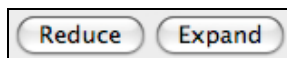
[Reduce] [Expand] You can **[Reduce]** or **[Expand]** the duration of the chords, useful when changing the feel of songs.

[Play] Click to play the demo song for the currently selected style in the list.
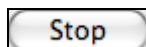
[Stop] Use the **[Stop]** button to end the preview or demo song.

Other Options
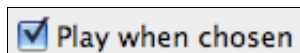
☑ Play when chosen Check this checkbox to play the selected song as soon as you press **[OK]**.
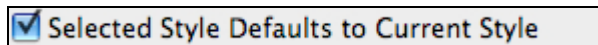
☑ Selected Style Defaults to Current Style Select this option and when you choose a style with the song playing, it will switch to the new style and continue playing!
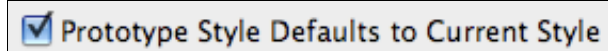
☑ Prototype Style Defaults to Current Style When this option is checked, the prototype style will be the style that is currently assigned to the song.

List Management
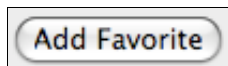
[Add Favorite] This adds the currently selected style to the list of Favorite styles. Favorites have a letter "F" beside their name in the left column of the Styles list, they also appear in the **Favorite Styles** dialog.
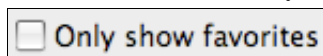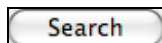
☐ Only show favorites If this option is selected, only styles that are favorites will appear in the Styles list.
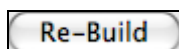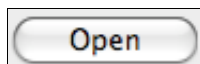
[Re-Build] If you have added new styles to Band-in-a-Box (or edited the BBW.LST file) the StylePicker's **[Re-Build]** button will update the styles list.
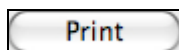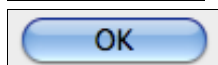
[Print] This will copy the Styles List to the clipboard. It can then be printed as a text file from any word processor.

[Search] The **[Search]** button lets you find data in any of the fields.

[Open] Click **[Open]** to access other styles saved in a custom directory.

[OK] Click on the **[OK]** button to make your selection.

> **Note:** Selecting a new style won't necessarily wipe out song-based RealTracks/Drums selections. If you hold down the **Shift** key when loading a style (from any style selection dialog), then the currently selected RealTracks and RealDrums won't get wiped out.

> If you load a new style (without holding **Shift** as above), this wipes out any song-selected RealTracks and RealDrums. After loading the style, you can choose *File | Undo*, and the previous RealTracks and RealDrums come back.

Support for Third Party Styles

Third party styles with LS3 files are supported in the StylePicker. LS3 files have the information for Third Party

Re-Build

styles. If you have third party styles and an LS3 file from the third party, add these files to the Data folder. Then press the Rebuild button inside the StylePicker, to see your styles listed.

About LS3 Files

LS3 files add information to the StylePicker dialog about your styles. The LS3 files are for third party added styles and style data descriptions.

An LS3 file cannot exceed 65,000 bytes (65K). If you need more, use 2 LS3 files. The style data and descriptions show up in the style picker dialog.
- Lines beginning with @ are for style descriptions (memos etc.).
- Lines beginning with the 3 chars ;^@ are for the style data.

More information on the format of the style data line is found at pgmusic.com/styledata.htm.

Here's a summary of the style data line (on the next 4 lines):
; stylename,soloist# to use (1-255),soloist type to use (see list on web),double time OK (false/true),
; time sign. (3 or 4),straight or swing (sw/ev),16ths or 8ths (8/16),tempolow(30-500),
; tempo high range (30-500), tempo mid range (30-500), style disk # (0-30000) PG uses 1-255),
; melody patch to use (1-128 or higher-see list on web),soloist patch to use (1-128 or higher-see list).

Choose a "Built-In" style or click on the **[User Song+Style]** button to choose from the file dialog.

Style Aliases

Let's say you have a new style for Jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to change all your songs that were made with the old style. And when you find a new favorite style, just change the alias.

Aliases are accessed by the *MIDI | Style Aliases…* menu item.
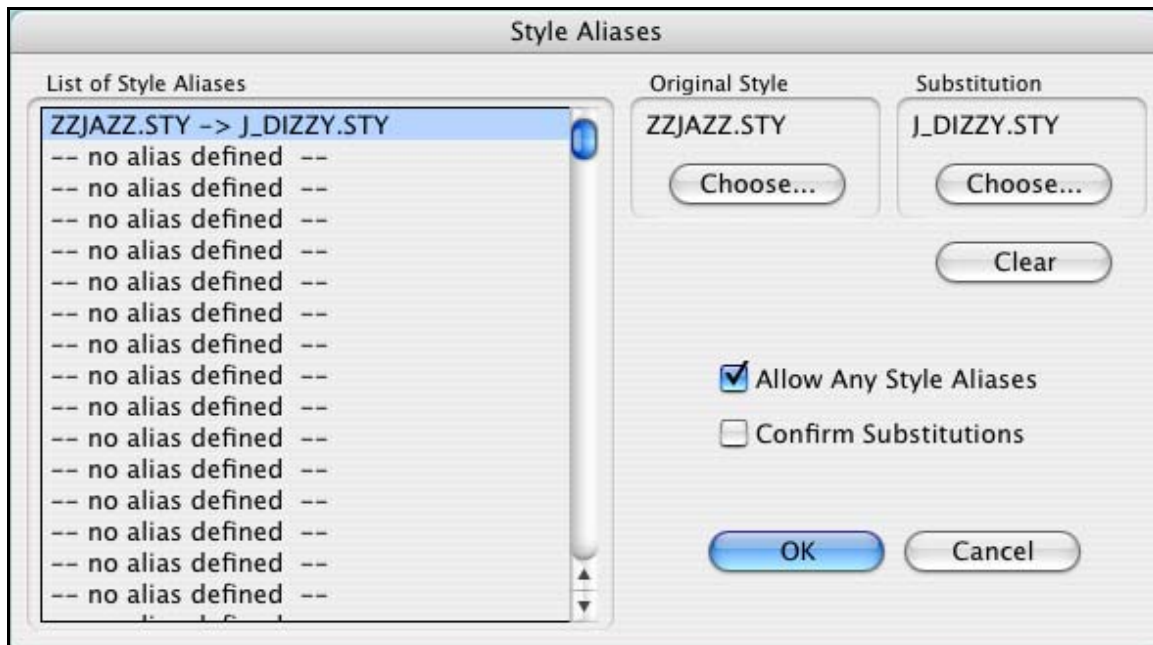
To make an alias, click on the **[Choose]** button under the "Original Style" heading to select the original style in the Styles folder. Then click on the **[Choose]** button under "Substitution" to select the style you would like to substitute in its place.

The **[Clear]** button will clear the styles chosen for the style alias that is currently selected in the "List of Style Aliases."

You can temporarily disable the Style Aliases feature by unchecking the "Allow Any Style Aliases" checkbox.

You can also have confirmation of substitutions by checking the "Confirm Substitutions" checkbox.

When you are using an alias, you will notice that there will be a small arrowhead in the Title window on the main screen indicating that you have an alias loaded. Aliases are stored in files called *.ALI.

>J_DIZZY.STY   Alias for ZZJAZZ.Style indicated by the **>** symbol.

Add 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.

Using MIDI SuperTracks

To use MIDI SuperTracks, either:

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

For example, let's add a MIDI SuperTrack to the Piano track.

Right-click on the Piano track label at the top of the screen to see a menu of options.
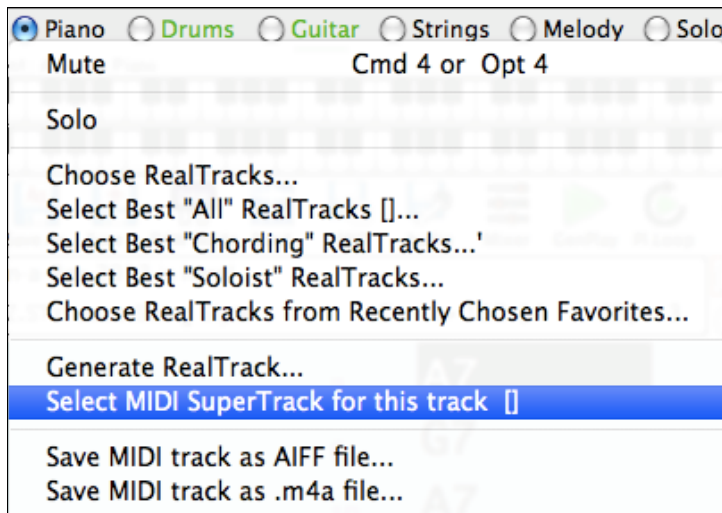
Or you could right-click on the Piano part in the Mixer window.
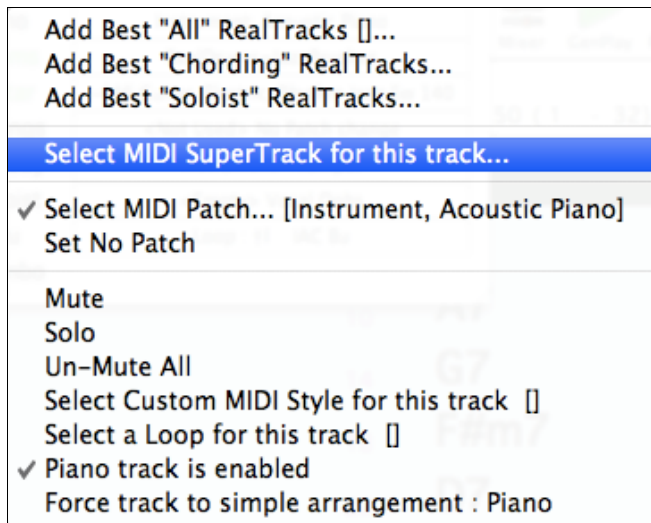
In either menu, choose "Select MIDI SuperTrack for this track." You will now see a menu of available SuperTracks. You can type filter text to narrow down your search.
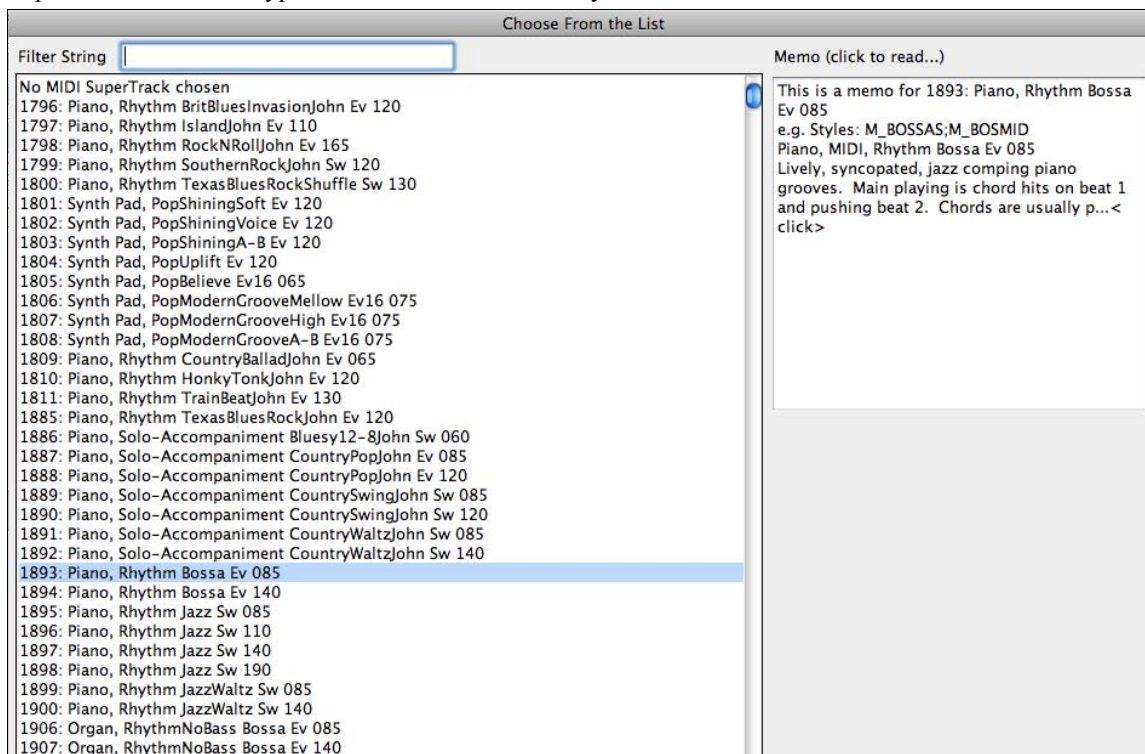
Once you choose the SuperTrack, you will see that the Piano label has turned blue to indicate that it is a MIDI SuperTrack.
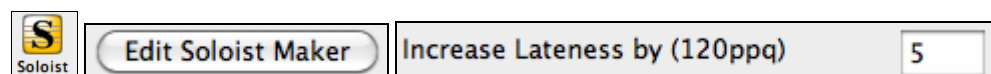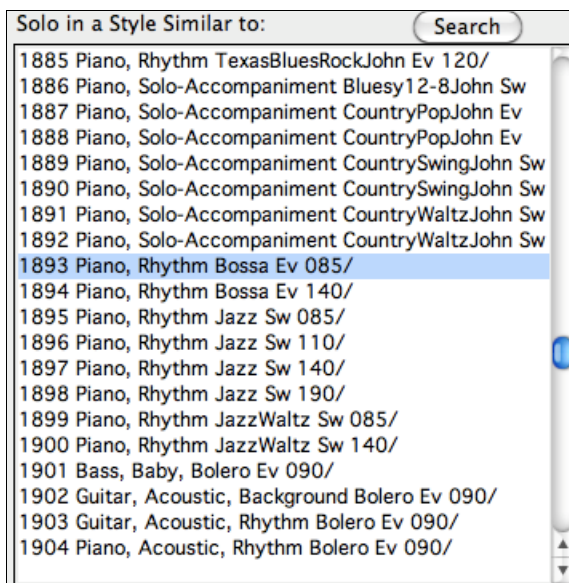
When you press **[GenPlay]** you will hear a much more sophisticated MIDI arrangement than a typical MIDI style, since it is not based on C7 chord patterns; instead it is based on hours of actual MIDI playing from a top studio musician.

You can also access the MIDI SuperTrack dialog from the RealTracks Picker, by pressing the **[Super]** button.

Each MIDI SuperTrack is assigned a number, like the MIDI Soloists or the RealTracks, so you can access the MIDI SuperTracks from the **Select Soloist** dialog as well.

Solo in a Style Similar to: Search
1885 Piano, Rhythm TexasBluesRockJohn Ev 120/
1886 Piano, Solo-Accompaniment Bluesy12-8John Sw
1887 Piano, Solo-Accompaniment CountryPopJohn Ev
1888 Piano, Solo-Accompaniment CountryPopJohn Ev
1889 Piano, Solo-Accompaniment CountrySwingJohn Sw
1890 Piano, Solo-Accompaniment CountrySwingJohn Sw
1891 Piano, Solo-Accompaniment CountryWaltzJohn Sw
1892 Piano, Solo-Accompaniment CountryWaltzJohn Sw
1893 Piano, Rhythm Bossa Ev 085/
1894 Piano, Rhythm Bossa Ev 140/
1895 Piano, Rhythm Jazz Sw 085/
1896 Piano, Rhythm Jazz Sw 110/
1897 Piano, Rhythm Jazz Sw 140/
1898 Piano, Rhythm Jazz Sw 190/
1899 Piano, Rhythm JazzWaltz Sw 085/
1900 Piano, Rhythm JazzWaltz Sw 140/
1901 Bass, Baby, Bolero Ev 090/
1902 Guitar, Acoustic, Background Bolero Ev 090/
1903 Guitar, Acoustic, Rhythm Bolero Ev 090/
1904 Piano, Acoustic, Rhythm Bolero Ev 090/

Edit Soloist Maker   Increase Lateness by (120ppq)   5

The timing can also be manually adjusted using the "Increase Lateness by" setting in the **Soloist Editor**, allowing you to make a MIDI SuperTracks that is "more laid-back" for example.

Once generated, MIDI SuperTracks behave like a regular MIDI track, and can be saved as MIDI files etc.

Using RealTracks in Songs

Select Best

Select Best commands in the menu for the instrument radio buttons at the top of the screen, allow you to quickly select a RealTrack without having to open up the full dialog.

Guitar   For example, to quickly set a guitar RealTrack, right-click on the Guitar radio button and choose *Select Best "All" RealTracks*.

Mute   Cmd 6 or Opt 6
Solo
Choose RealTracks...
Select Best "All" RealTracks []...
Select Best "Chording" RealTracks...'
Select Best "Soloist" RealTracks...
Choose RealTracks from Recently Chosen Favorites...
Generate RealTrack...
Select MIDI SuperTrack for this track []
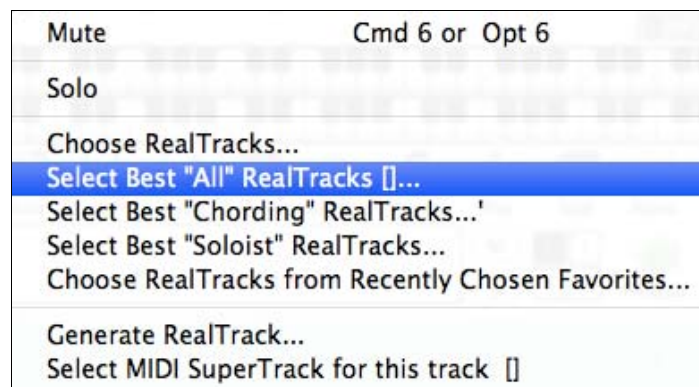
You will then see a dialog that displays all RealTracks, sorted by best to worst for the current style, and lets you quickly choose one. In this song, we are going to use a banjo on the Guitar part. We have filtered the list by "banjo" so we only see banjo RealTracks. The Memo field gives a description of the current selection in the list.
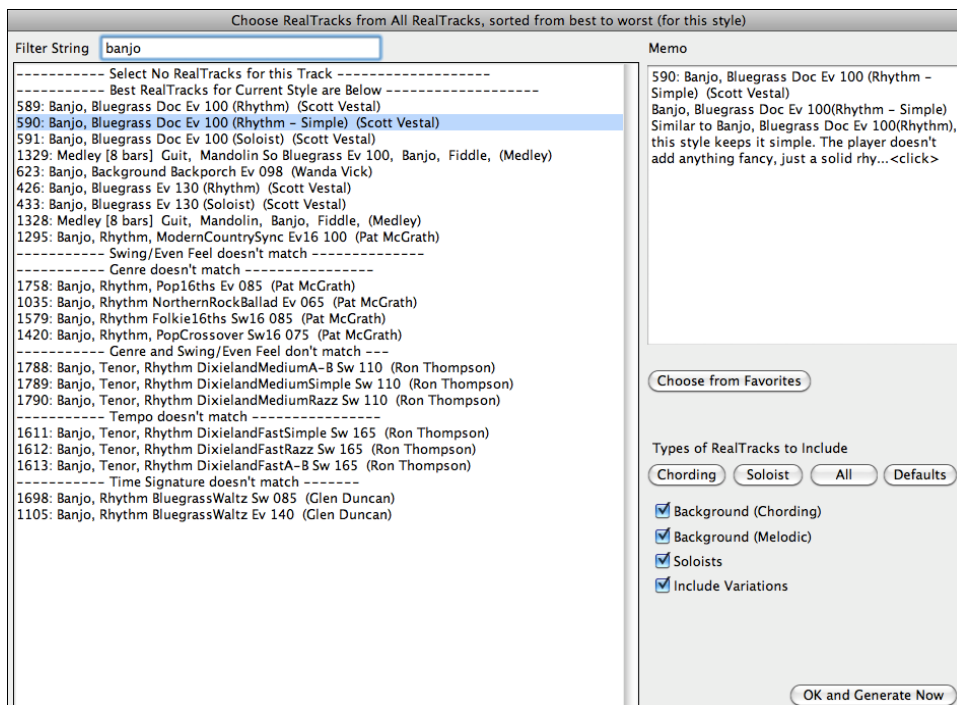
There are similar commands on the instrument radio button menu to *Select Best "Chording" RealTracks*, which shows the list for comping (i.e. chording, non-soloist) RealTracks, or *Best "Soloist" RealTracks*, which lists the best soloists. It will include "Soloists" and "Background Soloists." You can de-select these if you only want to see soloists (and not background soloists).
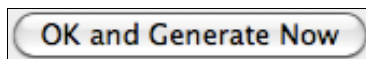

The **[OK and Generate Now]** button closes the dialog, entering the currently selected item, and generating the track.
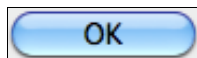
You can also make your choice and press **[OK]** to return to the main screen. When you press **[GenPlay]** the song will be generated with the new RealTrack instrument.

Assign RealTracks to Track Dialog

The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.
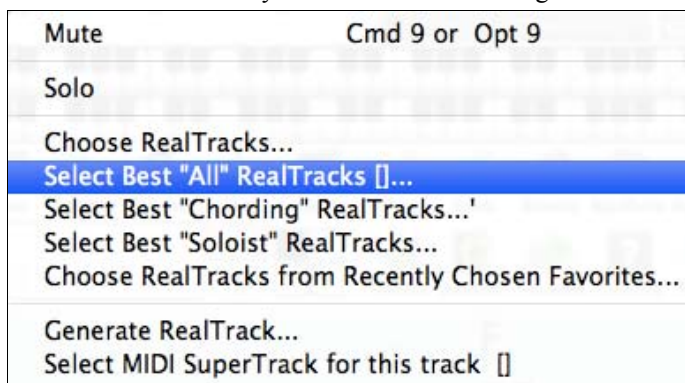
This dialog is launched by either right-clicking (or **Ctrl+click** or double-click) on an instrument name at the top of the Band-in-a-Box main screen and clicking on *Choose RealTracks* in the menu -

- or pressing the **[RealTrks]** toolbar button and selecting *RealTracks Picker Dialog*.

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

Assign RealTracks to Track [/Applications/Band-in-a-Box/RealTracks/]

Assign to this track   [Super]   [MIDI]

- ○ Bass   [RealTracks in Style] 443 Bass, Ac, Jazz Sw 140
- ◉ Piano   [RealTracks in Style] 449 Piano,Ac, Rh, Jazz Sw 140
- ○ Drums   RD=JazzBrushes   [RD]
- ○ Guitar   [RealTracks in Style] 558 Guit,Ac,Rh,JazzFreddie Sw140   [Favs]
- ○ Strings
- ○ Melody
- ○ Soloist

Artist Bio [Read Bio...]
Miles Black began his professional music career in 1980 (at age 14) in Victoria, British Columbia. Since relocating to Vancouver, Miles has achieved prominence as an arranger, producer, composer, session musician, guitarist, bassist, saxophonist, songwriter, musical theatre director, music therapist and college level music instructor. He has performed

Memo
Piano, Acoustic, Rhythm Jazz Sw 140
Combine this style with Acoustic Bass Sw 140, Acoustic Bass Sw 140, and Guitar, Electric, Rhythm jazz Sw 140, and you have a world-class Jazz rhythm section backing you up. There are separate A and B sections in this style, so you

Use the RealTracks below for this song only   [None] [Clear All]

☐ Disable RealTracks for this track (force this track to MIDI)

User Comments [Update]

Song Demo (MGU)   Style Demo (.STY)
Timebase [Normal Time ▼]
[Medley]
☐ Bluesy   ☐ Simpler
☐ Direct Input

[Defaults] [Settings...] [Audition] [+] [Play] [Stop]

Name	GM	Type	Feel	Tempo	Genre	#*^	NA	Set	St	Nt	Artist	T	H	S	D
Guitar, Electric, Rhythm Jazz Sw 140	27	Rhythm	Sw	140	Jazz	446	14	Mn	Gt	Oliver Gannon	t		s	
Guitar, Electric, Rhythm Jazz Sw 140 ('A' only)	27	Rhythm	Sw	140	Jazz	447	14	Mn	Gt	Oliver Gannon	t		s	
Guitar, Electric, Rhythm Jazz Sw 140 ('B' only)	27	Rhythm	Sw	140	Jazz	448	14	Mn	Gt	Oliver Gannon	t		s	
Piano, Acoustic, Rhythm Jazz Sw 140	1	Rhythm	Sw	140	Jazz	449	14	St	N	Miles Black	t		s	
Piano, Acoustic, Rhythm Jazz Sw 140 ('A' only)	1	Rhythm	Sw	140	Jazz	450	14	St	N	Miles Black	t		s	
Piano, Acoustic, Rhythm Jazz Sw 140 ('B' only)	1	Rhythm	Sw	140	Jazz	451	14	St	N	Miles Black	t		s	
Bass, Acoustic, Soloist Jazz Sw 140	33	Soloist	Sw	140	Jazz	452	15	Mn	N	Neil Swainson				
Bass, Acoustic, Soloist Jazz Sw 140 (Bluesy)	33	Soloist	Sw	140	Jazz	453	15	Mn	N	Neil Swainson				
Piano, Acoustic, Soloist Jazz Sw 140	1	Soloist	Sw	140	Jazz	454	15	St	N	Miles Black				
Piano, Acoustic, Soloist Jazz Sw 140 (Bluesy)	1	Soloist	Sw	140	Jazz	455	15	St	N	Miles Black				
Sax, Alto, Jazz Sw 140	66	Soloist	Sw	140	Jazz	456	15	Mn	N	P.J. Perry	t		-	
Sax, Alto, Jazz Sw 140 (Bluesy)	66	Soloist	Sw	140	Jazz	457	15	Mn	N	P.J. Perry	t		-	
Sax, Tenor, Jazz Sw 140 (Extended)	67	Soloist	Sw	140	Jazz	458	15	Mn	N	Jack Stafford	t		-	
Sax, Tenor, Jazz Sw 140 (Extended, Bluesy)	67	Soloist	Sw	140	Jazz	459	15	Mn	N	Jack Stafford	t		-	
Trombone, Jazz Sw 140	58	Soloist	Sw	140	Jazz	460	15	Mn	N	Ian McDougall	t		-	
Trombone, Jazz Sw 140 (Bluesy)	58	Soloist	Sw	140	Jazz	461	15	Mn	N	Ian McDougall	t		-	
Trumpet, Jazz Sw 140	57	Soloist	Sw	140	Jazz	462	15	Mn	N	Brad Turner	t		-	
Trumpet, Jazz Sw 140 (Bluesy)	57	Soloist	Sw	140	Jazz	463	15	Mn	N	Brad Turner	t		-	
Bass, Acoustic, Bossa Ev 140	33	Rhythm	Ev	140	Jazz	464	16	Mn	Gt	Neil Swainson	t		s	

☐ Show RealTracks that are N/A
☑ Show RealTracks variations
☑ Show if tempo is out of range

Filter by [   ] [Update] [Show All]
1664 items in list

☐ Show Error Messages

[Rebuild and Fix] [Generate Track] [Close] [Cancel]

Assign to this track   [Super]

- ○ Bass   [RealTracks in Style] 443 Bass, Ac, Jazz Sw 140   [MIDI]
- ◉ Piano   [RealTracks in Style] 449 Piano,Ac, Rh, Jazz Sw 140
- ○ Drums   RD=JazzBrushes   [RD]
- ○ Guitar   [RealTracks in Style] 558 Guit,Ac,Rh,JazzFreddie Sw140   [Favs]
- ○ Strings
- ○ Melody
- ○ Soloist

The RealTracks Picker dialog can be used to choose RealTracks, MIDI Tracks, and RealDrums.

The **[MIDI]** button opens the **MIDI Track Picker**, where you can simply select and assign your favorite MIDITrack from any style to play on any track of your current song. You can add MIDITracks to your song (from any style) as easily as adding RealTracks.

Pressing the **[RD]** (RealDrums) button on the RealTracks picker allows you to select a RealDrums, rather than needing to go to a separate dialog for that.

Use the Realtracks below for this song only   This will assign a RealTracks to the current song only, overriding any RealTracks stored in the style.

[None]   The **[None]** button sets the current track to no RealTracks assigned for the song.

[Clear All]   This sets all RealTracks for the song to "None." It will also optionally disable RealTracks present in the style for this song.

Disable RealTracks for this track (force this track to MIDI) Select "Disable RealTracks for this track (Force this track to MIDI)" if you want to have no RealTracks instrument for this track, even if the style specifies a RealTrack.

"Artist Bio" - The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed

Read Bio... for the RealTracks. Click on the **[Read Bio]** button to view the full bio and link to more information.

"Memo" field - This describes the currently selected RealTracks instrument and includes some useful tips, such as a suggested tempo range, and Band-in-a-Box styles to use it with.

"User comments" - You can enter your own comments about any style in this field. The comments are saved in

Update RTUserMemos.txt. After you enter your comments, click on the **[Update]** button to save them.

Use the song and style demos to audition RealTracks.

Song Demo (MGU) The **[Song Demo (MGU)]** button will display a list of songs in the Applications/Band-in-a-Box/RealTracks – Demos folder that use the selected RealTrack instrument. Click on the song name and then press the **[Play]** button to hear it.

Style Demo (.STY) The **[Style Demo (.Style)]** 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.

Timebase Normal Time ▼ You can play RealTracks at Half Time or Double Time. This allows you, for example, in a ballad at a tempo of 70 to add a RealTracks solo with a tempo of 140 and play it in double time, which will match the ballad tempo of 70.

Medley RealTracks Medley allows you to create a medley of different RealTracks to play on each track. You can have RealTracks change every 4 bars, 8 bars, chorus, part marker, etc.

☑ Bluesy If set, the selected RealTracks on the current track will play in a bluesy where major triads are treated like 7th chords. This only applies to Soloists, not rhythm tracks.

☑ Simpler When set, the selected RealTracks will play a simpler arrangement (less busy, fewer embellishments). A letter "**s**" in the **S** column indicates that simpler styles are available.

☑ Direct Input When set, the selected RealTracks will use a "clean signal" version so that you can use your own effects. A "**y**" in the **D** column indicates that Direct Input tracks are available.

Defaults **[Defaults]** sets the dialog to default values.

Settings... **[Settings]** launches the **RealTracks Settings** dialog.

Audition + **[Audition]** and **[+]** buttons play a short M4A file demo of the currently selected RealTracks, without affecting the currently loaded song in Band-in-a-Box. The **[Audition]** button plays a solo file, and the **[+]** button plays a file in context with a band.

Play Plays the current song. Load in demos with the **[Song Demo]** button.

Stop Stops the song playing.

Picking RealTracks

To use the dialog, first select the track that you want to assign under "Assign to this track." Then, select the RealTracks that you want in the list below it.

Name*		GM	Type	Feel	Tempo	Genre	#

You can sort the list by clicking on any column heading. As well as Name, GM (General MIDI instrument), Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number there are more columns with additional information about each RealTrack instrument.

NA	Set	St	Nt	Artist		T	H	S	D

- The "N/A" column shows "N/A" for RealTracks that you either have not installed or haven't yet purchased, if "Show RealTracks that are N/A" is checked below.

- "Set" is the number of the RealTracks set that includes the instrument.

- The "St" (stereo) column shows whether the instrument playback is stereo or mono.

- Instruments with an "N" or "Gt" in the "Nt" (notation) column will display the RealTrack in notation.

- The "Artist" column has the name of the musician playing on the RealTrack instrument. See the "Artist Bio" box for information about the player.

- The letter "t" in the "T" column indicates RealTracks that are tempo swappable and can be substituted with other RealTracks that are made at different tempos.

- If the "H" column is blank it means that Holds, Shots, and Pushes are available for the listed RealTracks. The letter "n" in this column means that they are available but not installed. A dash – means that no Holds, Shots, and Pushes are available for the style.

- A letter "s" in the "S" column indicates that the RealTracks instrument comes with simple style variations.

- The "D" column identifies instruments that have clean signal "Direct Input" versions with a letter "y."

☑ Show RealTracks that are N/A Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Selecting the "Show RealTracks that are N/A" checkbox will show you all available RealTracks.

☑ Show RealTracks variations Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in "2" only, in "4" only, or in "2" and "4" (for "a" and "b" substyles). Normally you will want to "Show RealTracks Variations."

☑ Show if tempo is out of range Use this to show/hide RealTracks that are out of compatible tempo range.

☑ Show Error Messages This will display RealTracks installation errors when you open the dialog. Press the **[Rebuild]** button for more information.

Rebuild and Fix This rebuilds the list of RealTracks. It also reports any installation errors.

Filter by [bass] (Update) (Show All) A filter is available. Type a filter text, (e.g., bass) and press **[Update]** and you will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc.

Multiple search terms work with the RealTracks picker. If you separate terms with a space, each term is searched for separately. So a search for "Country Guitar Ev 120" will find any Country Guitar styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

Pressing **[Show All]** will cancel the filter, and show all RealTracks again.

Generate Track **[Generate Track]** will generate a RealTracks instrument on the currently selected track.
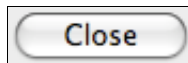
Close This button will close the dialog, and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.
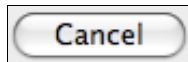
Cancel Click on **[Cancel]** to exit the dialog without assigning a RealTracks instrument to the current track.

Using RealDrums

The RealDrums toolbar button opens a menu to choose the RealDrums Picker Dialog, **Shift+click**, or the RealDrums Preferences, **Ctrl+click.**

RealDrums Picker Dialog	[Shift Click]
RealDrums Preferences	[Ctrl Click]

RealDrums Picker

Use the **RealDrums Picker** to choose RealDrums for the current song only.

The **RealDrums Picker** opens from either the **[RealDrms]** toolbar button menu or with the *Windows* | *RealDrums Picker* menu command.

It can also be opened from the **RealDrums Settings** dialog with the selection "For this song only, use this RealDrum style" and a click on the **[RD]** button, or from the **[RD]** button in the **RealTracks Picker**.

A filter is available. Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre etc.

Filter by	☑ Show if
bossa	☑ Show if
Update	Show All

Multiple search terms work with RealDrums Picker. 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 RealTracks that match the tempo or within a compatible range.

Pressing **[Update]** applies the current filter.

Pressing **[Show All]** will cancel the filter, and show all RealDrums again.

```
RealDrums Picker (choose RealDrums for this song only)  [RealDrums=[from style] /Applications/Band-in-a-Box/Drums/None]

Filter by            ☑ Show if Tempo is out of Range    ☑ Show RealDrums that are not favorites    Memo
[          ]         ☑ Show if feel does not match      ☐ Show RealDrums that are N/A
 Update   Show All                                      ☐ For this song only, force MIDI drums
RealDrums for this song: [from style] None                        ( None )                         Bio
                                                                                                   To read an artist bio, first choose a
---- For this song only, use this RealDrums style (in list below)                                  RealDrums, then click here.
 (*)  Fav  RealDrums Style Name*^    ^ Genre   Genre (2)  /4  Ev 8 Lo  Hi  x  NA  Artist      Set
      No RealDrums override in song                           Sw 8  140 140                         User Comments         ( Update )
      BluesShuffleHard^        ^ Blues   Rock         Sw 8  090 190         PG Artist 4   08
      BluesShuffle^            ^ Blues   Rock         Sw 8  090 170         Pat Steward   08
      BossaBrushes               Jazz    Latin;Pop    Ev 8  035 340         Craig Scott   01
      BossaBrushes#1             Jazz    Latin;Pop    Ev 8  040 340         Terry Clarke  18
      BossaBrushesFull^        ^ Jazz    Latin;Pop    Ev 8  035 340         Craig Scott   10
      BossaBrushesPerc^        ^ Jazz    Latin;Pop    Ev 8  035 340         Craig Scott   10
      BossaBrushesSwing          Jazz    Latin;Pop    Sw 8  110 185         Craig Scott   03
      BossaBrushesSwingFull^   ^ Jazz    Latin;Pop    Ev 8  110 185         Craig Scott   10
      BossaBrushesSwingPerc^   ^ Jazz    Latin;Pop    Ev 8  110 185         Craig Scott   10     Variations
      BossaRockFull^           ^ Rock    Jazz;Latin   Ev 8  090 180         Craig Scott   04
      BossaRockPerc^           ^ Rock    Jazz;Latin   Ev 8  090 180         Craig Scott   04
      BossaRock^               ^ Rock    Jazz;Latin   Ev 8  090 180         Craig Scott   04
      BossaTerryClarke^        ^ Jazz    Latin;Pop    Ev 8  110 290         Terry Clarke  18
      BossaThenSwing^          ^ Jazz    Latin;Pop    Sw 8  110 260         Craig Scott   10
      CelticJig^               ^ Ethnic  World;Folk   Sw 8  090 160         Craig Scott   09
      ChaChaFull^              ^ Latin                 Ev 8  100 175         Craig Scott   05
      ChaChaPerc^              ^ Latin                 Ev 8  100 175         Craig Scott   05
      ChaCha^                  ^ Latin                 Ev 8  100 175         Craig Scott   05
      Country2Beat16^          ^ Country  Folk         Ev 8  110 185         Shawn Soucy   09
      CountryEven16              Country  Rock;Pop     Ev 16 050 160         Shawn Soucy   02
      CountryEven8               Country  Rock;Pop     Ev 8  065 290         Shawn Soucy   02
      CountryEven8Reduced        Country  Rock;Pop     Ev 8  095 165         Shawn Soucy   02
      CountryShuffle             Country  Rock;Pop     Sw 8  070 160         Shawn Soucy   03
      CountryShuffle128^       ^ Country  Pop          Sw 8  050 120 x       Shawn Soucy   09
      CountryShuffle68^        ^ Country  Pop        3 Ev 8  080 160         Shawn Soucy   09   ( Play Now ) ( Stop )  ( Audition )
      CountrySwing               Country  Pop          Sw 8  080 215         Shawn Soucy   02
      CountryTrain               Country               Ev 16 090 185         Shawn Soucy   04   ( Settings... )( Rebuild )( Defaults )
      CountryTrain8              Country               Ev 8  190 330 x       Shawn Soucy   04
      CountryTrainBrushes        Country               Ev 16 090 185         Shawn Soucy   04   (   OK   ) ( Cancel )  (  Help  )
      CountryWaltz^            ^ Country  Pop;Jazz   3 Sw 8  045 250         Shawn Soucy   09
      Disco^                   ^ Pop      Techno;Rock  Ev 16 110 160         Craig Scott   08
      Ethnic2Beat^             ^ Ethnic   World        Ev 8  080 190         Craig Scott   09
```

There are additional settings to define your selection in the **RealDrums Picker**.

"Show if Tempo is out of Range" will show styles that wouldn't work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

"Show if Feel does not match" will show a song where the drums are in Even feel and the style is Swing (or vice versa).

"Show RealDrums that are not favorites." You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to see only favorites.

"Show RealDrums that are N/A." These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct drums folder selected.

"For this song only, force MIDI drums." Set this if you want to override the RealDrums that are set in the style and use MIDI drums instead.

"Memo" is a memo description of the style.

These are stored in the Band-in-a-Box/Data/RDPGMemos.txt file.

You can also add your own memos in the User Comments box below.

This shows the current RealDrums for the song.

   This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

RealDrums are recorded by top studio drummers. See the "Bio" for a capsule description of the musician's career and credits.

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

   Click on this button to enter an asterisk beside the current selection in the list, indicating that this is a favorite style.

Click on the name of the RealDrums style name that you want to select for the song. Names ending in a caret ^ have variations available.

- ^ Clicking in the caret column will show the variations for the selected RealDrums style (if available).

- Genre is the type of music that the RealDrums style comes from, such as Jazz, Rock, or Country.

- Genre (2) suggests additional types of music that the RealDrums style might work for.

- /4 indicates the time signature, which is 4/4 by default. If the column is empty the time signature is 4/4, if there is a 3 in this column the time signature is 3/4.

- Ev indicates the feel of the RealDrums style, either Even or Swing.

- The listing in the 8 column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).

- Lo is the slowest tempo for which the RealDrums style is suited.

- Hi is the fastest tempo recommended for the style.
- X indicates a style with a tempo that is out of range for the song.
- N/A are styles not found in the drums folder.
- Artist lists the names of the drummers who recorded each RealDrums style. Select a name to read their Bio.
- Set is the number of the RealDrums set that includes the style.

You can type in your own comments about any style in the "User comments" field and they are saved. The file is named RDUserMemos.txt and it is found in the Applications/Band-in-a-Box/Data folder. Press the **[Update]** button to save your comments before changing the RealDrums selection.

RealDrums styles ending in a caret (^) have variations, i.e., different grooves, available. They are listed here. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the "a" substyle and the second in the "b" substyle.

There is an easy way to select the different grooves within the song. Simply right-click on a bar number and you see a menu of the DrumGrooves within the style. So, for example, you could easily switch from the "side stick/hihat" groove to "snare/hihat" to "snare/Ride."

[PlayNow] loads the selected RealDrums and starts playback.

The **[Stop]** button stops the song playback. Click on **[PlayNow]** to resume.

The **[Audition]** button doesn't load the style but instead uses Media Player to play a demo .AIFF file for the style.

[Settings] opens the **RealDrums Settings** dialog.

[Rebuild] builds the list of RealDrums present as folders in the Drums folder. If you add new drum styles, press this button to update the list. RealDrums made by you (or others) that are added by you to the RealDrums folder also appear in the **RealDrums Picker** dialog.

[Defaults] returns the dialog to default settings, which will show all available styles.

Press **[OK]** to make your selection and return to the song.

Press **[Cancel]** to return to the song without making a selection.

MIDI Track Picker

You can add MIDITracks individually to tracks in your song (from any style) as easily as adding RealTracks. This can be done with a right-click on the desired part name on the main screen and selecting the menu command *Select Custom MIDI Style for this track*, or from the **[MIDI]** button in the **RealTracks Picker**.
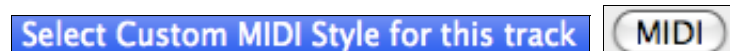
For example, let's say you want to add a "MIDI Strings" track to the Strings track. Right-click on the Strings part at the top, and choose *Select Custom MIDI Style for this track* to open the **MIDI Track Picker** dialog.
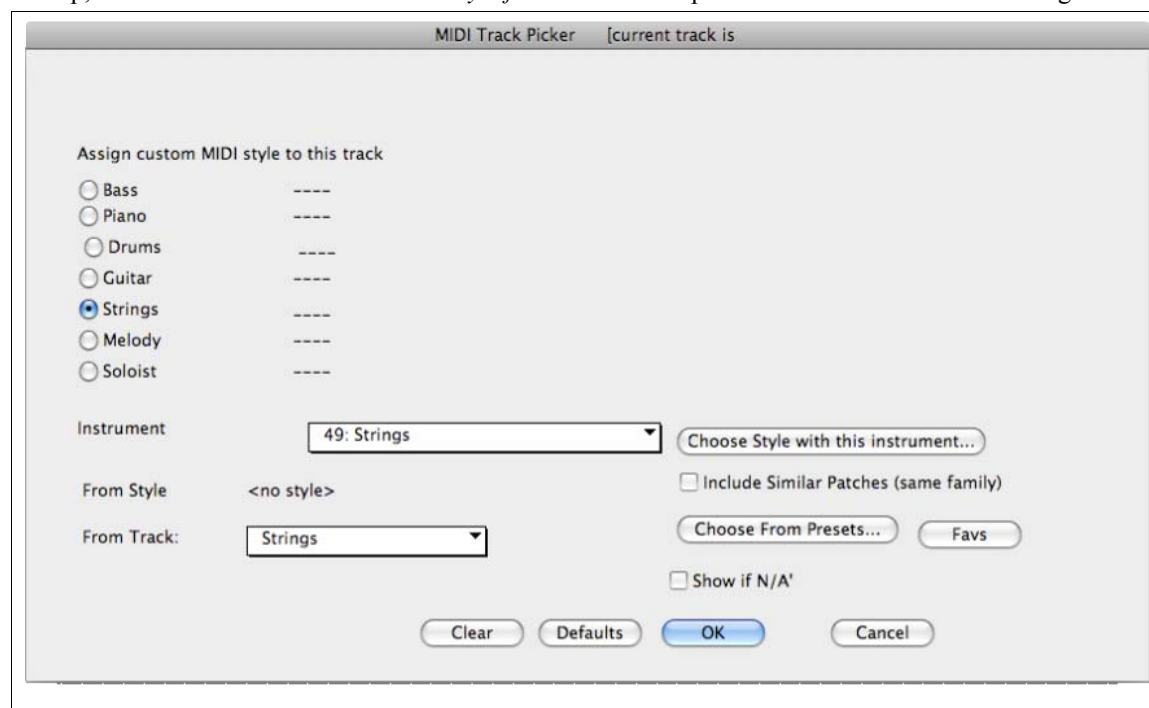
You can select MIDI parts a few different ways:

- "Choose Style with this instrument" This launches the StylePicker, filtered to only display styles that contain the instrument specified. For example, if you select "49 Strings," it will then only show MIDI styles with strings.
- Choose from Presets. This launches a dialog with preset "popular" choices for MIDITracks to add. You can type a filter like "49" to only see entries for "49 Strings," or type "Strings." This dialog shows you if the instrument is available in "a" or "b" substyle or both ("ab").

- The **[Favs]** button will remember your last few hundred choices, so you can re-use them.

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

Add a Song Memo…
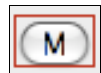
 A song memo of up to 2000 characters may be added with your own notes about the song and the Band-in-a-Box song summary. Clicking on the **[M]** button located to the right of the song title launches the **Song Memo** dialog where you can type in a short memo about the song, style, etc.

A red border around the **[M]** button indicates that the song has a memo. The keystrokes **Option+M** will also launch the **Song Memo**.
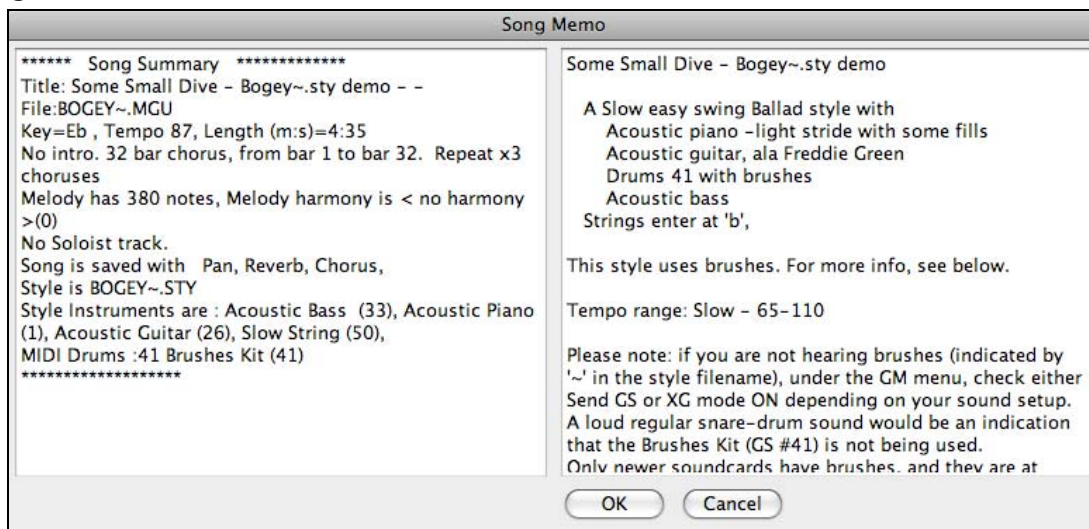
Automatic Song Summary

The Song Summary panel automatically 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 and MIDI or Real instruments/drums in use. This saves much of the work required to type this information into the memo manually.

Song Settings

Song settings include the title, key signature, and tempo for a song and the Band-in-a-Box style for its arrangement.

Main Settings

The **Main Settings** dialog shows all the settings for the song. Go to *Song | Title/Key/Tempo/Embel…* or use the keystrokes **Command+K** to open the dialog.

Title, Key Tempo

The Title: field will show the current title from the Title window. For a new song it will be "Untitled." Type in the title for your song here.

Settings for Key and Tempo can be typed directly into the dialog.

If you aren't sure of the exact number value for the tempo of your song, you can click four times in tempo on the metronome and Band-in-a-Box will set it automatically.
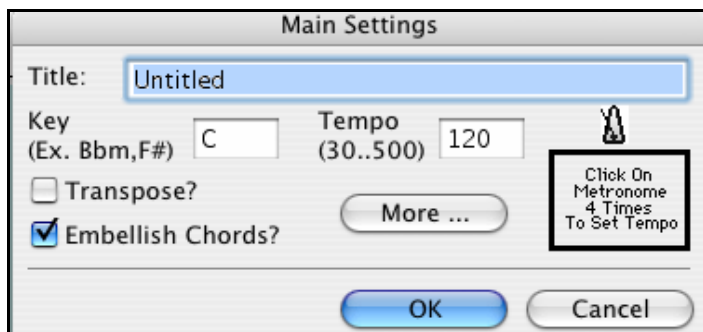
The Title, Key, and Tempo settings can also be made in the Title window on the main screen.
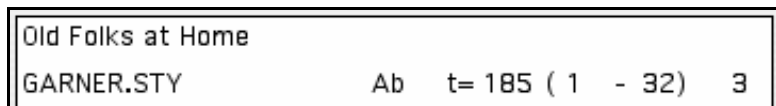
Transpose

If you change the key you can transpose all of the MIDI parts to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys.

If you've entered a progression that you intend for a particular key, and then choose the key afterward in order to show the correct key signature, you would leave Transpose unchecked. Then the key signature will change to the new key you type in, but the chords you entered will stay the same.

Embellish Chords

The Embellish Chords setting enables live embellishment of the chords.

Additional Song Settings
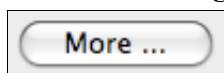
The **[More …]** button opens the **Additional Song Settings** dialog box. These are song settings for options like rests, pushes, chord embellishment, tags, endings and more that turn a standard Band-in-a-Box song into an arrangement. They are saved with the song.

This dialog box also opens with the **[S]** button on the main screen, or by choosing *Additional Song Settings…* from the *Song* menu.

Additional Song Settings

- ☑ Vary Style in Middle Choruses
- ☑ Allow Pushes in Middle Choruses

Rests
- ☑ Allow Rests in First Chorus
- ☑ Allow Rests in Middle Choruses
- ☑ Allow Rests in Last Chorus

- ☑ Allow Pedal Bass in Middle Choruses
- ☐ Song -Simple Arrangement (non-embellished)

Tags
- ☐ Tag Exists ?
- Tag Jump After Bar #   `32`
- Tag Begin at Bar #   `33`
- Tag Ends After Bar #   `36`

- ☑ Generate 2-Bar Ending for This Song
  - ☑ Use 4-Bar Ending for RealTracks
  - ☐ Start the ending 2 bars early

- Fadeout ending # bars=   `0`   (Fade)

- ☐ Solos should have a 'bluesy' feel
- ☑ Allow RealTracks substitutions based on tempo
- ☑ Allow RealTracks Shots, Holds and Pushes

- ☑ Allow RealTracks Half-time/Double-time
- ☑ Allow Style Aliases (auto-sub of style) for song
- ☐ This song has play problems, disable Fast Gen.

(OK)   (Cancel)

Vary Style in Middle Choruses   Default = ☑

If checked, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If not checked, the middle choruses will play "a" and "b" substyles as set in the Chordsheet with part markers.

For example, in Jazz Swing, since the "b" substyle is Swing, all of the middle choruses will have swing bass. (The "a" substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses   Default = ☑

This is used if you have put pushes into a song, but don't want the pushes to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the pushes to play.

Rests

Allow Rests in First Chorus   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the first chorus.

Allow Rests in Middle Choruses   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the rests to play.

Allow Rests in Last Chorus   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the last chorus.

Allow Pedal Bass in Middle Choruses   Default = ☑

This determines whether Pedal Bass effect will be allowed in middle choruses.

Song – Simple Arrangement (non-embellished)   Default = ☐

This makes the RealTracks play a simpler (less busy or embellished) arrangement.

> **Tip:** If you are hearing flat 9 and flat 13 embellishments on a C7 chord that is clashing with the melody, you should rename the chord C9 or C13, which will ensure natural 9 and 13 embellishments. To disable the embellishment for a certain song, uncheck this option. There are very few situations that you wouldn't want it on, especially if you name some chords as C9 instead of C7 in situations where the melody clashes with the embellishment, as discussed above. You would need to uncheck it for any song that you don't want it on.

Tags

A tag (or coda) is a group of bars that are played in the last chorus of a song. If you check the "Tag Exists?" field, then the tag will play during the last chorus of the song. The tag begins after the bar you specify as "Tag Jump After Bar #." The song then jumps to the "Tag Begin at Bar #" and plays until "Tag Ends After Bar #." At the end of the tag, the song then plays a 2 bar ending as usual.

Generate 2-Bar Ending for This Song   Default = ☑

You can disable the ending for a certain song. You can disable the endings for all songs by clearing the checkmark for the "Allow Any Endings" setting in the **Preferences** dialog.

> **Use 4-Bar Ending for RealTracks**   Default = ☑
>
> Adds two bars on the end of the song for the ending note on RealTracks to fade (decay).

> **Start the ending 2 bars early**   Default = ☐
>
> The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This 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.
>
> For example, the song Old Folks At Home is a 32-bar chorus song from bar 1 to bar 32. It ends with the last melody note on bar 31 with the word "home," but Band-in-a-Box normally plays a 2 bar ending, starting at the end of bar 32 and going for 2 bars more. For a song like this, it is more natural to end the song at the end of bar 32. To set this in Band-in-a-Box set "Start the ending 2 bars early" to true.

> ☑ Start the 2 bar ending early

> **Note: "Auto Endings"**
> If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style.

Fadeout ending # bars

Fadeout ending # bars=   0   (Fade)

You can quickly choose a fadeout ending. Just press the Fade button and Band-in-a-Box will fade out the last "X" bars of the song (you can specify how many bars). Or customize the fadeout with precise values for each bar.

Solos should have a "bluesy" feel.

If set, major triad chords in your song (C, F) will be treated like C7 or F7, so that the solos have a "bluesy" feel.

Allow RealTracks substitution based on tempo   Default = ☑

When set, the program will find the best RealTracks to use at the current tempo.

Allow RealTracks Shots, Holds, and Pushes   Default = ☑

When set, this song will support Shots, Holds, and Pushes for those RealTracks that have them (as shown in the "H" column of the RealTracks Picker).

Allow RealTracks Half-Time/Double-time   Default = ☑

If set, this song will allow RealTracks to play at half-time (twice the usual tempo) or double time (half the usual tempo).

Allow Style Aliases (auto-sub of style) for song   Default = ☑

If set, and "Auto-replace MIDI styles with RealTracks styles when songs loaded" is checked on the RealTracks toolbar menu, auto-substitution with a RealStyle is allowed.

This song has play problems, disable Fast Gen.   Default = ☐

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

Song Intros, Choruses and Endings

A typical song has the following elements:

- Introduction (Intro). If present is typically 4 bars long.
- Chorus(es). Typically 3 or 4 choruses in a 3-minute song.
- Ending. Typically a 2 bar ending following all of the choruses.

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

Adding An Intro.

You select the beginning and end bars of the chorus. If you select a bar greater than 1 for the first bar of the chorus, then Band-in-a-Box knows that you want the previous bars for an intro.

Example: 4 bar intro to a song.

Type in the 4 bars of intro chords, starting at bar 1 of the Chordsheet. Then at bar 5 you will begin typing in the chords of the chorus. Set the beginning of the chorus to bar 5, by selecting the *Chorus begins at* option on the *Song* menu and then clicking on the measure of the first bar of the chorus.

Auto-Generate Intro Bars.

Band-in-a-Box will automatically generate an introduction for any song from the **[Intro]** toolbar button or the *Edit | Intro Bars Auto-Generate* menu option (**Ctrl+Shift+B**). This will create a chord progression that gets inserted as an intro to the song, based on the optional settings you choose.

Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) is lets the intro lead in to the song correctly.

Pedal Bass has a list of pedal bass options, based on the key entered in the box.

Press the **[(Re)-Generate Intro Chords]** button to auto-generate chords for an intro.

Press the **[Remove Intro]** button to remove the intro from the song.

The Melodist feature will also generate an introduction for the songs it creates.

Finishing the Song Arrangement

Use the powerful musical intelligence of features like the Harmonies and the Soloist to add the final touches to your song. The **Edit Bar Settings** dialog (**Alt+B** or **F5**) lets you fine-tune your arrangement by changing styles, RealTracks, RealDrums styles, patches, harmonies, tempo (absolute or relative), and meter anywhere in the song. Changes can be applied to all choruses or just to a selected chorus.

Edit Bar Settings

Bar settings let you change meter, tempo, styles, key, volume levels, patches, and harmonies at any bar. They are a powerful tool for adding variety and dynamics to create a highly professional finished arrangement in Band-in-a-Box.

After you have selected a bar, press the **F5** function key or the keystrokes **Option+B**, or select *Bar Settings* from the *Edit* menu, to open the **Edit bar settings** dialog. Settings such as number of beats per bar, tempo changes, style changes, patch changes, and harmony changes can be made in this dialog.

> **Tip:** If the **F5** key (or **F8** key) does not perform the expected function in Band-in-a-Box you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.

When making any changes to a measure using the **Edit bar settings** dialog box, Band-in-a-Box will place a colored indicator box around the bar number of the edited measure.

Settings apply to Chorus # is a setting that lets you apply the changes at the specified bar in all choruses or just in the chorus you choose.

 # beats this bar sets the number of beats in a bar.

The initial time signature of the song is determined by the style (e.g. Jazz =4/4, Waltz =3/4). In certain songs you will want to insert time signature changes at a certain bar. For example you might want a single bar of 2/4, or 8 bars of 3/4 time etc.

This option allows a change of time signature during a song. The change takes place at the beginning of the bar and continues until a new time signature change is specified. You can select # beats per bar from 1 to 4 beats per bar. A setting of 0 beats/bar is used for no change of time signature.

Examples:

- A song in 4/4 time with a single bar of 6/4 time. Since the maximum # beats per bar is = 4 we will split the 6/4 bars into 2 bars, a 4/4 bar and a 2/4 bar. Insert a # beats per bar = 2 at the beginning of the 2/4 bar and then restore the time signature to 4/4 by assigning # beats per bar = 4 for the next bar.

A song in 5/4 time throughout: To do this we will alternately create a 3/4 bar + 2/4 bars. On odd numbered bars insert a # beats per bar = 3, and on even bars insert # of beats per bar = 2. This needs to be done for every bar.

Tempo Change

Most songs will have a single tempo throughout, but if you want to change the tempo at a certain bar of the song, then use this dialog box to type in the new tempo in beats per minute. Or type in a relative tempo change in a range of –90 to +100. A setting of –50 halves the tempo, a setting of 100 doubles it.

 Tempo can also be set by clicking on the metronome button. Clicking on this button 4 times will set the tempo to your tapped-in value. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

Style Changes at any Bar

You can specify a new style at any bar of the song, so that you can use many styles within the same song. To change styles at any bar:

- Move the cursor highlight bar to the bar for the style change.
- Press the **F5** key to open the **Edit bar settings** dialog (or choose the *Edit | Bar Settings* menu command, or use the keystrokes **Option+B**).
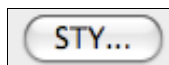
 Use the **[Style…]** button to select a style using the **StylePicker** dialog.
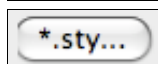
 Use the **[*.sty]** button to select a style from a folder on your hard drive. You should select a style that is present in the Styles folder in Band-in-a-Box (or the same folder where the song resides).
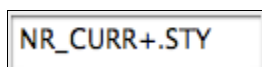
 The name of the new style you choose will be displayed.
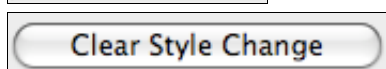
 To remove the style change at this bar, press the **[Clear Style Change]** button.

> **Note:** If you want to mix styles with 3/4 and 4/4 time signatures you should make the main style used in the song a 4/4 style. You could then change back to 3/4 at bar 1 if you want.

When you select a style change, you'll notice that there is a red frame drawn around the bar line. This indicates that there is a style change (or other change at that bar) found in the **Edit bar settings** dialog.

RealDrums Changes at any Bar

RealDrums can be changed at any bar, either for the whole song or just for the selected chorus. To select the new
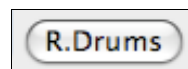
R.Drums

RealDrums style, press the **[R.Drums]** button. This will open the **RealDrums Picker** where you can choose from a full list of RealDrums or filter the list to narrow your selection.

JazzBrushesSticks
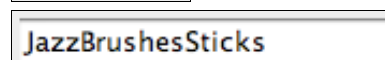
You'll see the new style name displayed onscreen.

Clear RealDrums change
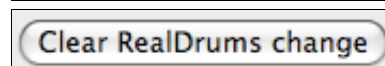
To remove the change click on **[Clear RealDrums change]**.

☑ **Send patches with style change**
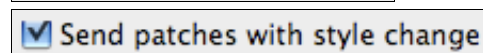
There is an option to send the embedded patches in the style with the style change. Disable this checkbox if you want to keep the patches that you have already selected.

RealTracks Changes at any Bar

You can insert a specific RealTracks instrument at any bar to create a customized performance. You can change specific RealTracks without changing the style. For example, if you want to change an Acoustic Bass comping part to an Acoustic Bass Solo at Chorus 4, Bar 1, you can do this.
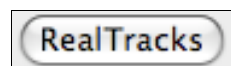
RealTracks

Press the **[RealTracks]** button and you will see the **RealTracks Changes** dialog where you can choose which tracks you would like to have RealTracks changes on.

Select a track, then press the "Change RealTracks to" and you will then see a list of RealTracks.
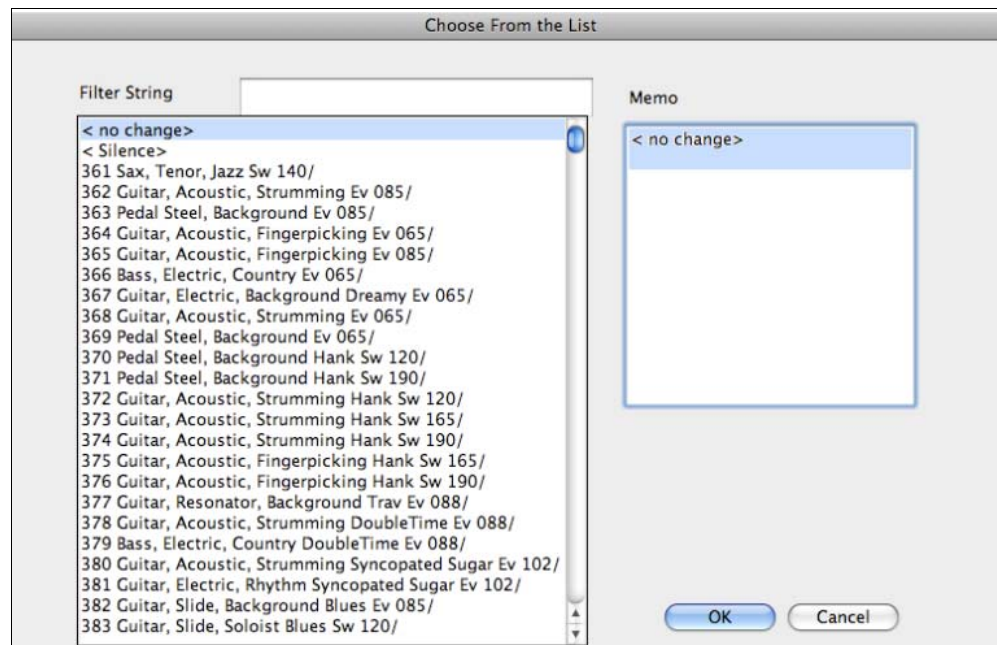
You will see a huge list of RealTracks, so you will likely want to narrow it down. Type a word that will be included in the RealTracks name, like "bass."

Filter String	bass

Then the list will only show bass RealTracks.

```
366 Bass, Electric, Country Ev 065/
379 Bass, Electric, Country DoubleTime Ev 088/
386 Bass, Electric, Blues Chuck Sw 102/
387 Bass, Electric, Metal Ev 085/
388 Bass, Electric, Metal Ev 120/
389 Bass, Electric, Metal Ev 165/
397 Bass, Acoustic, Jazz Paul Sw 140/
398 Bass, Acoustic, Jazz Paul Sw 140 ('2' only)/
399 Bass, Acoustic, Jazz Paul Sw 140 ('4' only)/
400 Bass, Acoustic, Jazz Ray Sw 160/
401 Bass, Acoustic, Jazz Ray Sw 160 ('2' only)/
402 Bass, Acoustic, Jazz Ray Sw 160 ('4' only)/
420 Bass, Electric, Blues Sw 120/
427 Bass, Acoustic, Bluegrass Ev 130/
443 Bass, Acoustic, Jazz Sw 140/
444 Bass, Acoustic, Jazz Sw 140 ('2' only)/
445 Bass, Acoustic, Jazz Sw 140 ('4' only)/
452 Bass, Acoustic, Soloist Jazz Sw 140/
453 Bass, Acoustic, Soloist Jazz Sw 140 (Bluesy)/
```

Volume Changes

Volume levels can be changed at any bar, either for all parts or for each part individually.

	Volume	(-127 127)
All	Change by ▼	0

```
    ...
    Mute
    Back to Normal
 ✓  Change by
    Fade (per bar)
    Louder (per bar)
```

Changes can be entered manually, or selected from presets.

The presets include settings to Mute a part, to reset the volume Back to Normal, and to automatically fade levels.

Patch Changes at any Bar.

This setting allows you to insert a patch change at the beginning of any bar. Type the General MIDI number of the patch change in the appropriate box (i.e. Bass, Soloist, etc.) that you want to affect.

Note: To save a song with patch changes at the beginning of the song you should use the *Edit | Save Song with Patches…* dialog instead of this one.

Harmony Changes at this Bar

You can insert harmony changes into the song at any bar and beat. For example, start the song with "no harmony" then have "SuperSax" come in on the bridge, then "Shearing" on the next chorus, etc. This is also effective when used with the Soloist on the Thru part. With this setting, you can have multiple types of horn section solos (i.e. Brass, Sax, etc.) or harmonized distortion guitar effects for guitar solos.

Clear Changes

Clear Bar

The **[Clear Bar]** button clears all changes from the current bar, as determined by the location of the highlight cell on the Chordsheet.
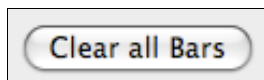
Clear all Bars Press the **[Clear all Bars]** button to remove all changes in all bars in the song.

Record a Melody

Band-in-a-Box has 2 built-in MIDI sequencer tracks, Melody and Soloist, so you can record and edit your own melodies or solos. These tracks are recorded from a MIDI keyboard (or other MIDI controller) connected to Band-in-a-Box by your MIDI driver.

Record Press the **[Record]** button to begin recording. This launches the **Record Track** dialog box. You can punch in, overdub, and record directly to the ending or the tag. Use the filter to choose which MIDI events are recorded.

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

Once you have completed recording your melody Band-in-a-Box will ask you if you would like to keep the take and if you would like to copy the recorded chorus to the whole song.

Tip: Looking for inspiration? At the click of a button, the Band-in-a-Box Melodist will write completely 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.

Harmonize the Melody

The **Select Melody Harmony** dialog box allows you to choose from any of the pre-defined harmonies and even allows you to define your own.

Press the **[M]** button next to the piano keyboard to add a harmony to the Melody track.
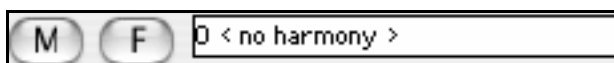
Press the **[M]** button next to the piano keyboard to add a harmony to the Melody track.
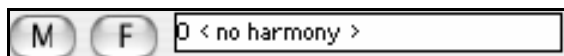
This dialog also opens with the *Harmony | Melody Harmony* menu item or with the keystrokes **Command+H**.
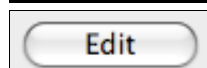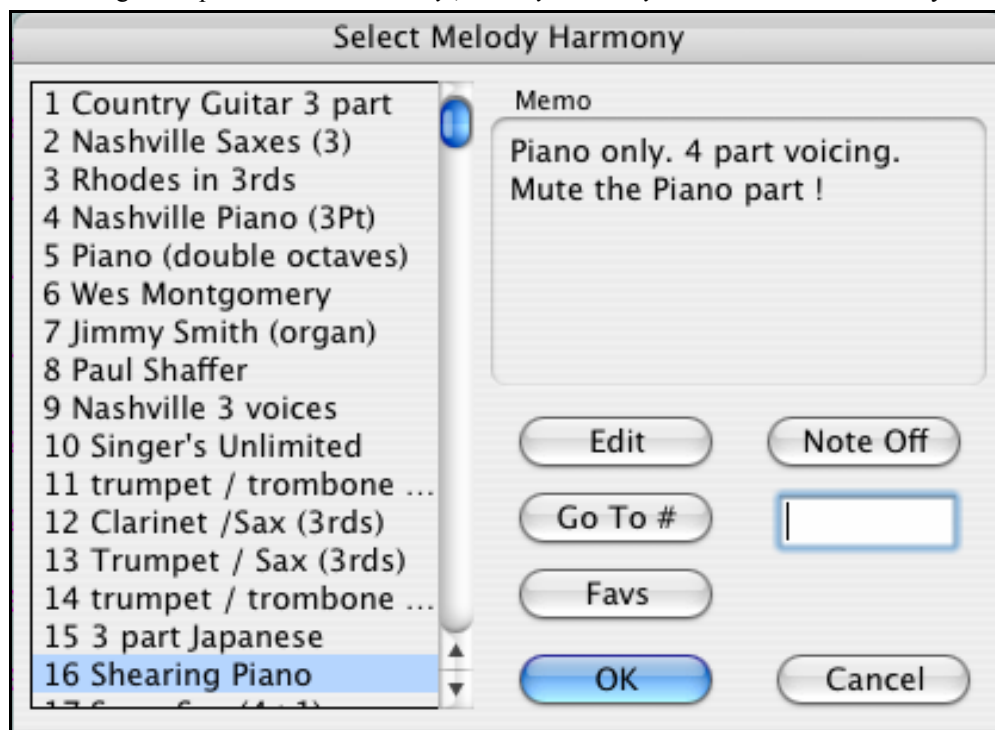
 This button opens the **Harmony Maker**, where you can customize Harmonists.
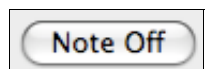
 This button is to turn off any notes that are stuck on. (There shouldn't be any.)
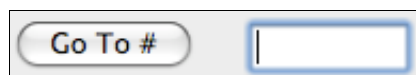
 Enter the number of the harmony you want to go to and press **[Go To #]**.

Favorite Melody Harmony

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track. It opens from the *Harmony | Favorite Melody Harmonies* menu item or by pressing either the **[F]** button next to the Melody Harmony box or the **[Favs]** button in the **Select Melody Harmony** dialog.
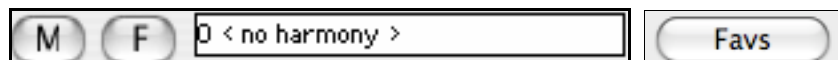
You can go directly to the **Favorite Melody Harmony** dialog from the main screen with the keystrokes **Control+F10**.
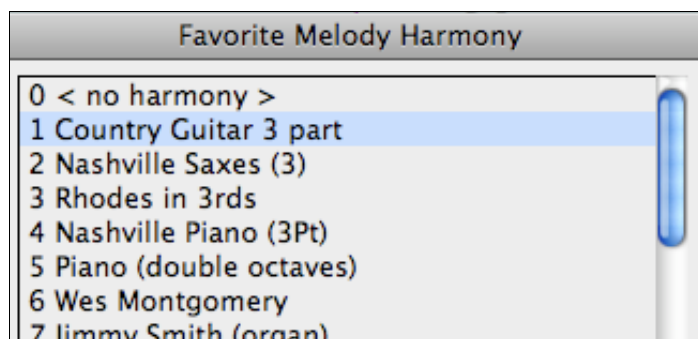
Play along with the Wizard

The **Wizard** is an intelligent play along feature that is controlled with the bottom two rows your computer's QWERTY 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!

Add a Solo

That's right! Band-in-a-Box can "solo like a pro" in over 1,000 styles.

The **[Soloist]** button on the main screen shows a menu where you can either choose a best real tracks to add to the whole soloist track, or launch the **Select Soloist** dialog to customize the type of solo that you want (trade 4's etc.).

Add Best RealTracks Soloist to Soloist Track   (Shift Click)
Open Soloist Dialog to choose MIDI or RealTracks Soloist   (Ctrl Click)

If you choose to "Add Best RealTracks' you will see a dialog with all RealTracks sorted from best to worst for the current style. Use the Filter String to enter a search term, e.g. "piano" or "bossa," to narrow the search to a particular instrument or style of playing.

Choose RealTracks from All RealTracks, sorted from best to worst

Filter String | piano

----------- Best RealTracks for Current Style are Below ------------------
454: Piano, Acoustic, Soloist Jazz Sw 140 (Miles Black)
455: Piano, Acoustic, Soloist Jazz Sw 140 (Bluesy) (Miles Black)
1251: Piano, Acoustic, Soloist JazzMike Sw 140 (Mike LeDonne)
1252: Piano, Acoustic, Soloist JazzMike Sw 140 (Bluesy) (Mike LeDonne)
1249: Piano, Acoustic, Soloist JazzMike Sw 110 (Mike LeDonne)
1250: Piano, Acoustic, Soloist JazzMike Sw 110 (Bluesy) (Mike LeDonne)
1247: Piano, Acoustic, Soloist JazzBalladMike Sw 060 (Mike LeDonne)
1248: Piano, Acoustic, Soloist JazzBalladMike Sw 060 (Bluesy) (Mike LeDonne)
1366: Piano, Acoustic, Soloist Jazz Sw 140   [Double-Time] (Miles Black)

In the **Select Soloist** dialog you can choose from hundreds of soloist profiles, including RealTracks and MIDI SuperTracks, for authentic live solos. The RealTracks soloists start at #361 in the list and there are well over 1,000 RealTracks soloists to choose from.

To make your selection easier you can:

- choose from the list of "Best RealTracks."

- choose Favorite RealTracks from within the dialog.

Use the preset Soloist settings, or choose your own Solo Mode and the Choruses where you want a solo. The **[Edit Soloist Maker]** button gives access to the advanced settings in the Soloist Editor where you can edit existing profiles or create new Soloists of your own.

 To see the Soloist part play in standard music notation open the Notation window and press the **[S]** button at the far right of the row of instrument buttons.

Editing MIDI Tracks

To edit a MIDI track (bass, drums, piano, guitar, strings), or the MIDI part of a RealTracks that has a RealChart (MIDI transcribed solo), simply open up the Notation window and click on the track and edit it. To save your edits, make sure to freeze the track by pressing the Freeze button and choosing Freeze for that track. Now your edited tracks will save with the song.

Add Loops

Band-in-a-Box has **"Loops"** support, so you can add your own or 3rd party loops to any Band-in-a-Box track.

Use a right-click (or **control+click**) of the mouse on any of the Band-in-a-Box part names (e.g. Guitar, Piano) to open the contextual menu. Choose *Select a Loop for this track* and the **Pick a Loop** dialog will open.

You can use any loops that are in M4A, MP4, AIFF, or WAV formats.

Using Loops

Here's how to use a loop that is already in the Loops folder (/Applications/Band-in-a-Box/RealTracks/Loops). For example, let's add a nature sound of "running water" to the Strings track, to accompany a New Age song/style.

Right-click on the Strings track and choose the menu item *Select a Loop for this track*. The **Pick a Loop** dialog will open.
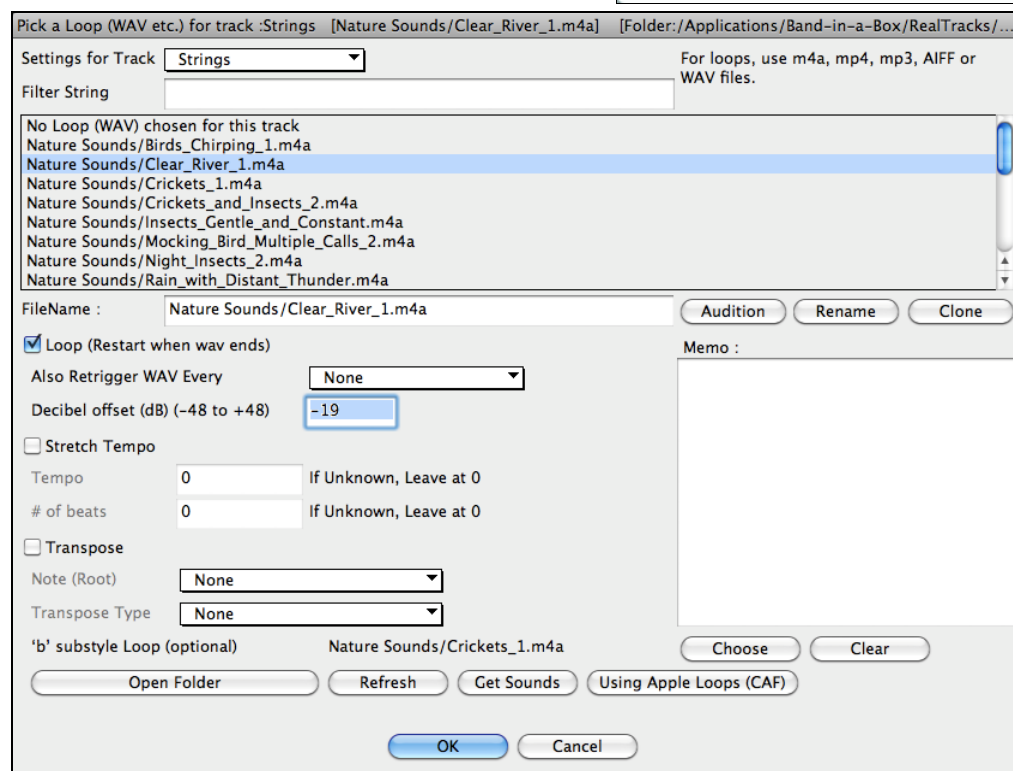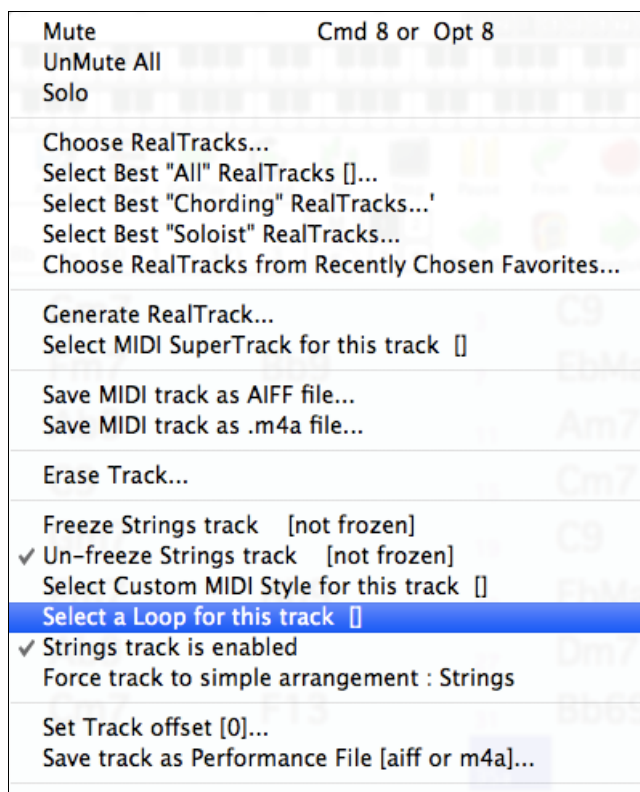
Select Nature Sounds/Clear_River_1.m4a.
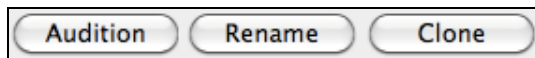
- Press the **[Audition]** button to hear the loop play on your Mac's media player.
- Click on the **[Rename]** button to give a loop a new name.

Rename loop file

Rain_with_Distant_Thunder.m4a
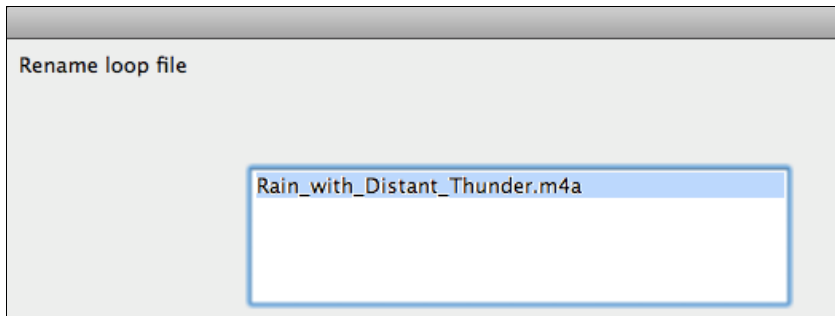
- Click on the **[Clone]** button to duplicate a loop. You can then use it with different parameters.

Copy (Clone) file to this name?

/Applications/Band-in-a-Box/RealTracks/Loops/
Nature Sounds/Rain_with_Distant_Thunder 1.m4a
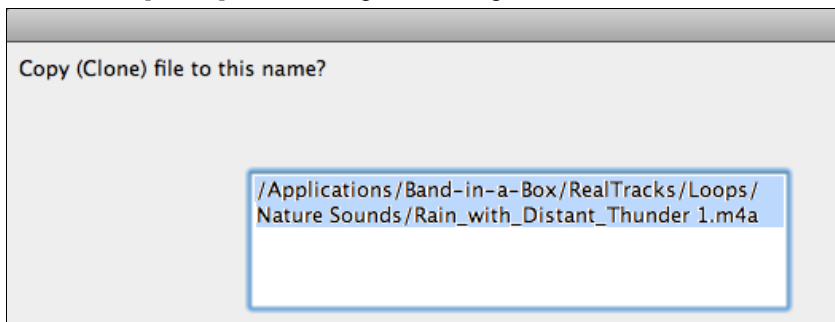
Band-in-a-Box will automatically append numbers in sequence to the cloned file name, but you can also type in your own name for the cloned file if you prefer.

Loop Options

For a nature sound, you can leave these options at the default values. But if you want to retrigger the loop every section/ part marker/ bar/ chord etc. then you can set them.

Also Retrigger WAV Every   4 Bars

For a nature sound, there is no tempo, so 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 .m4a file (if known), and if not known, enter the # of beats in the .m4a file (e.g. 2 bars would be 8 beats)

☐ Stretch Tempo

| Tempo | 0 | If Unknown, Leave at 0 |
| # of beats | 0 | If Unknown, Leave at 0 |
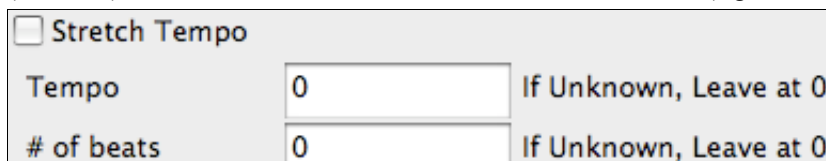
For a nature sound, you don't want any transposition. For a melodic sound, you might want to transpose to the root of the chord in the Band-in-a-Box song. If so, enter the root of the .m4a file, and set the transpose type to "chord root."

☐ Transpose

| Note (Root) | None |
| Transpose Type | None |
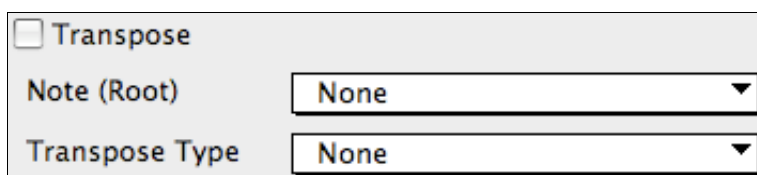
If you want a different sound for the "b" substyle, click on the **[Choose]** button to the right and choose another file.

'b' substyle Loop (optional)   Choose   Clear

The files are in the Loops folder inside the RealTracks folder (/Applications/Band-in-a-Box/RealTracks/Loops).
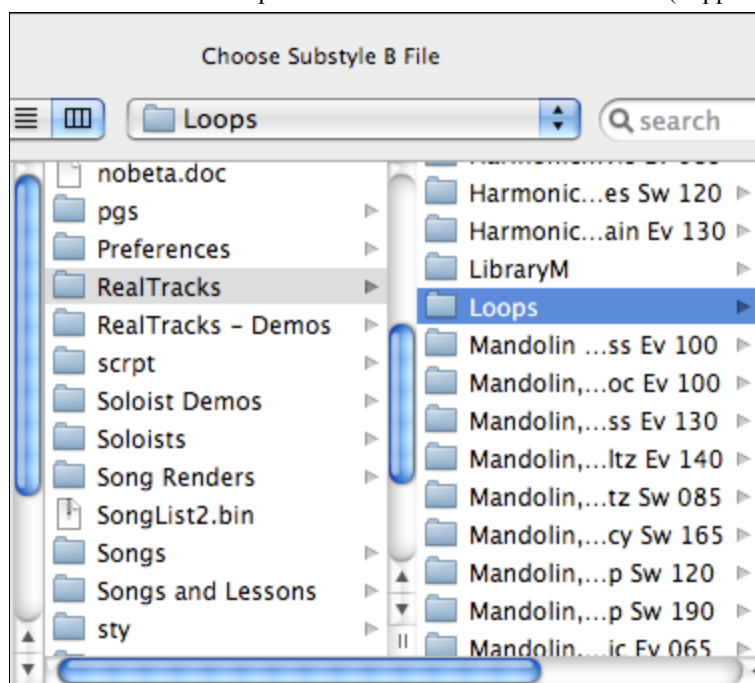
You can also open your Loops folder and add audio files (loops) to it. If you add files, you need to press the **[Refresh]** button, or you can exit the dialog and re-enter it to refresh the list.
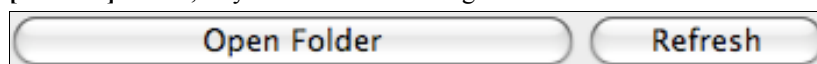
Automatic Songs - "The Melodist"

Feel like composing a brand new song?

With Band-in-a-Box you can compose a new song, in the style of your choice complete with intro, chords, melody, arrangement and improvisations, all created by the program! All you have to do is pick from one of the Melodists and press [OK] - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title!

Launching the Melodist

To launch the Melodist, press the **[Melodist]** button on the main screen, or use the **Shift+F5** hot keys.
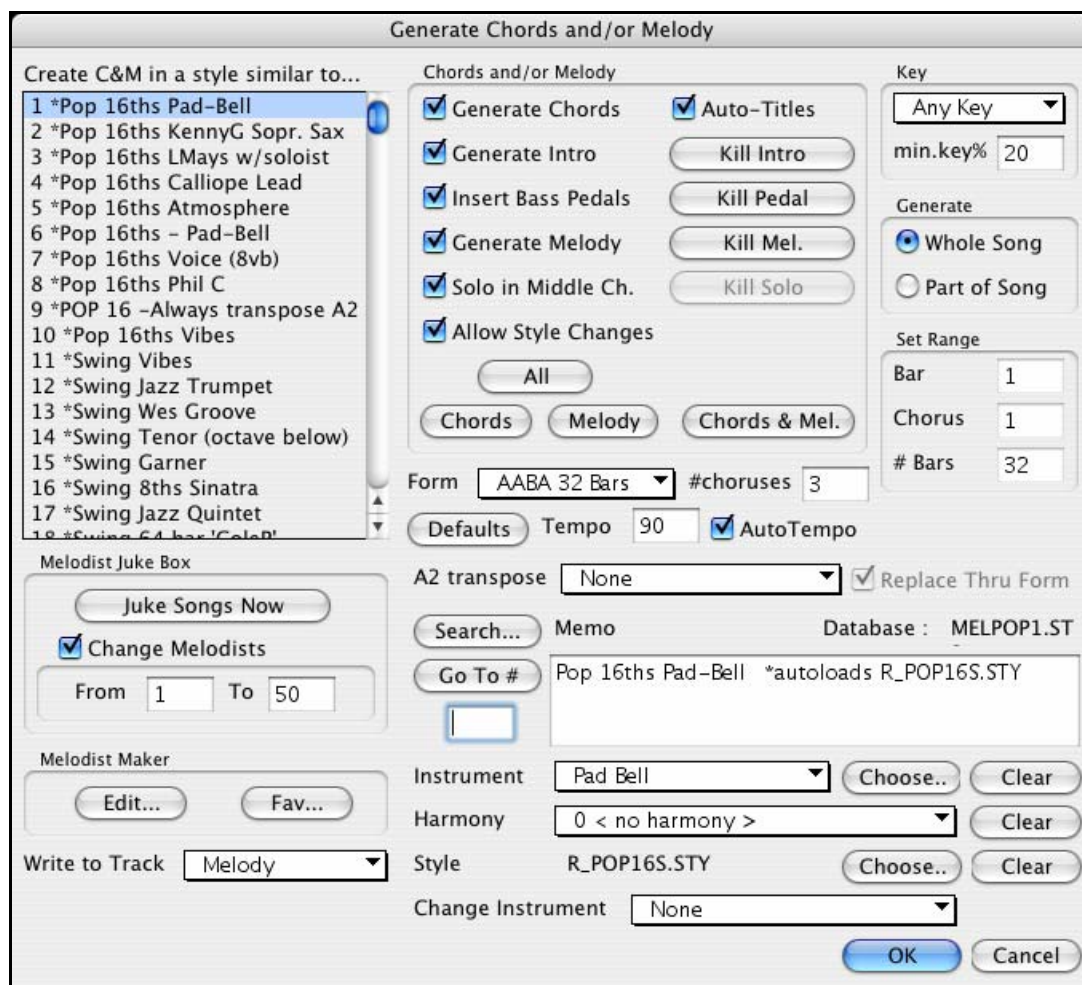
View and Print Notation

The notation feature in Band-in-a-Box makes it possible to follow the music onscreen as it plays, but it also does much more. We'll use the song OLDFOLKS.MGU from the Songs folder to explore the Notation window.

 Click on the **[Open]** button in the toolbar to launch the **Open Song** dialog. From the /Band-in-a-Box /Songs folder select OLDFOLKS.MGU and load it into Band-in-a-Box

Let's have a look at the Notation window!

 Press the "note" button to launch the Notation (or press **^+N**).

You'll now see this Notation window.

Chords Line
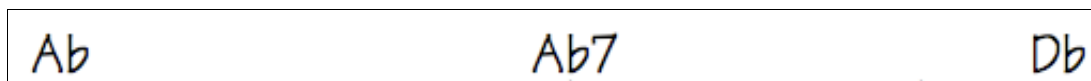
Just as in the Chordsheet, you can type in chords using the same keystrokes. The chords will be entered at the location marked by the **Current Time Indicator Line**.

Use the Right /Left cursor keys to move back and forth from bar to bar, and the Up/ Down cursor keys to move from screen to screen.

Change The Mode Of The Notation Window

Band-in-a-Box offers multiple modes of notation for different purposes. 3-stage buttons to select a Notation window mode - Standard Notation, Editable Notation, or Staff Roll mode.

Standard Notation is to display or print Notation and enter lyrics. It shows the grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.
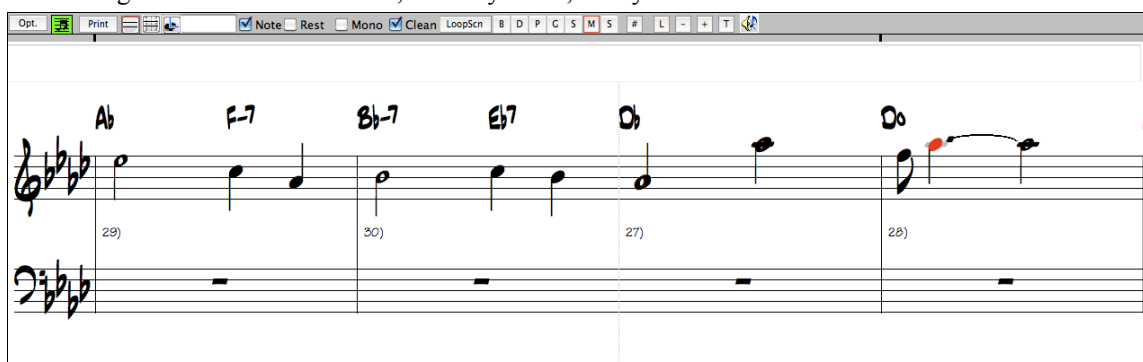
The Standard Notation window displays the notation for any individual track, and allows for the entry of chords. Features include:

- Notation display for the Bass, Drums, Guitar, Piano, Strings, Melody, or Soloist track.
- As the notation plays, the notes that are sounding are highlighted in red. This helps with sight reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Standard notation handles Jazz eighth notes and triplet figures correctly.
- Automatic options such as auto durations, clean notation, mono display, minimize rests, hard rests, and engraver spacing produce very musical and readable notation.

Editable Notation is to enter or edit notation. This is a special staff with time divisions for mouse-based editing.
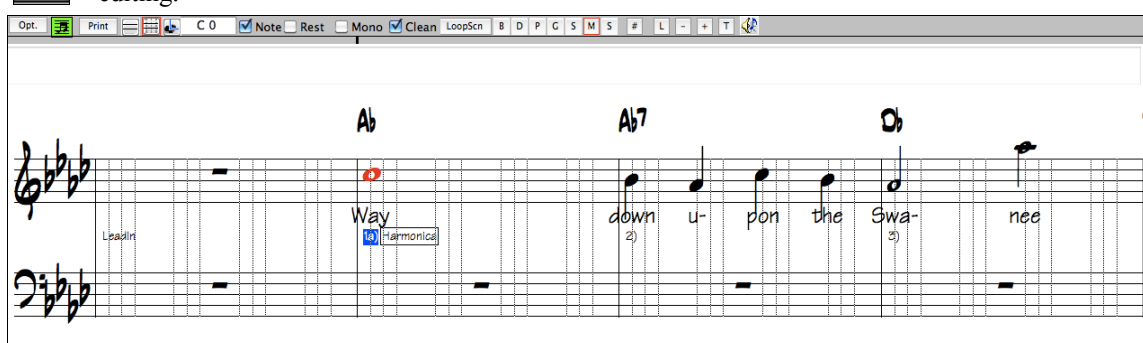
In the Editable Notation mode you can enter, move, and edit notes and rests using standard mouse techniques – point and click, and drag and drop.

This is the screen for step-entry of a melody or for editing existing parts. The grid of vertical lines that sub-divides each beat indicates where the notes will be placed according to the resolution of the song. Holding the **Shift, Ctrl,** or **Alt** key as you click on a note forces a **sharp, flat,** or **natural** respectively.

Resolution
- 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.

Band-in-a-Box has automatically sets the grid resolution to 3 per beat (triplets) or 4 per beat. This resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is currently in use.

Staff Roll Notation is to enter or edit notes, as well as the note velocity and duration. The note heads are shown with editable velocity and duration lines.
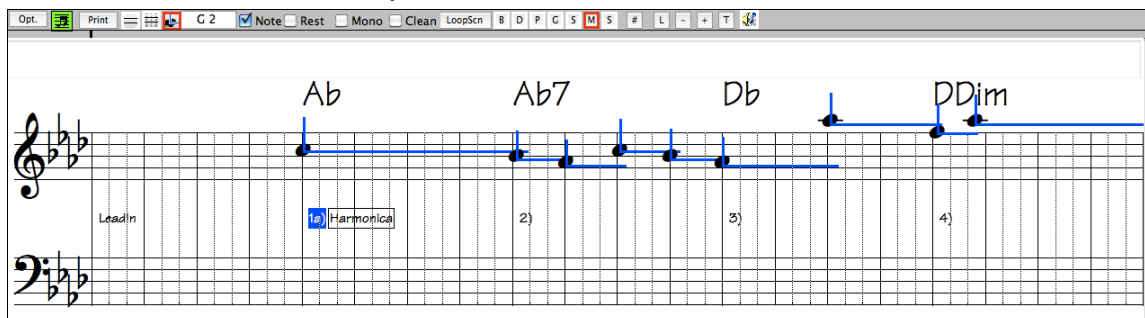
This mode is similar to the Editable Notation mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue (or green) line and the note's velocity displayed as a vertical line of the same color.

> **Tip:** If you can't see these lines, press the **[Opt.]** button to check that "Show Note Durations, Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

Using the Mouse to Edit Velocity and Duration

Place the mouse cursor on the note head and hold down the **Option** button on the computer keyboard. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or vertically to set the note's velocity.

Lead Sheet Window

The Lead Sheet window displays a full screen of notation with one or more parts. Other options include a selectable number of 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.

Launch the Lead Sheet window from the main screen by pressing the Lead Sheet button or with the *Windows | Lead Sheet Window* menu option. This button is also available from the Notation window.

As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, blue rectangles highlight the current bar.
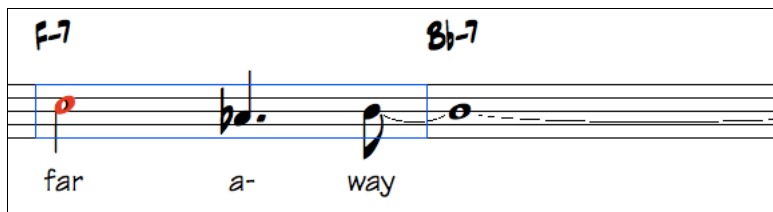
Let's print the song OLDFOLKS.MGU.

Press the **[Print]** button on the Notation window, or the **Print** icon on the main screen to launch the **Print Options** dialog box.

It is very likely that Band-in-a-Box has made all the correct settings for you.

You should make sure to select the print range of first chorus, to print only the first chorus of the song.
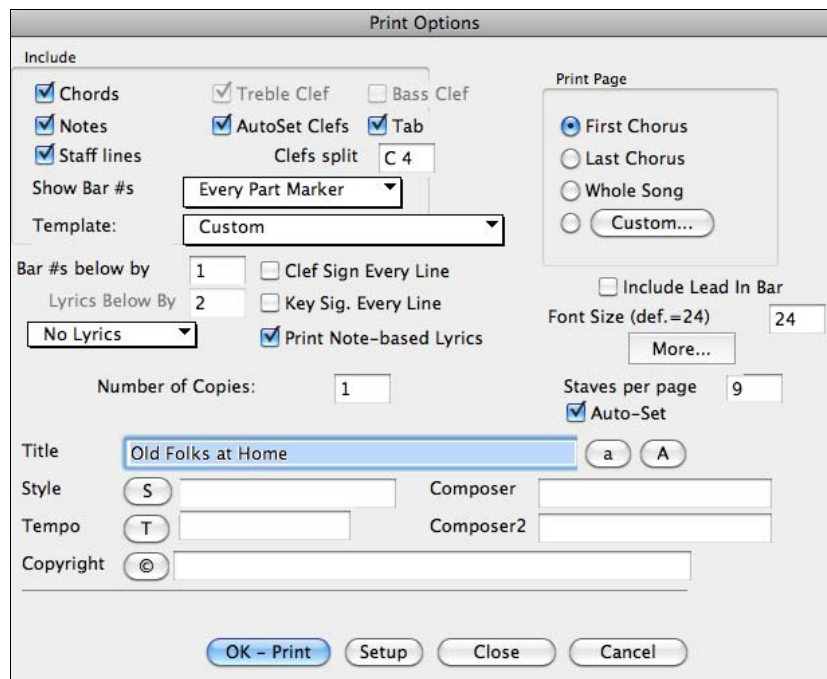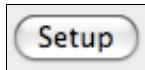
Setup   Take a peek at your printer setup to ensure that you have the correct printer specified.
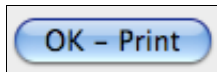
OK – Print   Then press **[OK – Print]**. You will then get a printout of OLDFOLKS.MGU. This printout has been automatically scaled to fit on one page, and is done lead sheet style. You can of course change the options.

Now, get back to the Notation window. As the song is playing, let's display other instruments beside the Melody.

B D P G S M S   These buttons stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Soloist. The selected part (Bass) is

M   highlighted in color. Get back to the Melody track, by pressing the **[M]** button. **Ctrl+Shift+F5** is the hot key that allows you to switch tracks using keystrokes.
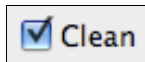
☑ Clean   Try turning the Clean function on/off. "Clean" notation is an intelligent mode that eliminates grace notes and unusual notation, producing a cleaner and much more readable notation.

This allows you to play in melodies using grace notes, and normal playing, without worrying that the notation won't display cleanly.

♪ Not'n   Let's close the Notation window, by pressing the "note" button again. This returns us to the familiar Band-in-a-Box screen.

Adding Note-Based Lyrics to your song

L   You can enter note-based lyrics by pressing the **[L]** button on the Notation toolbar to open the Lyric Edit window.

	Line	Para	Enter	Close	Sec Text	Edit

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.

The **[Line]** button enters a forward slash "/" line break marker in the current lyric.

The **[Para]** button enters a backslash " \" paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

The **[Section 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.

Saving Your Work

Now that you have produced a great sounding song, it is time to save it as a Band-in-a-Box file, as a MIDI file, or as an audio wave file.

Saving a Song

Once you have made a song, or have made changes to a song, you can easily save the song if you
- Click on one of the Save buttons, or
- Press the **F2** function key, or
- Choose *Save* or *Save song As...* from the *File* menu, or
- Press ⌘+**s**.

Then type the filename for the song. Don't add the extension; Band-in-a-Box adds it for you. The extension .SGU indicates a Band-in-a-Box song; the extension .MGU indicates a Band-in-a-Box song with a melody.

💾 Save   The **[Save]** button saves your song in Band-in-a-Box format. Band-in-a-Box accompaniments are saved with the file extension *.sgu. If a melody has been recorded the file extension will be *.mgu.

[Save As] allows you to assign a name to the song and specify the location where it will be saved.

Saving song with Patches…

You can save your song with patches and other settings. This is done by selecting the **[Save +]** button or the *Save song with Patches…* option from the *File* menu. If you would like to save certain patches with a song type in the number of the instrument patch that you would like. Leave the other instruments at "0" for no patch change.

Forgot the number of the patch you wanted? No problem. Just click on the **[View Patches]** button and up pops your numbered patch list.

Tip: Remember that - as with all other Band-in-a-Box patch functions - you use the General MIDI #'s for the instrument, regardless of the synth you are using.

Fill Patches

To fill the patch boxes with your current patch settings, press the **[Fill Patches]** button. This saves you having to select the patches to save with songs.

Zeros

Click on this button to clear all patch changes, then no patch changes will occur.

Frozen

This will set the track into a frozen state where it gets saved with the specific arrangement and won't get overwritten by Band-in-a-Box. You can still edit the frozen track.

Use the **[All]** button to set all tracks to Frozen.

The **[None]** button set all tracks to not-frozen (normal).

Save Settings for…

Other parameters that can be saved (volume, reverb, etc.) are shown on the right side of the window.
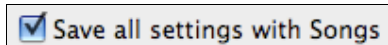
You can save all settings, including patches, by selecting "Save all settings with Songs." Uncheck this box to customize the settings that are saved with the song.

Storing Volume, Reverb, Panning, Chorus, and/or Bank Settings

You can optionally save these MIDI controller settings with your songs. You can make, for example, a song with the piano a little quieter than usual, add reverb to the melody patch, or pan the bass to one side, etc. Simply choose the parameters you want to save with a song and press the **[Save Song]** button when you are ready.

You can also choose to **Save current Melody and Soloist patches with every song.**
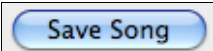
Save Current Melody Harmony with song and **Save Current Thru Harmony with song** will save the current selections and reload them the next time you open the song.

Save Soloist w/song will save the Soloist track with the song.

Save/Load Thru settings with songs saves the Thru patch, volume, reverb, etc. Normally you wouldn't save these settings with songs.

For this song only, use this RealDrum style lets you assign a specific RealDrums style to your song. Press the **[RD]** button to choose the RealDrums style.

For this song only, force MIDI drums will always use MIDI drums, not RealDrums, with the song.

 When you have made all your settings, click on **[Save Song]** and they will be saved with the song.

Save Track as Performance

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

To save the track, right-click on the instrument radio button and select Save Track as Performance File. You have a choice of an aiff or m4a file. When you choose, the track will be rendered to <Song Title><track name (e.g. Bass).aiff or .m4a.
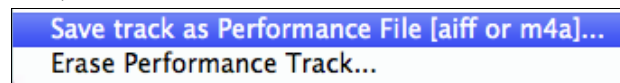
Use the "Erase Performance Track" command to remove the Performance Track.
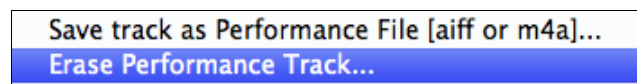
> **Technical Note**: A Performance Track can be made by simply making an audio file (.aiff or .m4a) and naming it the same as the song, but with the track name (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist) added.
>
>
>
> For example, if the song is MySong.mgu, you put a file named MySong Melody.m4a in the same folder, and that will be a performance track on the Melody track.
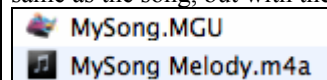
Artist Performance Tracks

Artist Performance tracks use the Melody track to showcase Band-in-a-Box RealTracks demos accompanying a live recording of a top artist performing the melody. These are great for listening or learning-from-the-Pros (since notation/tab shows for the performances).

These performances play the melody (2 choruses), and 2 choruses of solo (first chorus "simple" solo, 2nd chorus advanced). All performance tracks include audio (stretchable to any tempo), notation, on-screen guitar, and guitar tab.

To play the Artist Performance Tracks, open the songs from the /Applications/Band-in-a-Box/Artist Performances folder.
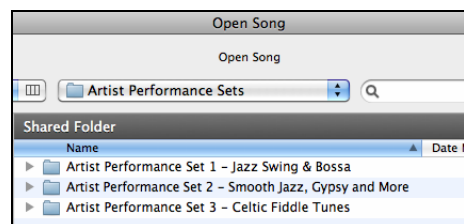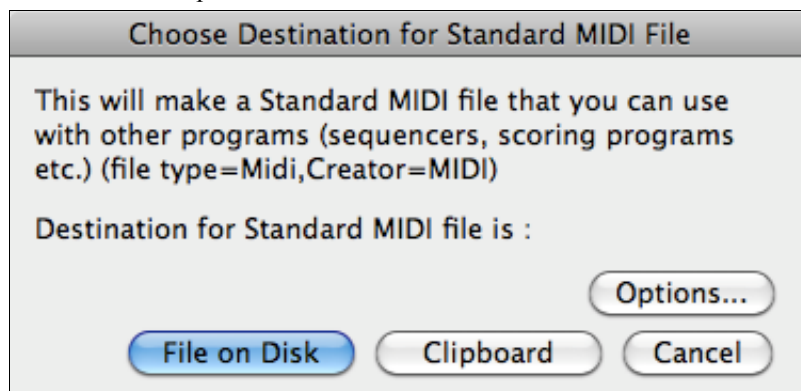
Melody Artist Performance tracks display the track name in orange.

Saving a MIDI file

Your song can be saved as a Standard MIDI file with the [.MID] button in the toolbar, or with the menu command *File | Save Standard MIDI File…*, or with the keystrokes **Option+S.** Save the file to disk or to the clipboard.

Choose Destination for Standard MIDI File

This will make a Standard MIDI file that you can use with other programs (sequencers, scoring programs etc.) (file type=Midi,Creator=MIDI)

Destination for Standard MIDI file is :

Options...

File on Disk   Clipboard   Cancel

Choose which tracks get written to the MIDI File.

By muting tracks with **Option+Click** on the track name at the top of the screen, you can decide which tracks get written to the MIDI file. Any track that is muted is excluded from the MIDI file.

Options
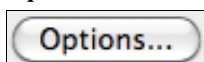
Options... Click on **[Options]** to open the **Preferences** dialog. This is where you set MIDI file options.

For example, 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 you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the 2 bar lead-in will remain in the file.

MIDI Resolution

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.

You will see a "Resolution for MIDI file" combo box. Use it to select a MIDI file resolution from 120 to 1920 PPQ (Pulses Per Quarter note).

Resolution for MIDI file   ✓ 960 PPQ
                              1080 PPQ
                              1200 PPQ
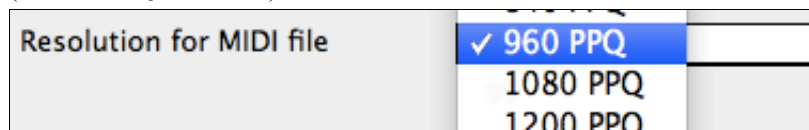
Now any MIDI file that you make, by drag/drop or by using the MIDI button to save a MIDI file, will be at the resolution that you have specified.
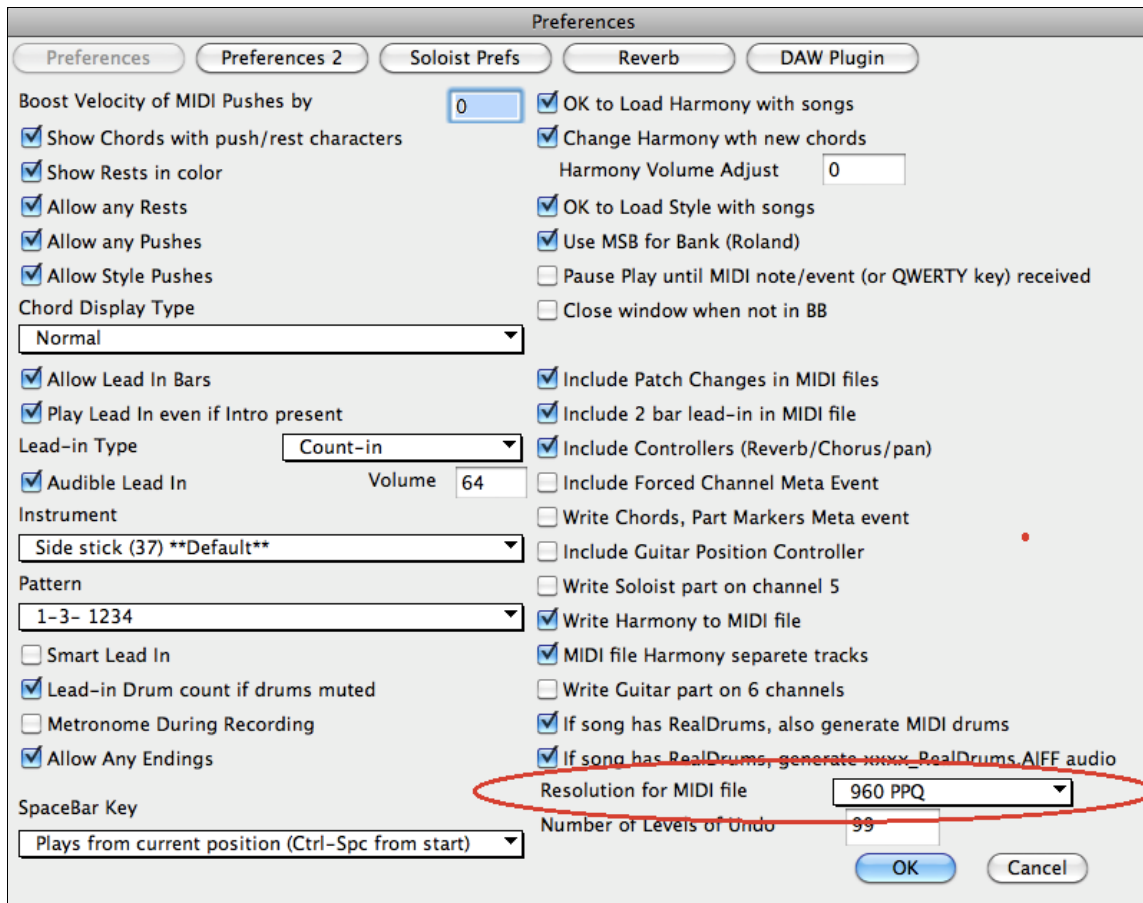
Saving As Audio Files

Press the **[Audio]** button and Band-in-a-Box will render the song arrangement to an audio wave file. This is done in the **Render to Audio File(s)** dialog.
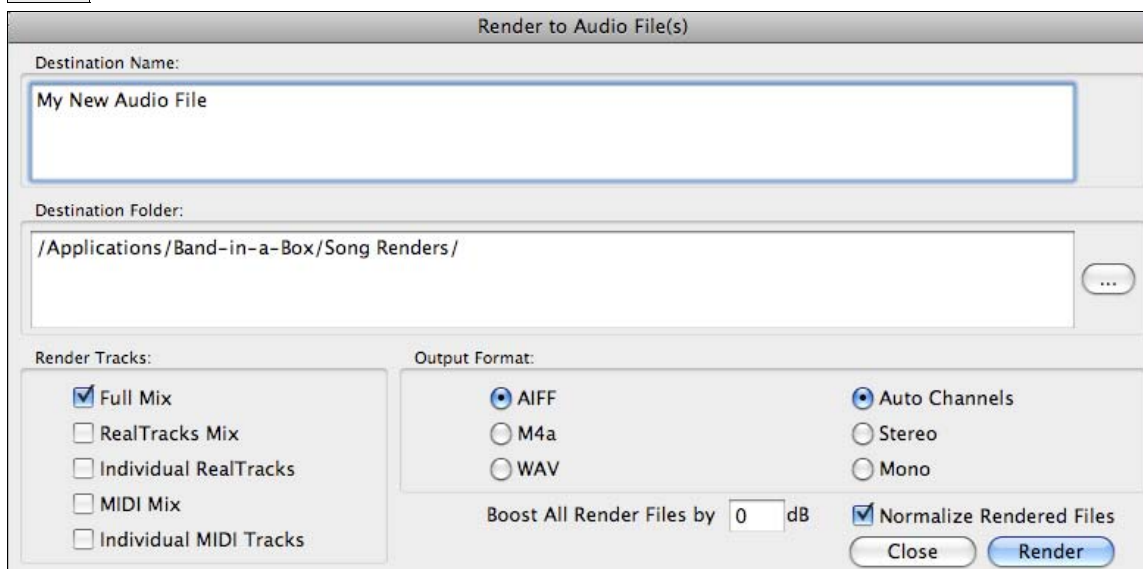
The **Render to Audio File(s)** dialog box permits you to save your file as a wave file (*.wav), an AIFF file, or a high quality compressed M4a file. The files will render in a few seconds with the built-in Apple DLS Music Device, or through your own setup with Core MIDI.

There is an option to boost all files by a certain number of dB. "Boost All Render Files by" adds a dB amount to the whole mix, so that the mix will be louder or softer. There is automatic peak limiting added, so that the music will not distort if you set it too high.

Rendering also has a Normalize option to normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

Batch Render Audio Files

You can use the menu command *File | Batch Save all songs in current folder to .m4a or aiff* to render a complete folder of song all at once

SoundCloud and Dropbox Support

There is SoundCloud.com integration that lets you upload your compositions easily to the SoundCloud.com service. SoundCloud.com is a popular web service (unaffiliated with PG Music) that lets users upload their original songs for others to hear.

If you use the Drop Box service, you can easily drag/drop files from Band-in-a-Box directly to your Drop Box folder, or save audio to Drop Box, without leaving the main Band-in-a-Box screen.

To do this, drag a track (or the Combo button for all tracks) to the Drop station, and when it turns green, you can then right-click on the **[Drop]** button, and choose "Copy files to Dropbox Folder."
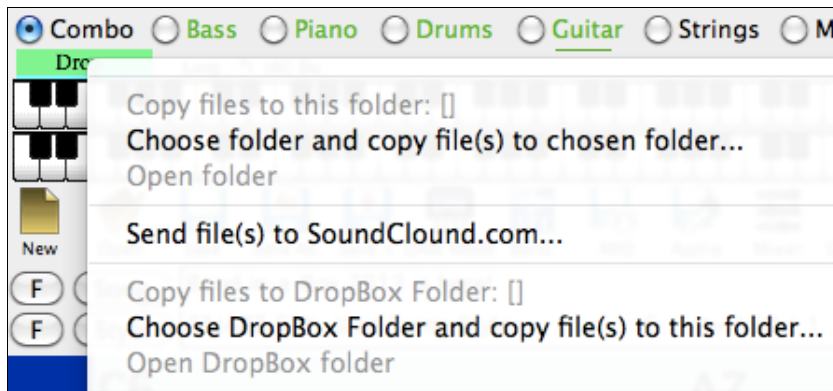
Congratulations!

Now you know how to produce a complete song arrangement in Band-in-a-Box with RealDrums and RealTracks, a Melody, Solo, Harmonies, and Lyrics; either from scratch or from an imported MIDI file. You can print out clean lead sheet notation, complete with chord symbols. And you can save your song in MIDI form or as lossless PCM audio or compressed M4a audio for playback from your computer or over the Internet, to send as an e-mail attachment, or to upload to services such as SoundCloud and Dropbox. You're on your way to making lots of great music with Band-in-a-Box.

Have Fun!

Chapter 7: RealTracks and RealDrums

RealTracks

What are RealTracks?

RealTracks add "real" instruments recorded by top studio players and recording artists. These tracks replace the MIDI track for that instrument, and can be controlled just like the MIDI instrument (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song. These are not "samples," but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks.

RealTracks use élastique Pro V2 time stretching and pitch transposition engine by zplane.development for great natural sound. These improvements are built-in, so there's nothing you need to do to get it working. Your songs will just "sound better" over a much wider range of tempos and transpositions.

Band-in-a-Box Pro includes the Pro RealCombos, a selection of twelve RealTracks in three combos (Jazz Swing 140, Pop/Rock 120 & Country Ballad 85) together with RealDrums Set 1. Many more RealTracks are available, either as separate add-ons, or bundled into the various Band-in-a-Box PAKs for better value. There are over 400 RealTracks in all, with many more to come.

RealTracks Dialogs

The RealTracks toolbar button opens a menu with selection for the RealTracks Picker dialog and the RealTracks Preferences (Settings). It also offers suggestions if there are RealTracks available that are better suited to the tempo of the song than the RealTracks that are being used.

Realtracks Picker Dialog	[Shift Click]
Realtracks Preferences	[Ctrl Click]
Select better RealTracks for this tempo: [Piano 140->85,Guitar 140->85]	

You could also open the **Assign RealTracks to Track** dialog (RealTracks Picker) directly with **Shift+click** on this button. **Ctrl+click** on the button opens the **RealTracks Settings** dialog (Preferences).

RealTracks Picker

The **Assign RealTracks to Track** dialog (RealTracks Picker) is where RealTracks are selected, auditioned, and assigned to a track in the Band-in-a-Box arrangement.

RealTracks Settings

Global settings (Preferences)for RealTracks are made in the **RealTracks Settings** dialog, which opens with the menu command *Windows / RealTracks Settings* or with the **[Settings]** button in the **Assign RealTracks to Tracks** dialog (RealTracks Picker).

In the **RealTracks Settings** dialog, you can Enable/Disable the RealTracks feature.

**RealCharts (notation from RealTracks)**

Most RealTracks display notation, i.e. RealCharts, showing the notes that are being played.

To see which instruments have RealCharts, visit the **Assign RealTracks to Tracks** dialog and sort column 11, "Chart." Instruments with an "N" or "Gt" in this column have RealCharts.

Instruments with "Gt" in the Chart column have RealCharts with notation 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.

The various other instruments with an "N" (Pedal Steel, Slide Guitar, Resophonic, Trumpet, Alto Sax, Tenor Sax) have RealCharts in standard notation.
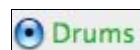
At the top of the screen, if a track has RealTracks, but is NOT a RealCharts track, then the track name is green.
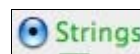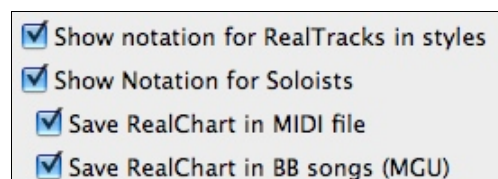
Real Instrument charts: If a track has a RealChart, the track name is green and underlined with a short line.

RealGuitar charts: If a guitar track has RealChart, then it is green and underlined with a long line.

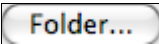The RealCharts can be saved to MIDI files or with Band-in-a-Box songs (MGU).

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

☑ "Show notation for RealCharts in styles" will show RealCharts that have been generated from styles with RealTracks.

☑ "Show Notation for Soloists" will show RealCharts that have been generated from the **Select Soloist** dialog.

☑ "Save RealChart in MIDI file" will save the RealChart to a MIDI track so you can analyze it in other programs.

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

RealTracks Folder

The RealTracks styles are stored in Applications/Band-in-a-Box/RealTracks by default.
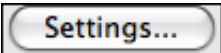
Folder... You can choose an alternate folder location in the **RealTracks Settings** dialog by checking "Use a custom folder location for the RealTracks" and then clicking on the folder button and picking an alternate folder. Then, click on the **[Update]** button to confirm the new location.
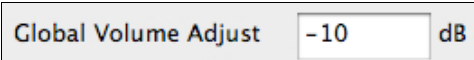
Custom RealTracks folder (instead of /Applications/Band-in-a-Box/realtracks/)
☑ Use a custom folder location for the RealTracks
/MyMusic/RealTracks
(Update) (Folder...)
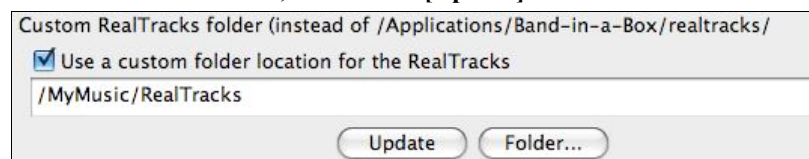
You don't need to visit this folder when using RealTracks; it is used internally by Band-in-a-Box, so you shouldn't add or remove files from this RealTracks folder unless you "know what you're doing."

Applying RealTracks Settings

To make these settings open the **RealTracks Settings** dialog with either the **[Settings]** button in the **Assign RealTracks to** Tracks dialog or with **Ctrl+click** on the RealTracks toolbar button. This dialog also opens with the *Windows | RealTracks Settings* menu command.
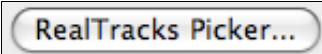
Settings... RealTrks

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

☑ Allow soloing to crescendo   "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.

RealTracks Picker... This launches the **Assign RealTracks to Tracks** dialog (RealTracks Picker) that allows you to select RealTracks.

☑ Speed up Generation of RealTracks   This "speedup" feature works automatically for faster generation of RealTracks using CPU resources during playback. If you have a multi-core machine, you may not notice this at all, since it will use different cores than the main Band-in-a-Box thread. If your machine is older, low on memory, slow hard drive etc., you can disable this "speedup" feature so that your machine is doing less CPU work during playback.

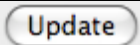☑ Auto RealTracks substitution based on tempo   When set, the program will find the best RealTracks to use at the current tempo. For example, it might substitute an Acoustic Bass at a higher tempo if that is closer to the tempo of all songs.

☑ Show message when better RT are available at this tempo   If set, a yellow message appears whenever better RealTracks are available at the current tempo. To choose these RealTracks press the RealTracks toolbar button and choose "Select better RealTracks for this tempo" in the dropdown menu. Use this option if you don't want Band-in-a-Box to automatically substitute your RealTracks, but you would like to know if there are other choices available to you that might be more suitable for the song.

☑ Use 4-bar endings for Songs with RealTracks   This allows an additional two bars at the end of the song for the ending on RealTracks to fade (decay) naturally. If your RealTracks selection does not support this feature, you can check www.pgmusic.com/support to see if we have uploaded a free update.

☑ Auto-add Reverb to RealTracks   Strength % [100]   (Update)   This adds audio reverb to the RealTracks and RealDrums.

Enter the % amount and click the update button. This uses some CPU cycles, so disable on slower machines.

☑ Allow RealTracks Shots, Holds and Pushes   When set, songs will support shots, holds, and pushes for RealTracks. Not all styles have these available, so check the RealTracks Library Holds folder and the "H" column in the **Assign RealTracks to Track** dialog.

☑ On Jazz Realtracks, JazzUp Triads to Sevenths   Many Jazz comping styles now play triads (instead of 7ths) when simple triads are entered, instead of "jazzing

them up" to 7ths chords (e.g. Guitar: Freddie, Wes Piano: some Jazz, all Stride, Rehearsal). If you prefer to have triads automatically "jazzed up" when comping using Jazz RealTracks, then you can set this s option to force 7ths for triads.

☑ Auto-replace MIDI styles with RealTracks styles when songs loaded   If you have a lot of songs using older MIDI styles, and would

prefer that they play with RealTracks, you can now do this easily by selecting this option. Then, if you have the needed RealTracks installed, your MIDI style will be intelligently replaced with a RealTracks style.

☐ Reduce Volume of RealTracks to match MIDI   This is an option to preserve the original levels of the audio, and not reduce it to match the lower levels of

MIDI tracks. This is useful while rendering and transferring files to a DAW. To keep the original audio levels, de-select "Reduce Volume of RealTracks to match MIDI"

"Custom RealTracks folder" allows you to put your RealTracks in a custom folder other than /Applications/Band-in-a-Box/RealTracks. Use the **[Folder]** button to locate a custom folder, and use the **[Update]** button to assign the folder. This option is discussed in the previous topic, **RealTracks Folder**.

RealTracks Picker...   Click on a the RealTracks Picker button to go directly to the **Assign RealTracks to Tracks** dialog and pick RealTracks for your song.

Erase Un-needed Files (+/-)   RealTracks only take up 30% of the original RealTracks. If you have RealTracks from a previous version of Band-in-a-Box, you can shrink

the size of these RealTracks, and reclaim hard drive space. On boot up, a reminder is shown if you haven't erased un-needed files so that you can reclaim extra space.

Tip: Your RealTracks folder has extra files that are not needed. You can save lots of hard drive space by deleting these files. You can do this from the RealTracks-Settings dialog, and press button "Erase Un-Needed Files"'

You can reclaim 65% of the space used by the RealTracks folder, which is 65GB reclaimed on a 100GB installation!

Press the **[Erase Un-needed +/- Files]** button to erase unneeded files from the RealTracks folder. When erasing unneeded files, the number of files erased, and the number of GB reclaimed will be reported.

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

Q. What are RealTracks +/- files?

With RealTracks from Band-in-a-Box 2010 or earlier, we included extra M4A files in the RealTracks folders. These have transposed versions of the M4A files, which have + or - in the file names. For example, bs1031+1.m4a would be a +/- file, whereas bs1031.m4a would not be one.

We call them RealTracks "+/- files." They are not included with Band-in-a-Box 2011 because they are not needed and they take up extra space.

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

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

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

You don't need to do anything.

But if you want to save a lot of hard drive space, and you have a newer/faster machine, you can go to the **RealTracks Settings** (Preferences) and click on **[Erase Un-needed +/- files]**.

Customers with existing RealTracks collections (2010 or earlier) don't need to do anything, as their existing RealTracks will work.

Defaults   Update   OK   Cancel

[Defaults] sets **RealTracks Settings** back to default settings.

Save the new settings you have made in this dialog by pressing the **[Update]** button. Most changes will take effect the next time you press **[Play]**.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

Press **[Cancel]** to exit the **RealTracks Settings** dialog without making any changes.

Using RealTracks

There are three ways that you can use RealTracks with Band-in-a-Box.

1. **RealTracks in songs.**

Use the **[RealTrks]** toolbar button to select the RealTracks Picker, which launches the Assign **RealTracks to Track** dialog. This dialog displays the current RealTracks that are assigned to each track. This dialog is also available with a right mouse click on any Band-in-a-Box part name. Then select *Choose RealTracks* from the context menu that opens.

2. **RealStyles.**

These are Band-in-a-Box styles (.Style) that have at least one RealTrack. For example the style called "=GEORGEP.sty" is a RealStyle because it uses RealPedalSteel for the Strings part, as well as other instruments (MIDI bass, MIDI piano, MIDI guitar, RealDrums).
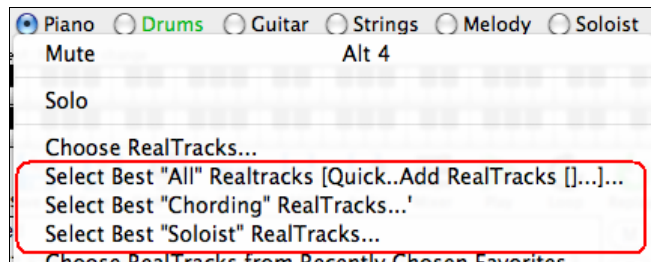
3. **RealSoloists.**

These are Soloists that are generated on the Soloist track, by pressing the Soloist button on the main screen. RealSoloists using RealTracks begin at #361 in the list of Soloists. There is a **[RealTracks]** button in the **Select Soloist** dialogue that jumps directly to the list of RealTracks soloists.

## Using RealTracks in Songs – Select Best

This dialog shows you the RealTracks that best match the genre, tempo, feel of your song. The list is displayed from best to worst. For example, if you have a Jazz Ballad style loaded (tempo 60), the list will show Jazz RealTracks that will work well at a tempo of 60 at the top of the list.

To add a "best" RealTracks to any track, use the instrument radio button (e.g. piano) and right click (or double click) to show the menu. You'll see menu items for "All" RealTracks, "Chording" RealTracks, and "Soloist" RealTracks.

- select "All" to see all RealTracks that match your song, sorted by best to worst for the current style.
- "Chording" shows the list for comping (i.e. chording, not soloing) RealTracks.
- "Soloist" lists Soloist RealTracks only

You'll then see a dialog that lists the best RealTracks and lets you quickly choose one.
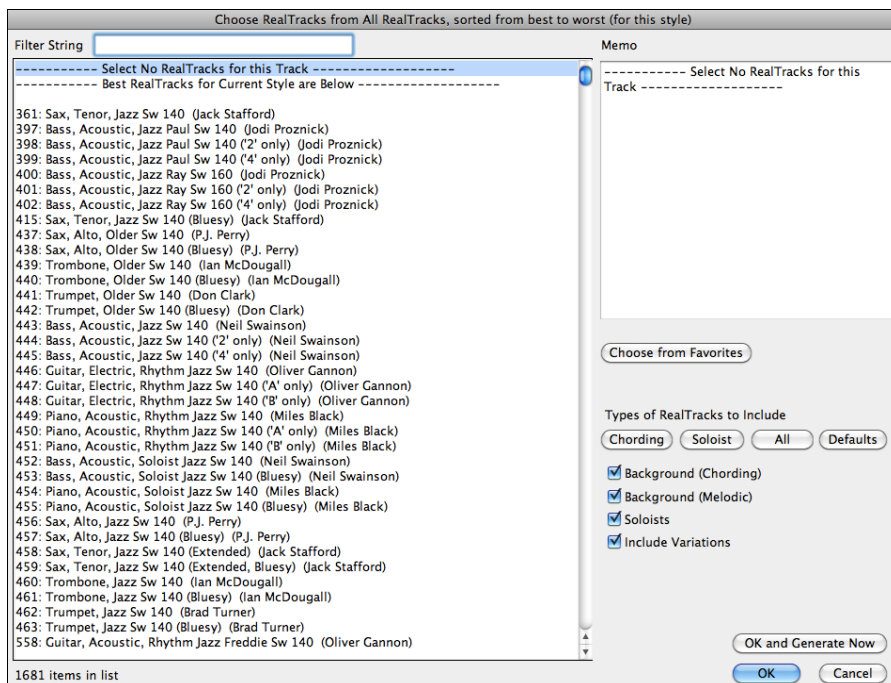
Additional features and buttons help you in your choice.

In this song, we are going to use a Jazz piano on the Piano part. We have filtered the list by "jazz piano" so those are the only RealTracks we see.
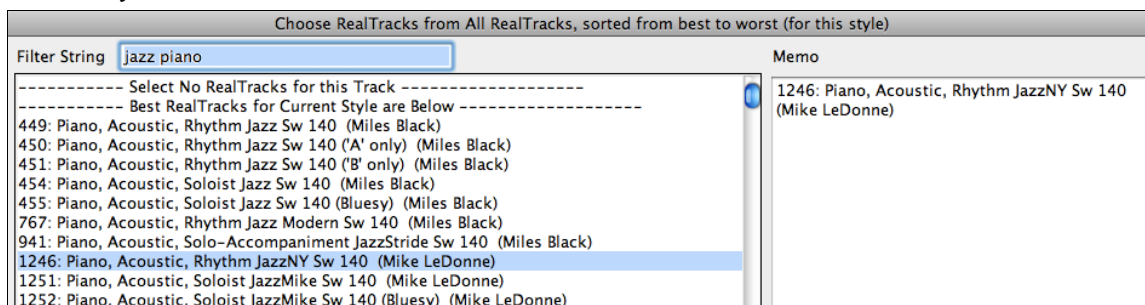
The Memo field gives a description of the current selection in the list.

You can use these checkboxes to narrow your search even more for a faster selection. The buttons act as presets for
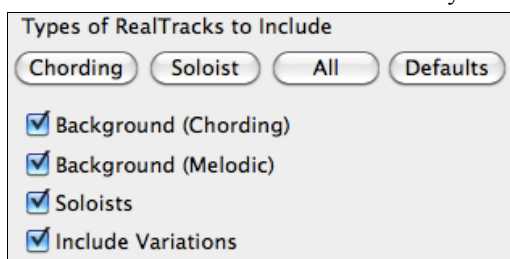

for the checkboxes. For example, the [**Chording**] button selects "Background Chording" and "Background Melodic." The [**Soloist**] button selects only the "Soloists" checkbox. [**All**] selects the Background and the Soloist checkboxes. Note that these buttons do not affect the setting for the "Include Variations" checkbox.

[**Defaults**] sets all checkboxes to "on," including the "Include Variations" checkbox.

Background (Chording) adds a rhythm section chording instrument. This includes guitars, bass, and any chording instrument.

Background (Melodic) will include RealTracks that are background, but melodic. Pedal steel is an example. These are not "full-on" soloists, but can sometimes be used as soloists.

Soloists will include RealTracks that are soloists, to create a solo for the song.

If **Include Variations** is selected, variations of the RealTracks will be included.
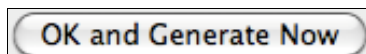
The [**OK and Generate Now**] button closes the dialog, entering the currently selected item, and generating the track.
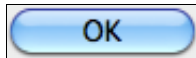
 You can also make your choice and press **[OK]** to return to the main screen. When you press **[GenPlay]** the song will be generated with the new RealTrack instrument.

Using RealTracks in Songs - Assign RealTracks to Track Dialog

The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.
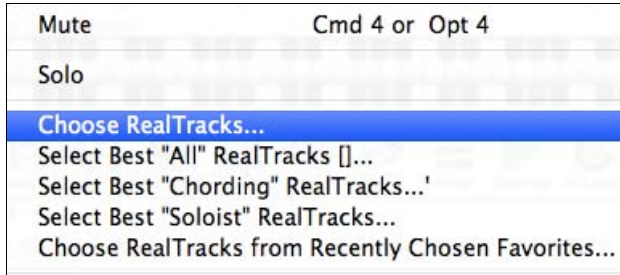
 This dialog is launched by either right-clicking (or **Ctrl+click** or double-click) on an instrument name at the top of the Band-in-a-Box main screen and clicking on *Choose RealTracks* in the menu.

- or by pressing the **[RealTrks]** toolbar button and selecting *RealTracks Picker Dialog*.
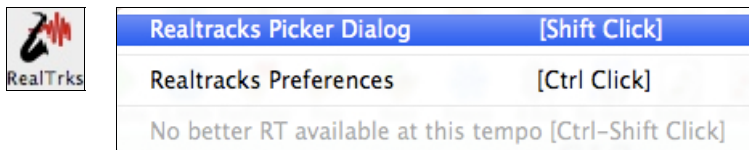
The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.
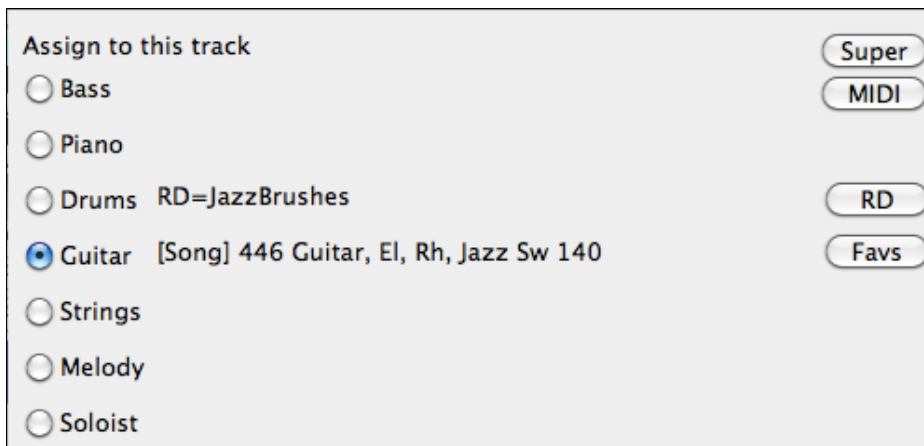
The RealTracks Picker dialog can be used to choose RealTracks, MIDI Tracks, and RealDrums. If RealTracks or RealDrums are disabled, Band-in-a-Box will offer to enable them when the RealTracks/RealDrums Picker dialog opens.

The **[Super]** button opens the **Choose from List** dialog where you can pick a MIDI SuperTrack and assign it to the current track. Use the filter to narrow the selection.
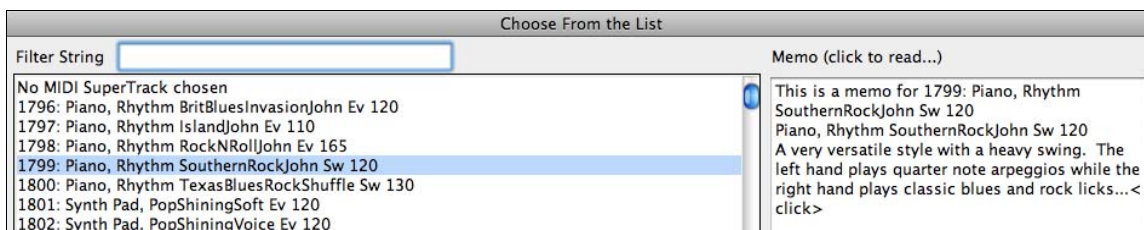
The **[MIDI]** button opens the **MIDI Track Picker**, where you can simply select and assign your favorite MIDITrack from any style to play on any track of your current song. You can add MIDITracks to your song (from any style) as easily as adding RealTracks.

Pressing the **[RD]** (RealDrums) button on the RealTracks picker allows you to select a RealDrums, rather than needing to go to a separate dialog for that.

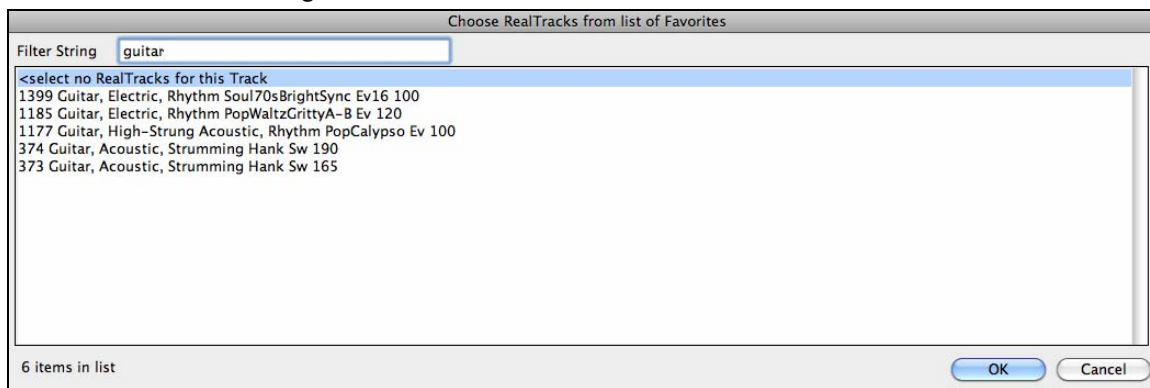Press the **[Favs]** button to select a recently chosen Favorite. You'll then see a dialog with a list of your recently chosen RealTracks, most recent on top. You can filter this dialog by text, e.g. "guitar," to find a recently used RealTracks with the word "guitar" in it.

 This will assign a RealTracks to the current song only, overriding any RealTracks stored in the style.

 The **[None]** button sets the current track to no RealTracks assigned for the song.

 This sets all RealTracks for the song to "None." It will also optionally disable RealTracks present in the style for this song.

 Select "Disable RealTracks for this track (Force this track to MIDI)" if you want to have no RealTracks instrument for this track, even if the style specifies a RealTrack.

"Artist Bio" - The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks.

 Click on the **[Read Bio]** button to view the full bio and link to more information.

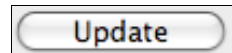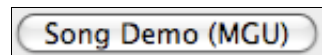"Memo" field - This describes the currently selected RealTracks style, and includes some useful tips, such as a suggested tempo range and Band-in-a-Box styles to use it with.

"User comments" - You can enter your own comments about any style in this field. The comments are saved in

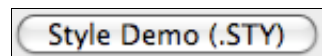**Update**   RTUserMemos.txt. After you enter your comments, click on the **[Update]** button to save them.

Use the song and style demos to audition RealTracks.

Song Demo (MGU)   The **[Song Demo (MGU)]** button will display a list of songs in the Applications/Band-in-a-Box/RealTracks – Demos folder that use the selected RealTrack instrument. Click on the song name and then press the **[Play]** button to hear it.

Style Demo (.STY)   The **[Style Demo (.Style)]** 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.

RealTracks can be made as Half Time, Double Time, or Triple Time, so it is easier to select them. They show up in the RealTracks Picker with tempos indicating when they can be used. For example, Alto Sax, tempo 140 will also show up in the RealTracks picker as Alto Sax, tempo 70 [Double-Time] so you can easily choose it.

"Triple Time" RealTracks allow you to use fast waltz RealTracks as slow 4/4 RealTracks (with a 12/8 feel).

Medley   You can define your own Medley, to be saved with the current song only. To do this, select 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. In the example shown, we have created a Medley from RealTracks 361 (Tenor Sax), by adding Clarinet and Flute, and having them change soloists every 4 bars.
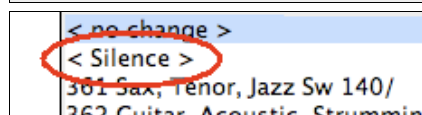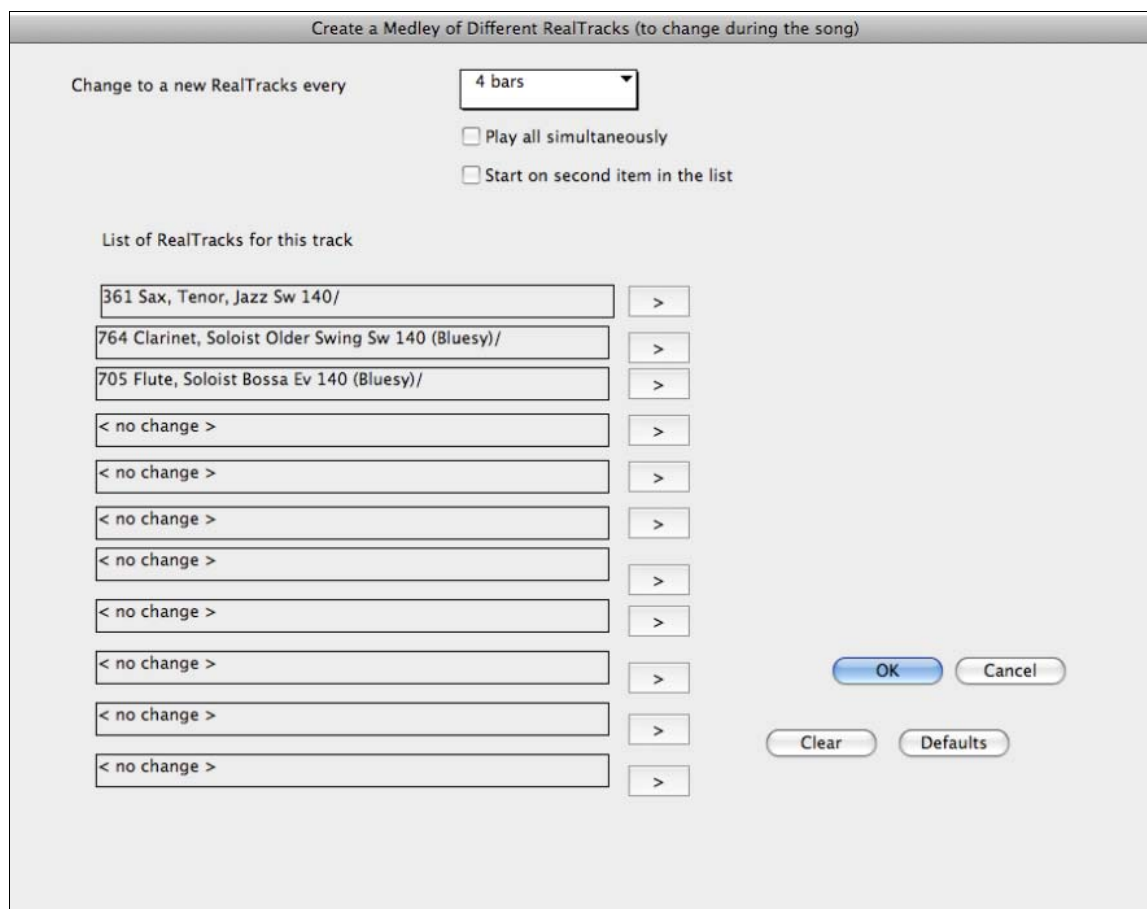
When you are choosing RealTracks to use, note that there is a RealTracks available called "Silence." This is to be used when "you" want to play, for example if you want to trade 4's with the band.
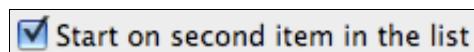
The option to "Start on second item in the list" is useful if you want to start on a different instrument, or start with "Silence."
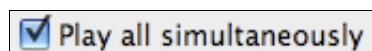
You can use the medley feature to play up to 10 RealTracks simultaneously on the same track. If you want to generate a lot of RealTracks, the theoretical limit would be 7 tracks x 10 per track = 70 RealTracks instruments playing at the same time. Multiple RealTracks are created as medleys, but you also select the option "Play All Simultaneously." Then all of the instruments will play all of the time.

If set, the selected RealTracks on the current track will play in a bluesy where major triads are treated like 7th chords. This only applies to Soloists, not rhythm tracks.
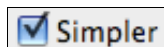
When set, the selected RealTracks will play a simpler arrangement (less busy, fewer embellishments). A letter "**s**" in the **S** column indicates that simpler styles are available.
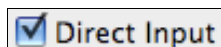
When set, the selected RealTracks will use a "clean signal" version so that you can use your own effects. A "**y**" in the **D** column indicates that Direct Input tracks are available.
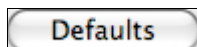
[Defaults] sets the dialog to default values.
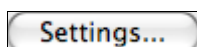
[Settings] launches the **RealTracks Settings** dialog.

[Audition] and [+] buttons play a short M4A file demo of the currently selected RealTracks, without affecting the currently loaded song in Band-in-a-Box. The [Audition] button plays a solo file, and the [+] button plays a file in context with a band.

Play   Plays the current song. Load in demos with the **[Song Demo]** button.

Stop   Stops the song playing.

Picking RealTracks

To use the dialog, first select the track that you want to assign under "Assign to this track." Then, select the RealTracks that you want in the list below it.

Name*	GM	Type	Feel	Tempo	Genre	#

You can sort the list by clicking on any column heading. As well as Name, GM (General MIDI instrument), Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number there are more columns with additional information about each RealTrack instrument.

NA	Set	St	Nt	Artist	T	H	S	D

- The "N/A" column shows "N/A" for RealTracks that you either have not installed or haven't yet purchased, if "Show RealTracks that are N/A" is checked below.

- "Set" is the number of the RealTracks set that includes the instrument.

- The "St" (stereo) column shows whether the instrument playback is stereo or mono.

- Instruments with an "N" or "Gt" in the "Nt" (notation) column will display the RealTrack in notation.

- The "Artist" column has the name of the musician playing on the RealTrack instrument. See the "Artist Bio" box for information about the player.

- The letter "t" in the "T" column indicates RealTracks that are tempo swappable and can be substituted with other RealTracks that are made at different tempos.

- If the "H" column is blank it means that Holds, Shots, and Pushes are available for the listed RealTracks. The letter "n" in this column means that they are available but not installed. A dash – means that no Holds, Shots, and Pushes are available for the style.

- A letter "s" in the "S" column indicates that the RealTracks instrument comes with simple style variations. By request, a Jazz Swing RealTracks has been created that plays the simplest bass lines for Jazz Swing, with root and 5th in the "a" section, and quarter notes only in the "b" section. To hear these, choose the RealTracks named 'very simple' in the RealTracks dialog (by using 'very simple' as a text filter).
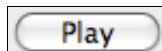
Filter by	very simple	Update

Bass, Acoustic, Jazz Ballad Sw 085 (Very Simple)
Bass, Acoustic, Jazz Sw 140 (Very Simple)
Bass, Acoustic, Jazz BeBop Sw 190 (Very Simple)
Bass, Acoustic, Jazz Ballad Sw 060 (Very Simple)
Bass, Acoustic, Jazz Sw 110 (Very Simple)

- The "D" column identifies instruments that have clean signal "Direct Input" versions with a letter "y."

☑ **Show RealTracks that are N/A**   Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Selecting the "Show RealTracks that are N/A" checkbox will show you all available RealTracks.

☑ **Show RealTracks variations**   Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in "2" only, in "4" only, or in "2" and "4" (for "a" and "b" substyles). Normally you will want to "Show RealTracks Variations."

☑ **Show if tempo is out of range**   Use this to show/hide RealTracks that are out of compatible tempo range.

Filter by	bass	Update	Show All

   A filter is available. Type a filter text, (e.g., bass) and press **[Update]** and you will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc.

Multiple search terms work with the RealTracks picker. If you separate terms with a space, each term is searched for separately. So a search for "Country Guitar Ev 120" will find any Country Guitar styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

Pressing **[Show All]** will cancel the filter, and show all RealTracks again.

☑ Show Error Messages	This will display RealTracks installation errors when you open the dialog. Press the **[Rebuild and Fix]** button for more information.
Rebuild and Fix	This rebuilds the list of RealTracks. It also reports any installation errors.
Generate Track	**[Generate Track]** will generate a RealTracks instrument on the currently selected track.
Close	This button will close the dialog, and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.
Cancel	Click on **[Cancel]** to exit the dialog without assigning a RealTracks instrument to the current track.
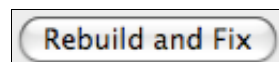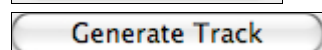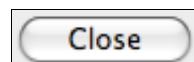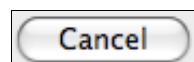
Using RealTracks in Styles

The StyleMaker has settings to assign RealTracks to styles in the **Miscellaneous Style Settings** dialog. This allows you to create or edit styles to assign specific RealDrums or RealTracks to the style.

To access this dialog, enter the StyleMaker (*User | Make A New Style*), and then press the **[PATCH]** button to launch the dialog.

RealTracks can be assigned to any Band-in-a-Box instrument part in an existing style by using the "Assign Soloist (MIDI) or RealTracks (audio) to style" feature.

To assign RealTracks to a style select the "Instrument" part that you want to replace with a RealTrack.

Then select the RealTracks instrument that you want for this part in the style.

Note: This list also includes soloists, the RealTracks listing begins at #361.

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar - and also RealDrums.

MIDI SuperTracks can also be assigned to styles. They are included in the Soloists list.

Individual parts can have custom settings for panning, reverb, and tone.

You can also choose to use the Simple version or Direct Input for RealTracks that have them present.

Assigning RealDrums to the Style

RealDrums are assigned to the style separately from RealTracks.

To use RealDrums in as style that was originally made with MIDI drums, go to the "RealDrums Settings" section of the **Misc. Style Settings** dialog and enable (check) the "Style uses RealDrums (audio drums)" setting.

To choose a RealDrums style, click on the **[RD]** button. This will open the RealDrums Picker where you can choose from all of the RealDrums that you have installed in your Drums folder.

Check "Vary ^ styles with each play" if you want to hear a different RealDrums variation each time the song plays. RealDrums that come with variations are identified by the ^ caret after their name in the RealDrums Picker list.

Volume Adjust

This allows you to adjust the volume of the RealDrums relative to the MIDI tracks. You can adjust the "a" and "b" substyles separately, as well as the overall volume. There are also checkboxes to enable the RealDrums separately for the "a" and "b" substyles.

Note: +6dB change in volume is about a +32 change in MIDI volume.

MultiStyle(s)

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles,

substyles c/d/e/f etc. You can click on the **[STY]** button to choose the styles for your MultiStyle from the StylePicker window.

RealStyles and Styles with RealTracks

There are many existing Band-in-a-Box styles that have been made with RealTracks. The style names begin with an equals sign.

`=JAZQT_B    sw  8 160 Jazz Quartet, ac.bass (160 RT)`

RealStyles are styles that use ONLY RealTracks and no MIDI instruments. These style names begin with an underscore.

`_J140_GB    sw  8 140 Jazz Swing Combo (140 RS)`

RealStyles have their own category in the StylePicker.

```
RealStyles [All]
   "Classic" RealStyles
```

Finding all styles that have RealTracks.

`Style`   Open the **StylePicker** and locate the "RealStyles." Also scroll down the list to see RealStyles Sets for particular musical genres.

`Country [RealStyles]` `Jazz [RealStyles]` `Rock [RealStyles]`

`New RealTracks [All]`   Scroll down farther to see a list of the latest RealTracks releases.

Options to auto-replace MIDI styles with RealTracks styles.

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 *Styles | 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 an as-needed basis, or to disable the feature for a certain song, or reverse it if you prefer the MIDI style.

```
Style Aliases...
Find a RealTracks Replacement for current MIDI style
Restore Style prior to Style Alias
Auto-replace MIDI styles with RealTracks styles when songs loaded
✓ Suggest RealTracks style replacements when songs are loaded
```

"Style Aliases" allows you to customize this feature by adding the name of a style that should get substituted for a certain style.

"Find a RealTracks replacement for current MIDI style" will manually substitute a RealTracks for the current MIDI style, if one is available. For example, if the current style is the original Jazz style ZZJAZZ, then choose this to get a RealTracks style instead. Note that a substitute only gets made if you have the RealTracks installed.

"Restore Style prior to Style Alias." If a style replacement gets made, but you would prefer the original MIDI style instead, you can choose "Restore Style prior to Style Alias."

"Auto-replace MIDI styles with RealTracks styles when songs loaded." If selected, the style replacements will happen automatically for every song.

"Suggest RealTracks style replacements when songs are loaded" suggests possible RealTracks substitutions for the current MIDI style, but the replacement style is loaded manually.

Tip: _JAZFRED.STY is a RealTracks style that is available to sub for this MIDI style, with better sounds. Press RealTracks button– Find Replacement.. to load it in, or to disable this message.
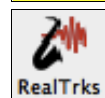
These style replacement options are also available from the RealTracks button.

Using RealTracks in Solos.

Pick "best" soloist RealTracks

This dialog shows you the soloists 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 Soloists that will work well at a tempo of 60 at the top of the list, and something like a fast, Heavy Metal Guitar Soloist at the bottom of the list.

- To add a Best Soloist to the Soloist track, press the Soloist button, and choose the menu option "Add Best RealTracks Soloist to Soloist Track."
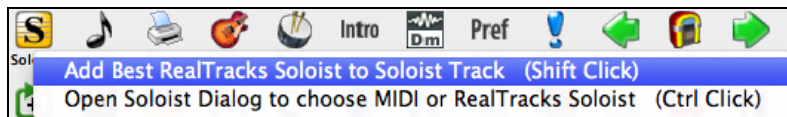
- To add a Best Soloist to any track, use the instrument radio button (e.g. piano) and right click (or double click) to show the menu, and choose "Select Best Soloist RealTracks."
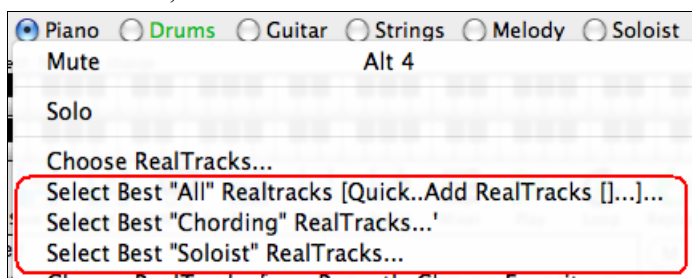
You'll then see a dialog that lists the best soloists. It will include Soloists and "Background Soloists." You can de-select these if you only want to see Soloists (and not background soloists).
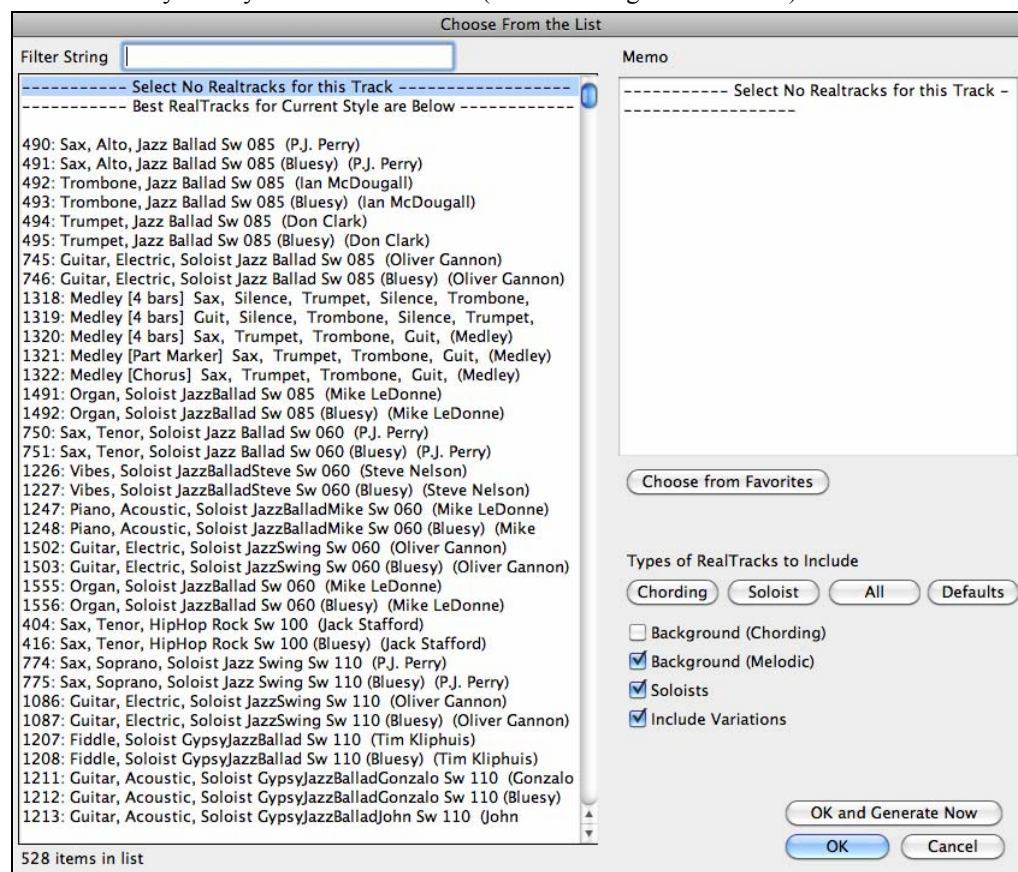
There are similar options on the instrument radio button to select Best "All" RealTracks that will show all RealTracks, sorted by best to worst for the current style, and select Best "Chording" RealTracks that show the list for Comping (i.e. Chording, non-Soloist) RealTracks.
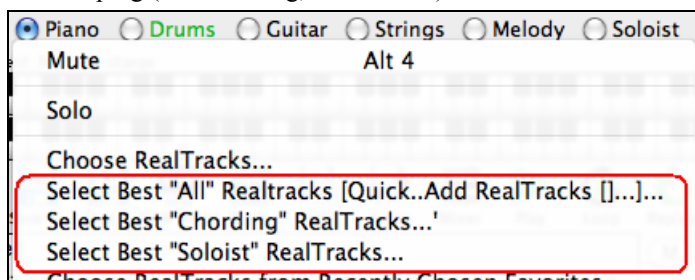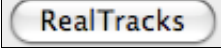
Using the Select Soloist Dialog

 Press the Soloist button (**Shift+F4**) and launch the **Select Soloist** dialog. Get to Soloists in the range from #361 and up.

You can do that by:

1. Typing 361 and pressing [**Go to**].

2. Choosing Favorites to return to a recently chosen Soloist.

3. Click on the [**RealTrack**] button to jump directly to the start of the RealTracks soloists listings.
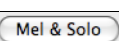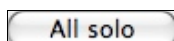
 As with other Soloists, press the [**All Solo**] button to make sure that the Soloist will be generated for all choruses, or [**Melody and Solo**] if you just want the Soloist for a certain chorus.

Customized RealTracks Soloing

Regenerate part of a Soloist track, without erasing the existing part. This allows you to customize your Soloist track by regenerating parts of the solo with the same or different RealTracks. For example, generate a 4-bar clarinet solo at bar 9. Then generate an 8-bar flute solo at bar 49. The file plays back with both solos intact.
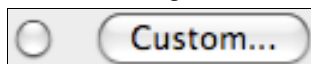
 To do this, press the Soloist button then select the range for the solo.
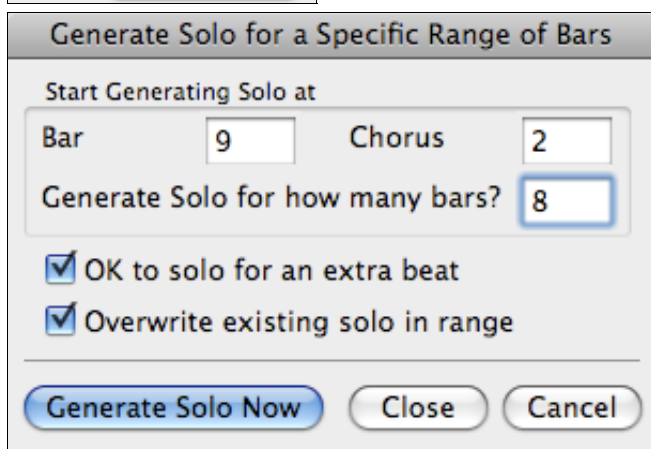
You can repeat the process, for a different range, with a different RealTracks, and all of them will play on the same track.

Soloist Medleys

In Soloist Medleys, the RealTracks is made to switch instruments every "N" bars or every chorus. For example, you can add a Bluegrass Medley Soloist that switches between solos from Mandolin, Guitar, Banjo, and Fiddle every 4 bars. Or a Jazz Medley Soloist that switches between Alto Sax, Trumpet, Piano, and Guitar solos every chorus. Or insert "Silence" as one of the instruments, which allows you to play your own instrument. Use the pre-made Soloist Medleys included, numbers 1308 to 1331,or create a custom one yourself in the Soloist Editor.

The Soloist Editor - Editing RealTracks Soloists
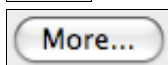
 The **Soloist Editor** dialog allows editing of many RealTracks parameters.

Press the **[Edit Soloist Maker]** button to open the **Soloist Editor**, then press the **[More…]** button to launch the **Edit Extra Soloist Information** dialog, where you can change parameters of the RealTracks.

These buttons will step back and forth through the list of RealTracks soloists to make your selection.
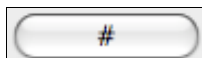
If you have the number of the RealTracks instrument to edit, you can select it by clicking on the **[#]** button and typing in the numbers.

The "Artist Name" is given, and also the "Style Names" for styles that use the particular instrument.

The "Holds Number" and "Holds Number B Substyle" identify the location of the files played when shots or held chords are entered into a song.

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.

The "Audio Reverb" for the instrument can be adjusted.

Similar to the Soloist Medleys, it is possible to have multiple RealTracks instruments change in sequence.

There is also the option to have all ten instruments in the list of RealTracks for the track play together.

The option to "Start on second item in the list" is useful if you want to start on a different instrument, or start with "Silence."

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.

Saving RealTracks Soloists

Soloist generated RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the soloist track yourself at any time.

Saving Your RealTracks

As with Band-in-a-Box MIDI parts and RealDrums, the RealTracks can be saved by rendering the complete performance to an AIFF file or the individual RealTracks to separate AIFF files.

The RealTracks selection that you assign to a song will be saved with the song, but the audio track that was generated is not automatically saved with the Band-in-a-Box MGU file. This is because the Band-in-a-Box MGU file only contains chords/melody/lyrics (and an optional audio track AIFF file).

If you have generated a RealTracks part that you want to keep you can use the Freeze feature to save it. Frozen tracks will reload with the song and play exactly as saved.

See for the latest RealTracks releases.

Simple RealTracks

Simpler Songs

We've added a **Simpler RealTracks** setting – a checkbox in the **Additional Song Settings** that makes the RealTracks play a simpler (less busy or embellished) arrangement.

Access the **Additional Song Settings** with the **[S]** button to the right of the song title box or from the *Song* menu.
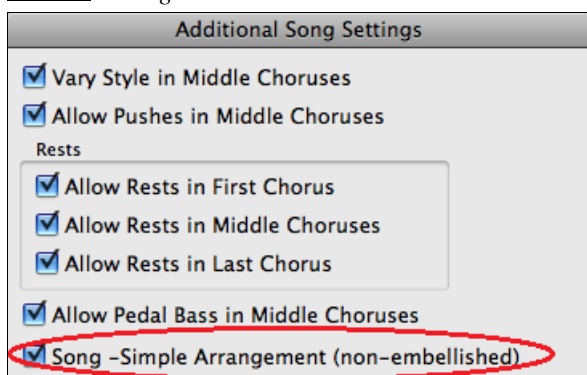
You can also right-click on the **[Combo]** button and choose the menu command *Set Song to Simple Arrangement*.
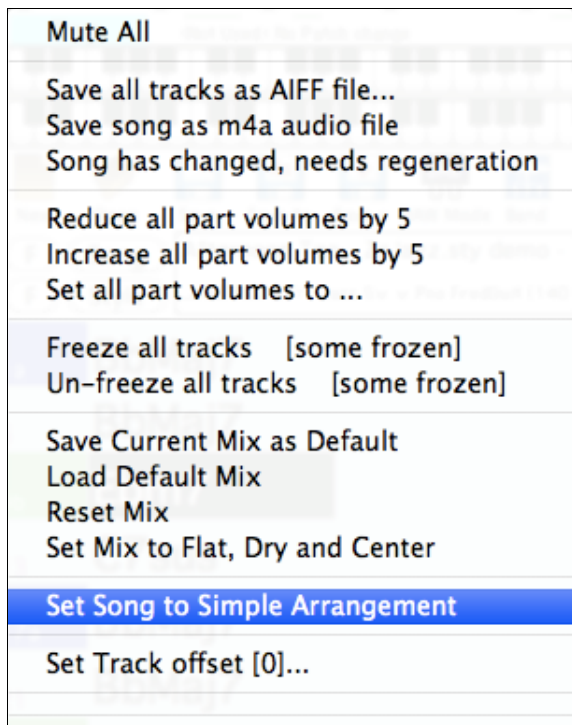
Simpler Tracks

You can set a single track to use a Simple Arrangement by either right-clicking on the track name at the top of the main screen and choosing *Force Track To Simple Arrangement*.

Force track to simple arrangement : Piano

You can do the same thing in the RealTracks Picker by selecting the "Simpler" checkbox, provided that the RealTracks instrument you are using has a letter "s" in the column headed **S***.

Set	St	Nt	Artist	T	H	S*	D
14	St	N	Miles Black	t		s	
14	St	N	Miles Black	t		s	
127	St		Jeff Lorber	t		s	y
90	Mn		Mike LeDonne	t		s	
90	Mn		Mike LeDonne	t		s	

Note that not all RealTracks have a simple option (yet). You can see which ones have the option by opening the RealTracks Picker, and looking in the second last column on the right marked "S." If the instrument has a simple option you will see the letter "s" in this column. We will release more RealTracks with the simple option as patch updates on our web site, www.pgmusic.com.

By request, a Jazz Swing RealTracks has been created that plays the simplest bass lines for Jazz Swing, with root and 5th in the "a" section, and quarter notes only in the "b" section.

To hear these, choose the RealTracks named 'very simple' in the RealTracks dialog (by using 'very simple' as a text filter).

Filter by very simple Update

Bass, Acoustic, Jazz Ballad Sw 085 (Very Simple)
Bass, Acoustic, Jazz Sw 140 (Very Simple)
Bass, Acoustic, Jazz BeBop Sw 190 (Very Simple)
Bass, Acoustic, Jazz Ballad Sw 060 (Very Simple)
Bass, Acoustic, Jazz Sw 110 (Very Simple)

Simpler Styles

For RealStyles that use RealTracks instruments with the simple option, you can select it in the StyleMaker so that the particular part always plays its simpler variation.

Go to *Styles* / *StyleMaker* and select the instrument part, Guitar for example, and then click on the Patch button to open the **Miscellaneous Style Settings** dialog.

You will see a checkbox labeled "Use Simple version." It will be grayed out if the RealTracks instrument you are using doesn't have the simple option yet, but if it is showing normal black text then you can check the box to make the style play with the simpler version of the RealTrack.

RealDrums

The RealDrums feature replaces MIDI drums with audio drums recorded live by top studio drummers.

Why do RealDrums sound better than MIDI Drums?

RealDrums are recordings of top studio drummers playing multi-bar patterns, whereas MIDI drums are patterns based on single drum hits programmed, typically on a quantized grid, as people assume drummers are typically playing.

With RealDrums, we record top studio 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 Band-in-a-Box/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. RealDrums can be added to a single song, or substituted for MIDI drums in existing styles.

We provide many styles that already have RealDrums. These styles can be identified by the style name beginning with a minus sign. For example "-ZZJAZZ.STY" is a version of the ZZJAZZ style that uses RealDrums.
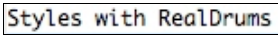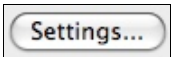
Let's Explore the Real Drums

Let's load in some RealDrums tunes!

Open the Applications/Band-in-a-Box/Drums - Demos folder and you'll see folders of demo tunes. These will demonstrate the RealDrums.

Let's load in "JazzBrushes_145_Demo.MGU" from the /Applications/Band-in-a-Box/Drums – Demos folder. Press **[Play]**. If you have the RealDrums style installed for "JazzBrushes" (i.e., you have a folder called "Band-in-a-Box/Drums/JazzBrushes"), then you should now be hearing RealDrums. You can tell right away, because the count-in sound is different, it is not the usual MIDI count-in, but is a side-stick or snare live drum sound.

As the RealDrums are playing:

- Change the tempo of the music as it is playing. Use the standard tempo controls, the square bracket keys [and], to change the tempo and the RealDrums will change immediately to the new tempo. (The [and] keys change tempo by 5 bpm.)

- Press STOP, and then change the tempo to a far slower tempo (like 60 bpm). Now press PLAY. Notice that the RealDrums are not just playing slower, they are playing differently, with appropriate patterns and fills for a slower tempo! This is because we have recorded the drummers playing at different tempos, and include a wide variety of tempos inside the RealDrums folder.

- **Styles with RealDrums** Open up the StylePicker, and notice the category called "Styles with RealDrums." This lists many RealDrums styles that we've made. We always name the RealDrums style beginning with a minus sign, so that "-ZZJAZZ.STY" would be the ZZJAZZ style, but using RealDrums instead.

- **Settings...** In the **RealDrums Picker**, click on the **[Settings]** Button to open up the **Real Drums Settings** dialog. Try turning off the RealDrums by de- selecting "Enable RealDrums."

Using RealDrums
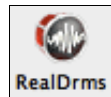
The RealDrums toolbar button opens a menu to choose the RealDrums Picker Dialog, **Shift+click**, or the RealDrums Preferences, **Ctrl+click.**

RealDrums Picker Dialog	[Shift Click]
RealDrums Preferences	[Ctrl Click]

RealDrums Picker

Use the **RealDrums Picker** to choose RealDrums for the current song only.

The **RealDrums Picker** opens from either the **[RealDrms]** toolbar button menu or with the *Windows* / *RealDrums Picker* menu command.

It can also be opened from the **RealDrums Settings** dialog with "For this song only, use this RealDrum style" and a click on the **[RD]** button, and there is also a [RD] button in the RealTracks Picker.

Choose Recent or Favorite RealDrums

Your recent RealDrums selections are saved, and available in the **RealDrums Picker** dialog. Press the **[Choose Recent]** button in the **RealDrums Picker** dialog to see up to 400 recent selections, with the most recent at the top.
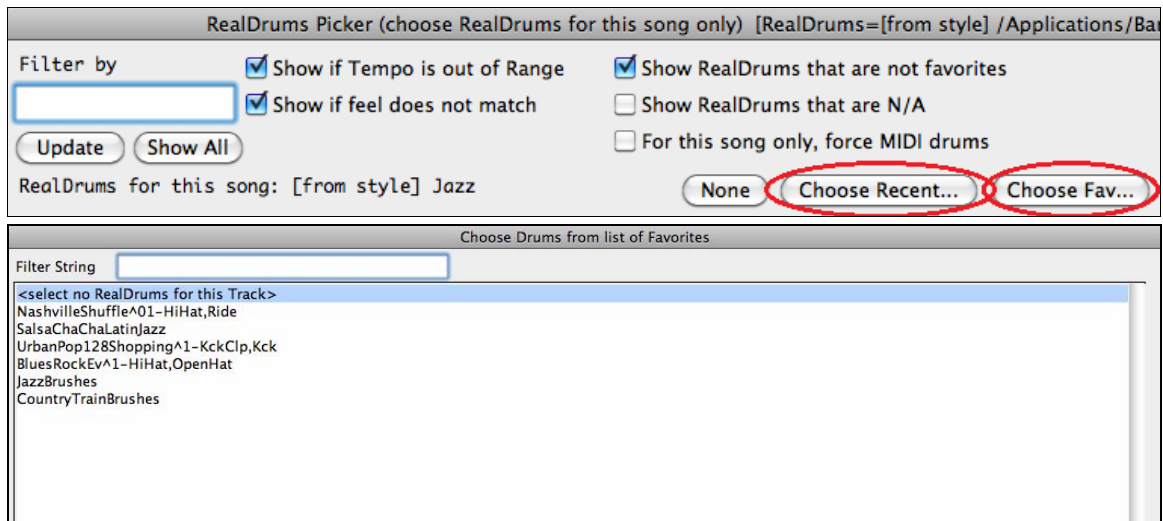
Clicking on the **[Choose Fav]** button opens your Favorites list. These are the styles in the list that you have marked with an asterisk to show that they are favorites.

 To add a favorite, highlight the style in the RealDrums Picker list and then click on the asterisk button. To remove a favorite, select it in the list and click on the asterisk button.

Filter

A filter is available. Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre etc.

Multiple search terms work with the RealDrums Picker. 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 RealTracks that match the tempo or within a compatible range.

Pressing **[Update]** applies the current filter.

Pressing **[Show All]** will cancel the filter, and show all RealDrums again.

Additional Settings

There are additional settings to define your selection in the **RealDrums Picker**.

"Show if Tempo is out of Range" will show styles that wouldn't work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

"Show if Feel does not match" will show a song where the drums are in Even feel and the style is Swing (or vice versa).

"Show RealDrums that are not favorites." You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to see only favorites.

"Show RealDrums that are N/A." These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct drums folder selected.

"For this song only, force MIDI drums." Set this if you want MIDI drums and want to override a RealDrums that is set in the style.

Blues shuffle style.

Ideal tempo is around 120 bpm.

Each of the 7 variations uses a different comination of 2 drum substyles for the A and B sections in your song.

"Memo" is a memo description of the style.

These are stored in the Band-in-a-Box/Data/RDPGMemos.txt file.

You can also add your own memos in the User Comments box below.

RealDrums for this song: BluesShuffleHard-HiHat,Ride

This shows the current RealDrums for the song.

Bio

John Handy III, playing on the Grammy nominated recording Live at The Monterey Jazz Festival. In a dramatic

RealDrums are recorded by top studio drummers. See the "Bio" for a capsule description of the musician's career and credits.

None

This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).

(*)	Fav	RealDrums Style Name*^	^	Genre	Genre (2)	/4	Ev	8	Lo	Hi	x	NA	Artist	Set

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

* Click on this button to enter an asterisk beside the current selection in the list, indicating that this is a favorite style.

* BossaTerryClarke^

Click on the name of the RealDrums style name that you want to select for the song. Names ending in a caret ^ have variations available.

- ^ Clicking in the caret column will show the variations for the selected RealDrums style (if available).
- Genre is the type of music that the RealDrums style comes from, such as Jazz, Rock, or Country.
- Genre (2) suggests additional types of music that the RealDrums style might work for.
- /4 indicates the time signature, which is 4/4 by default. If the column is empty the time signature is 4/4, if there is a 3 in this column the time signature is 3/4.
- Ev indicates the feel of the RealDrums style, either Even or Swing.
- The listing in the 8 column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).
- Lo is the slowest tempo for which the RealDrums style is suited.
- Hi is the fastest tempo recommended for the style.
- X indicates a style with a tempo that is out of range for the song.
- N/A are styles not found in the drums folder.
- Artist lists the names of the drummers who recorded each RealDrums style. Select a name to read their Bio.
- Set is the number of the RealDrums set that includes the style.

User Comments   Update

You can type in your own comments about any style in the "User comments" field and they are saved.

Variations

```
01-Sticks
02-Brushes
03-Ride,RideLd
04-CrStk,CrStTm
05-Brush,Sticks
06-Brsh,ZatB
07-Brsh,St,ZatB
08-Sticks,ZatB
```
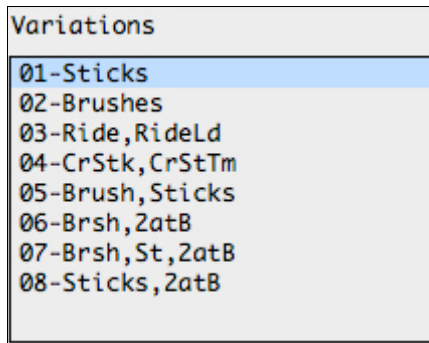
RealDrums styles ending in a caret (^) have variations available. They are listed here. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the "a" substyle and the second in the "b" substyle.

[Play Now] [Stop] [Audition]

[PlayNow] loads the selected RealDrums and starts playback.

The **[Stop]** button stops the song playback. Click on **[PlayNow]** to resume.

The **[Audition]** button doesn't load the style but instead uses Media Player to play a demo .AIFF file for the style.

[Settings...] [Rebuild] [Defaults]

[Settings] opens the **RealDrums Settings** dialog.

[Rebuild] builds the list of RealDrums present as folders in the Drums folder. If you add new drum styles, press this button to update the list. RealDrums made by you (or others) that are added by you to the RealDrums folder also appear in the **RealDrums Picker** dialog.

[Defaults] returns the dialog to default settings, which will show all available styles.

[OK] [Cancel]

Press **[OK]** to make your selection and return to the song.

Press **[Cancel]** to return to the song without making a selection.

RealDrums style change at any bar (F5)

The **Edit bar settings** dialog opens with the menu command *Edit | Bar Settings*, with the **F5** function key, or the keystrokes **Alt+B**.

> **Tip:** If the **F5** key (or **F8** key) does not perform the expected function in Band-in-a-Box, you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.

In this dialog you can change the style of RealDrums at the current bar (location of the highlight cell). The change can affect all choruses, or just a selected chorus.

Edit bar settings, for bar 9 (All Choruses)		
Settings apply to Chorus #	All Choruses ▾	
# beats this bar	0 [STY...] [*.sty...]	[Clear Style Change]
Tempo Change	0 [R.Drums] NashvilleOutlaw^04-Kick,Snare	[Clear RealDrums change]
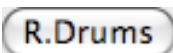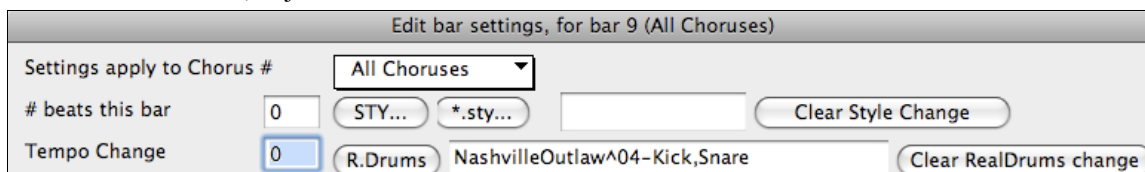
[R.Drums]   The **[R.Drums]** button opens the **RealDrums Picker** to select a new RealDrums style from the list.
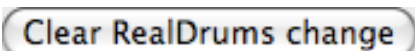
[Clear RealDrums change]   Click on **[Clear RealDrums change]** to remove the change.

RealDrums Settings

The **RealDrums Settings** apply to all songs. (Use the **RealDrums Picker** to assign a particular RealDrums style for just the one song you are working on.)

The **RealDrums Settings** dialog opens from the *RealDrums Preferences* item in the **[RealDrms]** toolbar button menu.

RealDrums Picker Dialog	[Shift Click]
RealDrums Preferences	[Ctrl Click]
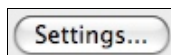
Settings... You can also get to the **RealDrums Settings** dialog with the **[Settings]** button in the **RealDrums Picker** or with the *Windows | RealDrums Settings* menu command.

Use the **RealDrums Settings** to substitute RealDrums for MIDI drums in existing Band-in-a-Box styles.
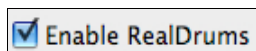
Enable RealDrums With "Enable RealDrums" checked RealDrums may be used rather than MIDI. This setting can be changed while the song is playing so that you can compare MIDI drums and RealDrums.

Substitute RealDrums for MIDI drums, -->

Substitute always, for every style, even if MIDI Drums are better   (1/5)

This will substitute RealDrums for MIDI styles in all songs where a suitable RealDrums style is available. You can change the setting from 1 to 5.

Substitute always, for every style, even if MIDI Drums are better   (1/5)
Substitute frequently, even when RealDrums are not as good as MIDI Drums (2/5)
✓ Substitute when RealDrums are as Good or Better then the MIDI drums   (3/5)
Substutute when Real Drums are Better than the MIDI Drums   (4/5)
Substitute rarely, only if Real Drums are Way Better than the MIDI Drums (5/5)

If set to 1, almost all MIDI drums will be substituted by RealDrums. If set to 5, only RealDrum styles that match the style perfectly will be substituted.

For RealDrums substitutions, choose different ^variations with each PLAY
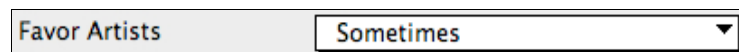
This feature selects variations of RealDrums instruments with each PLAY.

For RealDrum substitutions, choose different ^variations with each PLAY

Most RealDrums styles contain many instrument variations (brushes vs. sticks, hi-hat vs. ride cymbal, percussion only, etc.). Now, by selecting "…choose different ^variations with each PLAY," you can hear a different variation each time play is pressed, so the song sounds fresh each time. One time you'll hear it with brushes, the next time with sticks and ride cymbals, etc.

Favor Brushes/Sticks

Favor Brushes/Sticks   **Favor Brushes**
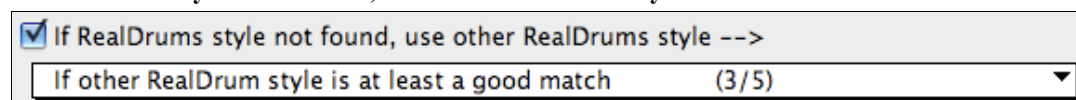
When selecting RealDrums styles to use for a style, Band-in-a-Box will use your preferences for brushes and sticks. For example, if you choose "Favor Brushes" Band-in-a-Box will always choose from among variations that include brushes (when available).

Favor Artists

Favor Artists   Sometimes   ▼

We have "artist" support. This allows you to choose among different drummers playing the same style. For example, we have multiple artists playing the "JazzBrushes" style. You can set Band-in-a-Box to choose a different artist with each play, or always choose a specific artist.

If RealDrums style not found…, use other RealDrums style

☑ If RealDrums style not found, use other RealDrums style -->

If other RealDrum style is at least a good match   (3/5)   ▼
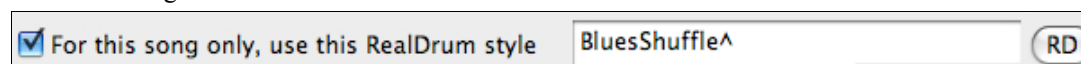
Use "If RealDrums style not found, use other RealDrums style" to replace RealDrums styles that you don't have (i.e., haven't purchased yet) with ones that you do have. This feature also has a range of settings from 1 to 5. If set to 1, almost all missing styles will be substituted. If set to 5, only RealDrum styles that match the style perfectly will be substituted.

Technical note: The a_pgmusic.ds text file controls this feature.
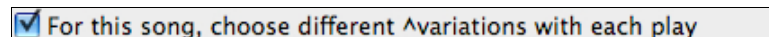
RealDrums For Individual Songs

Individual songs can have RealDrums added to them.

☑ For this song only, use this RealDrum style   BluesShuffle^   (RD)
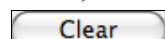
(RD)   Click on the **[RD]** button to select a specific RealDrums style to use in a particular song. This will launch the **RealDrums Picker** with a list of all available RealDrums styles.

F or this song, choose different ^variations with each play

☑ For this song, choose different ^variations with each play

When this is set, if you save a specific style with a song, you'll hear a new variation of that style each time you press PLAY, with different drum instruments.

[Clear]   This button clears the currently selected RealDrums for the song.

Developer Mode

Only set this when you are a developer making a RealDrums style and want to see additional debug information such as the /Applications/Band-in-a-Box /drumaudioresults.txt file and messages about errors in the _style.txt file.

Hi-Res Quality at half-speed

When selected, RealDrums will use a higher quality (more CPU intensive) method to play the drums when playing at ½ or ¼ speed (from the Play menu).

Global Volume adjust

If you are finding that the RealDrums track is too loud or quiet in relations to the MIDI parts, you can adjust the volume here. This affects all RealDrums styles.

Slide Track

You should normally leave this at 0, but if you are having sync problems between the MIDI tracks and RealDrums you can set this to a positive or negative value. Values are in milliseconds (ms).

Custom Drum Folder, instead of /Applications/Band-in-a-Box /drums

Custom Drum Folder, instead of:
/Applications/Band-in-a-Box/drums/
☐ Use a custom drum folder location
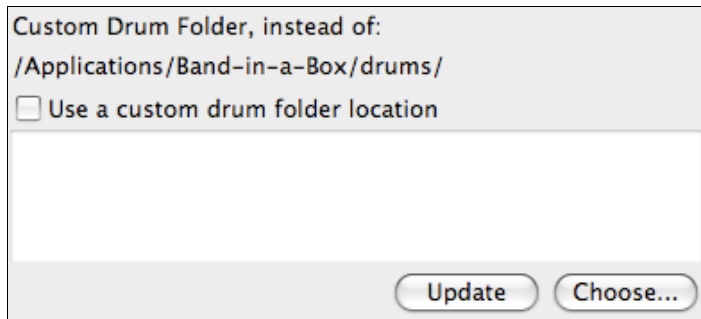
[Update] [Choose...]

You can choose any folder for your RealDrums. This allows you, for example, to conserve space on your hard drive by storing the RealDrums on an external drive.

[Update] Since you can type in your own folder name directly, you should update the setting when you are finished typing the name.
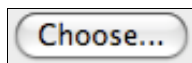
[Choose...] If you want to store your Drums folder somewhere other than /Applications/Band-in-a-Box/Drums, then specify that location by choosing its folder here.

Other RealDrums Controls

[Play] This allows you to audition the song with and without RealDrums without leaving this dialog.
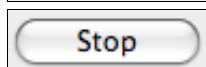
[Stop] Stop song playback.
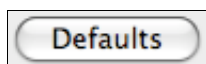
[Defaults] Return the settings in this dialog to their defaults.
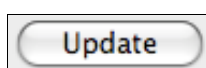
[Update] This updates the settings in the dialog and rebuilds the list of drum styles.
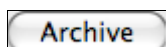
[Archive] The **[Archive]** button will erase the AIFF files in the Drums folder when there is a smaller M4A available.

[...] For a single chosen folder, this reverses the Install function and erases the AIFF file when there is already an M4A file.
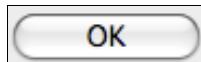
[OK] Press **[OK]** to make your selection and exit the **RealDrums Settings** dialog.
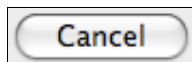
[Cancel] Press **[Cancel]** to exit the **RealDrums Settings** dialog without making any changes.

Tone Control

The RealTracks bass/treble tone control adjusts the bass/treble EQ for any RealTrack.

Choose an instrument (bass/drums/piano/guitar/strings/melody) and then use the "TONE" control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0. The settings are saved with the song.

Audio Reverb

There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable, and saved with the song.

At the top of the screen, there is an "A.REV" (Audio Reverb) control. Click on an instrument radio button, and then set the Audio Reverb for it. The Audio Reverb varies from 0 to 127.

Note that this only applies to RealTracks, since MIDI tracks have MIDI Reverb, which is set via a "REV" control.

You can adjust the value by clicking a key on the on-screen piano keyboard. Or right-click (or control-click) the control to enter a value. There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.)

This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.

☑ Auto-add Reverb to RealTracks Strength % 100
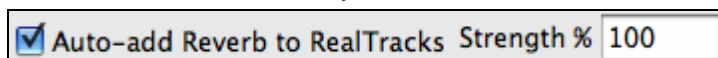
If you just want more or less added, you can adjust the "Strength %." For example, the

default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will get added.

You can also set the type of reverb. The default is a "room" type of reverb.

To do this, press the Audio Reverb button, and adjust the various parameters.
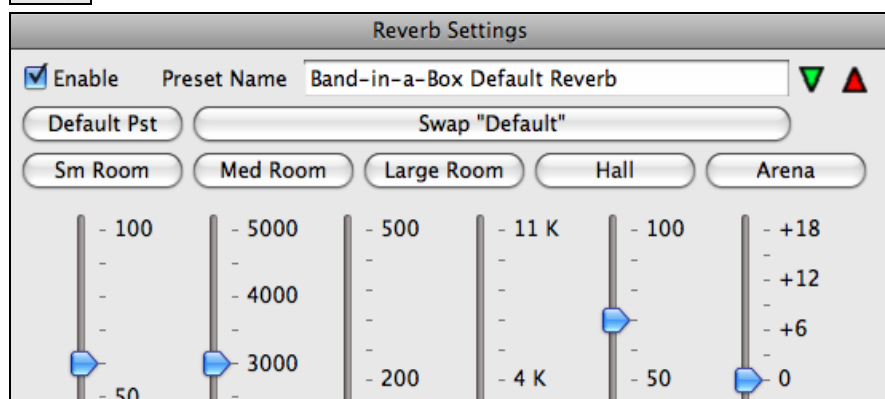
Chapter 8: Notation and Printing

Band-in-a-Box offers a variety of notation and printing features for viewing parts on-screen as they play, editing MIDI tracks, and for printing parts as sheet music.

Notation

The grand staff notation scrolls by onscreen as the song plays. A time bar indicates the song position while notes highlight in red as they play. The onscreen notation allows you to follow and read along as the song plays. It's a great way to practice your sight reading or sight singing.

Band-in-a-Box notation features engraver spacing for clean, uncluttered display without note overlap. It handles Jazz eighth notes and triplet figures correctly with a Jazz font option for letters and chord symbols. Automatic options like "auto durations," "clean notation," "mono display," "minimize rests," and "engraver spacing" produce very musical and readable notation. The Notation window is also a powerful editing tool.

In Editable Notation mode, notes can be entered in step time (clicking with the mouse on the staff, or on the onscreen piano), or in real time from a MIDI keyboard. Drag and drop editing allows notes to be changed and moved. There is also a Staff Roll mode, similar to a piano roll.

The Staff Roll mode supports moving and changing of MIDI notes, plus it allows the editing of note velocity and duration. This is a very powerful feature for fine tuning the dynamics of a performance.

The Lead Sheet window shows multiple staffs, with options to show several different tracks or harmony parts.

Printing

Print out any combination of chords, notes, and lyrics (or blank paper)!

You choose what to print out (notes /chords / lyrics / bar numbers), and what clefs to include (treble / bass). You can print out the first chorus, last chorus or the whole song. Margins are available, so you can make a left margin to produce a printout to go into a 3-hole binder for example.

Band-in-a-Box prints a lead sheet style of notation, so it will attempt to auto-fit your song onto one page. Use this feature to print a library of your favorite songs.

Notation

To view the notation, open the Notation window by pressing the notation button on the main screen. Close the Notation window by pressing the notation button again.
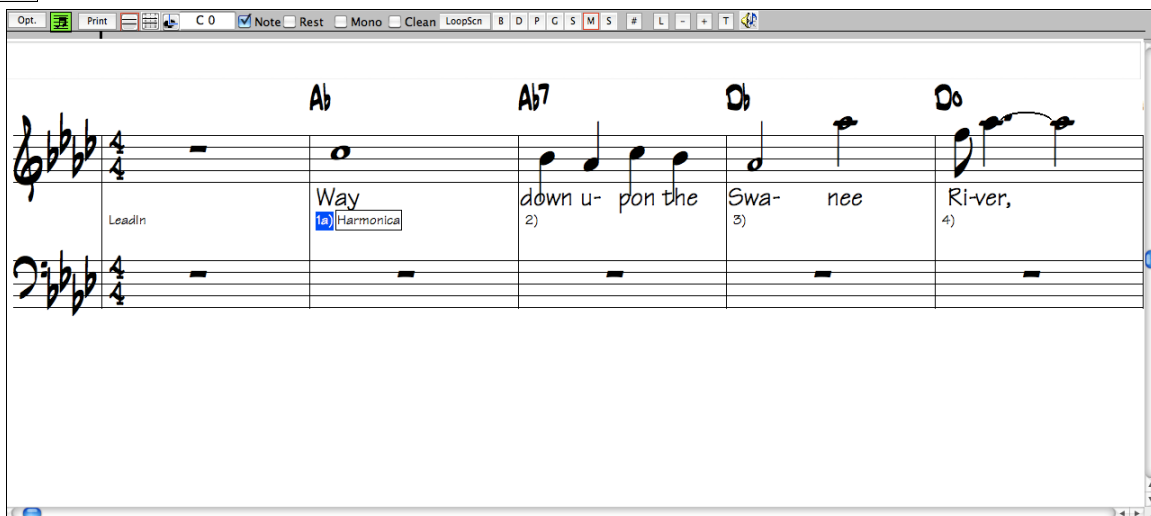
Band-in-a-Box Notation screen displaying the melody track in Standard Notation mode.

Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode, other modes are selected with buttons on the Notation window toolbar.

Standard Notation to display or print Notation and enter lyrics. The grand piano staff and/or guitar tablature with notes, chord symbols, and lyrics.

Editable Notation to enter or edit notation. A special staff with time divisions for mouse-based editing.

Staff Roll Notation, to enter or edit notes, velocity, and duration. The note heads are shown with editable velocity and duration lines.

Lead Sheet Notation to display or print notation as full arrangements or in fake sheet style. This is a full screen notation window with notes, chord symbols, and lyrics.

Exploring the Notation Window
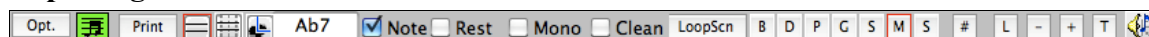
With the Notation window open, the toolbar at the top of the window gives you access to its many features and options.
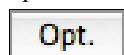
Options Button — Opens the **Options** dialog box.

Lead Sheet Button — Press to launch the Lead Sheet Notation window.
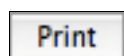
Print Button — Press this button to print the notation to any printer supported by your system.

Notation Mode Buttons — 3-stage buttons to select a Notation window mode - Standard Notation, Editable Notation, or Staff Roll mode.
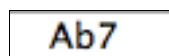
Current Note — This box displays the name of the note that will be inserted when you click the mouse.
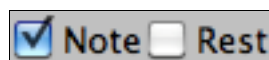
Note / Rest checkboxes — These determine whether a Note or a Rest will be inserted when the mouse is clicked.
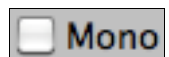
Mono Mode — When this is selected, the notation is entered as monophonic (one note only) to avoid extra notes in a single note melody line.
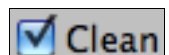
Clean Notation — The Clean Notation Mode cleans up the notation by eliminating display of redundant grace notes and glitches for easier reading.
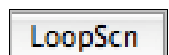
Loop Screen — While a song is playing, click the "LoopScn" button and the song will loop the bars shown on the notation screen.

Track Select — You can display or print any track from the program. Press the appropriate button to change the track.

Event List Editor — You can edit events including all MIDI events and lyric events using the Event List Editor.

Lyrics Button — To enter note-based lyrics press the Lyrics button on the Notation toolbar.

Zoom Buttons — The zoom buttons make it easy to increase or decrease the font size of the notation.

Section Text — Add or edit Section Text on the Notation.

Scrub Mode — When this button is pressed in you can drag the mouse over notes to hear them.

Navigating with Cursor Arrows

Use the **cursor arrows** to advances the current track and display the next group of notes on that track. For example, if the current track is set to the Melody track, pressing the left/right ◄ ► arrows will display the next note or chord of the melody in the direction selected. The up/down ▲▼ arrows jump one line (4 bars) at a time. The cursor arrows are a great way to study the notes being played, and to navigate around the track.

Standard Notation Window
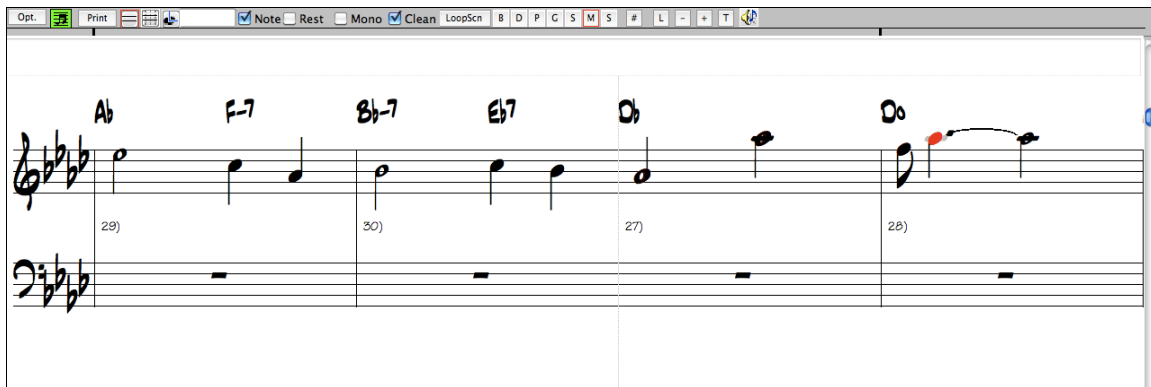
The Standard Notation window displays the notation for any individual track, and allows for the entry of chords and lyrics. Features include:
- Notation display for the Bass, Drums, Guitar, Piano, Strings, Melody, or Soloist track.
- As the notation plays, the notes that are sounding are **highlighted in red**. This helps with sight reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Handles Jazz eighth notes and triplet figures correctly.
- Automatic options such as *auto durations*, *clean notation*, *mono display*, *minimize rests*, *hard rests*, and *engraver spacing* produce very musical and readable notation.
- Beamed notes are automatically given slanted beams.

Groups of 5 notes will automatically display as groups of 3+2 or 2+3, or can be set this way manually. If you'd prefer to see them as a group of 5 notes, you can right mouse click on the timeline, and set the resolution to 5 for that beat.
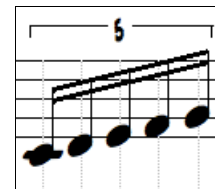
Right-click menu for Standard Notation

This menu opens with a right mouse button click in the Standard Notation window. Use it to access major editing features and dialogs.

Editable Notation Mode

Enter the Editable Notation mode from the notation screen with a single mouse click on the Editable Notation button.

In the Editable Notation mode 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 box.
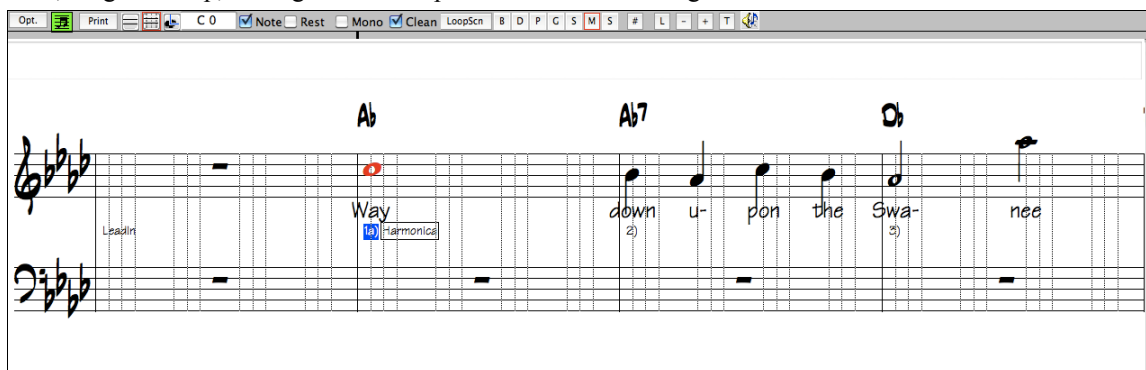
Band-in-a-Box Editable Notation window.

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 to open the **Other Notation Options** dialog. Then select the "Show Popup Hint for Note Properties" checkbox.

☑ Show Popup Hint for Note Properties

Resolution

The above example is in Jazz Swing style so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets). This resolution can be changed in the Notation Options dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is in use.

Swing styles use 3 lines to divide each beat into eighth note swing triplets.

Straight styles use 4 lines to divide each beat into sixteenth notes.
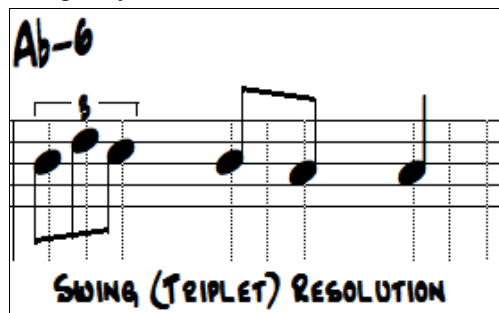
Example of swing (triplet) resolution.
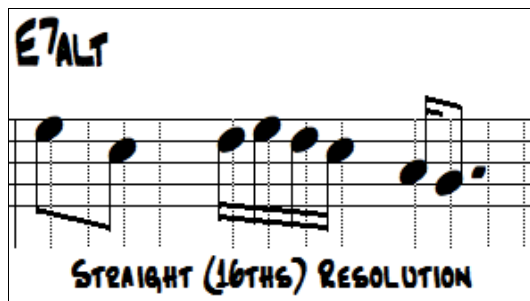
Example of straight (16ths) resolution.

Beat Resolution

The user can manually set the resolution for any beat in the **Beat Resolution** dialog, which opens with a right click on the black vertical time line.
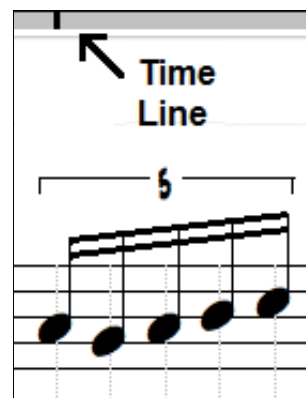
Setting the Treble Clef Resolution for this beat to 5 allows a group of five notes to be placed on one beat.

> **Tip**: Although you can edit any track (e.g., Bass track), your edits to Band-in-a-Box instrument parts will be lost if you press [Play] and the song arrangement is regenerated. To save edits to accompaniment parts, save your song as a MIDI file for export.

Entering Notes

To insert a new note on the staff move the mouse to the location that you want. If you want beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

Confirmation dialogs show warnings to prevent accidental entry of a duplicate note (same pitch near same time) and of a very high or very low note (large # of ledger lines).
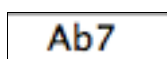
  The Current Note box in the toolbar will give you the name of the note that you're on.

Click with the left mouse button to insert the note:
- To insert a sharp: Hold down the **Shift** key as you click the note.
- To insert a flat: Hold down the **Ctrl** key as you click the note.
- To insert a natural: Hold down the **Alt** key as you click the note.

How is the length of the notes determined?

Band-in-a-Box uses an intelligent auto-duration feature to determine how long the note should be. Auto-durations mean that you can enter a lead sheet style melody by just clicking once per note, dramatically speeding up the entry of notation.

Any note that is entered will initially have a duration of 2 bars (2 whole notes). When the next note is put in 2 beats later, Band-in-a-Box will adjust the duration of the previous note to just shorter than 2 beats. This means that you don't have to worry about durations at all, and can simply point and click to enter the notes where you want them. If you want to override the auto duration, you can edit the note using the right mouse key, which will permit you to type the exact duration that you want.

Entering Rests

Insert a rest by holding the back-quote key (tilde key without pressing Shift) then clicking on the notation window. Another way to enter a rest is to click the Rest checkbox and then point and click where you want the rest to appear. This automatically shortens the duration of the previous note.

> **Tip:** If it is important to see rests less than a quarter note, make sure you de-select the Minimize Rests checkbox in the Options dialog box.

Forced Rests (Hard Rests)

This allows you to insert a rest in the notation, which will be in effect even if you have Minimize Rests set to false. For example, we are able to display a 16th note rest even though the Minimize Rests feature is on. To do this, click on the [Rests] button and then click on the notation at the location that you'd like a 16th note rest. The Hard Rest will show up in blue in the editable notation window and can be removed by holding the [DEL] key and clicking on the rest.

Moving a note in time.

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

Changing the pitch of a note.

Similarly, you can drag the note vertically to change the note value, and release it when you're on the note you want. Hold down the **Shift**, **Ctrl,** or **Alt** key to have the note inserted as a sharp, flat, or natural respectively.

Insert Bends In Notation.

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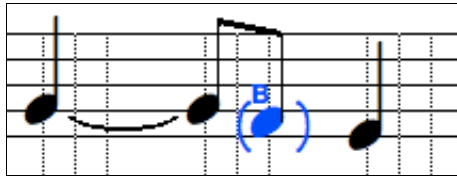
Right-click Editable Notation menu

A right-click of the mouse in the Editable Notation window will open this menu.

Use it to edit chords, insert or edit lyrics, add or edit section text, add section letters, and add notation symbols.
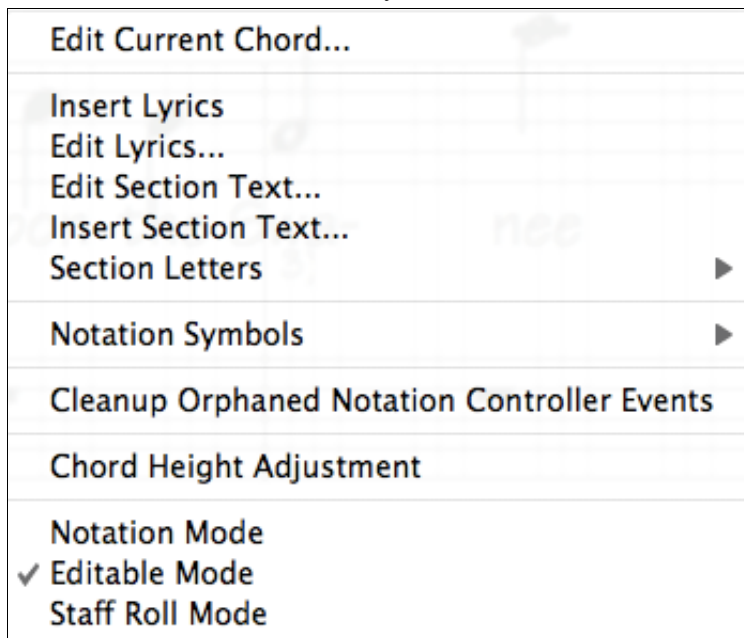
Edit Current Chord

This opens a text box with the name of the chord at the current location. Type in any changes and press **Enter** or **Tab** to return to the Editable Notation window.

Insert Lyrics opens the Lyric Edit window.

Edit Lyrics opens the lyrics event list editor.

Edit Section Text opens the **Text Events** list where section text can be inserted, edited, or deleted.

Insert Section Text opens the **Section Text Event** dialog box where either regular or boxed section text is entered along with its time and vertical position in the window.

Section Letters
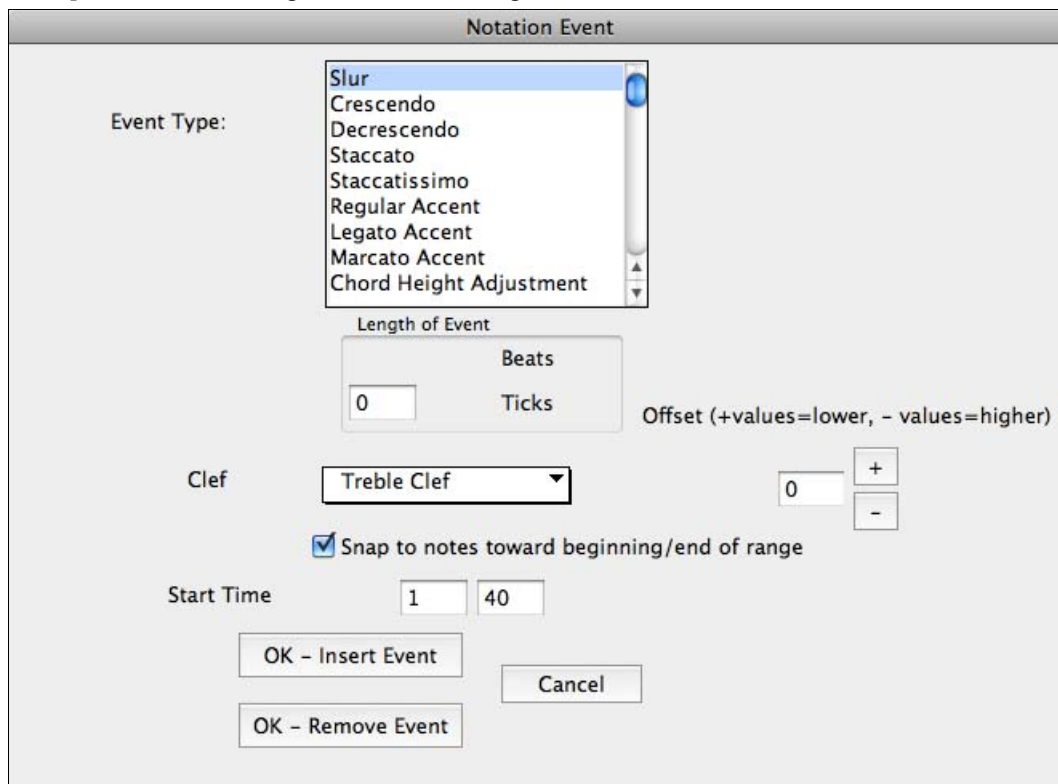
Select a section letter from an alphabetical list and it will be inserted into the notation at the current location of the time line bar. Use this same item to remove section letters.

Notation Symbols for Expression and Articulation

The Notation Symbols are entered from the **Notation Event** dialog, which is accessed from the right-click menu in the Editable Notation window. This dialog lets you insert (or remove) notation symbols such as,

Slurs	[symbol]	Accents	[symbol]
Crescendo	[symbol]	- Legato	[symbol]
Decrescendo	[symbol]	- Marcato	[symbol]
Staccato	[symbol]	- Staccatissimo	[symbol]

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 had highlighted an area of the Notation window prior to right clicking on it (to launch the pop-up menu and choose the notation symbols menu item) then this field is set based on the length of the highlighted area.

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

The **Clef** field, if present, indicates the clef in which the event will be inserted (or removed from). Most events affect only one clef at a time, and therefore you must choose the clef and this field will be preset based on where you had initially right-clicked with the mouse on the Notation window (you did this to get the pop-up menu that launches 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 make adjustments to the vertical position of an event, e.g. slurs or chord height.

Offset (+values=lower, – values=higher)

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

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

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

Cleanup Orphaned Notation Controller Events

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

Chord height adjustment

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

Modes

Clicking on another notation mode will change to that screen while staying at the same location in the song.

Editing Note Values

Right click on a note. This brings up a variation of the right-click window with added commands for editing or deleting notes. Click on *Edit Note* to launch the **Note** dialog.

In the **Note** dialog box, 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.

Click on the **[Delete]** button in the right-click menu to remove the selected note from the Notation.

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), or Guitar Bend (a B will appear above the note). Note that the guitar bend is for notation only and does not affect the sound of the note.

Staff Roll Notation Mode

Click on the Staff Roll notation mode button to enter the Staff Roll mode.
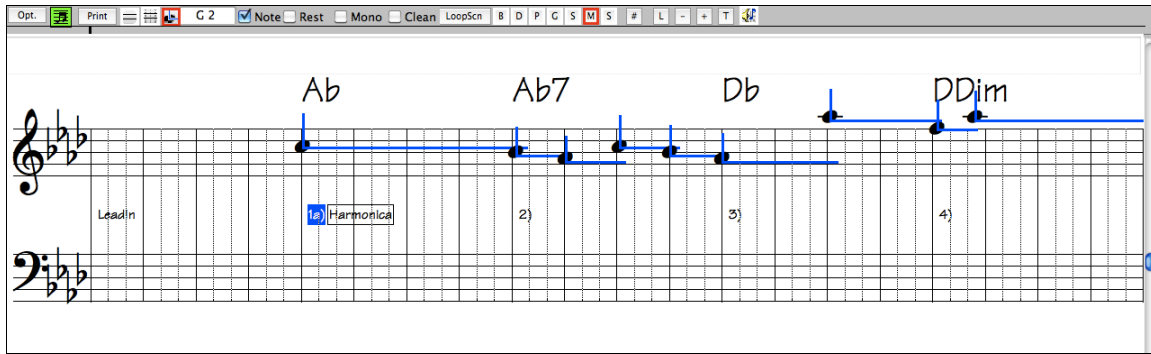
This mode is similar to the Editable Notation Mode, except that the beats begin right on the bar line. You can see the duration of the note visually represented by a horizontal blue line and the note's velocity displayed as a vertical blue line.

Tip: If you can't see these lines, press the **[Opt.]** button to check that "Show Note Durations, Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

Using the Mouse to Edit Velocity and Duration

There is an additional function available in this mode; **right mouse drag**. Place the mouse cursor on the note head and hold down the right-mouse button. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or drag it vertically to set the note's velocity.

Notation Window Options

Press the **[Opt.]** button in a notation window to bring up the **Notation Window Options** dialog box:
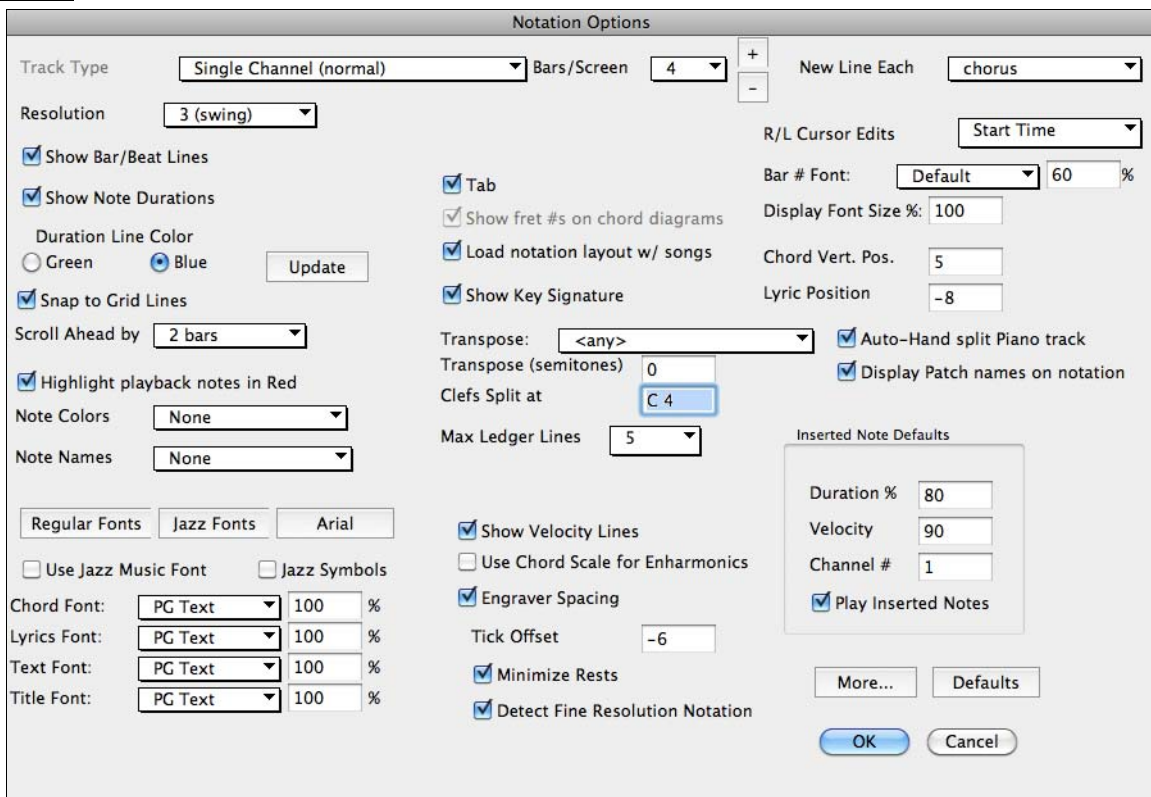
Track Type

Normally you'd leave the track type set to Single Channel, but you can also set it to Multi-Channel, Guitar, or Piano.

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.

Triplet Resolution (Swing)

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

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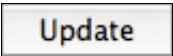
This setting is for the Staff Roll mode only. When turned off (unchecked) only the staff lines will show, helpful for editing note Duration and Velocity lines.

Show Note Durations

A Staff Roll mode setting to show or hide the horizontal Duration lines.

Duration Line Color (Green /Blue)

There are two color choices for the Duration lines, green or blue.

Update   The **[Update]** button applies the changes made to the Notation Window Options. Pressing **[OK]** will have the same effect.

Snap to grid lines

If the Snap To Grid Lines checkbox is checked, the inserted note will be lined up with the closest grid line. This is similar to the way a graphics or typesetting program aligns elements accurately on a page. This means that you don't have to click exactly on the beat to have the note inserted precisely on the beat.

Scroll Ahead

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

Highlight playback notes in Red

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

Note Colors

Notation can display notes in different colors based on absolute note names or relative to chord or key. The color scheme is one that was introduced by the Russian composer Alexander Scriabin (1872-1915).

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

Note Names

There is an option to display note names in the center of the note head. You can display absolute note names (A, Bb etc.) or you can display numbers relative to the key or the current chord. This is helpful for learning to read music. Combined with the ability to display large font sizes, this achieves the big note of "EZ-2-Play" music books.
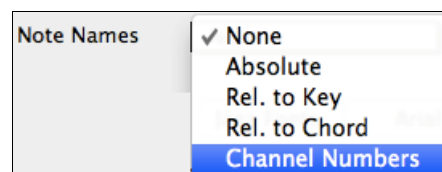
Channel numbers can also be displayed on the notation. When editing notes, it is often helpful to see the channel number of each note. By setting Note Names to "Channel Numbers" you'll see the channel number for each note written into the note head of the notes.

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."

Jazz Music Fonts for Notes, Symbols, Chords, and Titles.

To select just the Jazz music font select the "Use Jazz Music Font" option, then choose your Chord, Lyrics, Text, and Title fonts.

Click **[Regular Fonts]** for a quick overall change to regular fonts in the Notation window.

The **[Jazz Fonts]** button installs a pre-selected group of Jazz fonts.

The **[Arial]** button installs the regular notation font and Arial for everything else.

You can select from any of the fonts installed on your computer using the settings found in the **Notation Options** dialog.

Check "Use Jazz Music Font" to use the Jazz font, and check "Jazz Symbols" to use shorthand Jazz chord symbols in the notation.

The Lyrics and Text fonts appear in the Notation window, the Lead Sheet and the printout.

The Title font is used for the Titles, Composer, and Styles names that appear on the Lead Sheet window and printout.

You can choose from selected fonts, or use the "Other…" selection to use any font. For example, you could use **PG JAZZ TEXT EXTENDED** (PGTextje) for a jazzy look.

Jazz Chord Symbol Graphics (circles, triangles)

Jazz and Pop music often use certain non-alphabetic symbols for chord types. These include a delta (triangle) for major chords, a circle for diminished, and a circle with a slash for half-diminished. Also, tensions like b9 and b13 are stacked vertically and contained in brackets. You can now select this option, and see these symbols for display/printout on the Chordsheet, Notation, and Lead Sheet windows.

To see the Jazz Chord Symbol Graphics on the Notation/Lead Sheet printout, set the **Notation Options**. The Notation will then look like this.
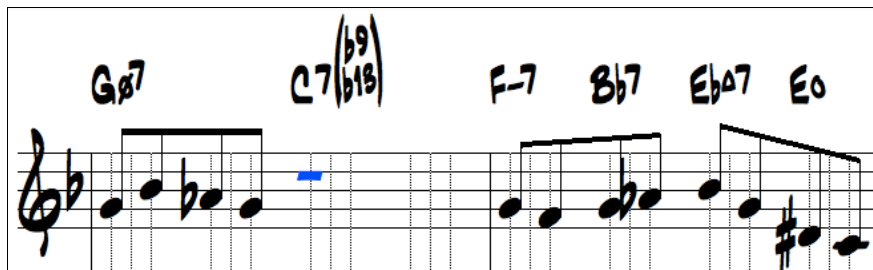
Bars/Screen

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

Tab

When set, the Guitar and Bass parts will print tablature notation.

Load notation layout w/songs

When this box is checked your Notation Option settings will be saved with the song and restored the next time you load the song.

Show Key Signature

If turned off, you won't have the key signature box displayed on the Notation Screen. This will save some space on the screen.

Transpose Options

These preset transpose settings for non-concert instruments like brass and woodwinds will auto-select the correct transpose settings and clef split points for the instrument. For example, Trumpet +2 will write the music up 2 semitones, and the split point will be adjusted to display the music in treble clef.

Guitar and bass settings are also included.

If a Chordsheet or Notation window transpose setting is in effect, a yellow hint message opens on boot up as a reminder.

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

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, middle C. Use a higher split point, such as C6, if you want notes up to a B above middle C written on the bass clef with ledger lines.

Max Ledger Lines

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

Show Velocity Lines

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

Use chord scale for enharmonics

The sharps and flats in Band-in-a-Box notation are context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is E7, a G# note will show up as G#, and not Ab. This means that the notation accidentals will automatically show up correctly.
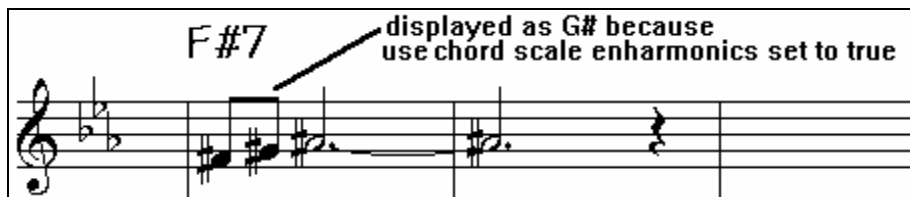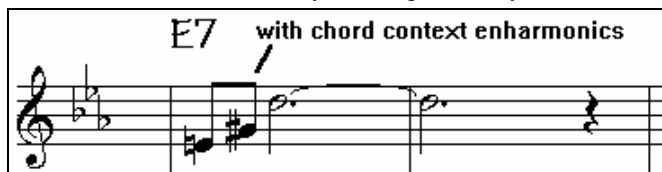
For example, on an F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting "Use chord scale enharmonics" will display the note as a G# instead of an Ab.

Enharmonics on slash chords

A chord like Gm7b5/Db will display correctly using a Db instead of a Gm7b5/C#, since Band-in-a-Box bases it on a Gm scale.

Engraver Spacing

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

Tick Offset

The Tick Offset on the notation options is one of the keys to great looking notation. It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the best tick offset so that you don't have to set this yourself. This results in better looking notation. You can change/override this setting in the **Notation Window Options** dialog box, 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.

Minimize Rests

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

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

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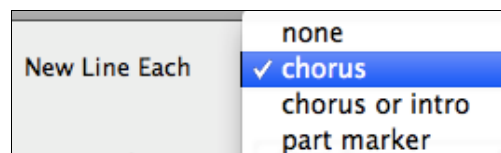
Use this setting to automatically start a new line on each chorus, on each chorus and the intro, or on each part marker. It applies to the Lead Sheet notation screen and to printing.
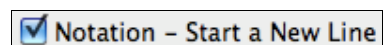
 If you want to control how many bars per line get displayed use the **Edit Settings for Current Bar (F5)** options, and select "Notation - Start a New Line" on bars that you'd like a new line of notation. That setting, in combination with the Notation Window Options setting for "Bars/Screen," and "New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

R/L Cursor Edits

This is used in the Keystroke Note Editing features.

Bar Number Font and %

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

Display Font Size %

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

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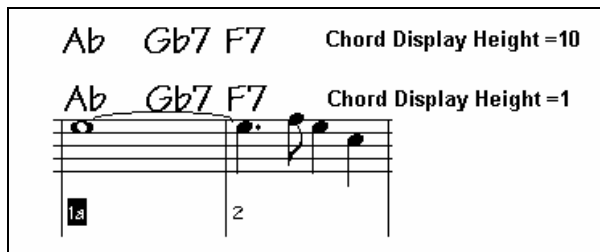
This controls how high the chords will be written above the staff. If set to 5 the chords will be written 5 notes above the top of the staff. If your piece contains a lot of high notes, then set the chord position to a high setting.

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 checked, the Piano track (not any other track) will be displayed on both clefs with intelligent hand-splitting. You can print out the Piano track with the hands separated.
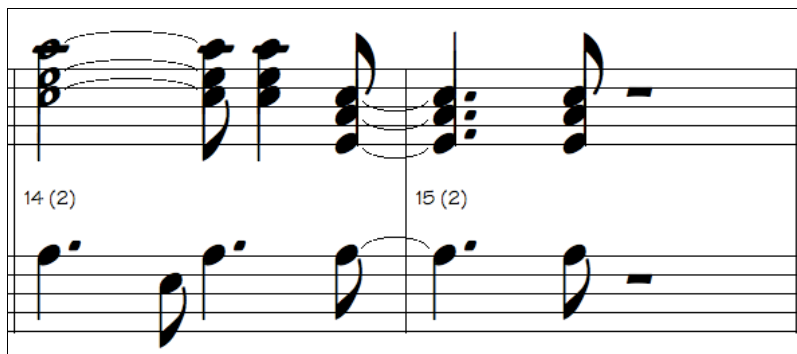
Display Patch Names on Notation

When this box is checked in the **Notation Window Options,** the patch name for the track is displayed on the notation, lead sheet, and printout.
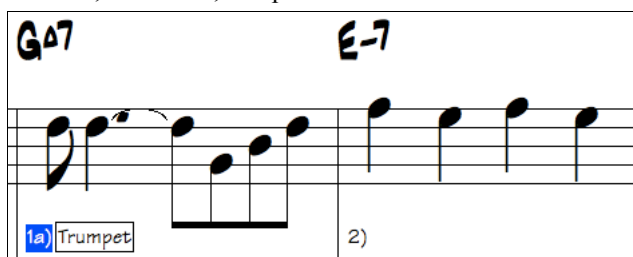
Inserted Note Defaults
These settings determine the default values for notes that you enter manually.

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.
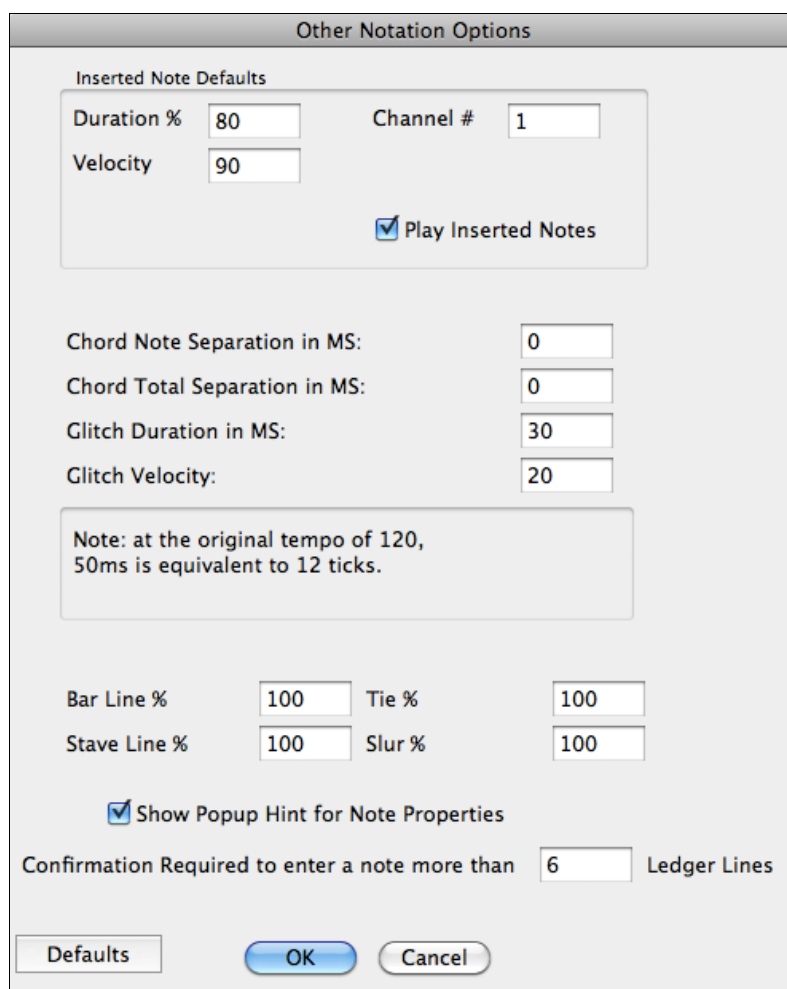
Play Inserted Notes
When checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

[More] button
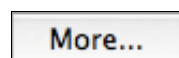
The **[More..]** button opens the **Other Notation Options** dialog.

These settings give you control over the clean notation features.

Chord Note Separation in MS and Chord Total Separation in MS

This lets you set the width of chords. Band-in-a-Box will display a new group of notes on the notation for every chord. If you know that a track is single notes and therefore couldn't have any chords, set the chord note separation to a small value like 10ms and then every note will be displayed on a new note stem. The chord width parameter is also used for the "chord step advance" feature.

Glitch Duration in MS and Glitch Velocity

When set properly, "Glitches" will not be shown on the notation. Any note less than a certain length of time or less than a certain velocity can be filtered out.

Line Thickness Settings

These settings allow you to control the thickness of various line elements of the notation. For example, if you set the Bar Line width to 200%, the bar lines will be twice as wide, and easier to see. This affects display and printout.

Show Popup Hint for Note Properties
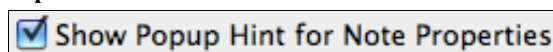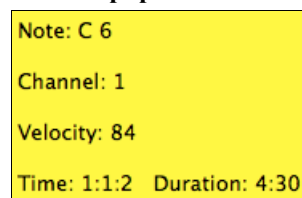
If this is checked the note properties pop-up will open if you hover the mouse cursor over a note in the Editable Notation window.

Confirmation Required to enter a note more than <u>X</u> 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 <u>X</u> ledger lines.

Defaults button

Click **[Defaults]** to have all modifications revert back to factory settings.

Lead Sheet Window

The Lead Sheet window displays a full screen of notation with one or more parts. Other options include a selectable number of 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.

Launch the Lead Sheet window from the main screen by pressing the Lead Sheet button or with the *Windows | Lead Sheet Window* menu option. This button is also available from the Notation window.

As the notation scrolls ahead, you can read ahead without waiting for a page turn. During playback, blue rectangles highlight the current bar.

The Lead Sheet is also useful as a kind of "Print Preview" feature, as it offers you the ability to correlate the on-screen notation to a printout.

You can move around the Lead Sheet window with mouse clicks. This will move a small blue rectangle around the screen, which lets you type in chords at that location. Double-clicking the mouse at any bar will start playback from that position.

Selecting Parts in the Lead Sheet

 Click on the track selection toolbar to view a different track - [B]ass, [D]rums, [P]iano, [G]uitar, [S]trings, [M]elody, or [S]oloist.

 To view multiple parts, click first on the button for the top part you want to view, and then hold down the **Ctrl** key and click on the other

parts you want to view in the order you want to see them, from top to bottom. You will then see a group of tracks, displayed in the order that you requested them. To revert to a single track of notation, simply click on a track without holding the **Ctrl** key down.
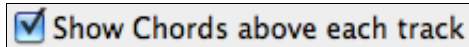
 There is an option in the **Lead Sheet Options** dialog to display the chords above each track, or just the top track of the notation.

If you press **[Print]** from the Lead Sheet window you will be able to print out the multiple tracks of notation.

Lead Sheet window showing multiple parts.

Lead Sheet Options Dialog
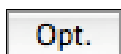
 Pressing the **[Opt.]** button in the **Lead Sheet** window launches the **Lead Sheet Options** dialog.

The settings in this dialog are applicable to the Lead Sheet window only. If you want to set options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options…]** button.

Treble Clef and Bass Clef

These checkboxes choose which clefs will display in the Lead Sheet view.
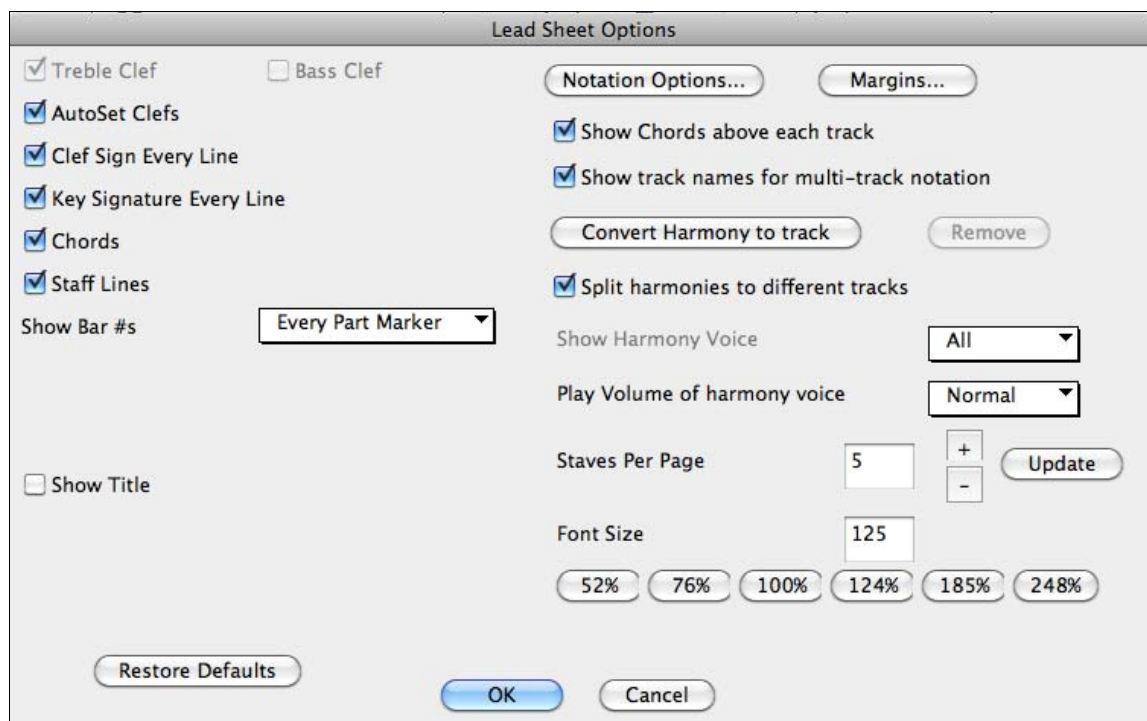
AutoSet Clefs

When set, Band-in-a-Box will attempt to pick the clef for you automatically displaying the bass clef when you are on the bass track or any other track with low bass notes. It will show both clefs when on the piano or drum track.

Clef Sign Every Line and 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.

Band-in-a-Box have multiple keys in a song, the new key signature is shown on notation.

Chords and Staff Lines

Both are shown by default. Uncheck this box if you don't want them to display.

Show Bar #s

Choose whether the bar numbers will be shown for each bar, only at part markers, or not at all.

Show Title

If set, the song title will be displayed along with other information like Composer Names and Style information that is set in the **Print Options** dialog of the Notation window.
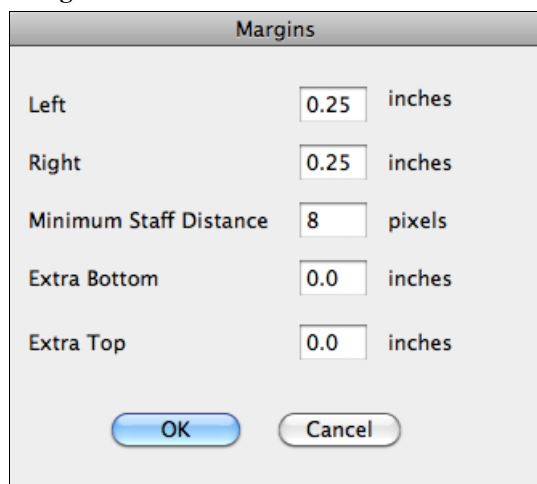
Restore Defaults

You can reset all the Lead Sheet Options back to default settings by pressing the **[Restore Defaults]** button.

Notation Options

To set Options that are shared by the Lead Sheet window and the Notation window, press the **[Notation Options…]** button.

Margins

Set margins for the Lead Sheet window, just like the margins in a word processor. For example, if you want the lead sheet window to only take up the top part of the screen, set a bottom margin (of, say, 2 inches) and then make the lead sheet window smaller by pulling the bottom up.

This feature has no effect on printout; the **Print** dialog has its own margin settings.
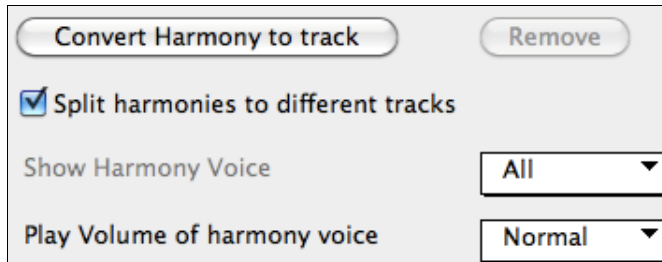
Show Chords above each track

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 part 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'll now see just voice 2 of the harmony.

You can control the volume of the selected harmony voice relative to the other voices in the harmony. The "Play Volume of harmony voice" setting can be set to:

- – **Normal**   Harmony plays as normal.
- – **Solo**   Only the selected voice will play.
- – **50% Solo**   Selected voice is much louder than other voices.
- – **Quiet**   Selected Voice is much quieter than other voices.
- – **Muted**   Selected Voice is muted.

These settings are useful to sight-read along on harmonies, and learn to hear inner voices of a harmony.

Staves Per Page

The number of staves shown in the lead sheet can be set by typing in a number or using the **[+]** and **[-]** buttons.

Font Size
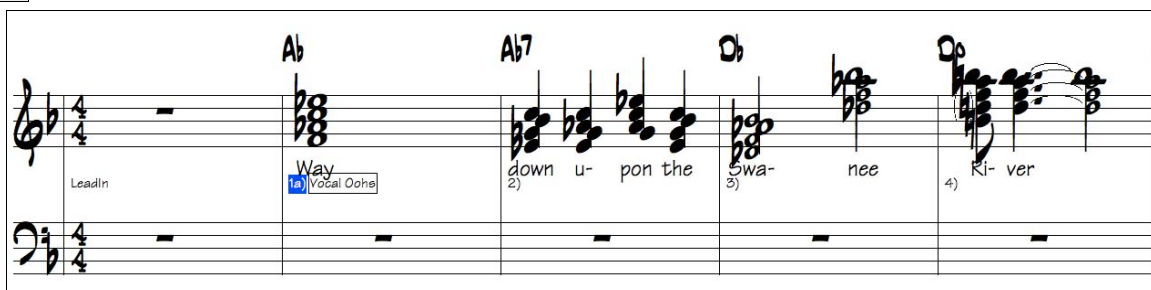
Choose the font size with one of the preset buttons for popular sizes, or type a number between 45% and 300% in the **Lead Sheet Options** dialog.

Harmony Notation Display

Harmonies can be displayed on the Lead Sheet window (or printed) with **separate notation tracks for each harmony voice**. View each harmony on a separate track, or view/print a single harmony voice. To examine the harmony display features, load in the song "Night_T.MGU." The melody of this song was previously converted to a harmony using the *Melody | Convert Harmony to Melody Track* option, so there is a harmony on the Melody part.

Open the Notation window and you'll see all four voices of the harmony on the same treble clef.

Now open the Lead Sheet window. Band-in-a-Box now recognizes that this is a harmony (generated by Band-in-a-Box), and displays each voice on a separate track of the lead sheet.

Four-part harmony on four separate staves.
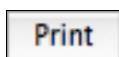
Press the **[Print]** button to print out "Voice 2." If needed, press the **[Notation Options]** to first visually transpose the instrument to Eb for an "Alto Sax" chart.

Note-based Lyrics

Note-based lyrics offer accurate placement of lyrics by placing a word under each note.

You can enter note-based lyrics by pressing the **[L]** button on the Notation toolbar to open the Lyric Edit window.

Lyric Edit Window

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.

The **[Line]** button enters a forward slash "/" line break marker in the current lyric.

The **[Para]** button enters a backslash " \" paragraph break marker in the current lyric.

The **[Enter]** button enters the current lyric, equivalent to hitting **Enter** key or **Tab** key.

The **[Close]** button closes the Lyrics Edit mode, equivalent to hitting the **[L]** button again.

The **[Section 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.

When you are finished a line of lyrics, hit the **[Line]** button. This enters a line break marker in the current lyric.

Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

| Lyric Position | -5 |

Vertical placement is set in the **Notation Options** dialog. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower.

Lyrics Event List

###249 [#] You can edit the lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.
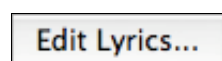
Edit Lyrics... Once you press the # button, you then press the [Edit Lyrics] button. You can then see the **Edit Lyrics** dialog.
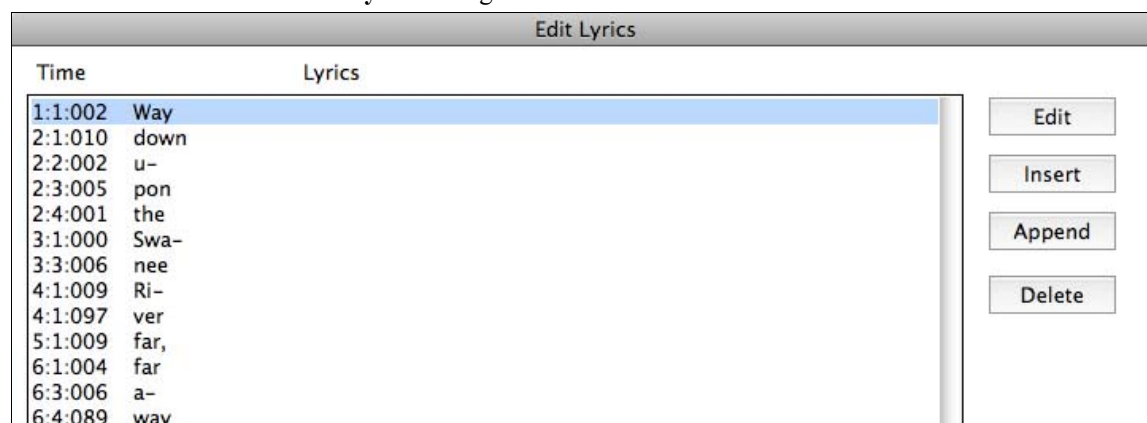
From here, you can Edit lyrics, Insert new lyrics, Append lyrics to the end of the track, or Delete lyrics. A single lyric event can be 128 characters.

Big Lyrics (Karaoke) Window

The Big Lyrics window is great for sing along or Karaoke. It opens from the *Windows* menu, with the keystrokes **Ctrl+Shift+L**, or with the [L] toolbar button.
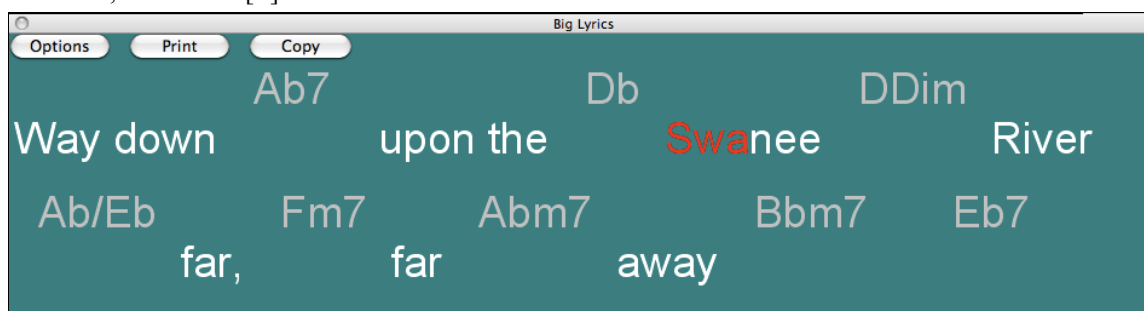
Each word is highlighted as it plays, and the window can be customized by clicking on the [Options] button. Click on any word in the Big Lyrics window to start the song playing from that point.

Big Lyrics Window Options
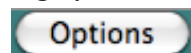
Options Add chord symbols, customize your color scheme, choose a favorite font, and select a size in the **Lyric Options** dialog.

Chords can be displayed on a row above the lyrics on the Big Lyrics window.

Show chord symbols above the lyrics In the **Lyrics Options** dialog, if you set "Show chord symbols above the lyrics," you then see the chords written on a separate line.

When there are no lyrics for a few bars, the Big Lyrics window displays the chords in a line divided by bars so that they are easy to read.

Separate chord colors are used for the Chords and Lyrics, allowing these elements to be visually separated.
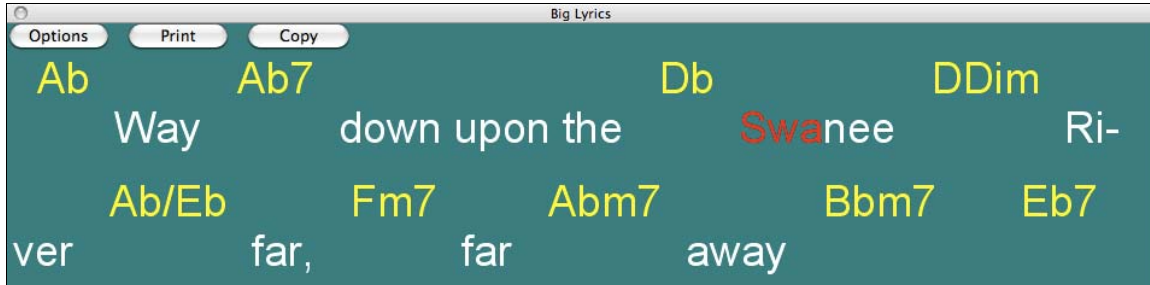
Chord Color: Yellow You can also select the color for the chords in the options dialog.

Scroll lyrics a page at a time With this option selected the Big Lyrics scroll a page at a time. When the lyric cursor reaches the next-to-last line of the lyrics it will scroll to the top of the page, allowing uninterrupted reading of lyrics.

Auto-open lyrics window for songs with lyrics If you have the Lyrics window option "Auto-open lyrics window for songs with lyrics" selected, and a MIDI file (or .KAR) containing lyrics is opened, the lyrics window will open to show the lyrics.

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.
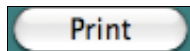
 Click on the **[Print]** button to print the Big Lyrics and chords on an available printer or to a .PDF file.
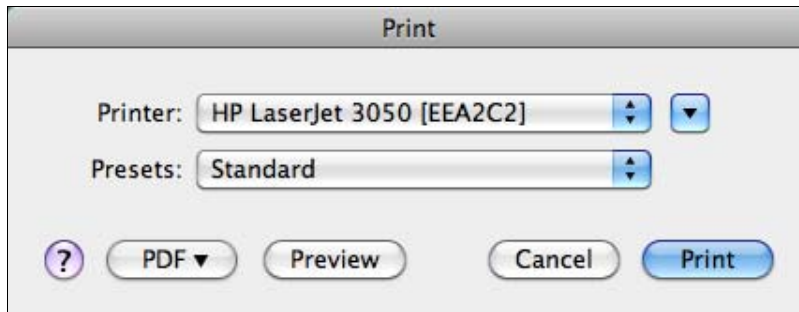
View the Big Lyrics before you print them with the **[Preview]** button.
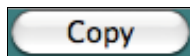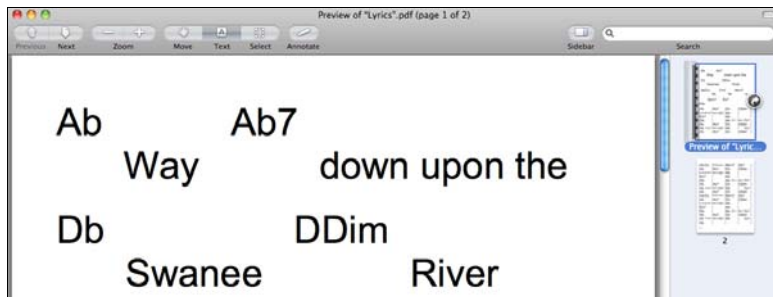
 The [Copy] button will copy any existing lyrics to the clipboard. They can then be pasted into your word processor (e.g. Write) for print out.

Printing

Band-in-a-Box prints Lead Sheet style notation with chords, melodies, lyrics, and text notes. It will also print instrument parts from your Band-in-a-Box arrangements, either individual instruments or multiple parts. Most songs will fit on one page, so your printout will look similar to a standard fake book.

You can easily make and print out a custom fake book of all of your tunes. Instantly transpose and print parts for brass or reed instruments. Print options include title, bar numbers, composer, style, and copyright information.

Print Options

Pressing the **[Print]** button launches the **Print Options** dialog box. Print options include title, bar numbers, composer, style, and copyright.

###118

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 box (the Options Dialog box).

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.

Treble Clef

Normally you will want to include the treble clef unless you're printing a bass part 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.

AutoSet 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 part would use only the bass clef, and a piano part would use both clefs.

Tab

Enables tablature display and printout for guitar and bass tracks.

Clef Split

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 a melody or soloist part, you will probably want the entire part to be printed on the treble clef, so you could choose to split the clefs at C4.

Show Bar #s
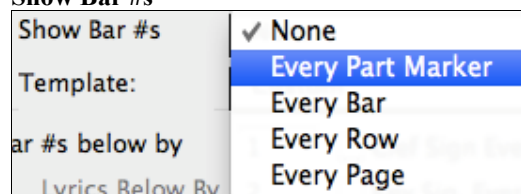
There are options to include the bar # on the printout (e.g., every bar, every part marker, every row, every page).

Template
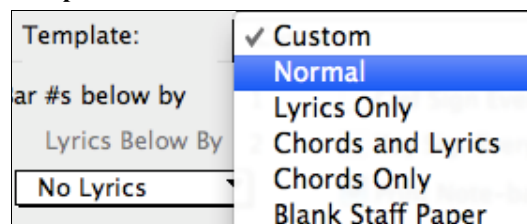
There are **print templates** in the print dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Staff Paper.
In the print dialog, select the desired print template. To return to default settings choose the "Normal" template

Bar #s Below By

This sets the vertical position of the bar numbers in the printout between 1 and 7. 1 is closest to the staff and 7 is farthest from the staff (lowest).

Lyrics

Lyrics can either 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.

Clef Sign Every Line

Leave this unchecked if it's not needed and you want an uncluttered look.

Key Signature Every Line

Most modern fake books don't include the key signature every line. If you would like to see a key signature at every line, set this to "Yes."

Print Note-based Lyrics

Set to "Yes" to print the Melody part with Lyrics, or turn off to print just the music for the melody line.

Print Range

(First Chorus/Last Chorus/Whole Song)

You can either print the First chorus, the Last chorus, or the whole song. When you change this setting, Band-in-a-Box will reset the number of staves per page setting in order to auto-fit the printout to one page, if possible.

Tip: You'll want to print the last chorus in a song that has a tag ending, or if you want to see a 2-bar ending printed.

Custom

A specific range of bars can be printed, either by highlighting a region or entering a range of bars.
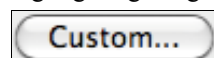
To print out, for example, bars 11 to 16 of a song in the **Print Options** dialog, press the [Custom] button, and enter the range bar 11 for 5 bars. The song will then print only that range of 5 bars.
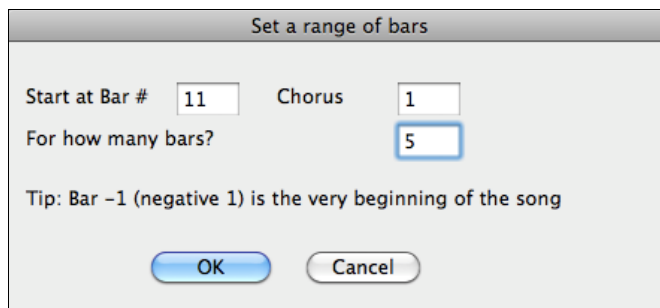
Include Lead-In

If your song has a lead-in (pickup) to bar 1 then 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.

Font Size

This is the font size for the printed music. Changes will be seen in the Print Preview.

More... Click here to set margins.

Margins & Misc. Settings	
Left	0.25
Right	0.25
Top	0.0
Bottom	0.0

☐ Always fill Tempo = xxx field

☐ Include 'a' / 'b' part markers

Offset Bar Numbers by [0] Bars

(OK)   (Cancel)
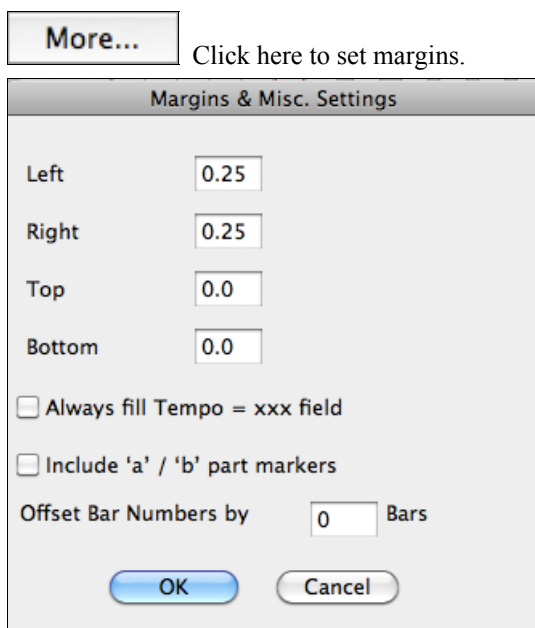
You can also select the Always fill tempo option, which automatically writes the current tempo on the song sheet. On print out, if "Include 'a' / 'b' part markers" is set bar numbers will include "a" or "b" after them (the name of the substyle).

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.

Number of Copies is how many copies of the song will be printed.

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.

Title/Style/Tempo/Composer/Copyright
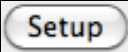
Enter this information in the fields provided. If the title is long the font size will be reduced, and the title won't be underlined. Titles are limited to 60 characters.

- Click the [A] button to print the title in upper case.
- The [T] button automatically inserts the current tempo setting for the song.

The [©] button will insert the copyright symbol into the copyright field.

The [S] button will enter the full style name into the Style field.

Setup Printer

Setup This launches the setup dialog box for your printer. If you choose a new printer, Band-in-a-Box will automatically set this as your default printer.

Print	
Printer:	HP LaserJet 3050 [EEA2C2] ⬍ ▼
Presets:	Standard ⬍

(?) (PDF ▼) (Preview)   (Cancel) (Print)
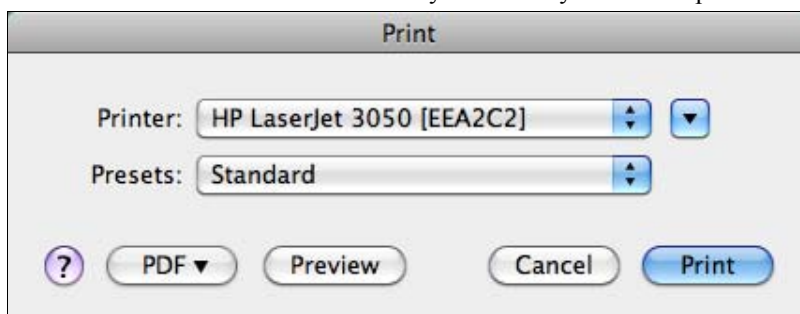
[▼] Click on the [▼] button to see additional options and settings controlled by the printer driver.

(PDF ▼) You can either print to a printed page or to a PDF file.

Tip: In the Notation Options 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.

Print Preview

 This feature allows you to preview what the printed pages will look like by displaying them on-screen.
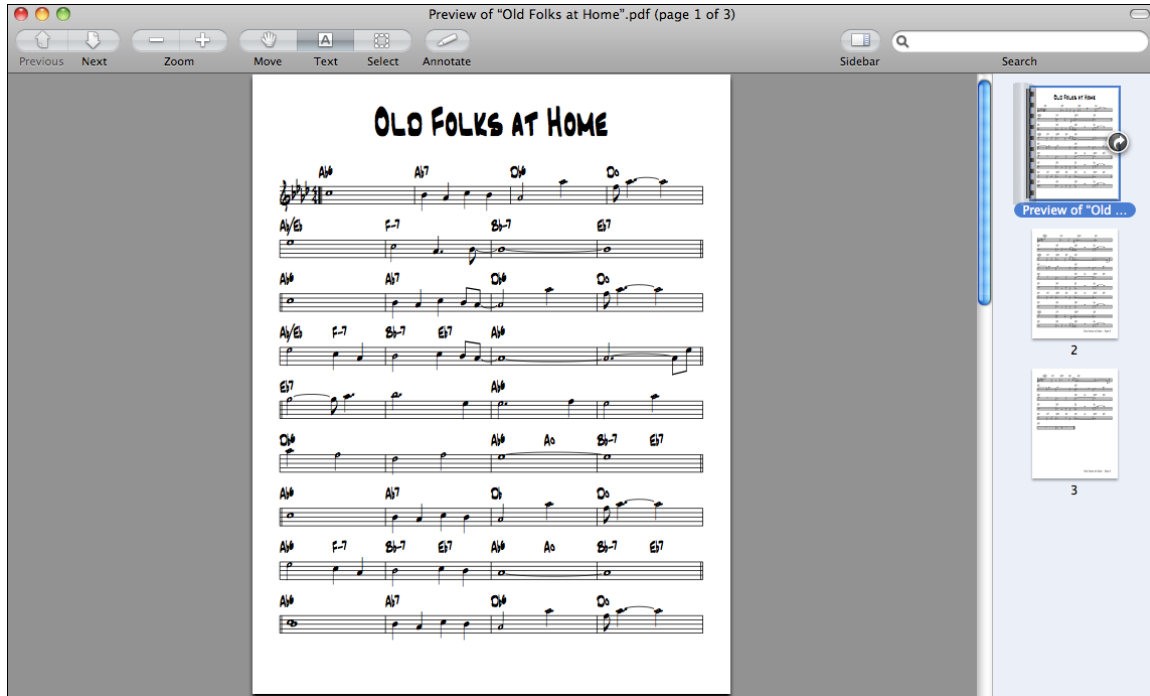
Printing from the Print Preview
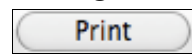
 You can print the page(s) by pressing the [Print...] button.

Chords-Only Lead Sheet Display and Printout

Need a simple fake book style chord chart? You can display just the chords in the Lead Sheet window or print out a lead sheet with just chord symbols.

 To print a chords-only lead sheet, uncheck the Staff lines checkbox in the **Print Options** dialog or the **Lead Sheet Options** dialog.
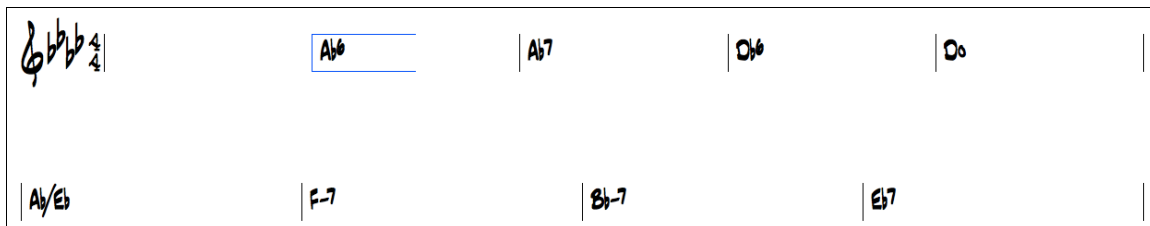
Band-in-a-Box chords-only Lead Sheet.
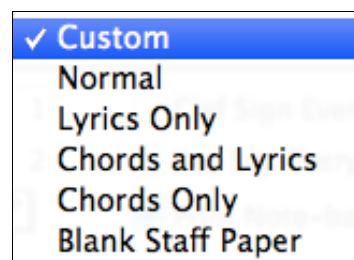
 There are **print templates** in the **Print Options** dialog to achieve various printout styles - Normal/Lyrics Only/Chords and Lyrics/Chords Only/Blank Staff Paper.

In the **Print Options** dialog, select the desired print template. To return to default settings choose the "Normal" template.

Printing Multiple Parts

To print more than one track of notation:

- Open the Lead Sheet window.
- Click the mouse on the track that you want on the top stave.
- **Ctrl+click** (hold down the Control key and click the mouse) on the tracks that you want below the top stave.

You will then see a group of tracks, displayed in the order you selected them.

Note: When you are viewing Multiple Tracks of notation, the clefs will be auto-set for you, ignoring the clef settings in the Lead Sheet options window. For example, the bass would always be on bass clef, you won't be able to see it on bass and treble clef.

 Press **[Print]** from the Lead Sheet window to print the multipart Band-in-a-Box notation.

Chapter 9: Automatic Music Features

Band-in-a-Box puts a lot of musical talent in your hands, whether it's the playing of top session musicians on RealTracks and RealDrums or automatic features that encourage your own creativity.

There are features like the **Melodist** for generating all or part of an original song arrangement from scratch, you just tell it what type of song you want. And if you like the song and want to keep it, it's all yours.

The **Soloist** generates improvised solos in hundreds of styles in both MIDI and RealTracks formats. You might use the Band-in-a-Box solos in your finished tracks, or to inspire your own improvisations, or even as exciting (and often challenging) sight reading and practice exercises.

Likewise, the **Guitarist** is able to create polished guitar chord solos in the styles of all-time guitar greats, plus it will show any instrument part on the guitar fretboard.

When professionals interpret and perform a song, we expect something more than the standard published arrangement. That's because they bring their particular talent and musicianship to the song. Band-in-a-Box does likewise with the **Embellisher**, which adds professional style to a recorded track, and the **Reharmonist**, which brings an advanced knowledge of chords and progressions to your arrangements.

Use the built-in musicianship of Band-in-a-Box to make all of your music better.

Automatic Songs - "The Melodist"

Feel like composing a brand new song? With Band-in-a-Box you can compose a new song in the style of your choice - complete with intro, chords, melody, arrangement and improvisations, all created by the program! Just pick a "Melodist" and press **[OK]** - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title for you, to complete your song!

Launching the Melodist

To launch the Melodist, press the **[Melodist]** button on the main screen, or use the **Shift+F5** hot key to open the **Generate Chords and/or Melody** dialog. Let's explore the dialog screen.

The left of the screen has the list of the Melodists.

In this example, the "Swing Tenor" is selected. This Melodist will generate intro, chords, melody harmony, style, and solos using the group of settings preset with this Melodist. For example, "Swing Tenor" uses "Jazz Easy Style" (J~EASY.STY) and a Tenor Sax patch, and the Melody and Chord settings in the Melody Maker.

Scroll down the list, and pick a Melodist that you'd like to use. Once you have chosen a Melodist, examine the group of settings called "Chords and/or Melody."
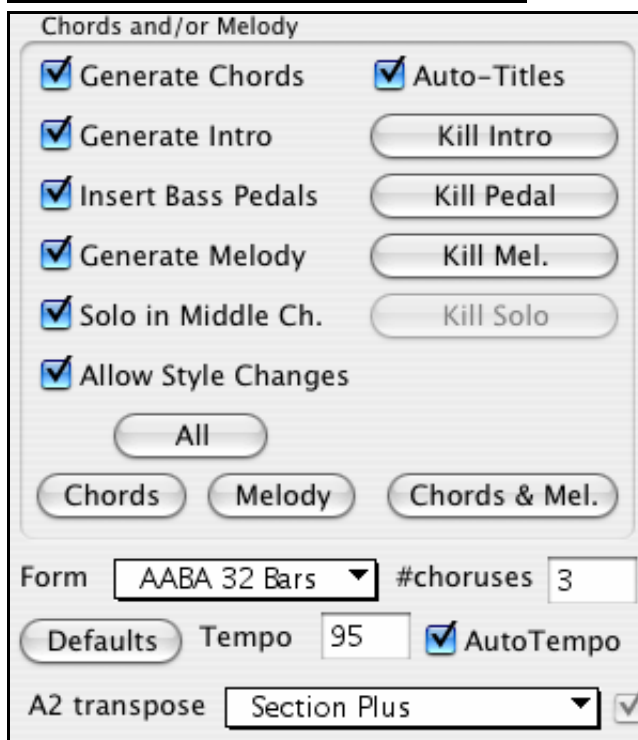
This section determines what aspects of the song are going to be generated.

- If you want to generate **Chords, Melody,** and an **Intro**, make sure that these items are selected.
- If you'd like a Pedal Bass figure during the intro and at the end of sections, select the **Insert Bass Pedals** option.
- Selecting **Solo in Middle Ch.** will generate an improvisation in the middle choruses of the song. The Soloist is selected with the Melodist Maker **[Edit]** button, and RealTracks soloists can be used.
- If you'd like Band-in-a-Box to generate a title for your song select the **Auto-Titles** option.

- The **Allow Style Changes** checkbox, if set, allows a Melodist to load in the style associated with it. If you don't want Melodists to change the current style that you have loaded, then deselect this option.
- The **Auto-Titles** option will generate a new title for the song.
- The **Form** selection box allows you to choose between a song generated with a specific form (AABA 32 bars) or no form. The AABA defaults to 32-bar form, which is the most popular song form.

> **Note:** Melodists may alternatively be set to 64 bars (e.g. Melodist # 18 ColeP 64 bar form). The song "form" refers to the pattern that the verse and chorus repeat. An "AABA 32" form has 4 sections of 8 bars each - the "a" section is the verse and the "b" is the chorus (or bridge) of the song. If you'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.

- The **# choruses** setting determines how many choruses of the song form (Melodies) are to be generated. For example, if set to 5, the Melodist will generate 5 choruses, enough for an intro chorus, ending chorus, and 3 Middle Choruses. The **# choruses** setting defaults to the # choruses present in the current song.

Preset Buttons

There are convenient buttons that will set these settings to popular presets. For example, pressing the "Chords & Mel" button will set the checkboxes to Generate Chords & Melody (but not Solos). The "All" button will generate Chords, Melody and Solos. The Chords button sets the options to generate Chords only (no Melody), and the Melody button will set the options to generate only a Melody (no chords) over an existing chord progression.
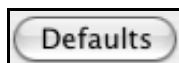
The **[Defaults]** button sets the Melodist settings back to Defaults.

The Tempo setting determines the Tempo of the song, and defaults to the current tempo of the previous song.

If "Auto-Tempo" is checked, the tempo will be set by the tempo range stored with the Melodist. For example, if a Melodist is called "Fast Waltz," it would have a fast tempo range stored inside the Melodist and the song would be generated at a fast tempo if the "auto-tempo" option is set.
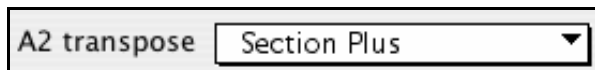
In songs with an AABA form, it is common for the second "a" section to be transposed. For example, the first "a" section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. If you don't want to allow Melodists to transpose the form in this way, set the A2 transpose to none.

If set to "section plus" it will transpose the A2 section, and might transpose 2 bars early or 2 bars late. The song will only be transposed if the particular Melodist is set to transpose the section.
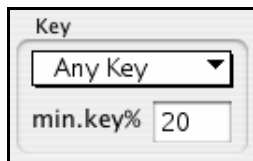
The **Song Key** area determines the key for the song. If set to **Any Key**, the program will randomly pick a key for the song, weighed more heavily toward the popular keys like C and F.

The **Minor Key %** setting determines what % of songs would be generated in minor keys (vs. major keys).
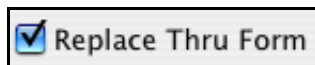
If set to 20, then 20% of the songs would be generated in minor keys. You can also set the Song Key Pop-up to a specific key, or set it to use the current key of the previous song.

The next section of the Melodist Screen allows you to select whether you want to generate the "Whole Song" or just part of the song. If you select part of the song, you can specify which bar and chorus to start at, and how many bars to generate. An easy way to set the range of bars is to select the bars by dragging the mouse over the chord area prior to launching the Melodist dialog. Then the "Generate" form will be automatically set to "Part of Song" and the range of bars will be set to the selected area.

If you were generating a song from scratch, you'd want to set "Generate Whole Song." After you listen to the song, you might want to improve on a certain section of the song (say bars 9 and 10 of the first A section). To do this, from the Chordsheet window, select bars 9 and 10, and press the Melodist button again.
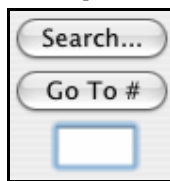
You'll notice that the "Generate Part of Song" radio button is set, with the range set to 2 bars starting at bar 9 of chorus 1. Pressing OK at this point will cause only bars 9 and 10 to be regenerated, preserving the rest of the song. This allows you to repeatedly generate/re-generate parts of the melody and/or chords until you get the Melody/Chord progression that you're looking for!
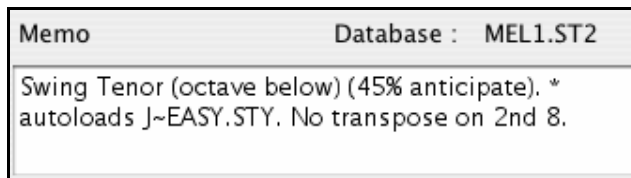
If the form of the song were AABA, you'd normally want the regenerated section to be repeated throughout the form, for example, in all of the "a" sections.

The Replace Thru form will set the Melodist to copy the generated bars to the other "a" sections.

If you'd like to remove the current Intro, Melody or Soloist Track, press the **[Kill Intro]**, **[Kill Melody]** or **[Kill Soloist]** button.

You can press the **Search** button and then type in part of a Melodist name, memo, style name or other text associated with a Melodist. This will then cause the Melodist selection to change to the next item containing the text. Similarly, you can type in a number of a Melodist and press the [**Go To #**] button.
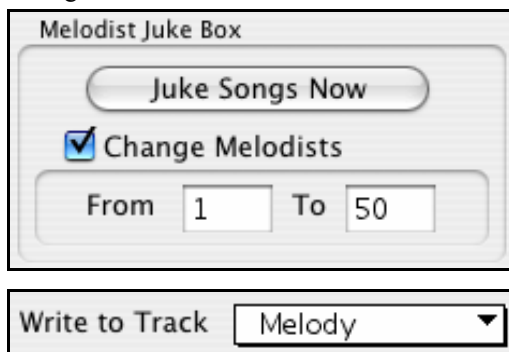
The Memo area displays a Memo for the current Melodist, as well as the name of the database (e.g. Melody1.ST2) that the Melodist is based on.

Melodists can store patch and harmony settings, and these are displayed in the patch area of the Melodist selection screen. You can also set the instrument to change each chorus (for example from vibes to guitar to piano).

You can over-ride the settings of the current Melodist and choose your own patch, harmony, and change instrument settings in these controls.

The Melodist Jukebox will continuously generate new songs, and play them in jukebox fashion. You can set the range of Melodists to include in the jukebox (using the From…To settings) or keep the Jukebox on the same Melodist by de-selecting "Change Melodists." To Launch the Melodist Jukebox, press [Juke Songs Now] (**Option+J**).

Normally you'd want the Melodist to be written to the Melody track. If you'd prefer the Melody to be written to the Soloist track (e.g. for a counter melody) then set the 'Write to Track" setting to Soloist.

Fav...
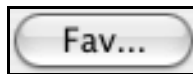
Normally you'd want the Melodist to be written to the Melody track. If you'd prefer the Melody to be written to the Soloist track (e.g. for a counter melody) then set the "Write to Track" setting to Soloist. The favorites button allows you to pick a Melodist that you've used recently.

Editing Melodists

Melodist Maker
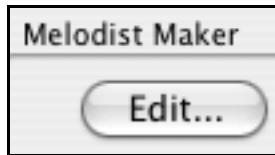
Edit...

If you'd like to create your own Melodists, or permanently change the settings of existing Melodists, press the **[Edit…]** button to launch the Melodist Maker, which is fully described in the chapter on User Programmable Functions.

Using the Melodist

Generating Complete Songs

Here are some ways that you can use the Melodist by generating complete songs.

- The most obvious use of the Melodist is that you can generate an entire song – complete with intro, chords, melodies, full 5 part instrument arrangement, pedal bass figures, solo improvisations and even an automatic title. You can customize the song to your liking, regenerate any of the elements (chords, melody etc.), or any part of the song until you "get it right." Either way, the end product is a complete song. What a great compositional and educational tool!
- **Sight-Reading:** You can put the Band-in-a-Box Melodist in Jukebox mode, so that it is continually generating and playing new songs in succession. By displaying the Melody track in Notation, you can then sight-read along with the Melody. Since the melodies are unique, this is the ideal type of sight-reading practice; playing along to music that you haven't heard before.
- **Ear Training:** Play along with the Melodies and chords that the program is generating, without looking at the music. Since Band-in-a-Box is always using intelligent chord progressions and melody phrasing that a professional would actually use, you are learning to recognize chord progressions and melody phrases that you will encounter in real playing situations.
- **Guitarists can extend the sight-reading concept** by just watching the on-screen guitar fretboard play the melody notes. If a student were watching his teacher reading music, he would watch the guitar not the sheet music. This is because guitar is a very visual instrument. Similarly, you may prefer to watch the on-screen guitar instead of the notation.

Generate Less than a Complete Song

Here are ways that you can use the Melodist short of generating a full song:

- **Auto-generate / regenerate / remove an intro** for an existing song. You can learn from the intelligent chord progressions that are generated to lead in to the first chord of the song.
- **Auto generate pedal bass patterns over existing songs**, to add tension/release effect to your Band-in-a-Box arrangements.
- **Generate chords only, and then compose** your own melody by playing or singing along with the chord progression. This can help composers to write new songs by starting them off with a chord progression that they might not ordinarily use. And if you're stuck at a certain bar, see what BB will generate/regenerate as a melody for that section.
- **Generate chords only, and practice** playing your musical instrument along with the chord progressions. Print out the generated lead sheet of chords so that you can see the chords easily on the music stand. Working with new chord progressions is useful to "get-out-of-a-rut" in your practicing by playing new chord progressions. You can also improve your harmony ear training, by figuring out the chords as they are being played, without looking at the chord symbol display.
- **Generate Melodies only,** over existing chord progressions.

Using Melodist Jukebox

Use the versatile Melodist Jukebox feature to:

- Generate Songs (Chords & Melodies) in succession.
- Generate Solos only over generated chord progressions.

- Generate Solos over the same chord progression (to practice blues soloing for example).

Automatic Intros

The Melodist will automatically generate an introduction for the songs it creates. It is also possible to generate an introduction for any song from the *Edit | Intro Bars Auto-Generate* menu option (**Ctrl+Shift+B**).

This will create a chord progression that gets inserted as an intro to the song, based on the optional settings you choose.

Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) is lets the intro lead in to the song correctly.

Pedal Bass has a list of pedal bass options, based in the key entered in the box.

Press the [(Re)-Generate Intro Chords] button to auto-generate chords for an intro.

Press the [Remove Intro] button to remove the intro from the song.

Automatic Song Title Generation

The Melodist will optionally give a title to the songs it writes. Song titles can also be generated on demand with the *User | Auto-Generate Song Title* menu command (**Ctrl+Shift+S**). The song title will appear in the Title window.

Repeat the Auto-Generate Song Title command until the program comes up with a suitable title for your song. Band-in-a-Box will keep generating new titles for as long as it takes to get the right one.

Automatic Solo Generation – "The Soloist"

Pick any song or chords in any style, and choose a "Soloist." Band-in-a-Box then creates and plays a professional quality solo in the style of your choice. In addition to great Band-in-a-Box accompaniment, you can hear sensational solos as well - showing you exactly what notes are played. Choose from "soloists" in a style similar to great Jazz musicians such as Django Reinhardt, John Coltrane, Country/Pop soloists and others, or create your own soloists using the "Soloist Maker."

Select a Soloist

To select a pre-made Soloist, click on the **[Soloist]** button on the toolbar, press **Shift+F4**, or choose *Soloist |Generate and Play a Solo*. This will launch the **Select Soloist** dialog.

Now, select the *type* of Soloist ("Soloist Type" list box) and choose the appropriate style. This will bring up a list of Soloists in that style. Then, simply choose which one you would like to hear and what instrument you would like the Soloist to play.

 When the "All" box is checked, all soloists will be displayed but those that do not conform to the Soloist Type box will be in parentheses. If this box is not checked, only Soloists that conform to the Soloist Type selection will be displayed.

The **[Fav]** button opens a Favorite Soloist list of the fifty most recently used Soloists, with the most recent at the top.

The **[RealTracks]** button moves the Soloist list to #361, which is the start of the RealTracks Soloists. These are Soloists that are audio, not MIDI. Soloists generated with RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the Soloist track yourself at any time. Note that only one solo can be saved. You can't generate a bunch of different segments of solos; only the last one will be saved.

MIDI SuperTracks are also listed as Soloist selections.

The **[Show All]** button removes any filters and shows the full list of soloists.

[Go to] will go to the specific Soloist number that you enter in the box.

 Use the **[Search]** button to search the Soloist titles and memos. Check the "All" box to search all Soloists, otherwise only the type selected will be searched.

The "Memo" has information about the selected Soloist and notes about using it.

There are additional settings that let you customize the solo.

When "Double Time" is checked, the Soloist will play twice as many notes in a given space of time. This is useful for ballads or other tunes with slower tempos.

The solo instrument is set by default according to the selected Soloist, but you can override that instrument by clicking on the list box and choosing from the General MIDI patch list.

The **[Choose]** button opens a list of instruments that typically play in the same register as the default instrument. You can choose a new solo instrument from the list.

[Clear] will clear the default or chosen solo instrument, useful if you want to keep a previously used solo instrument.

Some Soloists have a harmony assigned. You can use this setting to override the selection or to add a harmony of your own choosing. Use **[Clear]** to remove the harmony.

If a selected Soloist autoloads a new style, that style will be displayed here. You can **[Choose]** to load a new style with the selected Soloist, or you can **[Clear]** the selection so that no style is loaded.

"Change Instrument" determines if and how frequently the Soloist instrument will change. This could be each chorus, every part marker, every substyle change, or every 4, 8, 16, or 32 bars.

Solo Modes

As well as the normal mode of soloing for a number of choruses while the melody is silent, the Soloist has several other modes.

For example, Fills will "noodle" over the changes for a percentage of time.

Other modes are Solo Around Melody, Trade 4s, Solo Wizard, and Custom Solo for a Specific Range of Bars.

Around Melody option.

This option for the Soloist part creates a solo around the melody, that is, at times when the melody is silent. To solo around the melody, do the following:

Open up a song that has a melody, preferably a sparse melody with some space in it that a Soloist might be able to "jump in."

Press the Soloist button. Select the Solo Mode "Around Melody."

Set the Soloist to play in All Choruses, and uncheck the "Mute Melody in Middle" option.

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 on the Guitar and choosing Solo as the destination. Or simply choose a Guitar Harmony like 32 J Pass.

Trade Fours Soloing

Band-in-a-Box can generate the first four or the second four bars. "Trading fours" refers to a solo lasting four bars, usually followed by a different melodic solo (or drum solo) for the next four bars. It's fun to solo along with Band-in-a-Box in 4's mode, letting the computer solo for four bars, followed by your solo.
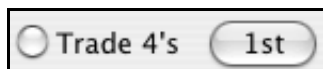
In the Select Soloist dialog, you can click on the button beside the "Trade 4's" radio control to select whether you want the first four bars or the second four bars. If set to 1st, the soloist will take bars 1-4, 9-12, etc. And if set to 2nd, it will solo on bars 5-8, 13-16, etc. The fours are based on the beginning of the chorus, not the first bar of the song.

You can generate four bars trading off with each other in two ways. The easiest way is to choose the Normal Solo mode, and select the "Change Instrument Every 4 bars" option. This results in different instruments taking four bar solos.

Change Instrument [Every 4 bars ▼]

Another method is to choose the trade 4's option, generate 4's using the first setting, and then choose *Soloist | Edit Soloist Track | Swap Melody and Soloist Track*, and then generate a solo again, using the second set of four bars. This will result in 4's with one track on Melody and the other on the Soloist track.

Solo Wizard

Additionally, you will find another great feature in the Solo mode list, the "Solo Wizard." With this mode selected, the program will play correct notes in the style of the current Soloist as you play notes on the MIDI or QWERTY keyboard,

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing in time without concerning yourself with which notes to play. Band-in-a-Box will supply the correct notes.

> **Tip:** The Soloist will use the velocities you play or pick its own, depending on the setting in the **Soloist Prefs** "Use MIDI Volume for Soloist Wizard" checkbox.

Custom Solo Generation

You can redo any part of the solo that you don't like with the ability to generate and regenerate parts of the solo. There is a **[Custom…]** button on the **Select Soloist** dialog. This launches a custom solo dialog to allow you to set a 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 Chordsheet screen, and then clicking on the Soloist button.

Usually soloists end a little after a bar end –i.e. they play a couple of extra notes. Setting the "**OK to solo for an extra beat**" will allow this.

If you want to overdub a solo and have multiple solo tracks going at once, de-select "**Overwrite existing solo in range.**"

Once you press the [**Generate Solo Now**] button, the portion of the solo that you have selected will be generated. The song will then 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.

Soloing over Slash Chords

The Soloist 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, this function happens automatically behind the scenes.

Editing Soloists

Edit Soloist Maker If you'd like to create your own Soloists, or permanently change the settings of existing Soloists, you can press the **[Edit]** button to launch the Soloist Maker, which is fully described in the chapter on User Programmable Functions.

Tutorial: Using the Soloist Feature

- 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!*
- 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.
- Have the Soloist play a solo according to your accompaniment and arrangement.
- Trade 4's with the Soloist (you solo for 4 bars, BB solos for 4 bars, etc.).
- Concentrate separately on different aspects of your playing with assistance from the "Wizard." From soloing with proper phrasing and "feel" (and the best notes) to *accompanying* a soloist with confidence and authority.
- Use the Soloist track to record another part in addition to the Melody and other parts provided by Band-in-a-Box.
- Generate a Soloist on chords/keys that you would like to practice. For example, if you want to work on your II-V7-I progressions, you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you see the notation, you can sight read along. Pressing the "Loop Screen" checkbox on the notation will loop the notation the screen so you can master each 4 bar phrase (II-V-I) and then move ahead to the next one!

A Few Technical Notes on the Soloist.

- 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 part will use the THRU Harmony settings.
- We have designed the Soloist **not to** 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, will allow the Soloist to "think about" all of its musical notions again. Choosing the "Refresh Soloist" option (**Shift+F7**) is like telling the soloist "It's OK, you can play whatever you like, even if it's something that you played 5 minutes ago."
- The Soloist menu contains many options. It has all of 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 to use 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 Solos – "The Guitarist"

With Band-in-a-Box, you can generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody into a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many Guitarists to create your arrangement. And you can define your own Guitarists, choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and many more. **You can easily make and learn a professional quality guitar chord solo to your favorite song!**

Generate a Guitar Chord Solo

Load in a song with a melody in it. We suggest the song GIT_TEST that should be in your Songs folder. If it isn't there, choose the song "Old Folks at Home" or any other song with a melody.
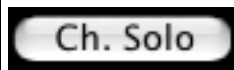
Guitar Ch. Solo Open the Guitar window (**Ctrl+Shift+G**). Launch the Chord Solo function with the **[Ch. Solo]** button, or select *Melody | Generate Guitar Chord Solo*.

Select Guitarist Window.

Once you press the Chord Solo button, you'll see the **Select Guitarist** window.
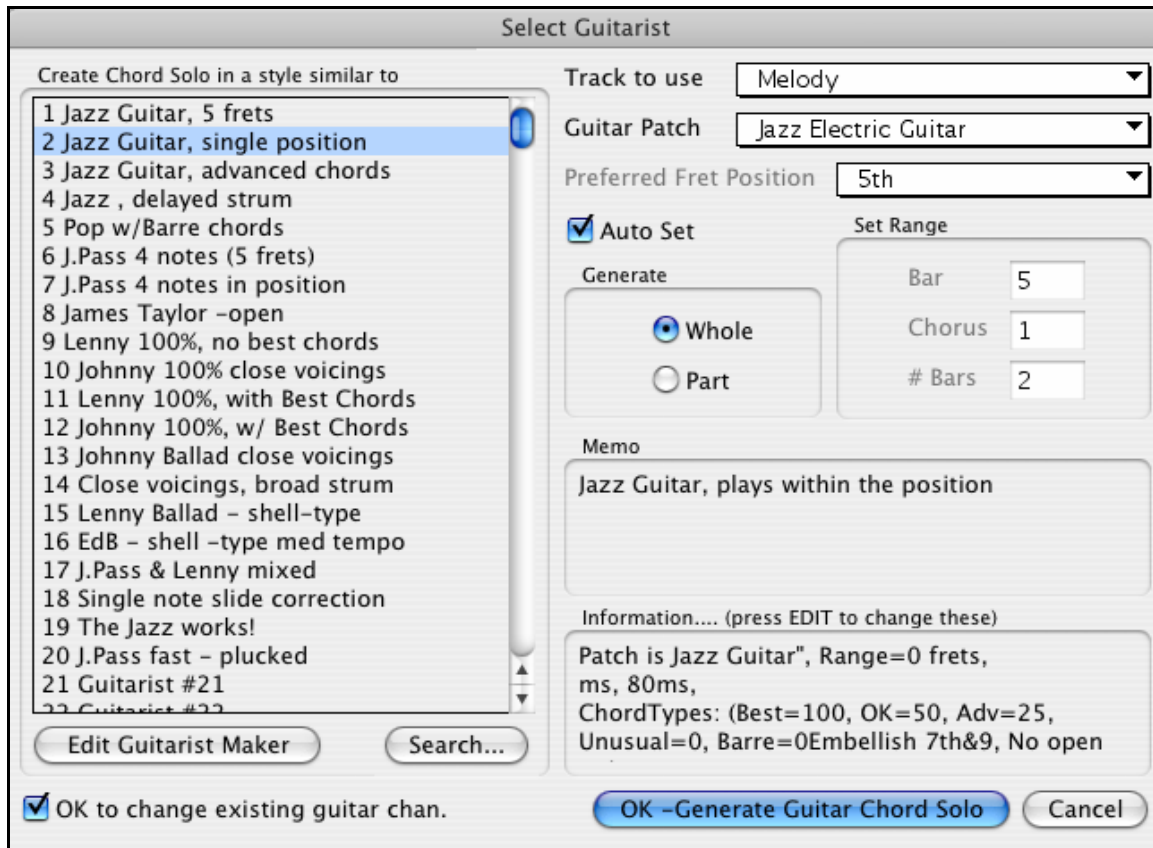
Here are the steps needed to generate your Chord Solo:

1.
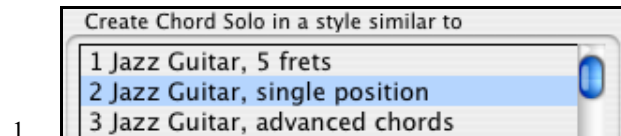
Select the Guitarist to Use. In the main list at the left of the Window, you see the list of Guitarists that is already defined. For example, you can see that Guitarist #2 is called "Jazz Guitar, single position." That will create chord solos that stick to a single position on the guitar neck whenever possible.

2.
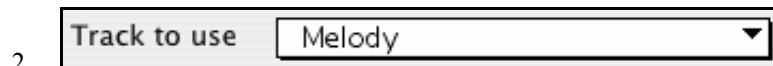
Select Melody or Soloist track. You'd normally want the Guitar Chord solo to be written to the Melody track, but you can also select the Soloist track as the destination.

3.

Confirm the Guitar Patch Selection. The Guitarist that you pick (see item #1) will already have chosen the guitar patch to use, but you can override it with this setting.

4.

Select the Range of the song to use. You can either generate a chord solo for the whole song, or just a region of the song. In either case, remember that you need to have an existing melody to work with. You can use the Melodist to generate a melody if you don't have one.

5.

Select the Main Guitar Position to use. Band-in-a-Box has a setting called "Auto Set" that will set the main guitar position for the solo for you, based on the key signature. For example, in the key of C, Band-in-a-Box will choose the 5th position as the best position for the chord solo to be played. You can override this. For example, if you wanted the solo to be in the 12th position you could de-select the "Auto-Set" and then set the guitar position to 12th position.
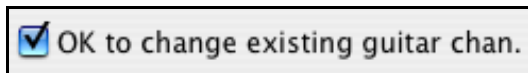
6.

Change Guitar channel. In case you already have a guitar track that has guitar channels (for example if it was already played on a guitar controller as a single string guitar part), then you might want to tell Band-in-a-Box not to change the guitar positions of the notes that it finds. Normally you'd want to set "OK to change existing guitar channels" to true.

7.

Press [OK] to generate the Guitar Chord Solo.

You'll now see a message box confirming that a chord solo has been added.	
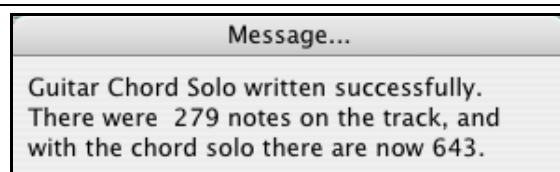
Playing the Guitar Chord Solo

Playback will begin automatically, and you'll see the guitar voicings on the guitar neck.
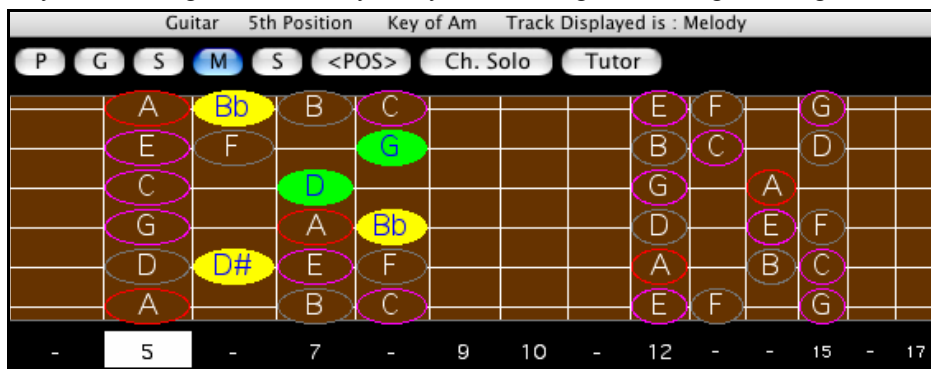
This particular solo will be played in a single position, because those are the parameters of this particular guitarist. Other Guitarists will play in a range of positions (e.g. Guitarist #1), or in open position (e.g. Guitarist # 8).

As you listen to the solo, you'll notice the following:

1. Some of the notes are left as melody, and some are assigned to chords.
2. Wide varieties of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no *theoretical* chords.
3. The chords are strummed, to simulate a real guitar player.
4. The Track Type for the Melody has been set to Guitar, and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.

> **Note:** All of these items can be customized in the Guitarist Maker, which is launched by the [Edit...] button in the **Select Guitarist** dialog.

Redo Part of the Solo

Let's redo part of the solo at a higher fret position. This particular song GIT_TEST.MGU has 6 choruses, and the last 3 choruses have a much higher range of soloing. Let's redo that part of the solo, using a higher fret position. We'll press the [Ch. Solo] button again, de-select the auto-set position button, and choose the 12 position. Since we only want to regenerate this for the choruses 4 to 6, we set the range to "Part of Song" and the range to start at chorus 4, bar 1, and range of 96 bars. This will rewrite the solo, by first removing the existing guitar chord solo (if any) and then generating a new one.

> **Technical Note**: Since some of the guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) would be to choose *Edit | Undo Solo* prior to re-generating the solo, or picking a Guitarist that doesn't delay the strum. The Strum delay status is indicated on the "Info" panel of the Select Guitarist screen.

Saving the Guitar Chord Solo

Once you have generated a Guitar chord solo it becomes part of the notation track. You can edit it like any other part by deleting/inserting notes, etc.

The solo will be saved with the song (MGU) and exported to a MIDI file, with the string positions intact (because we use channels 11 to 16 for the Guitar part). You can remove the solo at any time, even after the solo has been saved/reloaded, by choosing *Melody | Remove Harmony (or guitar solo) from Melody Track*.

Guitar Settings
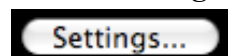
The **Guitar Settings** dialog allows you the ability to adjust various parameters on the on-screen guitar fretboard so that music can be displayed effectively (and easily) on this window, regardless of the original instrument intended for the track data. It also offers the ability to enter notation using the on-screen guitar, and to play back track data in specific fretboard positions for educational and sight-reading purposes.

Note Display Options

If **MIDI Thru** is selected (default = On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (default = On), the current track will be displayed

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to = On (default). Channel 11 is referred to as the "base channel" (default = 11). You can edit notes on the Notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the

Guitar Fretboard. The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).

Fretboard Color

○ Brown

○ Black

The **Fretboard Color** can be brown or black (default = brown).

☑ Use Inlays

If you elect to not display note names, you can select "**Use Inlays**" and a guitar inlays will be displayed along the neck.

☑ Send Notes to (Editable) Notation Window

If **Send Notes to (Editable) Notation Window** is set, when you click on the Guitar notes (and the Notation window is open in Editable Notation mode or Staff Roll mode) the note will get inserted at the current time line on the Notation window.

☑ Output guitar track on 6 channels for this song

If you would like to have Melody and Soloist parts written specifically for guitar, set this to "Yes." Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.

Fretboard Octave ☐ 1 ▾

You can set the **Fretboard Octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2.

☑ Auto Set Octave

There is an **AutoSet Octave** setting (discussed elsewhere). If selected, the Guitar Octave is set automatically.

☑ Use Index Finger Position

Use Index Finger Position: If set, the scale will use the "index finger" to play notes that are one fret outside of the normal position, instead of the little finger.

☑ Show out of range notes

Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

☐ Show muted note of guitar style comping

Show muted note of guitar style comping: For the three-note Jazz voicings, there is a high note that is applicable to the chord but is either not played or muted. You can choose to display this note on the guitar fretboard.

☑ Show Notes at Aeolian Position

☑ Show Notes at Phrygian Position

The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Guitar at Phrygian Position**. (Default = true)

Note Names ☐ Scale Tones ▾

You can choose which notes will be displayed on the fretboard, either None, Root Only, Chord Tones, or Scale Tones.

Auto-Set Position ☐ Phrygian Position▾

Positions can be auto-set to None, Aeolian, or Phrygian.

☑ Auto-Switch Position

The **Auto-Switch Position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

Guitar Width (def =550) ☐ 1190

Guitar Height (def =80) ☐ 173

The Guitar can be sized using the **Guitar Width** and Guitar **Height** setting or the preset buttons that set the size.

(100%) (150%) (200%) (300%)
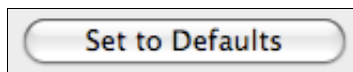
[Set to Defaults] button sets the Guitar window to factory defaults.
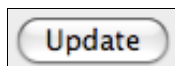
The **[Update]** button will apply any change you have made to the fretboard size.

Editing Guitarists
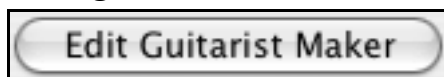
Guitarists can be customized using the **Guitarist Maker**, which is described in a separate topic and is launched by the **[Edit...]** button in the **Select Guitarist** dialog (**[Ch. Solo]** button).

Melody Embellisher

When musicians see a lead sheet that has a melody written out, they would almost never play it exactly as written. They would change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. Now you can have Band-in-a-Box do these automatically using the Melody Embellisher. If you enable the Embellisher, any melody will be embellished as it is played, so that you hear a livelier and more realistic melody - and it's different every time.
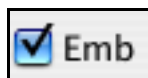
The Melody Embellisher feature is turned on and off by the Embellisher checkbox on the main screen.

The Melody Embellisher settings are accessed during playback with the embellisher (grace note) button on the main screen, or from the *Melody | Embellish Melody during playback* menu item.

The Melody Embellisher only functions during playback. If enabled, the melody that plays will be embellished. You'll see the embellished melody on the notation as the melody plays, so you can see the embellished notes. When [Stop] is pressed, the notation reverts to the original unembellished melody.

The embellishment changes timing of notes, durations, velocities, legato, as well as adding grace notes, additional notes, and turns. Here is a before-and-after example that shows a typical embellishment of a melody.

Original (unembellished) Melody…

Embellished Melody…

As you can see in the notation examples, the embellished melody adds anticipation in bar 9, and in bar 10 adds extra notes and timing changes to spice up the melody.

Using the Embellisher
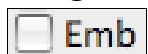
If you disable the Embellisher, by de-selecting the Embellisher checkbox, the melody (or solo) will play as normal with no changes.
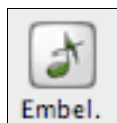
There is a **Melody Embellisher** dialog. It is launched from the *Melody | Embellish Melody Dialog* menu item (**Control+Option+L**) or the Embellisher (grace note) button on the main screen. This allows you to customize the settings of the Embellisher, choose Embellisher type from presets, and make a particular embellishment permanent.
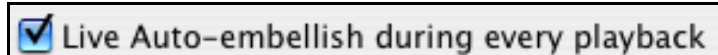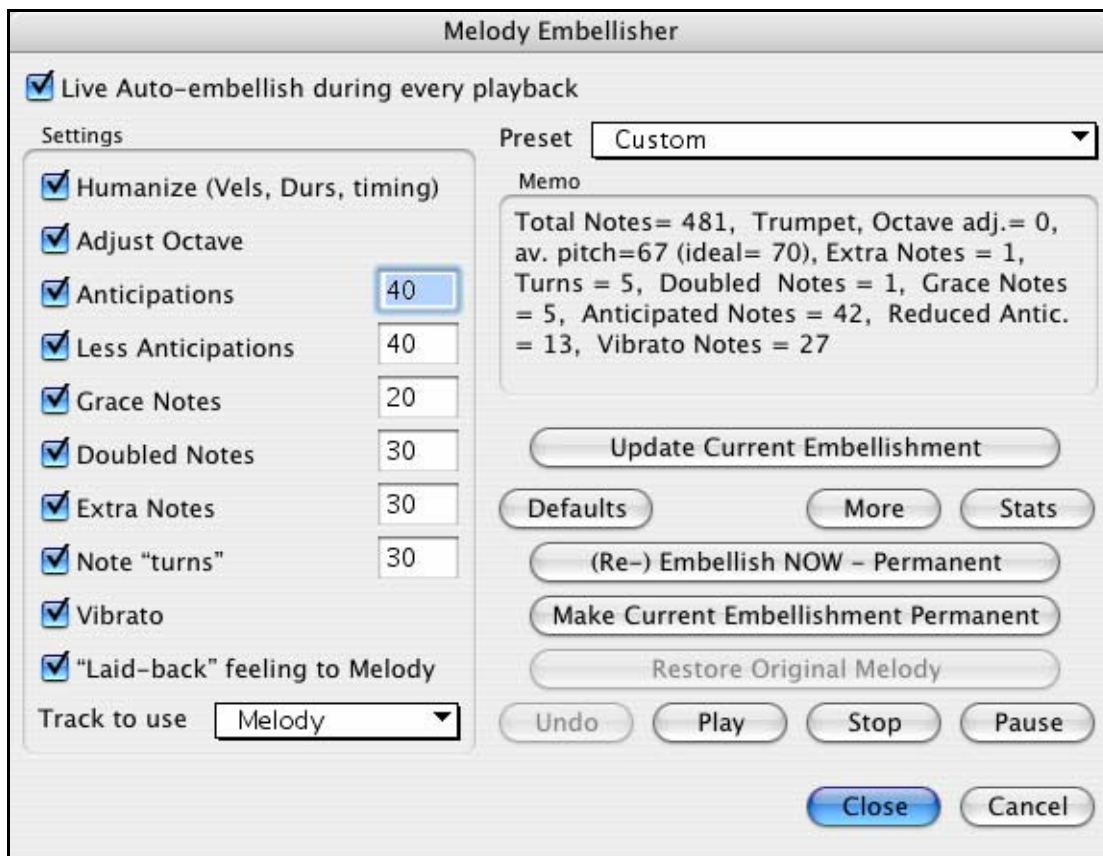
"Live Auto-embellish during every playback" is the same setting that is on the main page checkbox. If enabled, embellishment will occur during every playback. If disabled, embellishment will not occur unless you choose the [(Re-) Embellish NOW - Permanent] button in the dialog.

Embellisher Presets

The presets allow you to choose a combination of common settings for the Embellisher quickly.

The **Embellisher Memo** describes the current embellishment, with statistics counting the number of embellished notes.
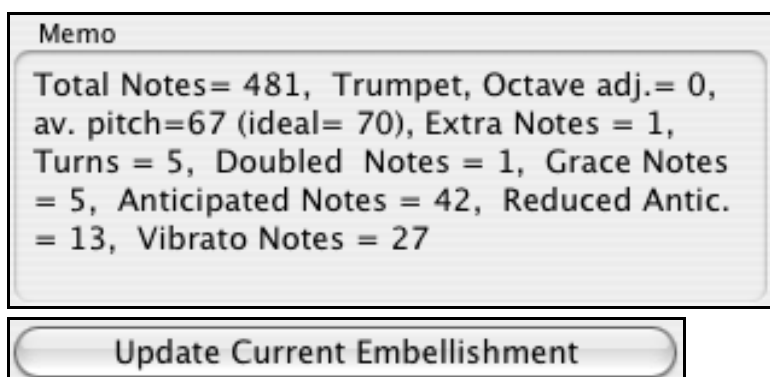
If the song is playing and the Embellisher is enabled, you can update the embellishment by pressing this button. This is useful if you've changed settings, and want to hear what the new embellishment sounds like.

[Defaults] reverts to factory settings. **[More]** opens a dialog with additional settings to fine-tune the Embellisher, and **[Stats]** displays the same thing that appears in the Memo field, but will display it even when there is no current embellishment.
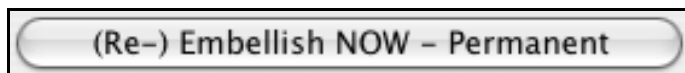
If the song is not currently playing, you can still create an embellishment and have it apply permanently by pressing the [(Re-) Embellish NOW – Permanent] button.

Normally the embellishment occurs live when the song is playing, and doesn't affect the Melody track permanently. But if you like the embellishment, and want to apply it permanently to the melody, you can choose the [Make Current Embellishment Permanent] option.
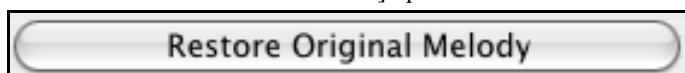
The original Melody track is not permanently affected unless you have press the [(Re-) Embellish NOW – Permanent] button. If you have done this, and want to restore the original melody, you can press the [Restore Original Melody] button.

The Embellisher is usually referred to as the Melody Embellisher, because you'll usually want to have it affecting the Melody track. But if you'd prefer it to affect the Soloist track, you can choose the Soloist track as the Embellisher track.

Embellisher Settings

The settings contain a number of parameters that affect the embellishment. They can be turned on and off, and can be set with certain percentage strength. The settings are:

Humanize: The velocities, durations (legato), and timing of the notes are humanized. The original velocities etc. of the notes are ignored. This is useful when the melody has been entered in a stiff manner.

Adjust Octave: The octave of the Melody is changed to the best octave for the current Melody instrument. For example, if the instrument were a Piccolo the octave would be raised to the best range for a piccolo. There is an additional setting for the octave in the "More" settings dialog.

Anticipations: An anticipated note is played early, or "ahead of the beat," as in this example.

Unembellished notes   **Embellishment with anticipations on beat 1 and 3**

Less Anticipations: This is the opposite of anticipation. This finds notes that are anticipated, and "embellishes" them by playing them later (on the beat).

Grace Notes: The grace notes are brief notes played just before, and a semi-tone below the original note. The grace notes intentionally 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 …   "C" quarter note is doubled to 2 eighth notes.   **Embellished …**

Extra Notes: Extra notes are added between melody notes.

Unembellished …   In this before-and-after example, an Eb and E note are added between the D and F.   **With Extra Notes added …**

Note "Turns": With a note turn, a single note is replaced by a group of notes that includes the original note and the semitone or scale tones above and below.

Unembellished …   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.   **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.

```
5:2:088 Note          A 4  (57) Vel=100 Dur= 80   Ch 1
5:3:088 Note          F 4  (53) Vel= 91 Dur= 32   Ch 1
5:4:094 Note          C 4  (48) Vel=108 Dur=277   Ch 1
6:1:004 1 Modulation Wheel (Vibrato)     Data= 15  Ch 1
6:1:034 1 Modulation Wheel (Vibrato)     Data= 30  Ch 1
6:3:094 1 Modulation Wheel (Vibrato)     Data=  0  Ch 1
6:3:094 Note          F 4  (53) Vel= 80 Dur= 65   Ch 1
6:4:049 Note          A 4  (57) Vel= 94 Dur= 58   Ch 1
7:3:005 Note          D 5  (62) Vel= 74 Dur= 37   Ch 1
```

☑ "Laid-back" feeling to Melody

If set, the Melody will be delayed a little, providing a "laid-back" feeling.
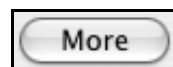
(More) There are additional settings in the Embellisher Additional Settings dialog box.

This allows you to set advanced settings for the Embellisher. These include,

- **Vibrato Depth:** This is the amplitude of the vibrato, ranging from 0 - 127.
- **Vibrato Speed:** This is the speed of the vibrato (slow-fast) range 0 - 127.
- **Only use Vibrato if Note is this many ticks:** e.g., If set to 120 ticks (one quarter note), then only notes of at least that duration will get vibrato.
- **Start the Vibrato after this many ticks:** For notes that will get vibrato, the vibrato will start after this many ticks.

- **Adjust Octave Method:** If the octave is to be adjusted, it will either only adjust it if the notes are outside the playable range, or always adjust it to the best octave, according to the setting you make here.
- **Dynamic Range:** Refers to the range of velocities used for the humanization. Useful range 30 to 50.
- **Legato Settings:** Refers to the amount of legato for the notes. Useful range 55 to 75.

The Reharmonist

Generate Chords for a Melody

Generate chords for a melody, or an improved chord progression for a melody, with the "Reharmonist" feature. This feature generates a chord progression in the chosen genre, based only on the melody.

The idea of the Reharmonist is to generate a completely new chord progression for a melody, in a genre that you choose (Jazz, Country, etc.). This ignores any existing chords in the song.

Chords for a Whole Song

This example uses the melody of Bach's Brandenburg Concerto #1 in F, 1st movement, but you could use the melody of any song you choose.

Press the **[Re-Harm]** button to open the **Select Re-Harmonist** dialog and choose "Whole Song."

You could also use *Windows | Auto-Generate Chord Reharmonization*.

Deselect "Show-All" and then select the "Bossa Nova (Latin)" genre.

Note that the program has analyzed the melody, and decided that the key should be F (this is independent of any key that was already set in the song).

 Now press "OK – Reharmonize."   You will then have an entire chord progression written for the song, in a Bossa Nova style.

The Chord Progression generated is different every time, so the one that you get will be different from this one.

 Play the file that you have generated. Notice the "Bossa" style of chord progression, with 2-5 progressions, and other typical Bossa chords.

Revisit the **Reharmonize** dialog, and try generating a new chord progression, in a new Genre.

 For example, "EZ listening (Pop)" will generate a Pop style chord progression, very different from the Jazz chords in the Bossa version.

Reharmonize Part of a Song

Now let's use the Reharmonist in an "interactive mode" where it gives us choices of various chord progressions at each bar. Let's see if we can interactively improve on the chord progression, according to our own tastes.

The first 2 bars generated originally are:

Make sure that the currently highlighted cell is bar 1.

Now press the Re-Harm button, but this time choose "Part of Song" and under "Set Range" enter Bar 1, Chorus 1, and the # bars as 2.

Here are two of the possible variations the Re-Harmonist has suggested for the first two bars.

See a List of Possible Reharmonizations

This could also be done with the menu command *Windows | Chord Reharmonist Dialog (choose your own)*.

In the **Reharmonize melody – new chords for 2 bars of the melody** dialog you can choose from a list of reharmonizations for any 2 bar segment of the song.

Use the feature interactively by displaying a menu of possible chord progressions for a portion of the melody, and audition them to choose the best one using the "Bar Reharmonist." This allows you to hear some new chord progressions for existing melodies, or brand new progressions for tunes without chords.

The reharmonization starts at the Bar # indicated. Use the **[-2]** and **[+2]** buttons to navigate to the segment to be recompiled.

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

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

Chapter 10: Recording Tracks

Overview

Band-in-a-Box has a built-in sequencer allowing you to record and edit up to two MIDI tracks. One track is the Melody track, the other is the Soloist track, and they are identical in function. Most often melodies are recorded, but the two sequencer tracks can be used for any type of MIDI recording – overdubs, extra parts, or 2-part melodies. MIDI can be recorded into Band-in-a-Box in a number of ways:

- From a MIDI keyboard or MIDI controller connected to your computer.
- In the Notation window using your mouse.
- With the Wizard feature using your QWERTY keyboard.

Real Time Recording

If you want to record using your MIDI controller (keyboard, guitar, wind), click on the **[Record]** button, or
- type the letter R or

choose *Record Melody* from the *Melody* menu, or
- go to *Edit Soloist Track | Record Soloist* in the *Soloist* menu.

The **Record Track** or **Record to Soloist Part** dialog box will appear:

Choose where you want to start recording your track:
- from the start of the song,
- at a specified bar,
- at the tag,
- from the end of the track.

If you select "Overdub Underlying Notes," you will hear the melody that you're overdubbing.

The **[Filter]** button in the Record dialog opens the **Record Filter** dialog. This lets you choose which MIDI information you want to record and which you want to leave out. You can eliminate unnecessary MIDI information or select new MIDI information, like controllers, to add to an existing track.

Click OK to return to the Record dialog, and press the **[Record]** button or the letter **R** again to begin recording.

Tip: If you're sure that the settings are correct, just press **R** twice, and you won't have to see the Record Track dialog.

When the recording is finished, you have several options.
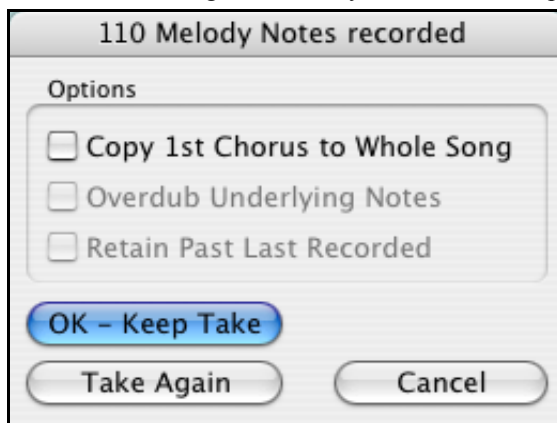
[**OK - Keep Take**] will save the take that was just recorded.

Copy 1st Chorus to Whole Song

If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all of the choruses.

Overdub Underlying Notes

You have the option to merge the recording with existing melody. If there is no underlying melody - this option will be grayed out.

Retain Past Last Recorded

You have the option to keep or erase any melody after the last recorded note.

Step Edit Notes

You can step edit a recorded track, or create a new track in the **Edit Note/Time Etc.,** dialog. Select *Step edit Notes...* from the *Melody* menu.

This feature is very useful if you have recorded a good take with just a minor glitch. Rather than scrap the take, you can use the step edit feature to fix the track and save it.

Note Number

The note is played out through the MIDI driver so you can hear it. The note is also drawn on the Keyboard at the top of the screen so you can see it.

Input the MIDI Note Number. There are 128 MIDI notes. Every C note is a multiple of 12, which makes middle C (called C5 for the 5th octave) note number 60. For example, C5 = 60, C#5 = 61, D5 = 62 etc.). In the example above therefore the note = 64 would be 4 semitones above middle C, an E.

Velocity

Type in a velocity to control the volume that the note is played at. Change the velocity to zero to stop a note from being played. Note that you can globally change the volume of a melody track, from the melody pull down menu

Time

Represents the total time in ticks for the current event from the beginning of the song. At 120 ppq resolution, a quarter note equals 120 ticks and a bar of 4/4 time is 480 ticks. This number includes the lead-in bar of 480 ticks.

Bar #, Beat Number, Tick

The Bar, Beat, and Tick show the time that the note is played. Ticks are the smallest unit, equal to 1/120th of a quarter note.

Duration

This is the length of time that the note is played. 120 ticks of duration = 1 beat (quarter note).

Previous/Next Event

Use these arrow controls to move through the MIDI track one note at a time.

Insert Before/After

This allows you to insert an event before or after the currently displayed event.

Note: You can get better results by using the Notation window to edit notes instead of this window. To do this, you open the Notation window and mouse click on a note while holding down the **option** key in Staff Roll or Editable notation mode.

Entering Notes Manually in the Notation Window

You can enter melody notes directly to the track in the Notation window in either the Editable Notation Mode or the Staff Roll Mode.

  Enter the Editable Notation mode with a single mouse click on the Editable Notation button.

In the Editable Notation mode you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and **Option+Click** to open the **Note Edit** dialog box.

Recording with the 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. ☑ Wz Enable the Wizard checkbox.
2. Press [**r**] key to record.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The "wizard" notes won't be the correct melody of course, but don't worry about that as you record. When you're finished, look in the Notation window. You'll see notes in the right places and with the correct durations, but with the wrong pitches.
4. Drag the notes with the mouse and drop them on the correct place on the staff. You'll hear the notes play as you drop them, and the names will show in the note name box. For sharps, flats, and naturals, hold down the **shift** key, **control** key, or ⌘ key respectively. You'll 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 [Esc] key to stop playback when the Wizard is on. This is to prevent stopping the song inadvertently if you mistakenly hit the spacebar while playing the wizard.

Importing Pre-Recorded MIDI Data

Standard MIDI files can be read in to the Melody or Soloist tracks from MIDI files or from the clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use one of the following two commands:

1. *Melody | Import Melody from MIDI File…* to select a MIDI file from disk using the file dialog.

2. *Melody | Import Melody from Clipboard* - when the MIDI data is already copied from another program to the clipboard.

Once chosen, the **Import MIDI File** dialog box opens.
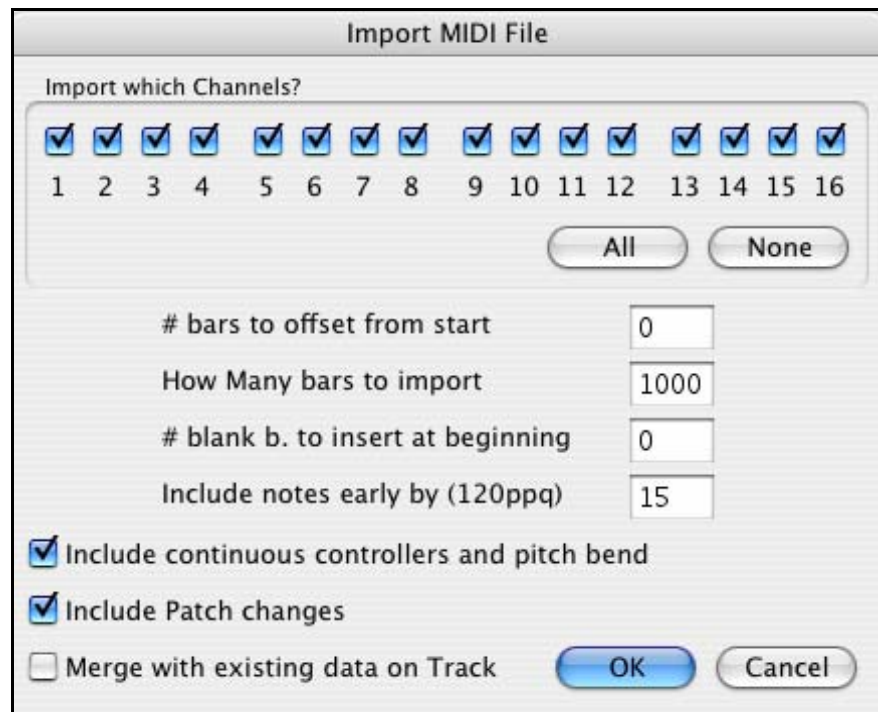
Import Which Channel(s)?

You'll need to know which channel(s) of your MIDI file the melody is on. You then select these channels for Band-in-a-Box to read in. If you select all of the channels, Band-in-a-Box will read all of the channels and merge them to the Melody track. You can import and play the complete file on the Melody track if the *Track Type* is set to "Multi (16) Channel" in the *Melody* menu.

If you have such a MIDI guitar part that was recorded with separate pitch bend information on 6 channels, you can import the 6 channels into Band-in-a-Box. Set the Melody track to be a guitar track (*Melody | Track Type*), and then use the Guitar Settings dialog (in the Guitar window) to set the "Output guitar tracks on 6 channels for this song" to be true. This has been done for the "Nashville Solos" files like NG001.MGU (available as an add-on to Band-in-a-Box). When this option is set, the patch changes, panning and so on will be sent on all 6 MIDI channels.

 # bars to offset from start

If you want to start reading from the *beginning* of the MIDI file, select 0 as the offset. If you want to be read starting at bar 32, for example, select an offset of 32 (bars).

How many bars to import

Leave this setting at the default of 1000 to read-in the entire file (unless it's longer than 1000 bars!), or set it to the number of bars that you are interested in if you don't want the whole file.

 # blank b. to insert at beginning

This will insert blank bars into the Melody 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'll need to set this to = 2 to compensate for the 2 bars of lead-in.

Include notes early by (120 ppq)

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.

Include continuous controllers and pitch bend /Patch changes

Select the items you want to include when the track is imported.

Merge with existing data on Track

You can choose to merge the imported data with your existing Melody track.

Record using The Melodist

There's always the option to let Band-in-a-Box do it all by writing an original melody with its Melodist feature. It will do this over the chord changes you enter in the Chordsheet, or it will generate its own changes for whatever style you select from the Melodist dialog.

This feature is useful for stimulating ideas, for creating instant songs for sight reading exercises, to demonstrate different musical styles, or for background music.

Additional Options for Melody/Soloist Track

Manipulation of melodies is done with functions like insert/delete beats, time shift track, copy melody from bar... to bar..., etc. Press **Option+C** to Copy Chords and /or Melody over a range of bars.

Time Shift Melody.

This will move (slide) the melody a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, time shift it about 10 ticks ahead.

Intelligent Humanize of Melody and Soloist track.

Most quantize routines can leave the music sounding stiff and unmusical. Some attempt to "humanize" a part 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 that can humanize a melody from one feel to another, from one tempo to another, and vary the amount of swing to 8th notes. The results are very musical, with natural sounding melodies.

Let's look at some of the parameters found under the Humanize menu items.

In this example, *Melody | Humanize Melody* was selected. This opens the **Quantize to New Tempo or Feel** dialog box.

We have broken down the Humanize effect into 5 main categories:

1. Tempo
2. Lateness
3. 8th note spacing
4. Legato
5. Feel

The best way to learn how these parameters combine is to try them. You can always press [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.

Tip: Usually, when a musician plays at faster tempos, he/she plays the swing 8th notes closer together, and a little later.

These categories are very straightforward and you should have no trouble achieving the desired results. Remember to apply such parameters as Legato and Lateness sparingly.

Insert Beats/Delete Beats in Melody.

For example, to insert 2 bars in the melody at bar 5, Choose *Melody | Insert Beats In Melody*, and select bar 5, and select 8 beats (2 bars) to insert.

Additional Copy function for Chords/Melody

This allows you to **Copy Chords and/or Melody** for a range of bars.

Press the [Copy] button to launch the dialog box or select the *Copy From.. To* option from the *Edit* menu or press **Option+C**.

Chapter 11: Audio Features

DAW Plug-In Mode

There is a "plug-in" mode for your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). With the plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW sequencer, so you can drag and drop MIDI and audio (AIFF, M4A) tracks from Band-in-a-Box to your favorite sequencer.

The DAW Plug-in mode is a mode within the regular Band-in-a-Box program. This mode allows you to transfer tracks or parts of tracks, to other DAW sequencers or Finder.

You can enter and exit the DAW plug-in mode easily.

 Press the [**DAW Mode**] button on the Toolbar, then choose the menu item "*Start DAW Plug-in mode*" (or go to the *Windows* menu and choose *Plug-in Mode for Sequencer-DAW*).

When you do this the Window size of Band-in-a-Box changes to a small size (you can resize it to the size/position that you want, and it will remember that).

Drag and Drop
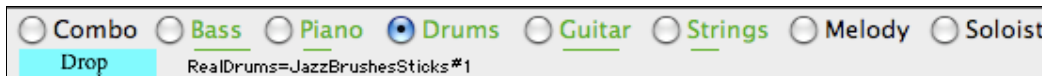
The drop station is the **[Drop]** button (blue rectangle) at the top left of the screen, where you drop a track after dragging it to get an audio or MIDI version of the track. There is right-click menu, allowing you to copy the resulting file to a favorite folder, open the favorite folder, start/stop the DAW Plug-in mode, upload to SoundCloud.com and more.
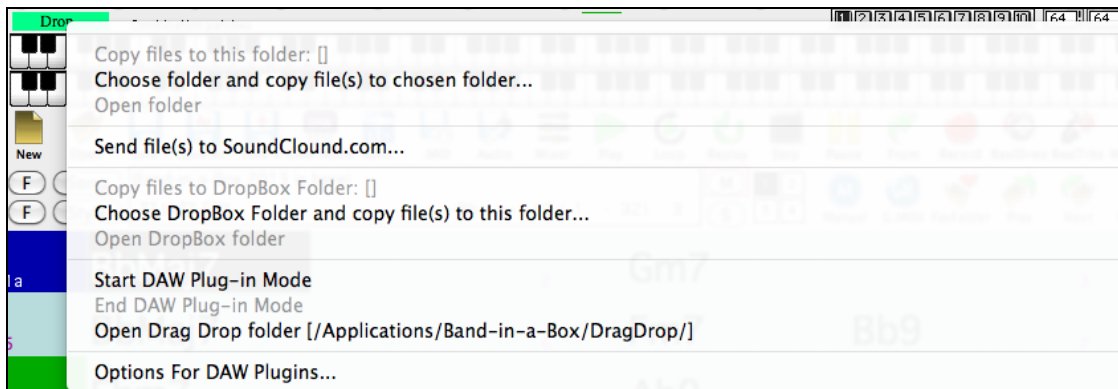
You can easily drag tracks from Band-in-a-Box to your DAW in 2-steps. First, drag the track button to the drop station and then when it turns green, drag that to your DAW's track.

You can also drag files to other programs, besides DAW's, if they accept a drop of audio files (AIFF, M4A) or MIDI files. For example, Finder allows this. For this documentation, we will use Finder as an example.

Dragging Tracks from Band-in-a-Box to Finder (or a DAW).

1. Run Band-in-a-Box. Enable Plug-in mode as explained above.

2. Open (or make) a song in Band-in-a-Box.

3. COMBO (MASTER) TRACK.
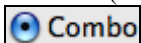
 If you want the entire performance dragged to Finder, drag the Combo button to the drop station. Then when it turns green, drag to Finder.

 It will be dragged as audio, unless you have set it to be dragged as MIDI in **Plugin Settings** dialog.

Drag Combo as separate tracks Normally, a single file is dropped, with the entire arrangement, but if you want all tracks transferred as separate files, you can enable this option in **Plugin Settings** dialog. (Note that your DAW will need to support dropping of multiple files, and will typically put them on consecutive tracks.)

4. SINGLE TRACKS.
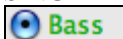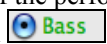
⦿ Bass If you want a single track transferred, drag that track button to the drop station. (For example, drag the Bass button to transfer the bass track.) Then when the drop station turns green, drag that to Finder. If the track is a RealTrack (green), then it will be transferred as Audio. If it is a MIDI track (black), then it will be transferred as MIDI.

(Note: **☑ Drag individual MIDI tracks as audio** If you want MIDI tracks transferred as audio, you can set this in **Plugin Settings** dialog.)

5. SELECTED REGIONS.

BbMaj   Gm7 10 If you would like to transfer only a portion of the performance, you can do this by selecting the region in Band-in-a-Box and then dragging the track button **⦿ Bass** to the drop station (don't drag the selected region). You will then get just the selected region dragged to Finder.

> **Tip**: If you hold the SHIFT key during the drag, then the file will be dropped as MIDI (if it is a MIDI track), regardless of the setting in Plug-in options.
>
> **Tip**: If you hold the CONTROL key during the drag, then the file will be dropped as AUDIO (if it is a MIDI track, it will be rendered to audio using Apple Synth), regardless of the setting in Plug-in options.

SoundCloud and Dropbox Support

There is SoundCloud.com integration that lets you upload your compositions easily to the SoundCloud.com service. SoundCloud.com is a popular web service (unaffiliated with PG Music) that lets users upload their original songs for others to hear.

If you use the Drop Box service, you can easily drag/drop files from Band-in-a-Box directly to your Drop Box folder, or save audio to Drop Box, without leaving the main Band-in-a-Box screen.

To do this, drag a track (or the Combo button for all tracks) to the Drop station, and when it turns green, you can then right-click on the **[Drop]** button, and choose "Copy files to Dropbox Folder."
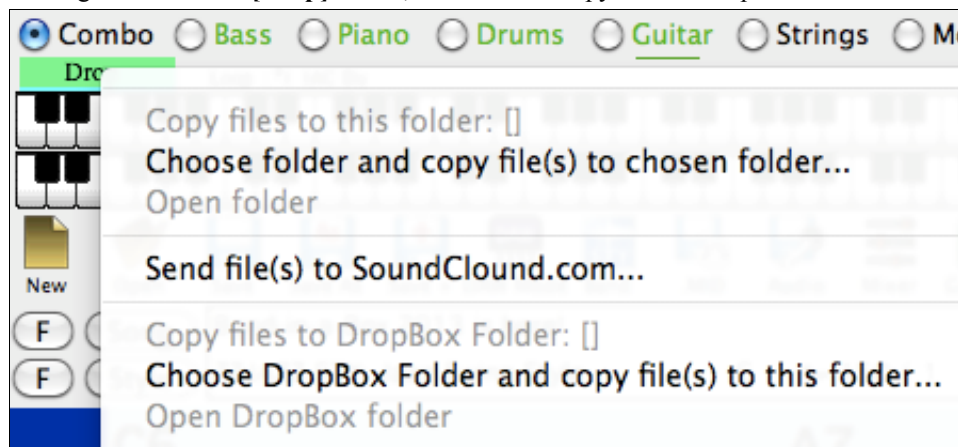
Direct Input RealTracks and AmpliTube®

The normal RealTracks in Band-in-a-Box use typical studio effects for the instrument and style, but we also include many "Direct Input" guitar-based RealTracks recorded without any effects or processing. You can customize these Direct Input RealTracks by generating clean tracks inside Band-in-a-Box and then using the Drag 'n' Drop feature to export them to your DAW (GarageBand, Logic etc.). There you can apply your own custom amp and pedal F/X.

Band-in-a-Box comes with the **AmpliTube CS** guitar amp simulator and effects modeling software as a separate, stand-alone program. Use it to create your own custom sound from Direct Input RealTracks.

In the **RealTracks Picker** the Direct Input tracks are identified by the letter "**y**" under the **D*** column. To use the DI version of the RealTracks instrument you check the "Direct Input" checkbox.

Plug-In Options

To get to the DAW Plug-in options, press the **[DAW Mode]** button and choose the menu item "*Options for DAW Plug-in*" or go to the **Preferences** dialog and click the **[DAW Plugin]** button. You will then see the plug-in options.

Allow Drag and Drop (default=true) If disabled, the Drag and Drop feature will not work. There shouldn't be a reason to disable this.

Drag individual MIDI tracks as audio (**default=false**) When enabled, the chosen MIDI tracks get converted to audio, using Apple Synth.

Drag Combo (Master) track as audio (default=true) When enabled, the entire arrangement gets converted to audio, using Apple Synth. If not selected, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

Drag Combo as separate tracks (default=false) If set to true, when dragging the Combo button, the drop will result in multiple files, one for each track.

Drag Audio as m4a files If set to true, the audio gets dropped as m4a.

Show DragDrop Folder This will show Finder where the dropped files reside. When you drag a file to your DAW, the file is created on disk and stored in the DragDrop folder inside the Band-in-a-Box folder.

Erase DragDrop Folder This will erase (trash) all of the dragged audio/MIDI files in the DragDrop folder. Note that some DAW sequencers require these files to reside permanently (or until you use a "consolidate" command in the DAW), so don't erase these files unless you are sure that they are not needed.

Note the tips for forcing MIDI or forcing audio when dragging. Holding **Shift** forces MIDI, holding **Control** forces audio.

Render MIDI Track to M4A or AIFF File

Any Band-in-a-Box MIDI track can be automatically rendered to an M4A or AIFF audio file from its contextual menu. The menu opens with either a right mouse click, **Control+click**, or a double-click on the part name.
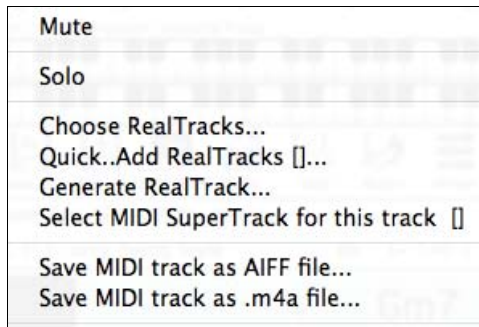
When you use the menu commands *Save MIDI track as AIFF file* or *Save MIDI track as .m4a file* the complete Band-in-a-Box track will be rendered to an audio file.

The file can then be imported into another audio program, such as GarageBand or Cubase.

Rendering Audio Files

Direct-to-Disk Audio Rendering

Audio rendering means converting a MIDI song to audio format, usually to an AIFF file or a compressed M4A file.

 Press the **[Audio]** button on the main Band-in-a-Box screen to render your Band-in-a-Box song to an AIFF, M4A, or WAV file. The song is rendered automatically in 5 – 10 seconds through the built-in Apple DLS Music Device or Core MIDI. It's that easy!
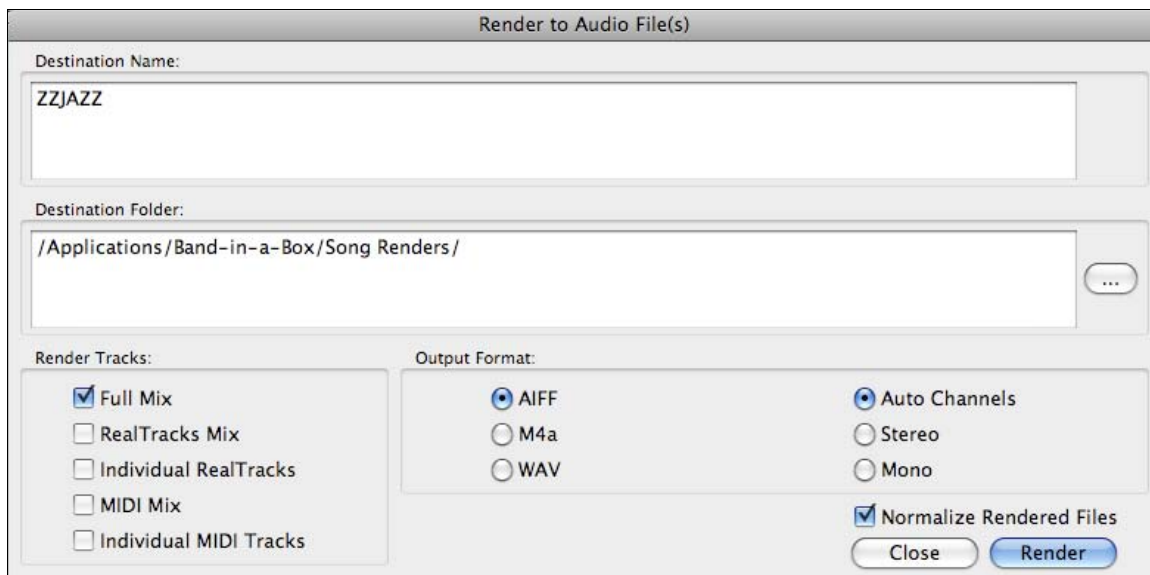
You can choose to render the full mix of MIDI tracks and RealTracks together, or just the mix of RealTracks or MIDI tracks alone.

By selecting "Individual RealTracks" or "Individual MIDI Tracks" each track will be rendered to its own separate file. This allows for complete control when the files are imported into another program for further editing and mixing.

There is a choice of output formats.

- **AIFF** (Audio Interchange File Format) is a lossless audio format most commonly used on Macintosh computer systems. The audio data in a standard AIFF file is uncompressed pulse-code modulation (PCM). This is the format to use for the highest quality, but the file size is large – typically 10MB per minute of stereo audio at a sample rate of 44.1kHz and a 16 bit sample size.

- **M4A** is an audio file that uses high-quality MPEG-4 audio compression.   It uses the same compression algorithm as an MP4 video file, but an M4A file is audio-only and does not contain a video track.

- **WAV** is another lossless audio file format (usually PCM) based on the Resource Interchange File Format (RIFF). It is more common on Windows systems, but can also be played by the Macintosh. Use this format to export lossless audio files to a Windows computer.

When rendering audio files you have the choice of making stereo or mono files. The Auto Channels setting will use the current Band-in-a-Box setup.

The Normalize option will normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

To enable this, set the "Normalize Rendered Files" option to true.

By default, the rendered files are save to /Applications/Band-in-a-Box/Song Renders in a subfolder ending in _Render Folder.

This example shows the default location for rendering the individual tracks of the =GeorgPG Demo file. The =GeorgP Demo_RenderFolder will be created in Song Renders, and, since Individual RealTracks is selected, it will contain separate AIFF files for both the pedal steel and guitar RealTracks.
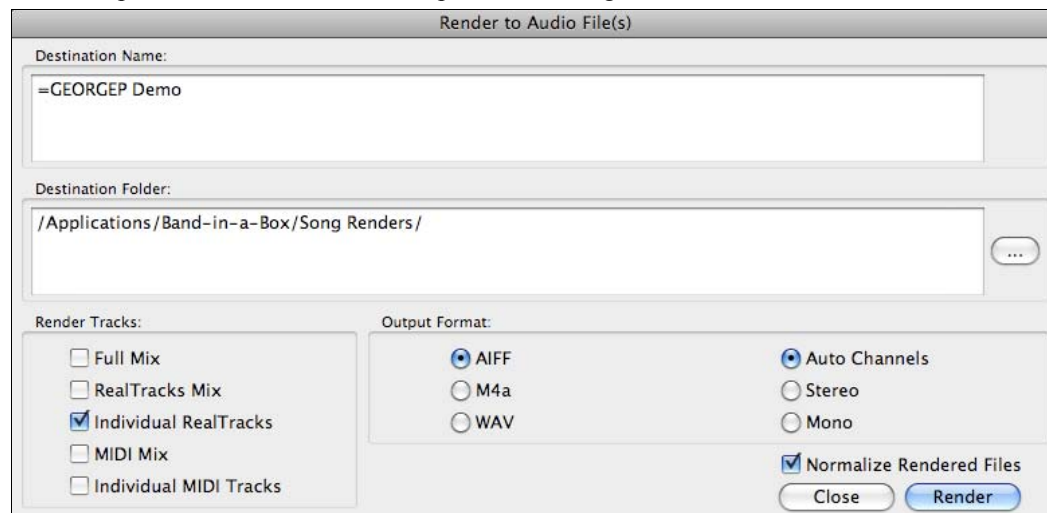
 Click on this button to specify a different folder location for the rendered audio file.

With the audio rendering feature you can save your files directly as audio files for use in other programs (GarageBand, Cubase, etc.) or in Internet formats.

File Menu Rendering Commands

You can also use the *File* menu commands *Save song as .m4a audio* or *Save song as .aiff audio* to render the Band-in-a-Box song to an audio file.

Use the command *Batch Save all songs in current folder to .m4a or aiff* to render a batch of songs to audio.

Audio Reverb Control

The Reverb control for individual tracks with RealTracks or RealDrums is added so you can easily add audio reverb.

At the top of the screen, there is an "A.REV" (Audio Reverb) control. Click on an instrument radio button, and then set the Audio Reverb for it. The Audio Reverb varies from 0 to 127. Clicking on the left hand side of the control allows you to enter a setting, or click on the up/down arrows.

Note that this only applies to RealTracks, since MIDI tracks have MIDI Reverb, which is set via a "REV" control.

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.) This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.

☑ Auto-add Reverb to RealTracks Strength % 100
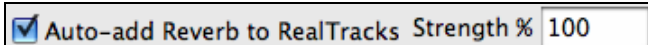
If you just want more or less added, you can adjust the "Strength %." For example, the default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will get added.

Reverb Settings

A.Rvb

The default is a "room" type of reverb, but the reverb type is also settable and is saved with the song. To do this, press the Audio Reverb toolbar button, and adjust the various parameters in the **Reverb Settings** dialog.
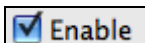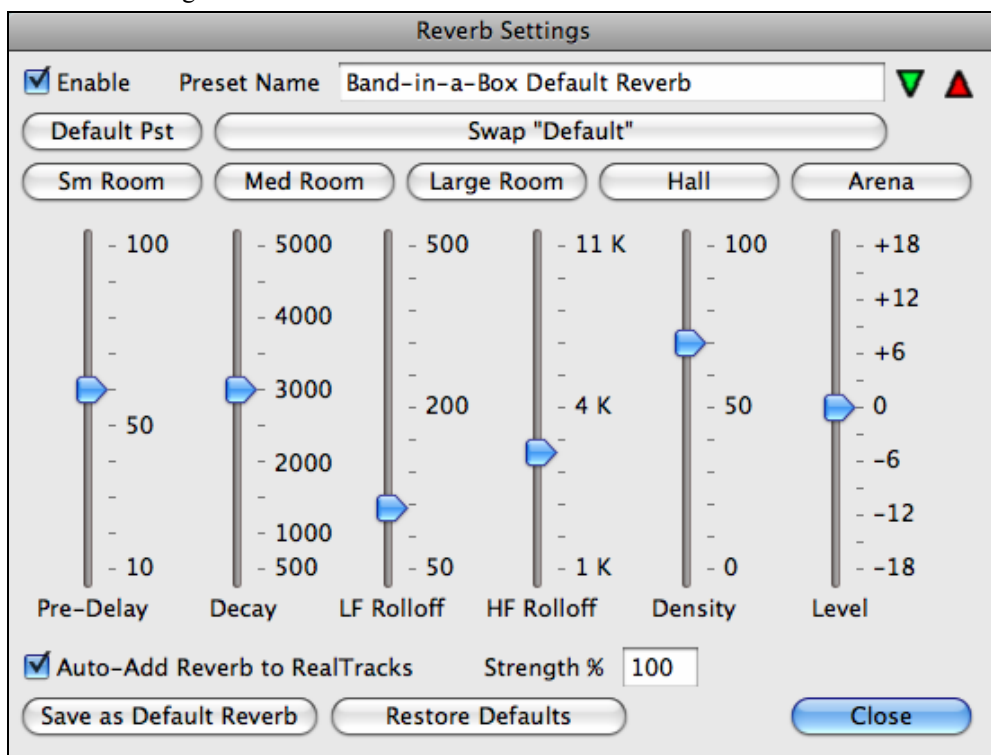
 You can enable/disable the audio reverb. If you disable it, this will save some CPU cycles, so this might be advisable on an older/slower machine if you hear that the audio is clicking or not keeping up.

 Click on the green **Select a Preset** button to open the list of presets. This list will show only the "Band-in-a-Box Default Reverb" until you save some presets of your own.
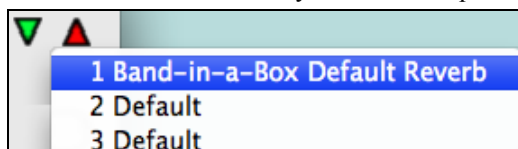
As you adjust the settings, they will be applied to the current song. The **[Swap "Default"]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.

Use the row of "room" buttons to load typical settings for different types of spaces. These buttons are a convenient way to either apply a particular effect or to load settings that you can then tweak to make your own preset.

Reverb Parameters

Pre-Delay is the time delay of first reflections.

Decay is the time it takes for reverb to decay. Reverb time is measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

LF Rolloff gradually reduces the bass frequencies. If you can't add enough reverb because the sound gets too muddy, try increasing the LF Rolloff slider. It is adjustable between 50 Hz and 500 Hz.

HF Rolloff is the rate at which the high frequencies die away as the reverb decays. Rooms with hard surfaces are typically bright, but rooms with soft surfaces are usually darker. It is adjustable between 1 KHz (dark) to 11 KHz (bright).

Density is the density of low-level echoes near the end of the reverb tail. High Density settings add a sheen to the sound.

Level adjusts the final level of the plug-in.

Typical Reverb Settings

- A large hall might have long Pre-Delay, long Decay, and moderate Density.

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

- A soft large space, such as a concert hall with carpet, padded seats, hangings, might have medium Density and low HF Rolloff.

- A small hard space, such as a tile washroom, might have short Pre-Delay, medium-to-long Decay, high Density, and high HF Rolloff.

- A small soft space, such as a large living room, might have short Pre-Delay, short Decay, medium-to-low Density, and low HF Rolloff.

Saving Settings to Presets

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

To save the current settings to a preset, type in a name for your preset in the "Preset Name" field.

 Then click on the red **Save a Preset** arrow and choose a location in the Preset list. You can write over an existing name.
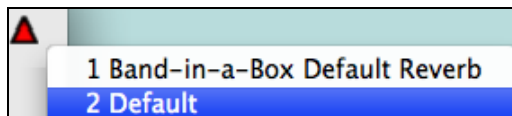
A prompt will ask you to confirm that you want to save the preset.
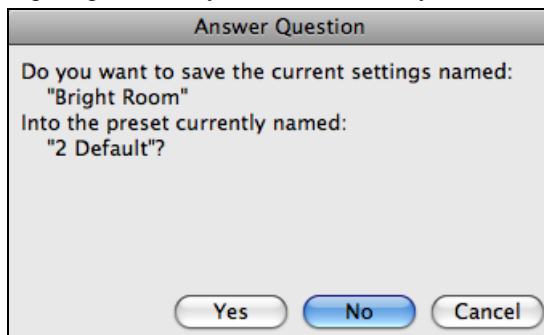
Select **[Yes]** to save the new preset to the chosen location.

Auto Reverb

Auto-Add Reverb to RealTracks   Strength %   100

Enable "Auto-Add Reverb to RealTracks" to automatically apply preset amounts of reverb to RealTracks according to the instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb.

If you just want more or less reverb added overall, you can adjust the "Strength %." For example, the default Band-in-a-Box reverb setting is 40 for most tracks.   If you set the strength to 75%, the Band-in-a-Box becomes 30.

Save as Default Reverb   You can save the current settings as the Default Reverb.

Restore Defaults   Click on **[Restore Defaults]** to go back to the original "factory" reverb settings for Band-in-a-Box Default Reverb.

Chapter 12: Wizards, Tutors, and Fun

Band-in-a-Box is a favorite of musicians, students, and songwriters everywhere. They know that as well as creating great accompaniments and arrangements, Band-in-a-Box has amazing wizards to save time and work, endless opportunities for advancing musical skills, and, above all, it's fun!

Want to play along on your computer's QWERTY keyboard? That's what **The Wizard** is for, and it doesn't make mistakes.

Got a recording to transcribe? The **Audio Chord Wizard** saves your time, your ears, and your patience by figuring out the chords for you. In just a few minutes, you can be playing along with the recording by following the chords on the screen.

Need to know the chords for a MIDI file? Just load the file with the **MIDI Chord Wizard** and turn it into a great sounding Band-in-a-Box arrangement at the same time.

Band-in-a-Box knows chords. The **Chord Substitution Wizard** lets you choose 4-bar sections to substitute or automatically substitutes chords for all or part of the song for you. Build and audition your own chords with the **Chord Builder** and **Chord Preview** features.

Guitarists can view any part on the guitar fretboard in the **Guitar Window**, and use the **Guitar Tutor** to see how different styles of guitar playing use different chords and positions.

The **Animated Drum Kit** is a MIDI feature that is fun to watch, and fun to play. You can play along on drums with your computer keyboard, and record or overdub drum parts too! Use the **Chord Breaks** feature to take your own instrumental breaks while brushing up on your timing too.

With these features, you might find that Band-in-a-Box becomes your best musical friend!

The Wizard

The **Wizard** is an intelligent play along feature that uses your QWERTY keyboard to play along with Band-in-a-Box. This also allows you to record to the melody or soloist track without an external MIDI keyboard, and can even be used to trigger the Soloist Wizard. Also, play along using the Wizard can use the harmony feature, so you can play along live from your QWERTY keyboard in 4-part Saxophone harmony for example.

Turning the Wizard On/Off

Click on the **Wz** box to turn the Wizard feature On/Off, or select the *Wizard Playalong* option from the *Song* menu, or press **Option+W**.

Playing the Wizard

The Wizard keys are only active during playback. The active keys are the lower 2 rows of the keyboard.

A S D F G H J K L ; ' ←This row plays PASSING Tones (2nd,Fourth,Sixth)

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

Changing Instruments / Settings For The Wizard

The Wizard is a play along instrument, so is treated just like the THRU instrument. Changing Instruments, Volume, Reverb, etc. for the Wizard is therefore the same as for the THRU instrument. (i.e., Click on the THRU button, then select instrument etc.) You can record the Wizard and it will use THRU harmonies if selected.

Play Regular Notes

There is now an option to play regular "non-smart" notes, for those of you up to the task of poking out actual melodies on your QWERTY keys.

In the *Song* menu, toggle *Wizard Uses 'Smart' Notes* "Off" (unchecked) to have the Wizard provide you access to a chromatic scale, and toggle "on" to have Band-in-a-Box provide you with notes based on the chord/key of the song.

Soloist Wizard

Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option "on" enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play "correct" notes in the style of the current Soloist! This means that you can play a perfect solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing "in time" without concerning yourself with which notes to play (Band-in-a-Box will supply the correct notes: see the next section for details.)

Recording Using the Wizard

To record the Wizard, press the [Rec] button to record, and play the Wizard. This will be recorded. You can use the feature of recording the Wizard to enter music without a MIDI keyboard that doesn't sound as stiff as most music entered in step time. This is how it works:

- Press [Rec] to record.
- As the song plays, play the melody that you want on any Wizard key, using the same key for each note, in the rhythm of the melody. The Wizard notes won't be the exact melody, but don't worry about that as you record.
- When you're finished, go to the Notation window. You now have the notes with the correct durations and times, but the wrong pitches.
- One by one drag the notes up to the correct melody note, holding down the shift, control, and ⌘ key for sharps, flats, and naturals respectively. You'll then have entered a melody that sounds like it was recorded from a keyboard, without the stiff sound of a melody entered in step time!

Note: If you have the wizard on, the SPACEBAR won't stop playback. You need to press ESCAPE to stop playback if the Wizard is on. This is because people mistakenly hit the spacebar while playing the wizard, which would stop the song inadvertently.

Scales Wizard

When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

Menu items on the *Soloist | Edit Soloist Track | Utilities* menu allow you to generate scales for a certain song, or auto-generate them for all loaded songs. View the scales in the notation or the on-screen guitar and piano.

Scale Direction

When playing a new scale, either start on the root of the scale (going up), or start with the closest scale tone (moving up or down). The two modes are:

1. 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.

2. 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, 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.

[Defaults] sets to default values.

[OK- Generate Scales] writes the scales to the notation of the selected track, Soloist or Melody.

Audio Chord Wizard ("Chords from MP4")

This amazing wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and displays them in Band-in-a-Box. Just load an audio file to instantly see the chords.

Launch the Audio Chord Wizard with the toolbar button or with the *Windows | Run AudioChordWizard* menu command.

Audio Chord Wizard Window

The **Audio Chord Wizard** window shows an overview of the open wave file with the bar lines and chords as interpreted by the wizard below. Controls and settings are found in the toolbar at the top of the window, and the lower part of the window either shows chords and bars in a Chord Sheet view or notes in a Note Bars view.

Primary Program Controls

Toggle Play/Pause (Spacebar or Multimedia Play/Pause key)
Stop Play and rewind to beginning (Esc key or Multimedia Stop key)
Press letter "W" to rewind without Stop
Set the Bar One location
Set Nearest Bar to Current Time (Tab or F8 key)
Exit and send chords to Band-in-a-Box

Audio Chord Wizard : Untitled [/Applications/Band-in-a-Box/Tutorials/Frontier.m4a]

Play | Stop | Set Bar One | Tap Barline (Tab) | OK- Send to BIAB | Display

Avg Tempo 121.237 | Time Sig 4 / 4 | Key Sig C | FineTune 0 | Chord Sheet Note Bars

Average Tempo Control+click on tempo box for options. | Song Time Signature | Song Key Signature | Fine Tune If song is not in concert pitch this adjustment can improve chord recognition. | Choose Chordsheet or Note Bar display window

Play	Toggle Play/Pause (Space bar or multimedia Play/Pause key).
Stop	Stop play, rewind to start with **Esc** key or multimedia Stop key. Press the letter **W** to rewind without Stop.
Set Bar One	Set the Bar One location. The Audio Chord Wizard works best if you do this first, before any other actions. This moves nearest bar line to the current play position. The **Tab** key also sets bar lines.
Tap Barline (Tab)	Moves nearest bar line to current play position. **Tab** or **F8** keys also set bar lines.
OK- Send to BIAB	Exit and send chords to Band-in-a-Box.
Avg Tempo 119.998	Average tempo, **Control+click** the tempo box for options.
Time Sig 4 / 4	Song time signature, 2/4 to 12/8 supported.
Key Sig C	Song key signature.
FineTune 0	Use to correct pitch of song if necessary to improve chord recognition..
Display Chord Sheet Note Bars	Select either the Chord Sheet view to follow along with the chords of the song, or the Note Bars view to see the notes interpreted by the Audio Chord Wizard in a piano-roll type of display.
⊖ ⊕	The zoom buttons at the bottom of the screen adjust the scale of the display. The minus button shrinks the display to show more bars, the plus sign expands the display but shows fewer bars.
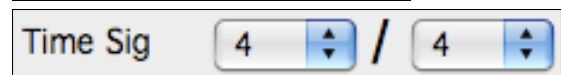
Keyboard Shortcuts

Keyboard shortcuts make it easier to navigate the song and tap in bar lines without having to work the mouse with start/stop/scroll actions.

Play/Pause - Space Bar.
Stop – Esc.
Tap Barline- Tab key.
Jump To Song Start- W key.
Jump Forward One Bar- right arrow key.
Jump Back One Bar - left arrow key.
Jump Forward Four Bars - down arrow key.
Jump Back Four Bars - up arrow key.

Chordsheet Overview

The Chordsheet window in the Audio Chord Wizard shows the chords for the whole song on a single screen. This allows you to click on a bar on the Chordsheet to jump to that area of the song.

You can mark sections of the song using part markers, and the sections will begin on a new line with a line space between so they are clearly seen. So you can then also learn the form of the song, as you can see the various sections (intro/verse/chorus/break) at a glance, or quickly jump to the any section simply by double-clicking on that part of the Chordsheet.

For this discussion, open up /Band-in-a-Box/Tutorials/Frontier.m4a.

You will now see the song, and the Chordsheet window in the Audio Chord Wizard is visible.

 Play the song.

 Locate the start of bar 1 on the waveform and click on the **[Set Bar One]** button. You may have to stop the song and start over again to pinpoint the location, but once you do the Audio Chord Wizard can accurately mark the rest of the bar lines.
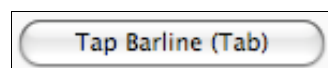
 You can insert your own bar lines by clicking on this button or by pressing the **Tab** key. When a new bar starts, hit the **[Tap Barline]** button (or **Tab** key). This is called "tapping in a bar line."

Bar lines can be tapped in as the song is playing or when it is stopped. You'll see that if you tap a bar line near to an existing bar line the existing line will be moved to the location of your tap.

The first time you do that, the program will consider that point to be "bar 1." Tap in a few more bar lines.

Click on the Chordsheet, and the music will jump to that location.

Now, let's define some sections in the song.

If a bar begins a new section, click on the bar # on the Chordsheet, or press the **P** key to put in a part marker. Pressing **P** again will change the part marker, and then turn it off.

Now the song is divided into sections, with space between each section, and each section starting on a new line.

To change the # of bars per row, or rows per screen, right-click or **Control+click** on the Chordsheet.
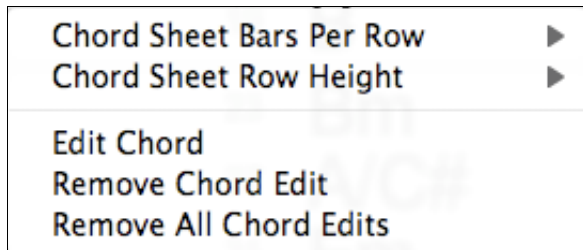
The +/- buttons at the bottom right of the window also change the row height.

Chords may be edited in the **Audio Chord Wizard** with a right mouse click or **Control+click** on the chord. When *Edit Chord* is selected, a highlight cell opens at the chord location. Type in the name of the new chord using standard Band-in-a-Box chord entry characters and press the **Enter** key to make the edit. The edited chord name is colored blue.

Individual edits can be removed with the *Remove Chord Edit* command, or all edits in the song can be removed with the *Remove All Chord Edits* command. Part markers, chord symbols, key signature, and tuning setting are saved in Band-in-a-Box, and are passed back and forth to the Chord Wizard.

The Audio Chord Wizard is a great way to learn the chords of songs. You can add section markers and divide the song logically into sections, so it is also a great way to learn the "form" of the song, an essential part of learning popular songs.

As well as the chords of the song, the Audio Chord Wizard also figures out,
- the tempo of the file,
- bar lines throughout the song,
- fine tuning detection (e.g. 5 cents sharp from A440).

> **Note:** Audio Chord Wizard estimates the chord progression of an audio file. It is NOT an Audio-to-MIDI transcriber, which would be a much more elaborate program.

Note Bars

The **Note Bars** display is an alternative to the Chordsheet window. It shows many of the notes found in the file. This serves as a helpful guide to transcription, and can also help to verify chord names.

The Audio Piano Roll is divided by a blue horizontal line. Notes below the blue line have been identified as the bass part by the Audio Chord Wizard.

The note bars look like a MIDI Piano Roll, but they are not exactly the same as a MIDI Piano Roll. Audio Chord wizard detects the strongest frequencies found in each eighth-note time slot, and displays them in the Note Bars window.

Sometimes the displayed frequencies REALLY ARE instrument notes played in the audio file. But they could be spurious information, such as the accidental loudest frequency of a drum beat. A midrange frequency note-bar might be showing the sum of harmonics from several instruments, each instrument's harmonics contributing to the strength of that frequency.

The Notes Bars display information is real and useful, but try not to assume that every displayed note-bar is a real note in the audio.

Opening Files

 When the Audio Chord Wizard button is pressed, the program window will open and then launch the **Open Wave File** dialog for selection of the audio file to be analyzed. There is a file named Frontier.m4a in the /Band-in-a-Box/Tutorials folder that you can use to try out the Audio Chord Wizard.
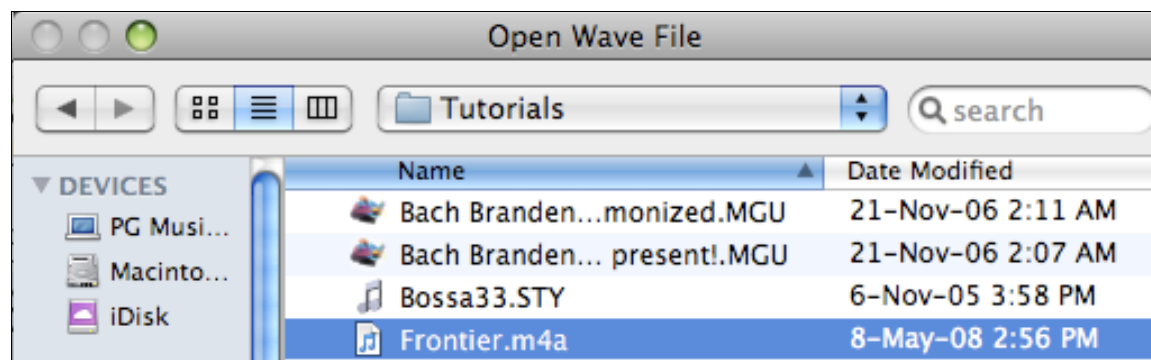
When you select a file to open you will see a series of **Progress** messages. The **Audio Chord Wizard** is then launched, and more progress messages will flash on screen as the file is analyzed and imported. As well as interpreting the chords, the program is also inserting bar lines and setting the tempo.

Chord Detection

Chord Detection accuracy depends on the accuracy of the bar lines. If bar lines are not well-aligned then the Chord Detection can be expected to be rather poor. It is quick and easy to align the bar lines on most songs, once you get the hang of it.

The first task is to locate the beginning of Bar One. Since an audio file could have an arbitrary amount of silence at the beginning of the song, and many songs begin with a pickup partial bar, ACW cannot easily guess the first bar without a hint from you.

The shortcut keys and mouse playback controls make it easy to find Bar One. Tap the space bar to begin play, watch the Location Cursor, and listen for the downbeat. If the Location Cursor passes the downbeat and you were not completely certain of the location, you can tap the **W** key to rewind to the song beginning and replay the first part of the song, to audition the downbeat as many times as necessary to make sure of its location.

You can also single-click in the Chords panel to jump the playback position. If the rhythm is unusually complicated near the downbeat, you could repeatedly click just a little before the suspected Bar One location, to zero-in on the exact downbeat.

In the following example song, we have discovered the downbeat of Bar One, so we **Control+click** on that location to Set Bar One.
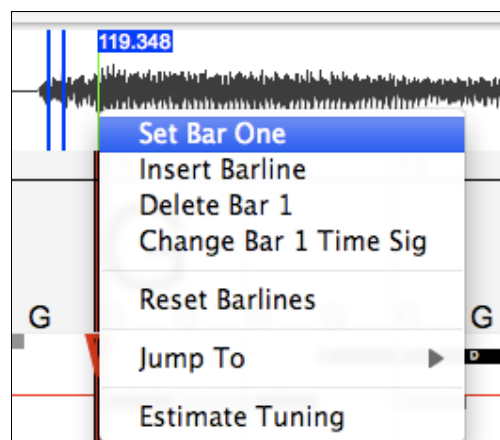
Now the Bar One bar line is red (shown below). The red Triangle bar indicator indicates that we have edited that bar line. The Red Triangles are called Good Bar Lines (GBL's). The green Triangle bar indicators are bar lines which ACW has automatically inferred from its automatic tempo detection PLUS your edited Good Bar Lines. We call the green automatic bar lines Inferred Bar Lines (IBL's).

On this example song, the initial automatic tempo detection did a pretty good job. Simply setting Bar One has caused the first four bars to be properly aligned to the music. On some songs, Set Bar One is the only action necessary to get good bar alignment for the ENTIRE tune.
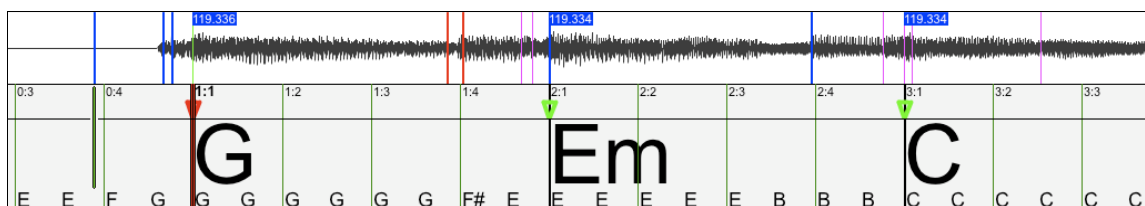
Approaching Bar 5, the automatic tempo tracking begins to drift. The current position of the Location cursor is where Bar 5 SHOULD be. That is easy to fix.
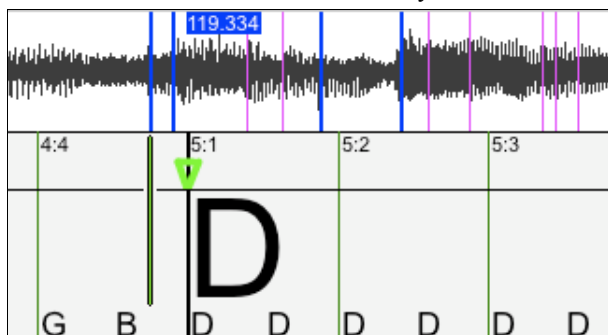
If you prefer real-time control, just tap **Tab** or the **F8** key where the downbeat should actually be.

If you prefer stopped-time editing, you can either mouse-drag Bar 5 to its desired position, or drag the playback Location cursor to the desired position and then tap **Tab** or the **F8** key.

When we tap the **Tab** key, or alternatively click on the **[Tap Barline]** button, the Audio Chord Wizard will automatically recalculate the bars to the right of the playback position as playback continues.

Now the Good Bar Line is drawn red to show that it was edited. The chords are now much better.

In the case of this song, setting this one bar line is sufficient to get good tracking to the end. Songs which have drastic tempo changes, loose feel, or time signature changes could require a few more adjustments.

When satisfied with the bar lines and chords, click the **[OK – Send to BIAB]** button to return the chords and tempo map to Band-in-a-Box.

Special Cases

Time Signature:

If a song is not in the default 4/4 time signature, set the Time Signature very early before you do anything else.

Bad Initial Tempo Estimates

Double/Half Tempo:

Sometimes Audio Chord Wizard will guess double or half of the tempo you might prefer.

Slightly Wrong:

Sometimes syncopated songs can have musical anticipations which make ACW guess a tempo slightly too fast or slightly too slow.

Completely, Horribly Wrong:

Some songs have rhythms difficult for a computer to understand. Sometimes a song's rhythmic beats are spaced in such a way that a song with a perfect Tempo of 120, might mathematically BETTER fit the audio beats at some simple (but wrong) related ratio such as 80, 100, 160, or 180 BPM.

If the initial Tempo Estimate is pretty good, the Tap Bar line function will be the easiest way to fix such errors, requiring only a few keyboard taps during playback.

But if the initial tempo estimate happens to be horribly wrong, it helps to make the initial tempo "in the ballpark" BEFORE you tap a few Tabs or F8's to make it completely right.

Control+click on the Average Tempo control for some easy automatic fixes.

Find the Next Good Faster Tempo (Playback Lags Behind BarLines)
Find the Next Good Slower Tempo (Playback Drifts Ahead of BarLines)
Find Best Double Tempo (Quarter Notes are Displayed as Eighth Notes)
Find Best Half Tempo (Quarter Notes are Displayed as Half Notes)

Tempo Tracking Range   ▶
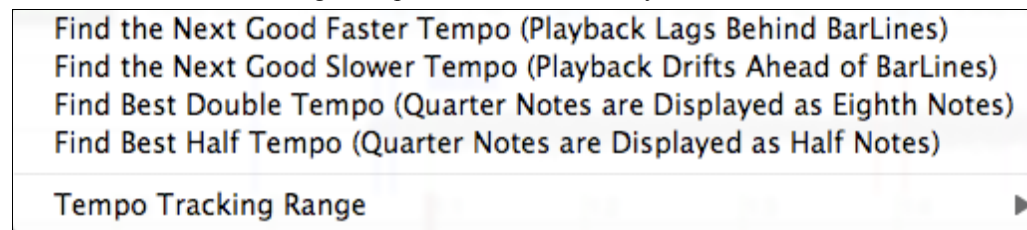
Note: If you want to use the Avg Tempo Menu functions, use the menu very soon after you have opened a song, before you have done much bar editing. If you invoke the Avg Tempo Menu functions after you have laboriously edited a lot of bar lines, the automatic nature of these functions can ruin your previous editing.

In some cases, there is a good reason to initially set the tempo artificially slow by using the "Find Best Half Tempo" function.

For example, if the initial tempo estimate is considerably faster than the tempo that you want to tap in, the Tap Bar line function can mistakenly think that you want a very fast tempo, which fills the remainder of the song with unwanted fast-tempo bars. In that case, if you initially set the tempo very slow, ACW will be unlikely to misinterpret your Tap Bar Lines.

Set Key Signature

Once the chords look reasonable, for instance if your song looks like it is probably in the key of F, set the Key Signature control to F for better chord spelling. This only affects the cosmetic display of notes and chords (flats and sharps). The Key Signature control does not currently affect the basic accuracy of Chord Detection.

Adjust Fine-Tuning

If a song is significantly off from concert pitch, the notes are "in the cracks," which makes chord detection less accurate.

If your chords look reasonable, there is no need to bother with fine tuning. Most songs are recorded pretty close to concert pitch.

But if you see numerous chord errors, it may help to adjust the Fine Tune control.

If you are playing along with a song on your keyboard, you might decide to make an ear-estimate of how far out-of-tune is the song:

For instance, you could adjust the fine-tuning control on your keyboard until your keyboard matches the song's pitch (according to your ear). Then you could look at your keyboard's tuning readout, and adjust ACW's Fine Tune control to match. Either click-drag ACW's Fine Tune control (like a slider control), or **Control+click** the Fine Tune control then type in a number.

The Fine Tune control currently does not change the pitch of playback, it only improves chord detection on mis-tuned songs.

The Fine Tune control is calibrated in cents, 1/100th of a semitone. Therefore, if a song is perfectly in the key of C, but if you set Fine Tune to +100 Cents, ACW would display chords in the key of B. Similarly, if you set Fine Tune to -100 Cents, it would display that song's chords in the key of C#.

That simple use of the Fine Tune control is just a backwards way to transpose the chords. But if you set Fine-Tune somewhere in the middle, ACW looks for notes that are somewhere "in the cracks" between the piano keys. For instance, if your song SHOULD be in the key of C, but it was unfortunately recorded 50 cents sharp.

There could be many reasons that a song was recorded off concert pitch. Maybe the recording studio had a broken tape recorder. Perhaps the piano tuner was smoking crack, or the singer couldn't quite hit the highest note. Maybe

the vinyl record cutter was off-speed, or some record executive decided that the song was 10 seconds too long for airplay, and instructed the mastering engineer to speed it up a little bit. In such cases, the Audio Chord Wizard can get confused, mis-identifying some pitches too high and other pitches too low, detecting nonsense chords.

So if your favorite song was unfortunately recorded 50 cents sharp, you can set the Fine Tune control to +50 cents so that ACW will properly display in the "original" key.

Auto Estimate Tuning

ACW can automatically estimate the tuning, which helps in some cases. Since the estimation is math-intensive, ACW only analyzes one bar of music at a time.

Control+click somewhere inside a bar and pick the Estimate Tuning function.

After the process is finished, up pops the results dialog.

As advised in the dialog, results can be improved by carefully picking the bar. Bars with relatively long notes are easier to analyze, compared to bars containing flashy fast melodies.
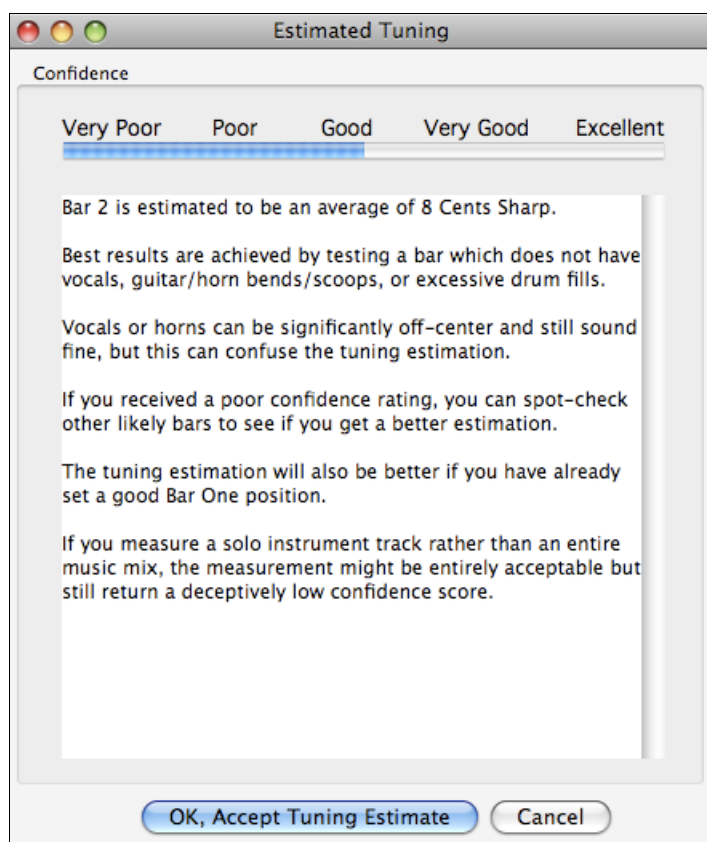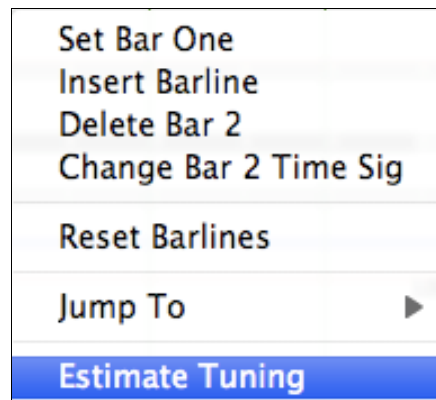
It can be useful to spot-check a few bars. If several spot-checks give similar answers (within a few cents), you have good confidence that the results are actually meaningful, not being randomly affected by out-of-tune melodies or loud drums.

However, if the first estimate reads +43 and the next measurement reads -12, then it probably means that your song is not a good candidate for automatic Tuning Estimation.

Odd Length Bars and Drastic Tempo Changes

 If a 4/4 song contains occasional bars of 3/4, 5/4, or whatever, or if there are sections where the music has an

extreme ritard or accelerando, sometimes you can just Tap Bar Lines to adjust it.

But it is sometimes more convenient to manually add or delete bar lines. The following example song has an overall Time Signature of 4/4, but Bar 9 should have a time signature of 2/4. If you simply Tap Bar Line on 9:3 to shorten the bar, then ACW will mistakenly decide that you wish to make all the following bar lines double-tempo 4/4.

Solution

First, **Control+click** on the beat 9:3, and Insert a bar line.
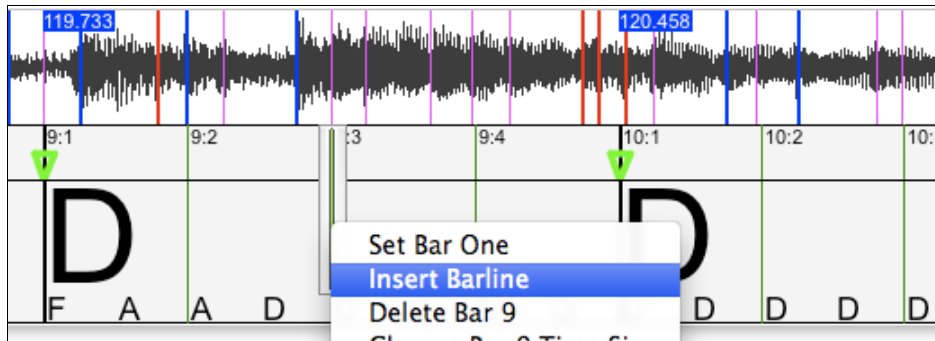
Now a new bar line is added, and three new GBL bar lines are flagged red.
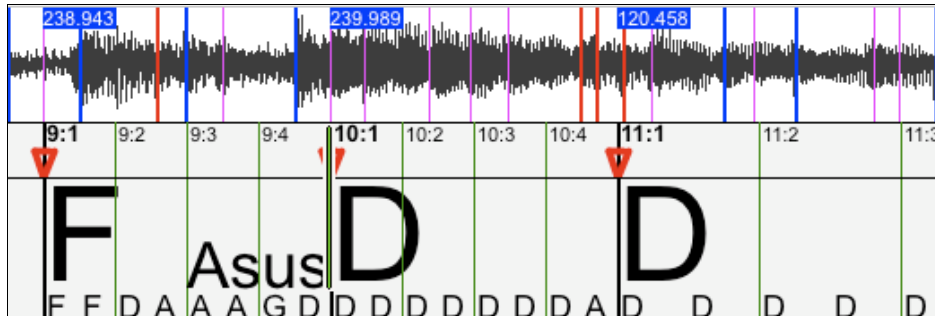
Control+click on the new shortened Bar 9 and set the Time Signature to 2/4.
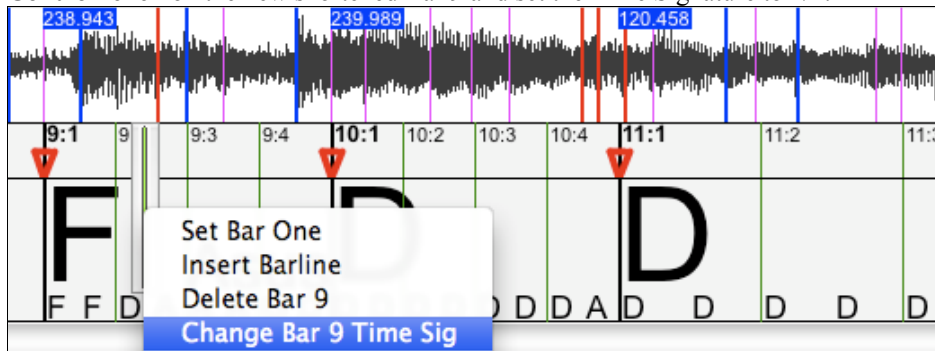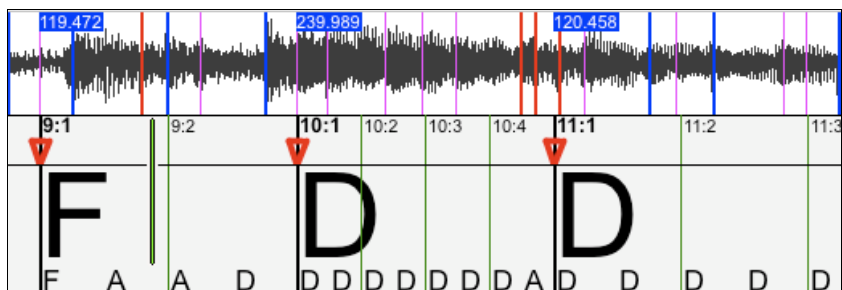
Change Bar 10 to its desired duration. Hover the mouse over the red triangle marker at Bar 11, and the mouse cursor becomes a drag cursor. Click and drag the bar line to the location marked 11:3.
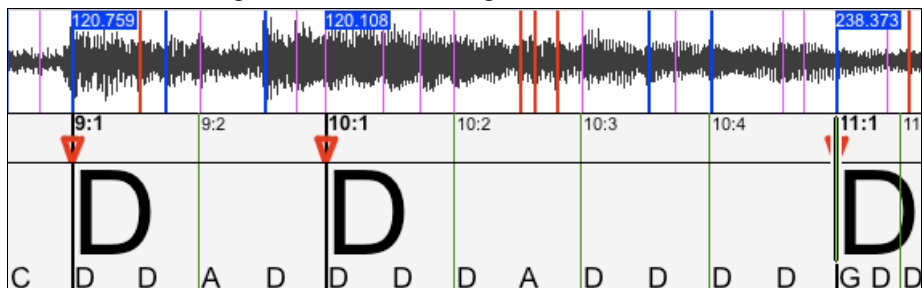
Now we have edited bar 9 to have a 2/4 Time Signature and preserved the song tempo on both sides of the 2/4 bar.

Note Bars Display

The Note Bars display looks like a MIDI Piano Roll, but it is not exactly the same as a MIDI Piano Roll. Audio Chord wizard detects the strongest frequencies found in each eighth-note time slot, and displays them in the Notes Display.

Sometimes the displayed frequencies REALLY ARE instrument notes played in the audio file. But they could be spurious information, such as the accidental loudest frequency of a drum beat. A midrange frequency note-bar might be showing the sum of harmonics from several instruments, each instrument's harmonics contributing to the strength of that frequency.

The Notes Display information is real and useful, but try not to assume that every displayed note-bar is a real note in the audio.
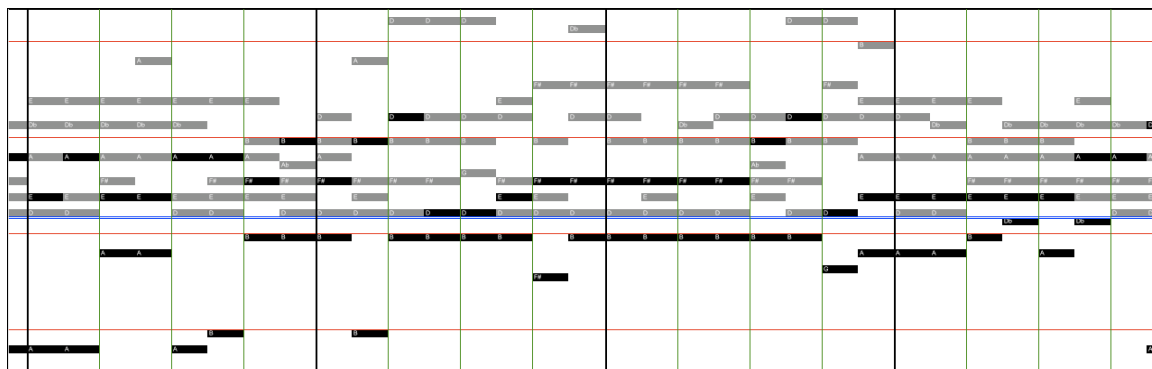
Display Controls

Horizontal Scroll Bar
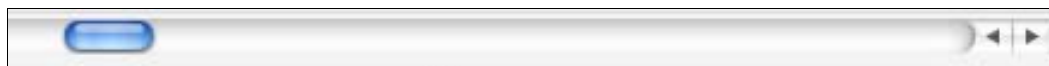
Scroll forward/back in the wave file.

Plus/Minus Zoom Buttons
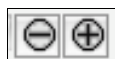
 Zoom the display to show more or less detail.

MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of "Chords and Melody." However many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time consuming process.

Now you can open up any MIDI file in Band-in-a-Box, and Band-in-a-Box will *automatically* figure out the chords of the song for you. It automatically analyzes the MIDI file, figures out where the Bass, Piano, Melody, and other tracks are, and then figures out the chord changes for the song. The chords are written onto the Band-in-a-Box chordsheet like any other song. This allows you to quickly learn how to play a song from a MIDI file - just read it into Band-in-a-Box and you'll see the chord symbols, and then learn the melody! You can also read tracks into the Melody and Soloist tracks.

You can import the chords from a MIDI file. To do this, first blank the Chordsheet, by choosing *File | New*.

Then select the menu item *File | Import Chords from MIDI File* or press the keystrokes (Ctrl+Option+I). This launches the Chord Wizard dialog.

Press the **[Open (Change)…]** button to select the MIDI file that you'd like to import. If you select the "All" checkbox, then all files will be displayed. If you deselect the "All" checkbox, then only filenames ending with .MID will be displayed.

> **Note:** Any Band-in-a-Box song can quickly be converted into a MIDI file by pressing the [.MID] button, or with the keystrokes **Option+S**, or from the menu *File | Save Standard MIDI File*. The song will be saved in the Band-in-a-Box folder with the same file name, but the file type will be ".MID." For example, the Band-in-a-Box song Violet.MGU becomes the MIDI file Violet.MID.

Once you've selected the file, you can press the **[INTERPRET CHORDS NOW]** button. When you do that, the chords will be interpreted from the MIDI file, and written onto the Chordsheet.

Prior to pressing the button, you might want to make some custom settings.
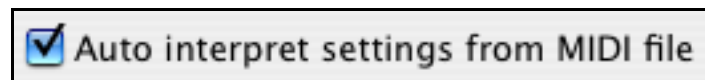
When you load in the MIDI file, Band-in-a-Box automatically interprets many things from the MIDI file for you. Normally you'd want this to happen, but if for some reason you'd prefer to make the settings yourself, you can set "Auto Interpret settings from MIDI file" to false.

The settings that are determined automatically for you are:

- The **key signature** of the song (MIDI file). Some MIDI files contain a special event that states the key signature of the file, but most don't. For the ones that don't, Band-in-a-Box analyzes the tracks and makes a "best guess" at the correct key signature for the song. It usually gets it right, but if it's wrong, it's likely out by a 4th or 5th interval.
- Tempo, time signature.
- The channels used for the Bass part, Piano (comping) parts.
- The channels used for the Melody parts.
- The number of bars in the song to import, including the number of lead-in bars in the song.

Once you have loaded in the MIDI file, (by pressing the **[Open (Change)…]** button), and assuming that you have the "Auto Interpret" set to true, you'll see that the dialog displays the settings that the Chord Wizard has found in the MIDI file for the key signature and channels used for the song.

Let's work with an example song called Violet Song.MID.

This should be included in your Songs folder. For this example, we're going to interpret the chords of this MIDI file and read them into Band-in-a-Box.
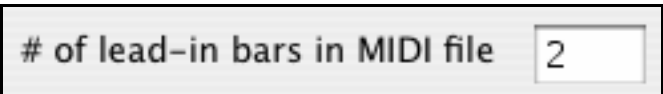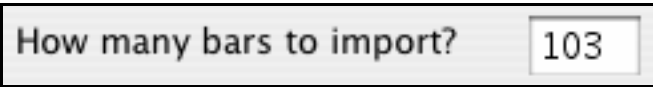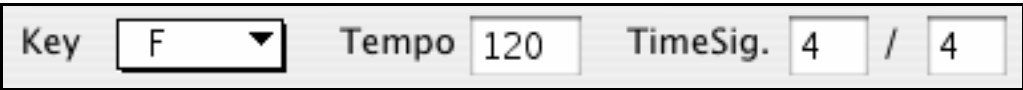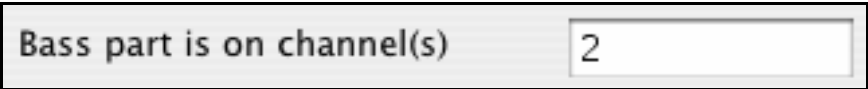
Start with a blank chordsheet by choosing *File | New*.

Choose the MIDI file Chord Wizard dialog by choosing *File | Import Chords from MIDI File*.

- Press the **[Open (Change)…]** button to select the MIDI file, and then choose the file that you'd like to import. In this case it is called "Violet Song.MID."

Once you load in the file, you'll notice that the Chord Wizard has analyzed the MIDI file and made these determinations for you.

It has automatically determined that the "Violet Song.MID" file

- has 2 bars of lead-in,

- has 103 bars of chords,

- is in the key of F with a 4/4 time signature, and a tempo of 120.

-
The Bass part is found on channel 2.

-
The chording (comping) parts are found on Channels 3, 6 and 7.

- The Melody is found on Channel 4.

- There are no other parts like the Melody that should be put on the Soloist track.

Presets for Chord Options

Now, after loading in the MIDI files, you'd normally have a look at these settings to see if they seem reasonable for your MIDI file. If they are not, you can change the settings. For example, if you know that they key signature of the song is not F but is C, then you would set that. Similarly, if you knew that the Melody channel was on channel 3, you could set that to override the Chord Wizard settings.

Once you've done that, choose one of the Presets to quickly enter the settings to the type of song that you are trying to interpret. Preset choices are:

Jazz Standard, Jazz (Modern), Pop (with seventh chords), Pop (with no seventh chords), Rock, Pop Ballad, Solo Piano and Solo Piano (Jazz).

Presets

Chord Options

When you choose one of these presets, it automatically makes a number of settings in the Chord Options section of the dialog, but you can override them in this dialog. These include,

Chord Resolution: (Range from 1 beat to 4 bars, default = 2 beats). 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.

> **Tip:** If you have a song that has a short section that does include chords every 1-beat, you can redo that section of the song with a 1-beat resolution.

Include Slash Chords: If set, the Chord Wizard will include "slash chords" like F7/A or Cm/G.

Bass Part Type: You can set this to "Root only," "Root third and 5th," or "Walking bass." If you choose "Root Only" the Chord Wizard will assume that any bass note is the root of the chord. Choosing "Root-3-5" will cause the Chord Wizard to assume that the bass pattern is mainly on the root-3-5 of the chord. If you choose "Walking bass" it will assume that the bass notes can be changing and can include many notes beside the root. Setting the "Walking bass" line will likely result in fewer chords overall than setting the "Root only" option.

Chords Allowed: 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.

Bass Delay: Usually a bass player plays the root of the chord at or near the time when the chord changes. But in solo piano playing or some bass styles, the bass doesn't state the root until later on, and this setting should be set to "delayed" in a solo piano style of this type.

Method: You can also set the primary style of the song to Jazz or Pop using the Lead sheet Method combo box.

Using the Chord Options Presets to make settings for Violet Song.MID.

For the song "Violet Song.MID," we know that this is a Jazz Swing type of song, so we press the preset called "Jazz Standard."

By doing this, we see that the chord options have then been set to Chord Resolution of 2 beats, no slash chords, walking bass, sus chords, 7th chords, and Jazz lead sheet.

These settings look OK for our Jazz song; if we wanted to customize it (for example to allow slash chords) we could do it at this point.

So, to recap, using the Chord Wizard is a 3-step process.

1. We loaded in the song "Violet Song.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 then press the **[INTERPRET CHORDS NOW]** button – this gets the Chord Wizard to interpret the chords and write them to the Chordsheet.

Once we've pressed the **[INTERPRET CHORDS NOW]** button, we can see the results by looking at the Chordsheet. Here are the chords that were interpreted,

1a **F6**		2 **G7** **C7**		3 **FMaj7** **D7**		4 **Gm7** **C7**	
5 **F6**		6		7 **G7**		8	
9 **C7**		10 **Gm7** **C7**		11 **F6**		12	
13 **FMaj7**		14		15 **G7**		16	
17 **C7**		18 **Gm7** **C7**		19 **F6**		20	
21 **Bb6** **Bdim**		22 **F6**		23 **BbMaj7**		24	
25 **Dm7** **G7**		26 **Dm7** **G7**		27 **Gm7** **D7**		28 **Gm7** **C7**	
29 **FMaj7**		30		31 **G7**		32	
33 **C7**		34 **Gm7** **C7**		35 **F6**		36	
37		38		39 **G7**		40	
41 **C7**		42 **Gm7** **C7**		43 **F6**		44	
45 **FMaj7**		46		47 **G7**		48	
49 **C7**		50 **Gm7** **C7**		51 **F6**		52	
53 **Bb6** **Bdim**		54 **F6**		55 **BbMaj7**		56	
57 **Dm7** **G7**		58 **Dm7** **G7**		59 **Gm7** **D7**		60 **Gm7** **C7**	
61 **FMaj7**		62		63 **G7**		64	

Chord Wizard results – interpreting from "Violet Song.MID."

So that we can see how well the Chord Wizard did, we can compare it to the "correct chords" of the song, input by a musician listening to the song. You can see these by loading in the song "Violet Song.MGU."

1a	2	3	4
F6	G9 C13	FMaj7 D7+	Gm7 C13b9
5a F6	**6**	**7** G7	**8**
9 C7	**10** Gm7 C7	**11** F6	**12**
13a FMaj7	**14**	**15** G7	**16**
17 C7	**18** Gm7 C7	**19** F6	**20**
21b Bb6 Bdim	**22** F6	**23** BbMaj7	**24**
25 Dm7 G7	**26** Dm7 G7	**27** Gm7 D7	**28** Gm7 C7
29a FMaj7	**30**	**31** G7	**32**
33 C7	**34** Gm7 C7	**35** F6	**36**
37a FMaj7	**38**	**39**	**40**

The "correct chords" for the song "Violet Song.MID."

As you can see, by comparing the two sets of chords, the Chord Wizard got almost all of the 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 Chordsheet. 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 *Edit | Erase*.

Examining the song that has been interpreted by the Chord Wizard.

You'll notice that the title (Violet Song), key (F,) and tempo (120) have been set to the values found in the file. Part markers are not set; the Chord Wizard doesn't try to guess where part markers might be occurring. You need to put the part markers in yourself. You also need to choose the style to use (a Jazz Swing style in this case).

If you examine the Melody track by opening the Editable Notation window and option clicking on some notes you'll notice that the Melody track contains notes from Channel 4, which is what we specified in the Chord Wizard dialog.

Importing part of a MIDI file, or redoing a section of the Chordsheet.

☑ Import Complete song

Insert to BB starting at bar #   [1]

How many bars to import?   [103]

Normally we'd want to import an entire MIDI file worth of chords. But if you only want to import some bars, you can deselect the "Import Complete Song" checkbox, and then specify where to start in the MIDI file (i.e. "the # of lead-in bars in MIDI file") and what bar to start at in Band-in-a-Box ("Insert to BB starting at bar #") and the # of bars to import ("How many bars to import").

For example, using the song "Violet Song.MID," we could redo a section of the song using different settings (for example, a chord resolution of 1 beat instead of 2 beats). If we were unhappy with the results at bar 7 and 8, we could redo this by making the settings as follows:

☐ Import Complete song

Insert to BB starting at bar #   [7]

How many bars to import?   [2]

Other Settings for the Chord Wizard

Band-in-a-Box and PowerTracks Pro songs contain special events that write the exact chord names into the MIDI file. So if the Chord Wizard sees these events, it will use them instead of interpreting the chords, since they are likely to be completely accurate. If you'd prefer the Chord Wizard to ignore these chord events, you set the "OK to use PG Music Chord names from MIDI file" to false.

Note: If you set this to TRUE, then the Chord Wizard won't be working – it won't be interpreting chords since it relies instead on the chord names being present in the MIDI file.

The setting for "Write Chord Summary Notes to Soloist Track" is only used for diagnostic or special purposes. If set, the Soloist track will contain a special track that has a chord written every 2 beats (or whatever the setting for chord resolution is) that contains every note found for the chord. This shows you the type of logic that the Chord Wizard was basing its decisions on. If you encounter a song that gives incorrect results for the chords, you can try this setting, and then examine the Soloist track to see the actual notes of the chords.

You can optionally include controllers, pitch bend, and patch changes from the MIDI file.

The Reharmonist

Generate Chords for a Melody

Generate chords for a melody, or an improved chord progression for a melody, with the "Reharmonist" feature. This feature generates a chord progression in the chosen genre, based only on the melody.

The idea of the Reharmonist is to generate a completely new chord progression for a melody, in a genre that you choose (Jazz, Country, etc.). This ignores any existing chords in the song.

Chords for a Whole Song

This example uses the melody of Bach's Brandenburg Concerto #1 in F, 1st movement, but you could use the melody of any song you choose.

Press the **[Re-Harm]** button to open the **Select Re-Harmonist** dialog and choose "Whole Song." You could also use *Windows | Auto-Generate Chord Reharmonization*.

Deselect "Show-All" and then select the "Bossa Nova (Latin)" genre.

Note that the program has analyzed the melody, and decided that the key should be F (this is independent of any key that was already set in the song).

F ▼ <--- Analysis shows the correct key is likely ...

Now press "OK – Reharmonize."

OK – Reharmonize

You will then have an entire chord progression written for the song, in a Bossa Nova style.

The Chord Progression generated is different every time, so the one that you get will be different from this one.

1a	F6		2	Dm7		3	FMaj7	Gm7	4	Am7	Dm7
5	F6	Gm7	6	Am7	Dm7	7	Bm7b5	E7b9	8	Bm7b5	E7b9
9	G9		10			11	Bb6		12	Cm7	
13	Bb69		14			15	Gm7		16	C7b5	
17	FMaj7		18	Dm7		19	Eb7	D7	20	Gm7	C7
21	Gm7		22	C7		23	FMaj7		24	Cm7	F7
25	F6		26a	F6		27			28		

Play the file that you have generated. Notice the "Bossa" style of chord progression, with 2-5 progressions, and other typical Bossa chords.

GenPlay

Revisit the **Reharmonize** dialog, and try generating a new chord progression, in a new Genre.

G7 Genre   EZ listening (Pop) ▼

For example, "EZ listening (Pop)" will generate a Pop style chord progression, very different from the Jazz chords in the Bossa version.

1a	F		2	Dm		3	Am7	Dm7	4	FMaj7	
5	G7		6	F6		7	Bm7b5	E7	8	Dm7	G7
9	G13		10			11	F6		12	BbMaj7	
13	Bb69		14			15	Gm7		16	C7+	
17	FMaj7		18			19	Eb7	D7	20	Gm7	C7
21	Am7		22	Cm7	F7	23	FMaj7	Dm7	24	Cm7	F7
25	F6		26a	F6		27			28		

This dialog can also be opened from the menu command *Windows | Auto Generate Chord Reharmonization*.

Reharmonize Part of a Song

Now let's use the Reharmonist in an "interactive mode" where it gives us choices of various chord progressions at each bar. Let's see if we can interactively improve on the chord progression, according to our own tastes.

The first 2 bars generated originally are:

1a	F6	2	Dm7

Make sure that the currently highlighted cell is bar 1.

Now press the Re-Harm button, but this time choose "Part of Song" and under "Set Range" enter Bar 1, Chorus 1, and the # bars as 2.

○ Whole Song
● Part of Song
Set Range
Bar   1
Chorus   1
bars   2

Here are two of the possible variations the Re-Harmonist has suggested for the first two bars.

1a	FMaj7	2	F69	Gm7

1a	FMaj7	2		

See a List of Possible Reharmonizations

This could also be done with the menu command *Windows | Chord Reharmonist Dialog (choose your own).*

In the **Reharmonize melody – new chords for 2 bars of the melody** dialog you can choose from a list of reharmonizations for any 2 bar segment of the song. The reharmonization starts at the Bar # indicated. Use the **[-2]** and **[+2]** buttons to navigate to the segment to be recompiled.

Bar # 1 ▾   (-2) (+2)

Use the feature interactively by displaying a menu of possible chord progressions for a portion of the melody, and audition them to choose the best one using the "Bar Reharmonist." This allows you to hear some new chord progressions for existing melodies, or brand new progressions for tunes without chords.

```
                 Reharmonize melody – new chords for 2 bars of the melody

For this 2 bar chord progression        Bar #   1 ▾    ( -2 ) ( +2 ) ( Restore ) ( All )
Genre        Bossa Nova (Latin)            ▾      ☐ Load style w/genre change

| F6                    | Dm7

Here are possible reharmonizations of the chords, based on the Melody:

| FMaj7              | Dm7                    |
| FMaj7              |                        |
| F6                 | Dm7                    |
| FMaj7              | Bb9                    |
| FMaj7              | BbMaj7                 |
| F6        Dm7      | Gm7         C7         |
| F6        D7b9     | Gm7         C7         |
| F6                 | BbMaj7                 |
| F6                 | Bb9                    |
| Dm7                |                        |
| Dm6                |                        |
| F6                 |                        |
| Dm7                | Dm6                    |
| F6        F#dim    | Gm7         C7         |

☑ Preview on double-click        ( Recompile )      ( Play ) ( Stop )     ( Reharmonize entire song... )
☑ Sort from best to worst

                     ( Defaults )      ( Do Re-Harmonize NOW )      ( Close ) ( Cancel )
```

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

(Do Re-Harmonize NOW)

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

☑ Sort from best to worst

Chord Breks

Pref

Prefs

Insert Breaks (silence) in arrangement, also called **Chord Breaks**, is found in the **Preferences 2** dialog. This is a great feature for practicing tempo control.

☑ Insert Breaks (silence) in arrangement

# of bars to play   4

# of bars to break   4

Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off.

During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part.

When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

Once set, this feature works automatically with all songs until you turn it off.

The Guitarist

Guitar Fretboard Window

This is a window for guitar and bass players! The onscreen fretboard displays any Band-in-a-Box track on guitar or bass. This Guitar window has features such as auto-setting of correct positions, notes named on screen, auto-octave adjust to play in selected position, and sizable guitar fretboard. They are explained in detail in the **Guitar Settings**.

Guitar players will be able to "read-along" to a Melody/Solo simply by looking at the guitar fretboard. An easy, intuitive, and fun way to learn guitar!

Launching the Guitar Window

To launch the Guitar Window, press the guitar button, or **Ctrl+Shift+G** or choose the menu item *Windows | Guitar Window*.

Quick Tour of the Guitar Window

Once launched, you'll see the various areas of the Guitar window.
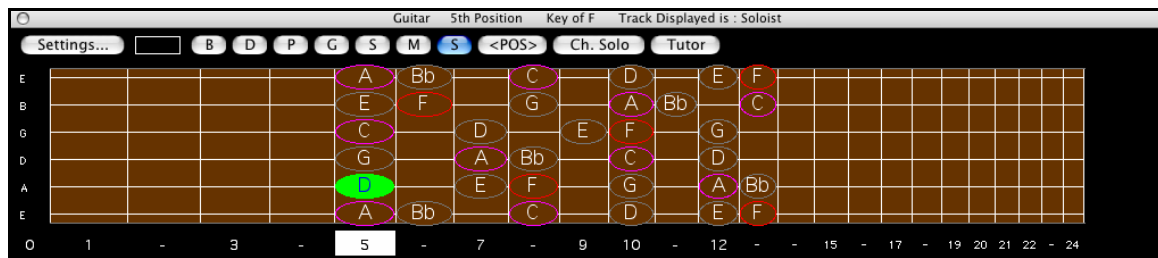
The top **title bar** states the key of the song is F, the Soloist track is displayed, and the guitar is at the 5th position.

The **fretboard** is displayed with the highest notes of the guitar at the top, and the open position of the guitar on the left.

There are **names for the open strings** displayed on the left (E B G D A E).

There are **fret positions** marked at the bottom of the fretboard. You can mouse click on these positions to change the current fret position. In the diagram above, the **current position** is position 5.

There are **Note Names** displayed. They are 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.

Automatic Settings for Guitar Display

Band-in-a-Box does many things automatically on the guitar window, to ensure that the notes are displayed intelligently on a guitar fretboard. These include:

- Automatically setting the 2 positions that will display the note names based on the key.

- Auto-Scanning the track to be played, and adjusting the **display octave** on the guitar fretboard to ensure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the *best position* for displaying the music on the guitar is determined. This is always one of the 2 positions (Aeolian or Phrygian) as discussed above, though you may over-ride this by clicking on any fret position.
- Color coding note displays. In addition to the note names being outlined in the colors (as discussed above), when the note is played, it is highlighted in green if it is a scale note, and yellow if it is an out-of-scale note.

Guitar Window Toolbar

At the bottom of the Guitar Window is the toolbar.

These are the Guitar Settings. See below for details.

The position button toggles between the 2 popular positions displayed with note names.

When you open the Guitar window, the first thing you'll want to do is choose the track that you want to display. Usually this will be a Melody track or a Soloist track. In the illustration here, the Melody track is the current track, and it colored blue to indicate this.

To get to the Soloist track, click on the [**S**] button or use the keystrokes **Ctrl+F5**. Similarly, you can display other tracks like Bass, Piano, etc.

The Guitar Settings Dialog

The Guitar Settings dialog opens with the **[Settings…]** button in the Guitar window. Use these settings to control the appearance and output of the Guitar window.

Note Display Options: If **MIDI Thru** is selected (Default=On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (Default=On), the current track will be displayed.

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to on (default). Channel 11 is referred to as the base channel (Default=11). You can edit notes on the notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the guitar fretboard.

The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).

The **Fretboard color** can be **brown** or **black.** (Default=brown)

If you elect to not display note names, you can select "**Use Inlays**" and a Guitar inlay will be displayed along the neck. The inlays will only display if note names are not being displayed.

If **Send Notes to Notation Window** (Default = On) is set, when you click on the Guitar notes (and the notation window is open in editable notation mode or note roll mode) the note will be inserted at the current time line on the notation window.

If you would like to have Melody and Soloist parts written specifically for guitar, set this to "Yes." Then the notes that are played on the six different strings will be assigned to six separate MIDI channels.

You can set the **fretboard octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2. There is an **auto-octave setting** (discussed elsewhere). If selected, the Guitar Octave will get set automatically.

Use Index Finger position: If set, the scale will use the "index finger" to play notes that are one fret outside of the normal position, instead of the little finger.

Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Notes at Phrygian Position** (Default=True).

| Guitar Width (def =550) | 934 |
| Guitar Height (def =80) | 136 |

| 100% | 150% | 200% | 300% |

The Guitar **can be sized** using the Guitar Width and Guitar Height setting or the preset buttons that set the size.

☑ Auto-Switch Position

The **Auto-Switch position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

Set to Defaults   The [Set to Defaults] button sets the Guitar window to factory defaults.

Guitar Tutor

Use the "Guitar Tutor" to analyze any song. This feature will show the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective. The Guitar Tutor is a fun way to learn about new guitar chords while playing along with your favorite Band-in-a-Box tune.

The Guitar Tutor is most useful on styles that *aren't* guitar styles. This would apply to styles that *don't* have an exclamation point (!) in the file name. This is because the guitar styles already have a guitar part that you can learn from, on the Guitar part.

Using the Guitar Tutor, you can see (and optionally hear) guitar chords played on the guitar fretboard. This teaches you how to play the chords on guitar.

To turn the Guitar Tutor on, launch the Guitar window and press the **[Tutor]** button.

isplayed is : Guitar [Guita   lo   Tutor
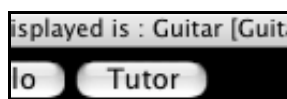
Guitar Tutor

☑ Enable Chord Tutor Display (on fretboard)

☑ Play chords through MIDI

Guitar Patch   Nylon String Guitar   ▼

Type of chords to display   Walking Jazz – 4 Note Chords   ▼

When Guitar Chord Tutor is enabled, guitar chords will display on fretboard, and (optionally) will be heard through MIDI (on the THRU part).

☑ Show muted high note of 3 note comping

Copy to Melody Track   Copy to Soloist Track

OK   Cancel

Using the Guitar Tutor

Enable the Chord Tutor display by setting that checkbox. This will *silently* display the chords on the guitar fretboard. If you would also like to *hear* the notes, select the "Play chords through MIDI" checkbox.

The Tutor part uses the MIDI Thru part to playback on. You can control volume, panning, etc. by using the Thru settings at the top of the main Band-in-a-Box screen. You can select the patch in the Tutor dialog.

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 easy ones just stick to the common "campfire" chords.
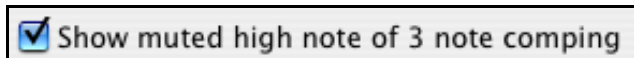
One of the tutors uses 3-note Jazz voicings to simulate the famous Big Band chord guitar comping styles. If you use this, you'll only see 3 notes in the chords of course. Since it sometimes helps to see the entire 4 chord voicing, in this case there is the option to show the muted note as well.

> **Note**: This applies to the Guitar Tutor. There is also the option to show this for the Guitar Styles. This option is present in the Guitar Options Dialog.

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.

Turn the tutor off by disabling the "Enable Chord Tutor Display" setting.

Chord Substitution Wizard

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

For example, if you had chords such as "Dm7 G7 Cmaj7," a list of substitutions including the tritone substitution "Dm7 Db7b5 Cmaj7" would be offered to you for use in your song. There are also helpful comments associated with each substitution, showing you why a given substitution might work in each case (e.g., is the melody compatible with the substitution, etc.). Or you can enable the "Auto-Substitution" feature and the substitutions will be selected according to the general preset preferences.

There are 2 ways to get chord substitutions, you can let Band-in-a-Box show you a list of possible substitutions to pick from yourself (*User / Chord Substitution Dialog*), or you can let Band-in-a-Box pick them automatically (*User / Auto-Substitutions*).

Chord Substitutions Dialog

The appearance of this dialog depends on what chords are present at the highlighted bar. This bar number is shown in the dialog and may be changed. In the example above, the chord is an F7 chord, so the substitutions shown are for an F7 chord. The substitutions shown may work for up to 4 bars, depending on the substitution. In the examples above, the substitutions work for 2 bars.

You can control what types of substitutions to see by using the Jazz/Pop checkbox. Some substitutions include more chords than the original, 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.

The "Types of Substitutions to include" combo box will filter the substitutions to include only the best substitutions or all of them.

The "reload" [Recompile] button is only used if you have edited the chordsub.txt file to add your own substitutions.

Once you see a substitution that you like, you can enter it onto the worksheet by pressing the [Do Substitutions now] button, or double-clicking on the substitution line. 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] or [All] button.

Auto-Chord Substitution Dialog

You can quickly auto-generate substitutions for an entire song or portion of a song using the auto-substitution dialog (accessed from the *User* menu). For example, we can generate substitutions for the! Freddie.MGU song. Here is the original chord progression.

1a	F7		2			3	Bb6		4	Bdim	
5	F6		6	D7		7	G7		8	C9	
9a	F7		10			11	Bb6		12	Bdim	
13	F6	D7	14	Gm7	C9	15	F6		16		
17b	C9		18			19	F6		20	F7	
21	Bb6		22	Bdim		23	F6	D7	24	Gm7	C9
25b	F7		26			27	Bb6		28	Bdim	
29	F6	D7	30	Gm7	C9	31	F6		32		

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

1a	Cm7	F9	2	Cm7	F9	3	Bb6		4	Bdim	
5	F6	Bb7	6	Am7	D7	7	G7		8	C9	
9a	Cm7	F7	10	Cm7	F7	11	Bb6		12	Bdim	
13	F6	D7	14	Gm7	C9	15	F6	BbMaj7	16	Am7	Dm7
17b	C7	Gm7/D	18	Ebdim	C7/E	19	F6		20	F7	
21	Bb6		22	Bdim		23	F6	D7	24	Gm7	C9
25b	F7	Cm7/G	26	Abdim	F7/A	27	Bb6		28	Bdim	
29	F6	D7	30	Gm7	C9	31	F6	BbMaj7	32	Am7	Dm7

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 F7 chord with a Cm7 F9 progression. Some of the substitutions chosen are more advanced than that (replacing an F7 with a B13 for example)

Here are the settings in the auto-substitution dialog that produced this result:

If you'd like Band-in-a-Box to only generate for a certain range of bars, you should first highlight that range of bars in the Chordsheet, then launch the dialog. The Range will then be set to Part of the song and the bar # and # of bars settings will also be set. You can override these settings with manual settings, if necessary.

Using the Chord Substitution Wizard

Load in the song !Freddie.MGU. The tune begins with an F7 chord for 8 beats. Let's make that part a little more interesting by trying some substitutions for that chord.

- First, press **Shift+Return** with the highlight bar on bar 1. You'll hear the F7 chord played.
- Then choose *Edit | Chord Settings* (**Option+Z**), and the Chord Options dialog will be launched.
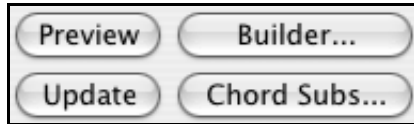
Notice the following buttons: Preview, Builder and Chord Subs:

The **[Preview]** button allows you to hear the chord, which is similar to what we did above by pressing **Shift+Return**.

The **[Builder…]** button allows you to try different chords, and build up chords by selecting root and extension.

The **[Chord Subs…]** button is the one that we're interested in this time. By pressing this button you'll now see a dialog with substitutions selected for the chord progression that begins with F7 for 2 bars.

There are a number of substitutions that have been identified. For example, the first substitution replaces the two bars of F7 with a Cm7, F7 progression. The program has also looked at the melody of this song (which contains an "a" note) and commented in the Memo that this "a" melody note is not compatible with the Cm7, so doesn't advise this substitution.

Choose one of the substitutions that you would like, and press the **[OK - Do Substitutions now]** button (or double-click on the substitution). This will enter the substitution to the Chordsheet, and the dialog will show substitutions for that new progression.

Press **[Close]** if you are happy with the substitution, or [Restore] to restore (undo) the substitution. Press **[All]** to undo all of the substitutions that you have made.

Chord Builder

The Chord Builder is launched with the menu item *User | Chord Builder*, with the keystrokes **Ctrl+Shift+H** or with the Chord Builder toolbar button.

This opens the **Chord Builder** dialog with a list of chord roots and their extensions.

This feature allows you to hear and build chords up by clicking on the root, extension (and alternate root if applicable). Chords are previewed as they are built.

To enter a chord at the current bar, click on the root of the chord (in the "Root" group), the extension (Maj7 etc.), and also an alternate "slash-note" root if desired.

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'll hear the bass note played on the Bass part, and the extension played on the Piano track.

If you are happy with the sound of the chord, you can press the **[Enter Chord]** button. That enters to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the "Enter chord when clicked" option.

Change the Bar/Beat settings to enter at a different bar.

The **Chord Builder** can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **Ctrl+Enter** after you've played a chord.

Animated Drum Kit

This sizable window is a cool animated 3D display of a complete drum kit, with all 61 Drum sounds displayed on their instruments. Watch the various drum instruments being played, or play-along/record on any of the drum instruments by using QWERTY keys or a mouse. Very educational and lots of fun!

To launch the Drum Kit window, click the Drum button, or choose the *Windows | Drum Window* option. Then the Drums Kit window will display an animated display of a complete GM drum kit.

You can do several things with the Drums Window:

- Watch the Drum part being played on the Drums Window in real time.
- Play along with the drums in real time by mouse clicking on the Drum Instrument, or using QWERTY keys (the key names to use are listed on the Drums Window).
- Record a drum part into Band-in-a-Box. To do this, simply press RECORD in Band-in-a-Box and play along.

Note: If you want to record a drum part to the Melody track, you'll have to set the Melody channel to 10 using the *M | MIDI Settings…* menu item.

Drum Display

All the General MIDI percussion instruments are shown.

Acoustic Bass Drum	Bass Drum 1	Side Stick
Acoustic Snare	Hand Clap	Electric Snare
Low Floor Tom	Closed Hi-Hat	High Floor Tom
Pedal Hi-Hat	Low Tom	Open Hi-Hat
Low-Mid Tom	Hi Mid Tom	Crash Cymbal 1
High Tom	Ride Cymbal 1	Chinese Cymbal
Ride Bell	Tambourine	Splash Cymbal
Cowbell	Crash Cymbal 2	Vibraslap
Ride Cymbal	Hi Bongo	Low Bongo
Mute Hi Conga	Open Hi Conga	Low Conga
High Timbale	Low Timbale	High Agogo
Low Agogo	Cabasa	Maracas
Short Whistle	Long Whistle	Short Guiro
Long Guiro	Claves	Hi Wood Block
Low Wood Block	Mute Cuica	Open Cuica
Mute Triangle	Open Triangle	

Some percussion instruments are triggered by multiple MIDI notes. When controlled by more than one MIDI note, a percussion instrument will show different behavior in response to the different notes. For instance, the Hi-Hat responds differently to Close Hat, Pedal Hat, and Open Hat MIDI notes.

The on-screen instruments may be played by mouse-click or computer keys. When playing by mouse-click or computer keys, the **shift** key adjusts velocity between two user-specified levels.

Drums that you play show up in blue (the computer played drums are red). There is an option to display all the QWERTY names on the drums at the same time, so that you can see what keys to hit without having to mouse over the instrument. The drums can be moved off-screen without snapping back to the middle.

To display the QWERTY keys on the notes, select the option in the Drums Window Settings dialog to "Display QWERTY Chars on Drums."

Multi-note instruments send different notes depending on where you click on the instrument. For instance, the Kick Drum can send three different notes, Ac. Bass Drum (MIDI note 35), Bass Drum 1 (MIDI note 36), and Square Kick (MIDI Note 32).

The hint line at the top of the window describes the current control under the mouse cursor. Use the hint line to learn the mouse-responsive areas of each drum instrument.

Multi-Note Drums Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick
Snare - Acoustic Snare, Side Stick
Hi Hat - Closed, Pedal, Open
Floor Tom - Low, High
Electronic Pad - Multi-zoned for Hi-Q, Slap, Electric Snare
High Conga - Mute, Open
Surdo - Mute, Open
Cuica - Mute, Open
Metronome - Bell, Click
Whistle - Long, Short
Triangle - Mute, Open
Guiro - Long, Short
Scratch - Push, Pull

Computer "QWERTY" Drum Keys

Met Bell	Open Tri	Mute Tri	Hi Agogo	Lo Agogo	Castanet	Clave	Hi Wd Blk	Lo Wd Blk	Sticks	Cabasa	Shaker	Maraca	Tamborine	Met Click

Strike computer keys to play drums.

Drums are grouped on the computer keyboard by category. The kick, snare, and hi-hat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains Latin drums, and the top row contains Latin hand percussion.

The numeric keypad keys contain the remainder of the Latin hand percussion plus the electronic tones.

Numeric Keypad Drum Keys

Drum Kit Main Window

The Drums main window can be resized to tile with other windows of interest.

On 256 color displays, the image does not look its best. The window looks its best if the computer is in Thousands-of-colors (16 bit) or Millions-of-Colors (24 bit) video mode.

Drum Transport Controls

Place the mouse cursor on each control to see its function.

- **Record:** Place Band-in-a-Box in Record mode so drum instruments can be recorded.
- **Play:** Start Band-in-a-Box song playback.
- **Rewind:** Stop and return to song start.
- **Stop:** Stop Band-in-a-Box playback.
- **Size Buttons 1/1, 1/2, 1/4:** Preset the window to full size, half size, or quarter-size. If the window has been changed to a size different from these, by dragging a window border, none of the size buttons will be down.
- **Settings Dialog:** Adjust program behavior.

Drum Window Settings

In the Drum window, press the **[Settings]** button (to the left of the Record button), to adjust the **Drum Window Settings.**
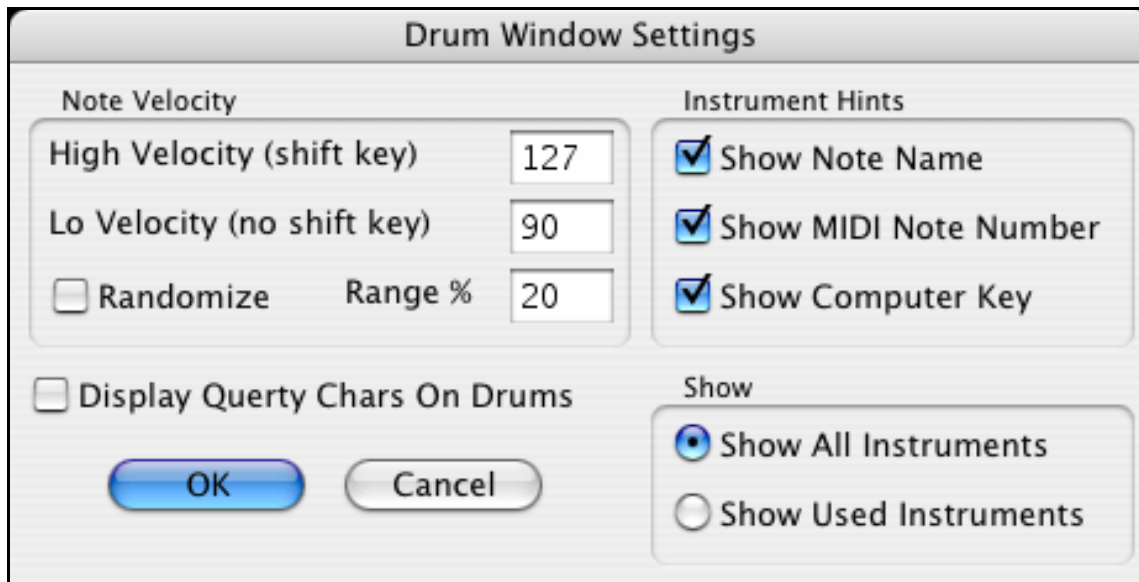
Note: If your computer video is in 256-color mode, the colors in the Drums window may sometimes appear strange. To display the drum window at its best, use Thousands-of-colors (16 bit) or millions-of-colors (24 bit) video modes.

Velocity: When playing drums with a mouse or computer keys, the shift key toggles between two levels of note velocity. The default velocity is 90, with a default shift key velocity of 127.

The two velocity levels can be set any way desired. For instance, if you want the shift key to send quiet notes, program the shift velocity lower than the non-shift velocity.

Randomize: Enables the Randomize checkbox to send random velocity levels when playing by mouse or computer keyboard.

Range: Control the amount of velocity randomization. Usually a small range works best, around 10% to 30%.

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 appearance of the Hint line with Note Name, MIDI Note Number, and Computer Key.

Display Qwerty Characters on Drums displays the QWERTY key names that play each drum in the kit.

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.

Chapter 13: User Programmable Functions

Band-in-a-Box offers users the ability to program many of its most powerful features from scratch. Those with the interest and enthusiasm can actually create their own personalized versions of these features:
- **Styles**
- **Harmonies**
- **Soloists**
- **Melodists**
- **Guitarists**

Have fun!

The StyleMaker

Overview of the StyleMaker

The StyleMaker is the section of the program that allows you to create brand new styles or edit existing styles. This is done by recording patterns for each of the Drums, Bass, Piano, Guitar, and Strings parts. If you don't want an instrument in a style, you don't need to record any patterns for it.

The StyleMaker opens from the *Styles* menu or with the *User* menu commands *Make A New Style (STYLEMAKER)* or *Edit Existing User Style*.
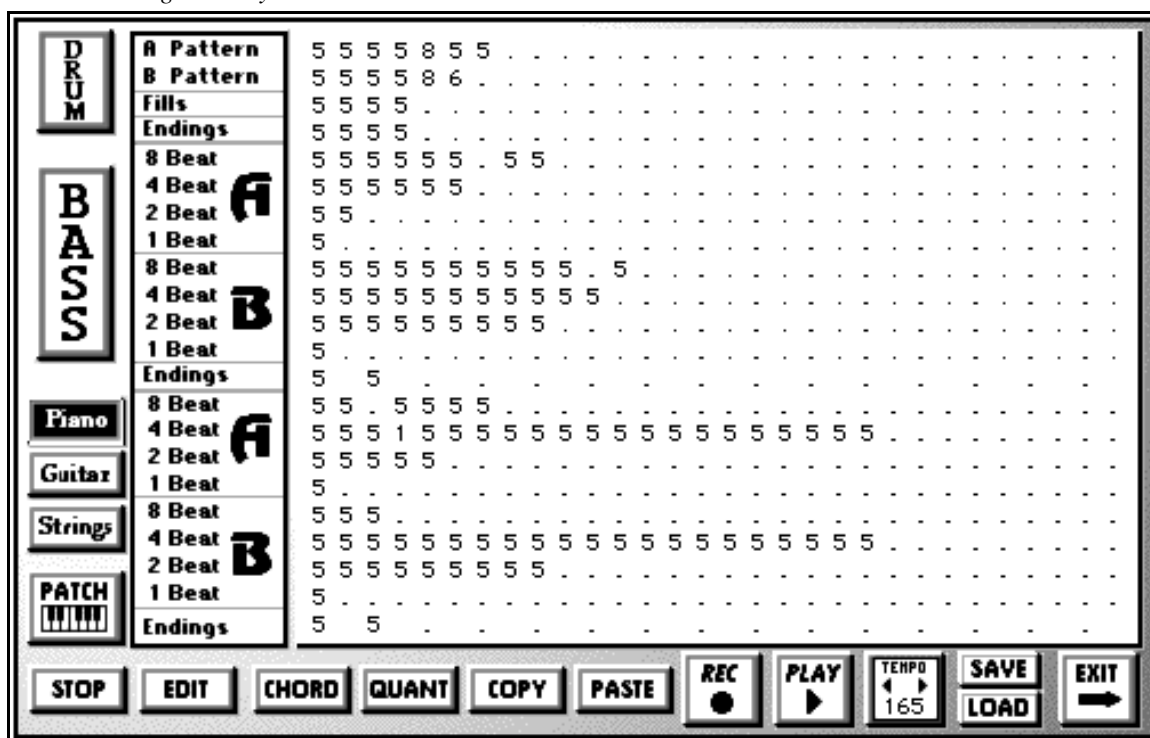
Styles with RealTracks and RealDrums

The StyleMaker has settings to assign RealDrums, RealTracks, Volume Adjustments, Timing Offset adjustments, Long Style Name, Tempo, and Resolution. This allows you to create or edit styles to assign specific RealDrums or RealTracks to the style.

To access this dialog, enter the StyleMaker and then press the **[PATCH]** button to launch the **Misc. Style Settings** dialog.

Using RealDrums in Styles

You can assign a RealDrums style to replace the MIDI drums in an existing Band-in-a-Box style with the RealDrums Settings.

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).

Most RealDrums styles include several variations. Select "Vary ^styles with each play" to hear a different variation each time the song is played.

There are also additional volume controls here. If you have your dB setting exactly where you want it in your style file, but with this particular Band-in-a-Box style you want it a bit higher or lower, you can enter a setting here. There are also fields for adjusting the "a" or "b" subsection volumes only.

You can also remove the check mark from either "Allow 'a' substyle RealDrums" or "Allow 'b' substyle RealDrums," which means that for this style, the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

There are many Band-in-a-Box styles with RealDrums. The style names begin with a minus sign.

They are listed in a separate category in the StylePicker.

Using RealTracks in Styles

RealTracks can be assigned to any Band-in-a-Box instrument part in an existing style by using the "Assign Soloist (MIDI) or RealTracks (audio) to style" feature.

To assign RealTracks to a style select the "Instrument" part that you want to replace with a RealTrack.

Then select the RealTracks instrument that you want for this part in the style.

Note: This list also includes soloists, the RealTracks listing begins at #361.

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar - and also RealDrums.

Individual parts can have custom settings for panning, reverb, and tone.

You can also choose to use the Simple version or Direct Input for RealTracks that have them present.

Styles with RealTracks

There are many existing Band-in-a-Box styles that have been made with RealTracks. The style names begin with an equals sign.

```
=JAZQT_B   sw  8 160 Jazz Quartet, ac.bass (160 RT)
```

RealStyles are styles that use only RealTracks and no MIDI instruments. These style names begin with an underscore.

```
_J140_GB   sw  8 140 Jazz Swing Combo (140 RS)
```

RealStyles have their own category in the StyleMaker.

```
RealStyles [All]
    "Classic" RealStyles
```

Soloists in Styles

Styles can also use 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.

```
Assign Soloist (MIDI) or RealTracks (audio) to style
Instrument        Strings                              ▼

Soloist/RealTracks to use:
      197 BlueGrass:Earl Scruggs Band              ▼
```

MIDI SuperTracks are included in the list of Soloists and can also be used in styles.

```
Instrument            Piano                                ▼
Soloist/RealTracks to use:  1885 Piano, Rhythm TexasBluesRockJohn Ev 120/  ▼
```

Volume and Timing Offsets

The volume and the timing of the RealTracks or Soloist parts can be adjusted to match the rest of the style.

```
dB offset (RealTracks) or Volume offset (MIDI tracks)        0

        note:+6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat)   0
```

MultiStyle(s)

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc.

```
Multistyle(s)

zzjazz;zzbossa                              ( STY )
```

You can click on the **[Style]** button to choose the styles for your MultiStyle from the StylePicker window.

```
Category

Techno
World / Ethnic
MultiStyles
Utility / Miscellaneous
```

Loops in Styles

Your style can include audio loops on any of the instrument tracks. You can use any loops that are in M4A, MP4, AIFF, or WAV formats. For instance, we could assign a nature sound to the Strings track of a style.

Start by selecting "Strings" as the Instrument under "Assign Soloist (MIDI) or RealTracks (Audio) to style."

```
Assign Soloist (MIDI) or RealTracks (audio)   Guitar
    Instrument                              ✓ Strings
```

```
( Choose Loop )
```
Then click on the **[Choose Loop]** button to open the **Pick a Loop** dialog.
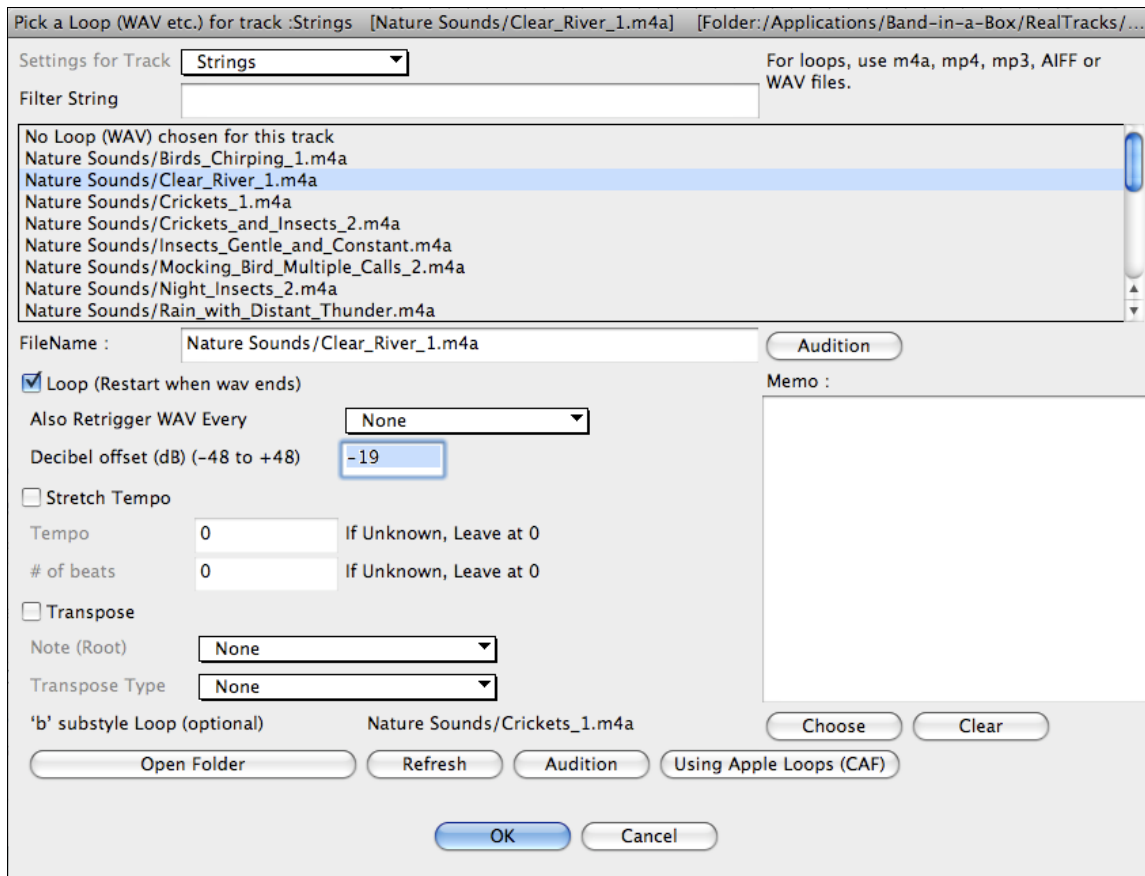
Select the loop you want from the list. Since we want this loop to keep playing the "Loop (Restart when wav ends)" checkbox is on. With nature sounds it is not usually necessary to make settings for tempo and transpose.

There is an option to have a different loop in the "b" substyle. Click on **[OK]** when you have made your selections and the loop(s) will play as part of the style.
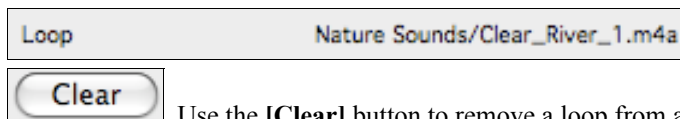
 Use the **[Clear]** button to remove a loop from a style.

MIDI Styles

The simplest style consists of 1 pattern each for the instruments that you want in the style. If you like, you can use options available to you called "masks." Masks are options that you set for a pattern to specify when you want the pattern to be played. There is a list of masks below.

Masks Available for Patterns

Complex styles can be made allowing patterns to be recorded that are played only at certain times. These are referred to as masks.

Substyle masks	Substyle A or Substyle B
Chord duration masks	On chords lasting 1,2,4 or 8 beats
Bar masks	On certain bar numbers
Beat masks	On certain beat numbers
Chord masks	On certain types of chords
Roman Numeral masks	On certain Roman numerals (e.g., II chord)
Next interval masks	Only when next chord of song is certain interval (e.g., up a fourth)

But the StyleMaker is loaded with options and features that allow your styles to grow in complexity and number of patterns. For example, it is possible to input up to 600 patterns in a given style.

In addition, patterns can be classified by many ways allowing them to be played only at appropriate times. For example, patterns can be given varying lengths or can be assigned to certain types of chords or only to be played on even or odd number bars and many others. We believe that the StyleMaker satisfies both the need to create simple styles with repetitive patterns and the ability to create complex styles intelligently.

To create a style you will be creating Bass / Piano / Guitar / Strings patterns (in the key of C) and Drum patterns. Once made, the styles are saved to disk and are then ready to be used by the program for playing any song in the selected "User style." Styles end up as files with a .STY extension, different from song files, which have a .SG? or an .MG? extension.

The StyleMaker has been designed to be as flexible as possible. A simple style would consist of three patterns (one each for bass, drums, and piano) but more complex styles are created by using more patterns.

The styles consist of two substyles, "a" and "b." Typically, the "a" sub-style would be the more "laid -back" portion of the style such as a verse or, in the case of a Jazz Swing style, a two-beat part. The "b" substyle would be a chorus section (bridge) or "Swing" part in reference to a typical Jazz Swing style.

On the StyleMaker page, you'll see rows of dots that line up with their respective instruments / substyle / length in beats / etc. These are locations for your patterns that you'll be recording. In order to create a Style, you'll need a MIDI instrument of some sort (keyboard, MIDI guitar, drum controllers) with a MIDI Out port. Styles are made by entering Drum, Bass, and/or Piano patterns in the desired style.

Drum patterns:

- Are entered in step time, Tap mode, and Real Time from a typical drum programming screen (grid).
- Are always entered as 1-bar patterns (longer patterns may be chained together using BAR MASKS – described below).

The drum patterns are entered from the drum screen in 4 sections (these 4 sections appear when you click on the drum button).

A patterns   This row is for 1 bar drum patterns for the "a" substyle.

B patterns   This row is for 1 bar drum patterns for the "b" substyle.

Fills   This row is for 1 bar drum patterns for the "a" substyle.

Endings   This row is for endings. Endings are 2 bars (2 patterns of 1 bar each). If you've made a style and haven't included an ending, a 2-bar "auto-ending" can be generated automatically, based on the style.

Tip: If you are making a simple style, you only need to use the top row ("a" patterns).

Bass / Piano / Guitar / Strings patterns:

- Are played in real time from a MIDI keyboard, MIDI guitar, etc. by clicking on [Rec] or typing "**r**" with the cursor placed on the first dot of the A or B section of the desired instrument starting with 8 Beat.
- Are played in based on a C7 chord (C E G Bb) though all 12 notes may be used.

The patterns for Bass/Piano/Guitar/Strings are classified by the length of the pattern, i.e., the number of notes that the chord lasts without a change of chord.

 Click on the Piano/Guitar/Strings buttons to toggle between each instrument's A/B recording sections. You get to the instrument screen by mouse clicking on the instrument name button.

For example, click on the Bass button and you will see similar to the following:

The important rows are indicated with an asterisk *, meaning that if you are making a simple style you'll only have to use these rows. The "a" and "b" refer to the "a" and "b" substyles found in Band-in-a-Box. The numbers 1, 2, 4, 8 refer to the length of the recorded patterns in terms of number of beats. For example, a 2 bar pattern would be = 8 beats.

Explanation of the numbers on the StyleMaker screen.
The StyleMaker screen is full of patterns, mostly empty indicated by a period (**.**). When a pattern has been recorded, there is a number in place of the period for example (5). These numbers indicate whether a pattern has been recorded at the location.

A period indicates no pattern and a number from 1 - 9 indicates that a pattern has been recorded with the actual value corresponding to the desired weight the pattern is to be given relative to other similar patterns. Patterns that you don't want to hear very often in the style are given low weights. Usually you will use weights in the range of 0 - 8 where
0 = no pattern recorded
1 -– 8 = pattern recorded
9 = special weight that is really given a much higher weight internally by the program. A pattern with a weight of 9 will always be played (if not masked out by other options).

"a" and "b" refer to the 2 substyles available in the Band-in-a-Box program.

Explanation of the pattern lengths 8, 4, 2, and 1 beat.

You may ask, "Why would I need to have different pattern lengths in a style?" Whenever Band-in-a-Box encounters a chord change in a song it will begin to playback a new pattern, starting at the beginning of the pattern. It firsts scans the chord to see how long that chord is going to last without a chord change. For example, let's look at these chords:

| **1a** Dm7 | 2 G7   C6 | 3 FMAJ7 | 4 (These chords are in substyle "a.")

When Band-in-a-Box is playing back your style, it starts by looking at the Dm7 chord, and counts that it lasts four beats before the next chord change to a G7 chord. It then looks to the style that you have created and sees if you have any patterns created in the A 4 beat line – if so, you will get an appropriate pattern that you have recorded for chords lasting four beats.

> **Note:** If you don't want to classify patterns according to this method (don't worry), you can just record all of your patterns on the A 8 beat line. When Band-in-a-Box sees that you haven't any 4 beat patterns it will choose an eight beat pattern and then only use the first four beats of it.

Then when Band-in-a-Box encounters the G7 chord, it sees that it lasts two notes before the next chord change. So Band-in-a-Box will look for any A 2 beat patterns. There is tremendous advantage to being able to record different length patterns. Eight beat patterns might be blank for the first four beats for example; a situation that could not apply for four beat patterns or the entire pattern would be blank!

Here is another example of chords with the durations of the chords displayed for you underneath:

4 bar e.g. | F | Bb   C7 | F6 | |
chord duration   4   2   2   8

Patterns may be entered for chord durations of 1, 2, 4, and 8 notes. The Band-in-a-Box program sorts out everything else about determining the length of the chord durations in the song and combining lengths for unusual lengths (3 = 2+ 1 etc.).

So now we know what the rows are for: they are for patterns of different lengths and different substyles (A and B). The columns across the screen are used to contain multiple variations of similar sounding patterns. The program will randomly pick between the similar patterns on playback. The number that is recorded and displayed on the screen refers to the weight assigned to that pattern. Normally if you have three similar patterns with equal weight they will be picked equally, but if you assign lower or higher weights in the range 0 - 8, you can fine tune how often patterns are played.

> **Note:** Normally weights are in the range 0 - 8. A weight of 9 may also be assigned when you have a pattern that only occurs under certain conditions, but you want to ensure that whenever that condition occurs that the pattern will always be picked.

The Bass and Piano / Guitar / Strings patterns are always recorded in two bar chunks regardless of the chord duration. If a shorter chord duration is entered, the remainder of the pattern is ignored. Patterns are also entered for the A and B substyles.

Drum patterns are not of variable duration like the Bass and Piano patterns. The Drum patterns are always one bar long. Longer patterns than one bar may be chained together using bar masks (see below). When you record a new pattern (Bass / Piano or Drums), a dialog box will be displayed with several options, all set to defaults of 0. If you are making a simple style, or if you don't understand all the options, just leave them at their default settings. When you record a pattern with all the default settings, it is called a generic pattern. Generic patterns may be picked at any time by the program.

Playback of patterns in the StyleMaker is done from the StyleMaker screen:

 button plays pattern back exactly as played.

 button plays pattern back as Band-in-a-Box would, e.g., on a specific chord set by the user from a menu.

Stopping Playback:

Clicking the mouse button or pressing the < Spacebar > stops playback of the pattern.

Erasing Patterns:

Patterns are erased by assigning a weight of zero to the pattern. Type a 0 at the pattern.

NOTE: All user styles are entered in 4/4 time.

The Band-in-a-Box Program is capable of playing back in any time signature (via the *Bar Settings* option on the Edit Menu or **Option+B**) so user defined waltz styles would be made as 4/4 but played as 3/4.

Editing Existing Styles

The easiest way to become familiar with the StyleMaker is to start with an existing style and modify it. In this tutorial, we will describe several ways to edit an existing style. These include:

- changing patches saved with style
- adding/editing drum patterns to a style
- copying and pasting drum patterns
- recording additional bass patterns
- adding strings to a style by importing strings from another style

Let's edit the Light Rock Style, which is called ZZLITROK.STY.

1. To select a style for editing from the main screen:
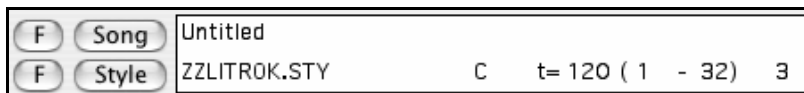
Mouse click over top of the style on the Title window. This area on the main screen indicates the style that is currently in memory. If you want to edit the current style, (in this example it is **ZZLITROK.STY**) then choose either User | Edit Existing User Style or press Option + Y.

If you want to edit a different style then load a different style from the StylePicker, or by selecting the *Load Style From Disk...* option on the *User* menu, or press ⌘ +**u,** or select a style from the *Style* menu.

2. The StyleMaker window is then opened and you will see the display of the style prepared for editing.

The StyleMaker shows you patterns that have been recorded for Drums and Bass constantly. If you would like to see the patterns recorded for Piano, Guitar, or Strings, then select the appropriate instrument button to view them.

The currently selected instrument for Piano/Bass/Strings is indicated by the highlighted instrument button. In the diagram, you'll notice that the Piano is the current instrument. Clicking the mouse on a different instrument button will change the instruments.

The StyleMaker begins by displaying the Drums and Bass. Let's have a closer look at the Drums.

The ZZLITROK.STY Drums screen will look similar to this:

You will notice that there are 4 rows of drum patterns:

A Pattern is the row to record drum patterns for the "a" substyle.

B pattern is the row to record for the "b" substyle.

Fills are recorded on the Fills row.

Endings are recorded on the Endings row. (2 consecutive patterns of 1 bar.) If you've made a style, and haven't included an ending, a 2-bar ending based on the style can be generated automatically, based on the style.

Let's have a closer look at the **A Pattern** row.

 Each of the numbers represents a drum pattern that has been already recorded. There are 8 patterns that have been recorded on this line. The numbers themselves are called **weights**. The weights can be from 1 to 8 (a weight of 9 is a special case explained below). Most of the patterns have weights of 5, which is the default. Assigning a higher or lower weight will cause that pattern to be played more or less often relative to the other patterns. The 2 patterns with a weight of 2 will be played less often than the patterns with weights of 5.

Use of a weight of 9 on one of the patterns is a special case. Patterns with a weight of 9 will **always** be played instead of any other patterns on the same row. These patterns usually have other options associated with them to ensure they are played under certain circumstances only. For example the pattern on this row has an option set of "Bar Mask = post fill" which means it will be the bar *after* a drum fill. In this case, the pattern has a Crash cymbal on beat 1. This pattern will always be played when the song is at the first bar of a new part (which is the bar after a drum fill).

 You can examine the options for any pattern by selecting the pattern by mouse clicking on it, and then clicking on the [**EDIT**] button. Move around the screen to different patterns by either using the cursor keys or mouse clicking on the desired pattern.

 Let's examine the Drum pattern by pressing the [*REC*] button. This opens the **Drum Editor** window. This screen allows you to create or Edit drum patterns in step time.

There are 16 columns, representing 1 bar of 16th notes. The numbers on this screen represent velocities from 0 to 127. Using the bottom row of the computer keyboard i.e. the **XCVBNM,.** / keys is the fastest way to put in commonly used velocities, or by selecting the various commonly used velocity buttons at the bottom right of the **Drum Pattern Entry** screen. You can also just type in the number that you want. Try typing in some new drum notes. Press the [*PLAY*] button to audition them.

Let's create a new drum fill.

- Move to an empty location on the "Fills" line.
- Press [*REC*] to open the **Drum Pattern Entry** screen.
- Type a drum pattern in the drum grid.
- Save the pattern by pressing [**EXIT**] to exit the Drum Editor.
- Accept the generic settings in the **Drum Pattern Recorded** dialog box.

You will see your new pattern on the Fills line as represented by a weight number.

Let's use COPY/PASTE to simplify creating a new drum pattern.

- To make another fill, move to an existing fill.

- Choose the [**COPY**] button to copy that drum fill to the clipboard.

- Move to an empty pattern.

- Choose the [**PASTE**] button to paste in the previous drum fill.

- Now press [*REC*] to launch the **Drum Pattern Entry** screen and step edit the drum fill. You will only need to change a few notes of the fill to make a variation of the one you have copied.

Save the style by pressing the [**SAVE**] button. Save allows you to rename the style so you don't affect the original ZZLITROK.STY.

Change the Patches that are assigned to the Style.

Each style can have patches assigned to it. For example if you want the style's Piano part to use a Rhodes piano, you can select the piano patch of 5, which is the General MIDI number for the Rhodes Electric Piano.

- Press the **PATCH** button.

- This displays the **Misc. Style Settings** dialog box.

- Select the [**Set Patches...**] button.

- You will then see a dialog box allowing you to type in patches you would like for the style. If you don't need a specific patch, use 0 for no change of patch number.

Let's add Strings to the Style.

There are 2 ways to do this.

1. You could move to the strings part (by clicking on the strings button) and then record the strings patterns.
   - or -

2. The easiest way is to import strings from another style that already has strings. This allows you to use existing string patterns. For example, the Miami Pop style has a nice strings part.

Let's import the "Miami Pop" strings into our style.

- Choose the [**LOAD**] button.

- Select the **ZZMIAMI.STY** style from the file dialog.

- Select the [**Strings**] button to display the String patterns for this style.

- Select an 8-beat String pattern to copy and press the [**COPY**] button.

- Choose the [**LOAD**] button.

- Select the **ZZLITROK.STY** style.

- Press the **OPEN** button to open this style.

- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the [**PASTE**] button.

- Press the [**SAVE**] button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the **Miami Pop** style.

You could now import the Guitar from the **ZZCONTRY.STY** for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Let's Record some new bass patterns.

Note: If you are not able to play patterns in real time ("live"), then you shouldn't record these Bass, Piano, Guitar, or Strings patterns. You cannot enter them in step time.

Only Drum patterns can be entered in step time. If you can't enter them in real time, import an instrument from existing styles as described above.

Recording a Bass Pattern

Move the highlighted cell to an unused Bass pattern. If you're recording a pattern lasting 8 beats, record this on the top line "**A 8 beat.**" This pattern will be used when the song has chords lasting 8 beats or more without a chord change.

Press the [**REC**] button to record the bass pattern. You will need to wait during a 2 bar lead-in. Then you record the 2 bar pattern.

Play the pattern on a C7 chord. You can use all 12 notes; just play a pattern that you would have normally played in the song if the song were on a C7 chord (C E G Bb). When you're finished recording the pattern, you'll see a dialog box listing all of the options available. Just accept all of the defaults by pressing the [OK] button.

Press the [**SAVE**] button to save your new style.

Press the [**EXIT**] button to close the StyleMaker window and exit. Make sure that you have saved the style first, otherwise edits will be lost.

Creating New Styles

Making Drum Patterns

There are 2 screens in the StyleMaker associated with making drum patterns.

> 1. The StyleMaker screen with drum patterns.
>
> 2. The Drum Pattern Editor, allowing step editing of patterns.

1. The StyleMaker screen with drum patterns looks like this:

The screen will look like this. The solid box indicates the currently selected pattern. Empty patterns are indicated by a (**.**), i.e., patterns that have not been recorded yet. If a pattern has been recorded there will be a number in place of the (**.**) indicating the weight of the pattern.

The 4 rows are for the different types of patterns, "a" substyle, "b" substyle, Fills and 2 bar Endings.

Drum Pattern Entry

Drum Pattern Entry screen is where the Drum patterns are made

To enter the Drum Editor: With the highlight bar on a pattern on the drum area of the StyleMaker screen press the **REC** button to record the pattern in Step Time.

You'll now be in the **Drum Pattern Entry** screen. There are 16 rows across, indicating 4 beats with 4 divisions per beat.

Changing Timebase of Drum Pattern

Change the time base to 12 by clicking the mouse on the [**Timebase**] button. This allows for drum patterns in 3/4 time. The program will ignore the 4th column of each beat. [**Timebase 12**] will then be displayed in the timebase button.

Moving around the Drum Editor Screen

Move around the screen with cursor keys, or mouse click. The black flashing highlight bar indicates where you are. The different drum instruments are named along the left side and the 4 beats are displayed along the top.

Tempo Changes

Tempo changes are done using the [**TEMPO**] button or press the **[** and **]** keys from the main StyleMaker screen.

Entering notes onto the drum editor screen.

A typical pattern may look like this:

This pattern is in a time base of 12, you see 4 beats with 4 divisions per beat.

(In a Timebase =12, only the first three divisions of each beat are accessible.)

The numbers are velocities. Move around the Drum Pattern screen and type in the numbers as above. These are velocities and should range between 0 and 127. The fastest way to put the numbers onto the screen is to use the hot keys on the bottom row of the typewriter keyboard - **XCVBNM,.** or the velocity buttons, **0, 50, 60, 70, 80, 90, 100, 110, 120** and **127** at the bottom right of the Drum Pattern Entry screen.

Using Alternate Drum Notes

What are alternate notes? Alternate notes can be entered for any note. This tells Band-in-a-Box to randomly choose a different note to the one specified. For example:

- you might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.
- you might want a note to be high conga 60% and low conga 40% of the time, or
- high tom 30% of the time and NO note the other 70%.

This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

How to put in an alternate note:

From the **Drum Pattern Entry** screen, press the [**EDIT**] button. This displays the **Alternate Drum Notes** dialog box.

Select the Alternate Drum Note type, such as Open High Hat or Bass Drum, from the Alternate Note

drop down menu. When you exit the box, you will see that the box has a border indicating that an alternate note is located there.

Playing the Drum Patterns

Play the drum pattern by pressing the [**PLAY**] button.

Stop playback by pressing the [**STOP**] button or the **< Spacebar >**.

Press the [**PLAY**] **button** again to hear the pattern again if you have made changes.

When the pattern is sounding like you want, press the [**EXIT**] button.

Drum Pattern Options

Relative Weight (USUAL SETTING =5)

Relative Weight is the number that you assign to the pattern from 1 - 9. Numbers from 1-8 indicate how often you want the pattern to be played in relation to the other patterns on the same row.

A weight of 9 is a special setting that ensures that the pattern will ALWAYS be played. Patterns assigned a weight of 9 usually have other options set which instruct the pattern to only be played at certain times (bar after a drum fill for example).

Playback Bar Mask (USUAL SETTING =0)

Playback Bar Mask determines on what bars of the song the pattern will play.

The bar numbers are counted relative to the last part marker. Bar 1 is the first bar after a part marker for example.

Bar mask setting of 0 is the default. This lets the pattern be played at any time.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)
9. PRE-FILL special value - refers to the bar before a fill
10. FILL refers to the bar of a fill (not applicable to drums because there is a special row for drum fills).
11. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Drum Fill on Substyle (USUAL SETTING = Any)

This setting is only relevant on the Drum Fills line. It lets you specify if you want the drum fill to be used on the "a" substyle, the "b" substyle, or either. The default setting is Any.

Late Triplets (USUAL SETTING =usual setting = 0)

This is only relevant in drum patterns with time base =12 (triplet feel). If you want the 3rd triplet to be played late (as is usually done in slow jazz style), then set a number from 0 - 11. Default is 0 (not late at all). A typical setting for a slow triplet style is triplets late =5 (the units are 120/beat).

Now let's make the ending drum pattern.

Endings are 2 bars long. In the case of the drums, this is done by 2 consecutive 1 bar patterns on the ending row. Move to the Endings row. Input a 1 bar pattern in the first column and then another 1 bar pattern in the 2nd. These 2 patterns are the ending patterns so you should make the 2nd pattern an ending drum pattern typically with a crash cymbal on beat 3 for example.

"Auto Endings"

If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style.

Making Bass Patterns

Bass patterns are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard you'll have to import these instruments from other styles (as we will be doing with the strings).

The Bass Screen

If you're making a simple bass pattern you'll only need to record pattern(s) on the **A 8 beat row** (the top row). These patterns will be chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 notes, you should record separate patterns on these rows.

Recording a Bass Pattern

Move to the top row of the bass area, in column 1. Press the [**REC**] button. This will begin the recording of the bass pattern. You will hear a 2 bar lead-in and then you record a 2 bar bass pattern. For your bass pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7. You should center the bass patterns around MIDI note 48 (C3).

> **Tip:** If you are uncertain what to play, edit another style that comes with the program by pressing the [**LOAD**] button and selecting another style - you can then play the bass patterns by pressing the [**PLAY**] button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the bass pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Bass Pattern Options

Bass Pattern Recorded	
Relative Weight	*5
PlayBack Bar Mask	*0
PlayBack Beat Mask	*0
Roman Num Mask	*0
Chord Type	*Any Chord
Interval –Next Chord	Up a Semitone
Half Octave Range	Full Octave
Play Pushed – how often %	0
# Ticks to push (120 ppq)	0
☐ Ok To Use Macro Notes	
OK Cancel	

Relative Weight   Usual Setting = 5

Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask   Usual Setting = 0

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example. Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)

6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks
1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in "bass fills" for example).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask   Usual Setting = 0
Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask   Usual Setting = 0
If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type Usual Setting = Any Chord
This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Interval - 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
This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Play Pushed - how often % Usual Setting = 0 %
#ticks to push pattern Usual Setting = 0
Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non -pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song (not in the StyleMaker).

Ok To Use Macro Notes (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 number 72 (C): Pop Walking Note(s).
    On playback, the note number 72 will be replaced by intelligent notes walking in a Pop/Country mode to the next chord. Maximum 4 walking notes per pattern.

-   Note number 76 (E): Note a semitone below Root of Next Chord.

-   Note number 77 (F): Root Of Next Chord.

-   Note number 78 (F#): Note a semitone ABOVE Root of Next Chord.

-   Note number 79 (G): Best Fifth (a Fifth above or below the Root depending on how high the root is. Also stays on the root if in a slash chord (C7 /E).

Remember to get Bass Macros Working you must:

-   Hit the right note number (you may be out by an octave).

-   Check the "OK To Use Macro Notes" box.

-   Playback the pattern with the [**CHORD**] button. (The [**PLAY**] button gives you an "as played" playback with the strange sounding high macro notes.)

Making Piano, Guitar, and Strings Patterns

Piano, Guitar and Strings are all considered together because they have all the same options available. They, like the Bass patterns, are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard, you'll have to import these instruments from other styles (as we'll be doing with the Strings).

In this section we will refer to Piano patterns, but this information applies equally well to Guitar and Strings patterns.

Moving to the Piano Pattern Screen

Move to the Piano area by mouse clicking on the [**Piano**] button.
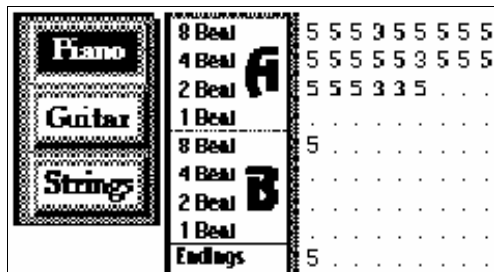
If you're making a simple piano pattern you'll only need to record pattern(s) on the **A 8 beat** row (the top row). These patterns will get chosen for every

chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 beats, you should record separate patterns on these rows.

Recording Piano Patterns

Move to the top row of the piano area, in column 1. Press the [**REC**] button. This will begin the recording of the piano pattern. You will hear a 2 bar lead-in, and then you record a 2 bar piano pattern. For your piano pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7.

> **Tip:** If you are uncertain what to play, press the **LOAD** button and edit another style that comes with the program - you can then play the piano patterns by the pressing the **PLAY** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the piano pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Playback Weight (Usual Setting = 5)
Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask (Usual Setting =usual setting = 0)

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9,...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks:
1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in "piano fills" for example.)).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask (Usual Setting=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 Numerals (Usual Setting 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 usual setting = Any Chord)
This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin7 (not a C7). There are chord types for most types of chords.

Half Octave Range (Usual Setting = Full Octave)
This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Interval - Chord Usual Setting(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.

Play Pattern Pushed - how often % Usual Setting(usual setting = 0 %)

 # ticks to push pattern (120 ppq) Usual Setting(usual setting = 0)

Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically are pushed patterns for the piano. Patterns are recorded in the normal way (non -pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. Pushed patterns only play pushed in the song, not in the StyleMaker.

Use Macro Notes Usual Setting(usual setting = No)
Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below:

List of Piano Macro Notes (same as Guitar/String macro notes)

MIDI Note number 83 B   Pop Chord Diatonic Below
MIDI Note number 84 C   Pop Chord
MIDI Note number 85 C#   Pop Chord Diatonic Above
MIDI Note number 88 E   Jazz Chord Chromatic Below
MIDI Note number 89 F   Jazz Chord
MIDI Note number 90 F#   Jazz Chord Chromatic Above

Remember to get Macro Notes Working you must:
- Hit the right note number (you may be out by an octave).
- Check the "Use Macro Notes" box.
- Playback the pattern by pressing the [**CHORD**] button. (Pressing the [**PLAY**] button gives you an "as played" playback with the strange sounding high macro notes.)

Transpose Root Pattern Usual Setting(usual setting = No)
This is a rarely used setting. It only is relevant when voice leading is set to smooth (see below). It determines where the center of the pattern is considered to be. If checked, the center of the pattern will be moved to the song's key.

Embellish Pattern Usual Setting (usual setting = No)
If checked, the pattern will be embellished. This is useful in Jazz styles.

Transpose Down Limit (usual setting = Usual Setting = 6)
This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to = 2 the pattern (recorded in C) will be transposed a maximum of 2 semitones **down**, and therefore up to 10 semitones **up** to play all 12 possible roots of the chords.

Type Of Voice Leading Usual Setting(usual setting = Transpose Only)
Transpose Only = C7 chord based
Smooth voice leading
Riff based
The easiest type of voice leading is **transpose only**. If the notes C E G Bb were played as a C7 pattern, the Band-in-a-Box would transpose that voicing to a F7 chord as F-A-C-Eb, which is fine but not very smooth. A more pleasant setting would be **smooth** voice leading then the F7 would be voiced automatically as C-Eb-F-A.

Riff based voicing is used when you have recorded a pattern with a melodic riff in it. This setting ensures that Band-in-a-Box will not try to transform any of the notes into chord tones.

Chord Selection Dialog Box

This section is accessed by the [**CHORD**] button. This plays back a pattern on a specific chord that you choose. You can hear what patterns will sound like in a style by "trying them out" on certain songs. Macro notes recorded in a pattern will play their corresponding chords; smooth voice leading is demonstrated etc.

Just choose a chord and then press [**OK**].

Note: This does not apply to drum patterns, since drum patterns don't play any differently on different chords.

Custom Style Settings, RealDrums, and RealTracks

From within the StyleMaker, press the [**PATCH**] button. The **Miscellaneous Style Settings** dialog box opens, which allows you to set some miscellaneous settings for the style. These include settings to assign RealTracks and RealDrums to a style.

Waltz

If you want to make a Waltz style, check the Waltz checkbox. 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.

You will also notice that any style will play better if set to 3/4 time. This makes songs like "'Take Five" sound better, which are written as 3/4 + 2/4 bars. Try out the swingSwing_number9 demo of 5/4 time signature. So, if we haven't made as Bossa Waltz for example, you can set a time signature of 3/4 in bar 1, and get a Bossa Waltz.

Pattern Pushing

Patterns can be pushed individually or on instrument basis (random % of time).

Pushes can get a **Velocity Boost**, so that they are played louder than other patterns. Usually a setting of 10 is a good boost to give pushes.

 # ticks to push: Choose the number ticks for each push to use. 30 ticks = 16th note, 40 ticks = triplet, 60 ticks = half note.

Style Pushes		
	A	B
Bass	10	20
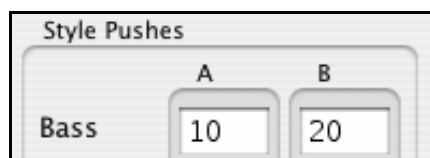
In this example, the Bass part patterns will be pushed randomly 10% of the time, in the A substyle, and 20% of time in the B substyle.

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 velocity.

Similarly, each Push is accompanied by a drum stab, and the style can define what instrument to use and at what velocity.

Drum Rest Inst.	2 Snare Drum
Drum Rest Vel.	100
Drum Push Inst.	7 Ride Cymbal
Drum Push Vel.	110

Set Patches…

The **Set Patch and Volume for Style** dialog box allows you to assign instruments to a style including default instrument volumes. When the song is played back using the style, these patch changes will be sent to your synthesizer along with the default instrument volumes. Remember to always use 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, type a 0 for no patch change. The patch changes take effect immediately in the style, so that when you are recording Bass parts for example, you will hear the bass patch that you have selected.

Thru Patch

If you set the Thru Patch to other than 0, the instrument that the user plays along with, using your style, will be the Thru 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.

Melody Patch

If set to other than 0 all melodies 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.

Volumes

You can set a default volume for each instrument in your style. The default volume is 90. The volume range is 0 - 127.

RealDrums Settings

RealDrums are actual recordings of studio drummers, pieced together by Band-in-a-Box to create a unique "real" drum track.

RealDrums Settings (Audio Drums, instead of MIDI drums)

Enable "Style uses RealDrums (audio drums)" in order 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.

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'll hear it with brushes, the next time with sticks and ride cymbals, etc.

Long Name (32 chars)

A long style name can be stored in the style (up to 32 characters), and this will appear on screen and in the **StylePicker**.

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 also makes some other decisions based on this setting.

TEMPO

This allows you to set the default tempo for 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 creating a new song the tempo will be set to the default tempo for the style/

RESOLUTION

Styles can either have Triplet (swing eighth notes) Straight (even eighth or sixteenth notes) resolution.

'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.

Assign Soloist (MIDI) or RealTracks (audio) to style

Styles can contain RealTracks and RealDrums or MIDI soloists.

To assign RealTracks to a style set the "Instrument" to use, and the RealTracks #. In the example, we are using RealGuitar for the Guitar track.

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar. And also RealDrums.

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.

MIDI SuperTracks can also be used in styles. They are included in the list of Soloists.

Use the **dB or volume offset** to match the level of the Soloist or RealTrack to the other instruments in the style. The acceptable range is a MIDI setting of –127 to 127. When applying this offset to audio (RealTracks) a value of 32 is approximately 6dB.

The **Timing offset (RealTracks or MIDI) in ticks (120 per beat)** setting allows you to make a song or style with a more "laid-back" feel for a certain RealTracks.

The **Timebase** option allows styles to use Half Time and Double Time RealTracks.

For example, you can make a Jazz Ballad style (tempo 65) that uses a Sax Soloist at tempo 140 (playing double-time).

Individual parts can have custom settings for panning, reverb, and tone.

You can also choose to use the Simple version or Direct Input for RealTracks that have them present.

Multistyle(s)

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc**.**

You can click on the [**STY**] button to choose the styles for your MultiStyle from the StylePicker window.

Importing Patterns into a Style

Importing a pattern into a style is a powerful feature that greatly speeds up the making of new styles. In the interests of not "re-inventing the wheel" with each new style, this allows you to import a pattern from another style.

How to Import a Pattern into a Style

A pattern can be copied from one style to another by copying and pasting. The Miami Pop style has a nice Strings part, in this example we'll import the Strings from Miami Pop style into the Light Rock style, ZZLITROK.STY.

Let's import the "Miami Pop" strings into the Light Rock style.
- Choose the [**LOAD**] button.
- Select the ZZMIAMI.STY style from the file dialog.
- Select the [**Strings**] button to display the String patterns for this style.
- Select an 8-beat String pattern to copy and press the [**COPY**] button.
- Choose the [**LOAD**] button.
- Select the ZZLITROK.STY style.
- Press the **OPEN** button to open this style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the [**PASTE**] button.
- Press the [**SAVE**] button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the Miami Pop style.

You could now import the Guitar from the ZZCONTRY.STY for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Intelligent Guitar Styles

Would you like to hear some realistic, accurate MIDI guitar from Band-in-a-Box styles, with strumming, picking, and accurate fret fingering? You'll get it with Version 11! **"Guitar Styles"** are styles that show strummed and picked guitar parts accurately on the guitar fretboard, and they sound great. These styles also play accurate guitar *voicings*, in your choice of Pop, Jazz, Country, or Folk Guitar chording. There's even a "walking guitar comping" style that plays guitar that emulates the famous "Basie Big Band" Jazz style. The "Guitar Styles" play like any regular style, and when you view them on the virtual guitar fretboard you can see exactly which strings and frets are used so it is a great learning tool as well.

Information about Guitar Styles for Playback.

Guitar Styles are identified by the exclamation point (!) in the style name. This is not a requirement, but is usually present in the style name. Guitar styles require Version 11 of Band-in-a-Box. With an earlier version the guitar track will play wrong notes. 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.

Guitar	5th Position	Key of F	Track Displayed is : Guitar [Guitar voicings]

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 one 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 "finger-picking" 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 the notes are output to MIDI, they are re-channeled to the Guitar channel, so that it only uses 1 channel. When you make a MIDI file, the notes will all be written on the single guitar channel. Some other sequencers (e.g., PowerTracks Pro for Windows) will recognize guitar parts on all 6 channels, so if you want to write the MIDI file from an intelligent guitar style, you can set Band-in-a-Box to do this from the **Preferences** "Write Guitar part on 6 channels" option.

As previously mentioned, you don't need to be aware of the details of how this is done; you just play the styles as usual.

Let's Examine the Intelligent Guitar Styles

Load in the song! Freddie.MGU from the "Songs" folder. This is a demo song for the style !Freddie.STY. The exclamation point (!) in the name of a style is a convention to indicate that the style is an "intelligent guitar style." This means that the patterns on the guitar part will play with correct guitar voicings on the fretboard.

Play the !Freddie.MGU song.

Open the Guitar window and click on the **[G]** button to view the Guitar track on the guitar fretboard.

As the song plays, you'll see and hear the guitar played on the fretboard using correct Jazz voicings. For some chords, you'll notice that the guitar plays different voicings on each beat in a walking pattern. For example, on an F7 chord lasting 4 beats, the guitar might play "F7, Gm7, Abdim, and F7/A," with each chord lasting one beat, just as a professional Jazz guitarist might do.
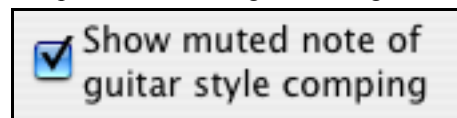
The !Freddie.MGU style uses 3 note chord voicings in order to emphasize the lower range and to enhance the percussive rhythm effect. Since in these cases the guitarist is usually fingering the 4th note and muting it, if you want to see what the 4th note of the voicing would

be you can set this option by pressing the [Settings] button in the Guitar window and checking the box for "Show muted note of guitar style comping" in the Guitar Settings dialog.

> **Note:** Remember that for any style you see with an exclamation point (!) in the style name (an intelligent guitar style) you can view and hear the guitar part played on the guitar fretboard as described above.

The Harmony Maker

The **Harmony Maker** editing module allows you to create (or edit) your own harmonies. This can be used in the program to harmonize melodies, solos, or live playing on the Thru channel.

Sophisticated options control usage of passing harmonies (diatonic, dominant approach and chromatic), drop octave voicings (e.g. drop 2), octave doubling, patch selection, and more. An unlimited number of harmonies can be created and can be saved to disk as harmonies files. Changes in harmonies can be heard "live" as a song is playing.

[M] [T] [Edit] To get to the **Harmony Maker** you can open either the Melody **[M]** or Thru **[T]** dialog to select a harmony, and then click on the **[Edit]** button. Or you could go to the Harmony menu and select Edit Current Harmonies File.

The **Harmony Maker** screen allows you to design a harmony.

This harmony can be used in the future for the melody or the thru harmony part.

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.

Let's make the Harmony called Shearing Quintet. The Shearing Quintet was a famous Jazz quintet with a distinctive sound that consisted of:

- **Piano** playing a 4-part harmony with the melody doubled one octave below.
- **Vibes** doubling the melody.
- **Electric Guitar** doubling the melody one octave below.

Let's hear our Shearing harmony playing as we develop it. To do this, we need a song with a melody to be playing *before* we enter the Harmony Maker. So let's exit the Harmony Maker, and start a song with a melody playing (like Old Folks at Home.mgu). Now go back into the Harmony Maker.

Voices

You'll see the voices down the left side of the dialog box.

Mel is the melody.

Voice 2 is a chord tone below the melody.
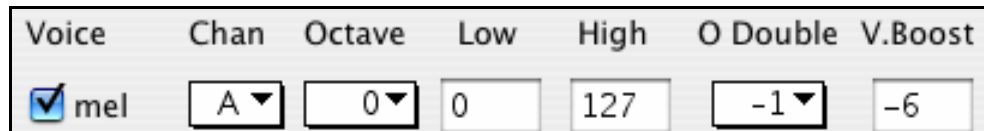
Voice 3 is 2 chord tones below the melody.

Voice 4 is 3 chord tones below the melody.

Voice 5 (rarely used) is an additional chord tone, usually the 9th or 11th in the scale.

Mel2 and Mel3 are used to double the melody.

Settings for Each Voice

Voice	Chan	Octave	Low	High	O Double	V.Boost
☑ mel	A ▼	0 ▼	0	127	-1 ▼	-6

Channel is described above. 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 box, available in the *M | MIDI Settings…* dialog box.

For the Shearing Quintet harmony, we will set the Piano to Channel A, the Vibes to B, and the Guitar to C.

Octave

This allows the harmony to "drop down" or "go up" by a number of octaves. This octave change will only happen in a certain range, as chosen in the **Low** and **High** settings.

For example, in the Shearing Quintet harmony, we want the 2nd voice of the Piano part to drop down an octave when the melody note is higher than MIDI note 68 (the Ab above middle C). So when the melody is higher than this, the harmony will become a "drop 2" voicing.

There is also an Overall Harmony Octave setting, available by pressing the [More…] button that changes the octave of the entire harmony.

O. Double (Octave Double)

This setting lets you double any voice. Usually you want to do this by doubling an octave below (i.e. octave =-1), but you can set the octave from -2 to +2. (The doubling will always be on the same channel, if. If you want a different instrument to double the voice, then use the Melody Doubling Voices.)

For the Shearing Quintet harmony, the only voice that needs a doubling like this is the Piano melody, so we'll set this to = -1 on **mel** (the melody voice).

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.

For the Shearing Harmony, we set the Melody to a boost of 10, and the vibes and guitar to a negative boost of (-5, and -20). This makes the piano stand out, and the vibes and guitar quieter.

Patches Chan.A
Acoustic Piano ▼
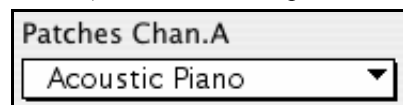
The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No Patch change" the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the Melody or Thru channel for example.

For the Shearing Quintet harmony, we will set the patches as follows:
Channel A: Piano
Channel B: Vibes
Channel C: Guitar
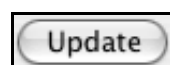
Update

When we have made changes to the harmony, we will hear these changes on the harmony channel**.**

Important note: You need to press the UPDATE button after you've made any changes for the changes to take effect.
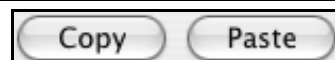
Copy   Paste   You make Copy a Harmony to the clipboard, and then move to a new harmony and PASTE the harmony to the new location.

For example, if you want to make a harmony similar to the Shearing Quintet harmony, choose **[Copy]**, move to a new harmony, and choose **[Paste]**. Then rename that harmony "Shearing - modified" and you can make changes to it (such as using different instruments).

Save   Save As   You should never have to press these **[Save]** buttons since the harmony is saved automatically for you. All of the 256 harmonies are saved in a single .har file called default.har. If you have run out of harmonies, you can start a new harmonies file by pressing the [SaveAs]. For example, if you want to make a disk of add-on harmonies, you can make one and save it as MyName.HAR. Then you could share it with other Band-in-a-Box users who could load in your bank of harmonies (from the *Har/ Edit a Harmonies File...*) without disrupting their own existing default.har file.

Export   Import

As stated above, each .har file has 256 harmonies, so you probably need only 1 file (default.har) for all your harmonies. But if you've made a great harmony and want to give it to your friend for example, you can export a single harmony as a.h1 file. Your friend can then import this harmony into their .har file. Or, you could upload some.h1 files that you've created to your favorite web site for other Band-in-a-Box users to enjoy by importing them into their default.har harmonies file.

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.
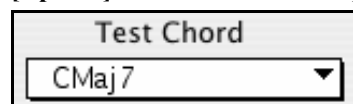
Test Chord
CMaj7 ▼

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. Then you can play on the MIDI keyboard (with no song playing) and hear your harmony. This allows you to examine exactly what notes Band-in-a-Box is using to make your harmony.
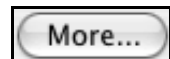
More...

Additional harmony settings are accessed by pressing the **[More]** button, which brings up the **Additional Harmony Options** dialog box:

Use Close Harmony

This only applies to 2 and 3 part harmonies.

If set to =0, then it will use only close harmonies (mainly 3rds for 2 part harmonies).

If set to =1, it will use mostly 3rds, with some 6ths for 2 part harmonies.

If set to =99, it will use mostly 6ths, with some 3rds for 2 part harmonies.

If set to =100, then it will use only wide harmonies (i.e. mainly 6th for 2 part harmonies).

If set to between 2 and 98, it will vary between close and open harmonies (for 2 and 3 part harmonies).

Use Passing Chords (Melody)   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 don't need to be aware of any of this. You can visually see when the harmony is using a passing chord. The harmony display is usually blue, but when there is a passing chord, it displays as RED.

If you don't want passing chords, set this value to = 0. We usually leave it at 100%.

Lowest Harmony Note

You can set a lowest note for the harmony to play. When the melody is low, harmonies begin to sound "muddy," so you can avoid the harmony being played below a certain note.

Overall Harmony Octave

This is very useful setting. It sets the overall octave of the harmony. For example, when we made the 5-part Trumpets harmony, we wanted the harmony to always be played an octave higher than the recorded melody. This is because the 5-part harmony is spread over 2 octaves and needs a high

Volume Adjust of Entire Harmony

You can set an overall adjust to the entire harmony, so it will be quieter.

No harmony if duration less than

If harmonies such as "Garner Piano" harmonize every note, they produce unrealistic harmonies, since a piano player (like Garner) wouldn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than a certain duration. In the example of Garner, we set the threshold to 200ms, notes shorter than that will not be harmonized.

OK to make new harmony with chord

This option is for how the program fixes the harmony when chord changes occur during a sustained note harmony. Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes, if the underlying voice wouldn't be a chord tone. This sounds unrealistic for certain types of harmonies like "Garner" or "Guitar harmonies," since it would be unrealistic for those instruments to change the inner voicings

in this manner. If you de-select the option to "Make new harmony with new chord," the voices that would conflict with the new chord merely stop playing instead of changing to new notes.

Use Guitar Harmony Voicings

This harmony type uses real guitar chord voicings that display correctly on the guitar fretboard. Setting the "Use Guitar Harmony Voicings" checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Maker. Check out Harmony #32 (J Pass) for an example of this.

The Soloist Maker

This module allows you to define your own soloists.   For example, let's say you want to create a soloist in a style similar to John Coltrane, the great Jazz saxophonist. The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be. In the case of a John Coltrane style, you set that to the maximum! Then "turn it loose" and hear the soloist play over any song!

10 easy steps to make a Soloist:

1. Bring up the Soloist window by pressing the **[Solo]** Button or **Shift+F4**.

2. Select a blank spot in your list of soloists and press the **[Edit Soloist Maker]** button.

3. Insert the title of your soloist and any memo note you wish to add. (The Num field will be filled in for you.) Call this one "Bebop Saxophone." For the memo, you can put in information like, "Basic bebop Sax solo, will work with most swing styles. Check "Double Time?" if tempo is slower."

4. Choose the type of soloist, i.e., Swing 8th notes, Even 8th notes, Swing 16th notes, etc. This should be set to Swing 8ths.

5. This style uses the default ST2 database, J_SWING.ST2. Another choice could be made from the Soloists folder by clicking on the **[.ST2]** button.

6. Press the **[Choose]** button to select the instrument the soloist should play (i.e. Tenor Saxophone).

Note: You may also select an instrument from the Patch Change window, but selecting an instrument with the 'choose' button also fills in the note range information specific to that instrument. You'll notice that the correct range for tenor saxophone has been filled in to the Note Range settings.

7. Modify (if required) the phrase length, space length, and outside range parameters.

8. Change the Legato Boost to 10 %. This will % to add 10% to the duration of the notes.

9. Increase the Lateness by -5. This will play the notes more "on the beat" than other jazz soloists.

10. Increase the 8th Note spacing by -5. This will play the 8th notes in a more even feel than other Jazz soloists.

If your screen looks something like the one shown, press **[OK]**. Then, give Band-in-a-Box a few moments to load its knowledgebase of solo ideas and new parameters, and an additional few moments to analyze the chords. Playback will then begin automatically. Enjoy the solo!

Editing RealTracks Soloists

The **Soloist Editor** dialog allows editing of many RealTracks parameters.

RealTracks Settings

This group of settings applies to RealTracks used in soloing.
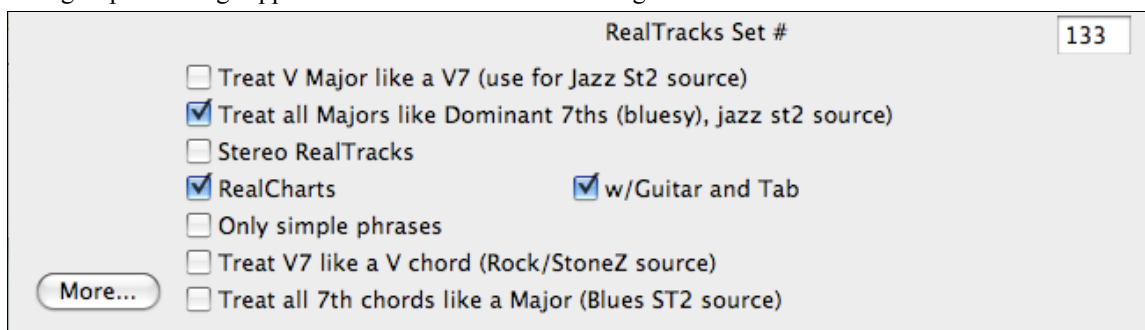
Treat V Major like a V7 (use for Jazz St2 source) – the Soloist will treat a V major chord like a V7 instead of treating it like a VMaj7 chord.

Treat all Majors like Dominant 7ths (bluesy, jazz st2 source) – the Soloist will treat 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.

w/Guitar and Tab – should be set to true for a RealChart that also has guitar display. (Tab is not yet implemented.)

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 (Rock/StoneZ source) – remaps V7 or V9 chords on the chordsheet to simple V triads for Rock solos.

Treat all 7th chords like a Major (Blues ST2 source) – 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.
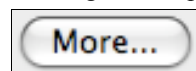
Press the **[More…]** button in the **Soloist Editor**. This launches the **Extra Soloist Information** dialog, where you can change additional parameters about the RealTracks.

If you have the number of the RealTracks instrument to edit, you can select it by clicking on the **[#]** button and typing in the numbers.

These buttons will 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" and "Holds Number B Substyle" identify the location of the files played when shots or held chords are entered into a song.

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.

The "Audio Reverb" for the instrument can be adjusted.

Custom RealTracks Soloist Medleys

Set Medley RT   Similar to the Soloist Medleys, it is possible to have multiple RealTracks instruments change in sequence.

Change to a new RealTracks every	✓ None
	Chorus
	Part Marker
	2 bars
	4 bars
	8 bars
	16 bars
	32 bars
	Whole Song

☑ Play all simultaneously   There is also the option to have all ten instruments in the list of RealTracks for the track play together.

☑ Start on second item in the list   The option to "Start on second item in the list" is useful if you want to start on a different instrument, or start with "Silence."

Create a Medley of Different RealTracks (to change during the song)

Change to a new RealTracks every   Chorus ▼
- ☐ Play all simultaneously
- ☐ Start on second item in the list

List of RealTracks for this track

< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	>
< no change >	

The élastique Pro V2 time stretching and pitch transposition engine by zplane.development expands the possibilities for playing RealTracks in half, double, or even triple-time.

Normal Time/ Half–Time– Double Time	✓ Normal Time
	Half Time
	Double Time
	Triple Time

Settings for Parent Real Tracks, Ending Type, Exclude Ending being truncated, and Simpler Variation are not user settings and should not be changed.

Parent RealTracks	0
Ending type (ends on bar/beat)	Bar 2, Beat 1 ▼

- ☐ Exclude Ending being truncated to match other RT endings
- ☐ Simpler Variation is available by turning off embellishment
- ☐ Force this RealTrack to a Direct Input Guitar

"Force this RealTrack to a Direct Input Guitar" is a user setting. It will force the Soloist to always use the clean Direct Input guitar track for RealTracks that have it available.

The Melodist Maker
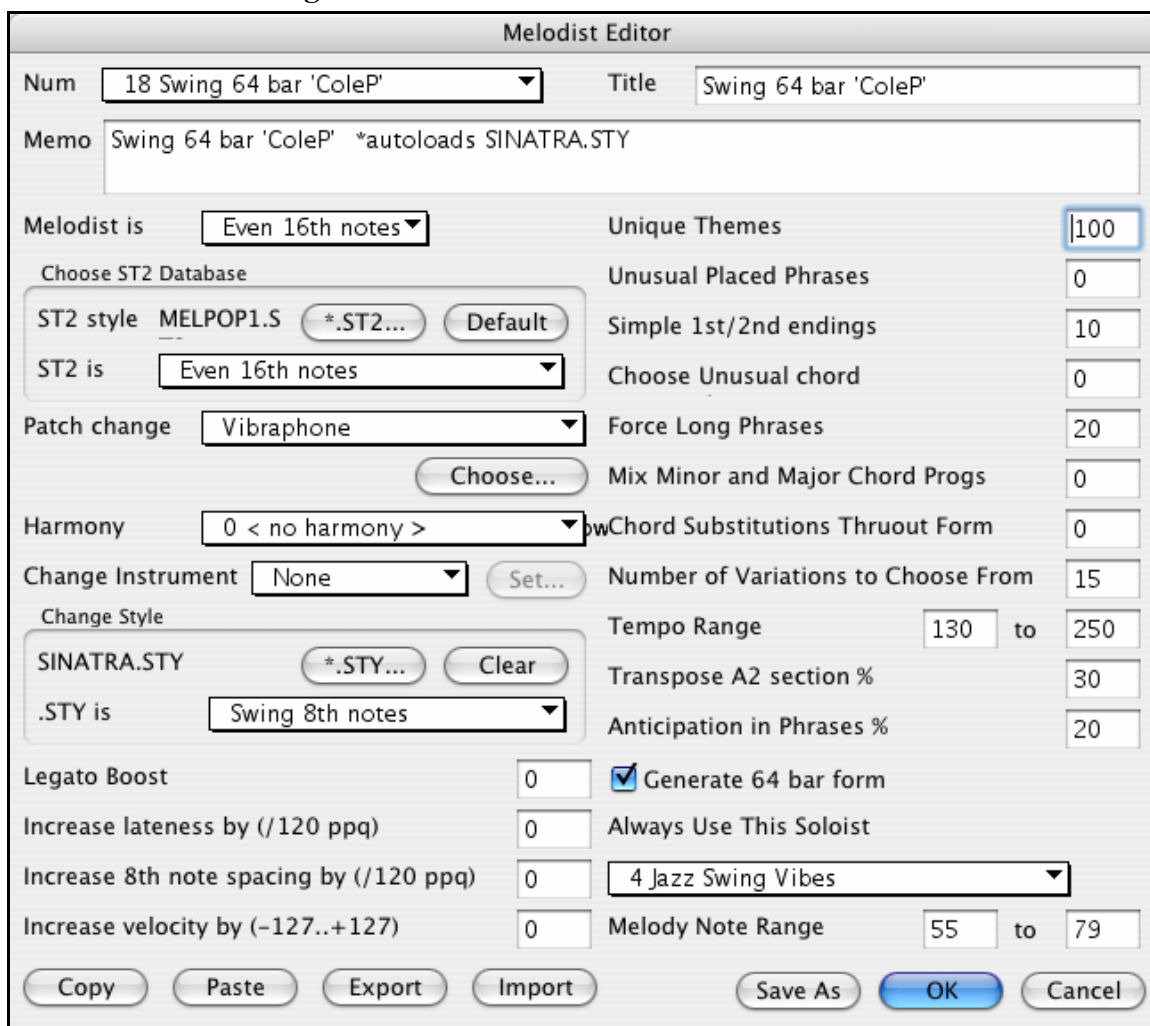
In addition to the Melodists supplied with the program, this module lets you *define or edit your own Melodists*. You can choose the parameters to control the type of chords, melody and intro to be generated, as well as a number of settings controlling song form, theme continuity, endings type, anticipations, feel, style, harmony, soloist, patch changes and more.

Launching the Melodist Maker

Melodist Maker
Edit...
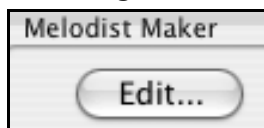
The Melodist Maker is launched from the Melodist selection dialog. Press the **Melodist Maker [Edit…]** button to launch the **Melodist Editor** dialog.

Melodist Editor Dialog

This dialog has settings that allow you to create a Melodist.

The **Num** selection box allows you to select the Melodist that you'd like to edit.

The top area of the Melodist Maker screen allows you to set the **Title** of the Melodist and supply a **Memo**.

The ST2 area allows you to select the associated ST2 database for the Melodist. Here are some ST2 Melodist databases.

- MEL1Melody1.ST2 (Jazz Swing, 8th notes)
- MELPOP1MelodyPOP1.ST2 (Pop Ballads, 16th notes)
- MELWLZ1MelodyWLZ1.ST2 (Waltzes, 8th notes)
- MELROK1MelodyROK1.ST2 (Rock, 8th notes)

Note: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist databases can be easily identified, as they all begin with MEL.

The **Patch change area** of the Melodist Maker screen allows you to select a **Patch** (instrument), **Harmony,** and **Change Instrument** setting (each chorus). You can also **Change Style** for the Melodist, and specify the feel for the style in the "**.STY is**" box.

- The **Legato Boost** changes the legato (length) of the notes generated. Instruments like Saxophone have longer legato phrasing.
- **Lateness** refers to how much after the beat the notes are played. This is normally left at zero for Melodists.

- **8th note spacing** is usually left at zero. If set to a non-zero value, the 8th notes will be farther apart (units of 120ppq).
- **Increase velocity** is used to increase or decrease the volume of the Melodist.

The next section of the Melodist Maker allows you to select options that control what type of melody will be generated. Here's an explanation of these options.

Unique Themes	100
Unusual Placed Phrases	0
Simple 1st/2nd endings	10
Choose Unusual chord	0
Force Long Phrases	20
Mix Minor and Major Chord Progs	0
wChord Substitutions Thruout Form	0
Number of Variations to Choose From	15
Tempo Range	130 to 250
Transpose A2 section %	30
Anticipation in Phrases %	20
☑ Generate 64 bar form	

Unique Themes   Default = 100

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.

Unusual Placed Phrases   Default = 0

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% (e.g. 30%).

Simple 1st / 2nd Endings   Default = 80%

This setting only applies to Melodists that are using the Jazz Swing (MEL1Melody1.ST2) or Waltz (MELWLZ1MelodyWLZ1.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.

Choose Unusual Chord   Default = 0

If set to a value other than zero, the Melodist will generate a typical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7, the Melodist might generate Dm7 | Db7 | Cmaj7 Am7.

Force Long Phrases   Default = 20

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.

Mix Minor and Major Chord Progs   Default = 0

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.

Chord Substitutions Thruout Form   Default = 0

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!

Number of Variations to Choose From   Default = 15

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.

Tempo Range   Default from 110 to 180 bpm

The Tempo Range 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 Melodist Selection screen for the tempo range to work.

Transpose A2 Section %   Default = 30

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 be transposed if the "A2 transpose" setting isn't set to "none" on the Melodist selection screen.

Anticipations in Phrases %   Default = 20

Melodic phrases often begin a little before the beat; this is referred to as an *anticipation*. This setting determines what % of the phrases will be anticipated.

Generate 64 bar form

A 64 bar form will still be AABA, but each section will be 16 bars rather than 8.

Since Melodists can also generate Solos, a specific Soloist can be set in this setting. You can assign RealTracks soloists to Melodists. If set to "0 - no Soloist," the program will intelligently pick a Soloist.

Melodists can be copied and pasted to quickly make new Melodists that are variations of each other.

You can export (save) and import (load) individual melodists to/from .M1 files. This would be useful if you wanted to send a Melodist to a friend.

The entire Melodist file, with 256 Melodists may be saved to a .MEL file. The usual file is DEFAULT.MEL. The DEFAULT.MEL file is auto-saved every time the OK button is pressed, so you don't need to explicitly save by the [**Save As**] button unless you want to save alternate .MEL files and go beyond 256 Melodists.

The Guitarist Maker

The Guitarist Maker (Guitarist Editor) is accessed from the Guitar window, which opens with the Guitar toolbar button or the menu item *Windows / Guitar Window*, or the keystroke combination ^ ⇧ G.

Click on the **[Ch. Solo]** button in the Guitar window to open the **Select Guitarist** window.

Then click on the **[Edit Guitarist Maker]** button to launch the **Guitarist Editor**, where you'll see the options for making or editing Guitarists.

Guitarist Editor

Num	2 Jazz Guitar, single position ▼
Title	Jazz Guitar, single position

Memo

Jazz Guitar, plays within the position

Guitar Patch Jazz Guitar ▼

Frets to Move 0 ▼ ☐ Force open position

On new chord	50	ticks	90	%
Beat 1	50	ticks	90	%
Beat 2	150	ticks	70	%
Beat 3	110	ticks	70	%
Beat 4	150	ticks	70	%
Passing Note	50	ticks	0	%

Time threshold to get a chord (ms)

Time to previous note	100	ms
Time to the next note	80	ms

Strumming

Speed of strummed chords	80	ms
Delay start time of strum	0	%

[Plucked] [Strummed]

[Copy] [Import]
[Paste] [Export] [Save As]

Chord types to include

Best Chords	100	%
Best Chords if nothing else	0	%
Good chords	50	%
Advanced Chords	25	%
Unusual Chords	0	%
Barre chords	0	%
Lenny B Chds	0	%
CloseVoice	0	%

Open Strings Never ▼

OK to use chords with this # notes

2 notes	100	%	4 notes	100 %
3 notes	100	%	5 notes	100 %
			6 notes	100 %

Embellish Chords

Embellish how often	100
Embellish types	7ths,9ths (Jazz) ▼

[OK] [Cancel]

- The Guitarist is selected from the "Num" field.
- You can title the Guitarist using the "Title" field.
- The Memo field allows a 100-character memo about the Guitarist.
- The Guitar Patch is selected using the Guitar Patch field.

- Frets To Move field: If set to zero, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.
- Force Open Position forces all of 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.

On new chord	50	ticks	90	%
Beat 1	50	ticks	90	%
Beat 2	150	ticks	70	%
Beat 3	110	ticks	70	%
Beat 4	150	ticks	70	%
Passing Note	50	ticks	0	%

The settings for Note duration thresholds to get a chord refer to the length that a note must be before a chord will be generated.

Looking at the settings above (for Guitarist #2), these would be interpreted as follows:

- If a note occurs and it is the "First Note of a New Chord," and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on "Beat 1 of a bar," and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on "Beat 2, 3, and 4." You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- "Passing notes" are defined as short duration notes that aren't on the beat, and are followed by a note that is on the beat. In the example above, passing notes will never be voiced as chords, since the tick threshold is set to zero.

There is a further threshold applied to whether or not a note is voiced to a chord. These are durations in milliseconds.

Time threshold to get a chord (ms)		
Time to previous note	100	ms
Time to the next note	80	ms

In the settings as illustrated, if the note occurs less than 100ms after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms, then the note will not be voiced as a chord.

Strumming Settings

If the Guitar Chord were all played at the same time, it would sound as if it was "plucked." Guitar playing is more typically a strum.

Strumming		
Speed of strummed chords	80	ms
Delay start time of strum	0	%
Plucked	Strummed	

Strum Speed: If you set the Speed of the strum to, say, 80ms, then the guitar chord will be "strummed" over a period of 80ms.

Strum Delay: If the Delay start time is left at zero, the strum will *end* at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, and if it's set to 100%, the strum won't start until the time of the original note. The most musical setting is about 50% delay. A delay of 0% also sounds good, and has the added advantage that it doesn't shift the actual time of the Melody note (relevant if you keep regenerating the solo on the Melody track).

The **[Plucked]** or **[Strummed]** buttons apply preset values.

Chord Types to Include

You can decide which types of chords should be included in the chord solo:

Chord Types (Best/Good/Advanced/Unusual/Barre/Open Strings).

- **Best Chords** are the most commonly played chords by pro guitarists.
- **Best Chords if nothing else** will consider best chords for inclusion if no other chords are found.
- **Good chords** are popular alternate chords.
- **Advanced chords** are chords that are difficult to play, or have advanced voicings.
- **Unusual chords** are voicings that should be avoided in most cases, but have some uses.
- **Barre chords** are chords that require the index finger to be played in a Barre position.
- **Lenny B Chds** sets the percentage of shell type Lenny Br. voicings, usually a shell of two notes on strings 4/5 or 5/6 and then a higher note on strings 1 or 2.
- **Include Open Strings** can be set to Never/Sometimes/Favor. If set to "Never," no chords that require and open string will be played. If set to "Favor," it will play open strings whenever possible, and "sometimes" is a "middle ground" setting.

OK to use chords with this # of Notes. You can select the # of notes for chords to be included in the chord solo. In the example above, chords with 2-6 notes will be included.

Embellishment types allow setting of the types of embellishments to do,
-   "Pop" Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
-   The "7ths/9ths" setting should be used for Jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
-   The "7/9/11/13" embellishment should be used for "Advanced Jazz" Guitarists and add 11ths and 13ths voicings.

If you make changes to the Guitarist settings, you need to manually save them, by pressing **[Save As]**, and then finding the Band-in-a-Box folder and saving the file as default.git.

Individual Guitarists can be copied, pasted, exported, or imported to/from disk.

Chapter 14: MIDI Setup

CoreMIDI and Apple DLS Synth Tutorial

Selecting a MIDI Driver

Band-in-a-Box offers two MIDI Output options - **Apple DLS Music Device** (Built-in Mac sounds) and **CoreMIDI**.

The **Apple DLS Music Device (Synth)** does not require a Mac MIDI Interface or external synthesizer, and is the simplest way to quickly make Music with Band-in-a-Box.

> **Hint:** The Apple DLS Music Device is an Audio Unit softsynth which has properties very similar to the QuickTime Music Synthesizer.

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application "piping" of MIDI data between MIDI applications.

CoreMIDI requires some setup, but is not terribly complicated.

CoreMIDI with a MIDI Interface and External Synthesizers

If you have not done so already, follow the manufacturer's instructions to install your MIDI interface. Installation details may vary, depending on the manufacturer and the model of your MIDI Interface.

> **Hint**: It is helpful to occasionally check your manufacturer's web site and download/install MIDI Interface driver updates which might become available.

Apple "Audio MIDI Setup" Application

Audio MIDI Setup is usually found in your Applications folder. It can be helpful to locate Audio MIDI Setup in the Finder, then drag its icon to the Dock, so it will be easy to launch the program (from the Dock) when necessary.

Audio MIDI Setup can also be launched from Band-in-a-Box...
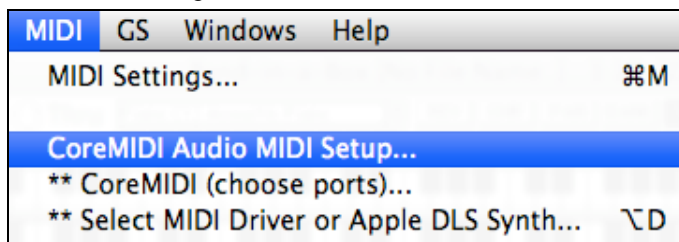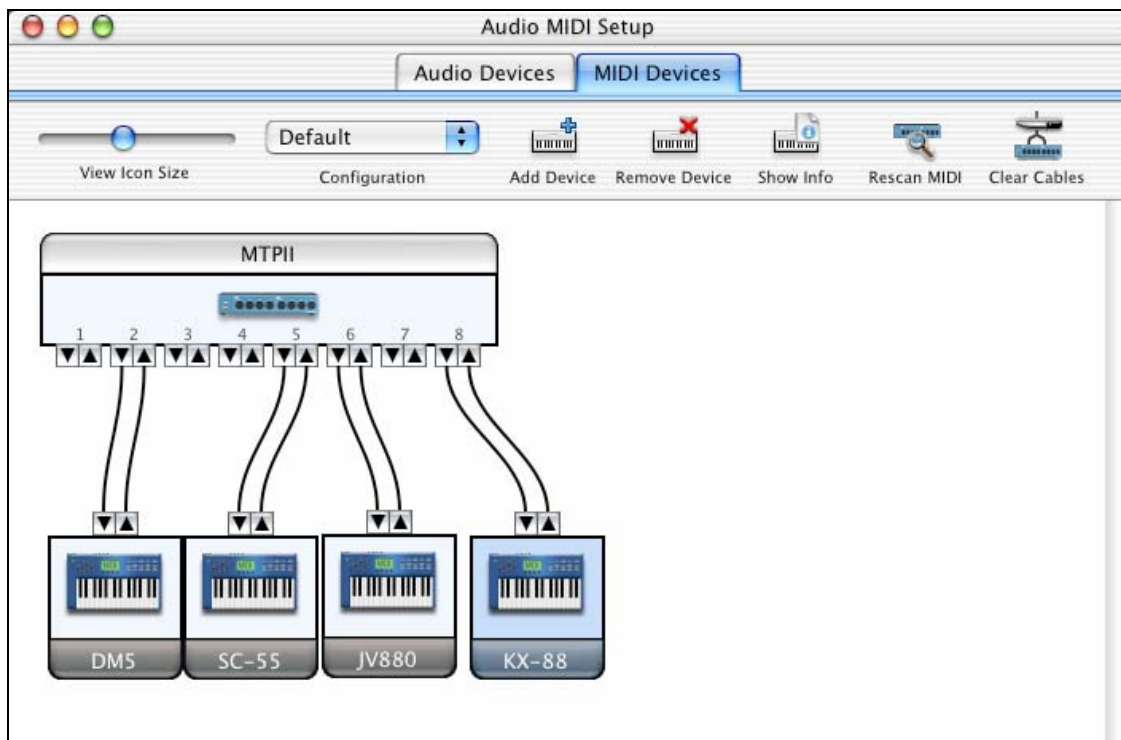
Specific details of your Audio MIDI Setup screen will differ from this example, depending on your MIDI interface and your connected external MIDI devices. This is a relatively complicated example, with an eight port MIDI interface and four different synthesizers.

If your MIDI Interface has been properly installed, the picture of your MIDI Interface will automatically appear in the Audio MIDI Setup window, showing input/output "pins" for each MIDI input and output socket on your MIDI Interface.

You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant information.

After your external devices have been created and configured, the last step is to "wire them up" to the picture of your MIDI interface. For instance, in the above illustration, the KX-88 keyboard controller is connected to MIDI input/output pair #8 on the MTPII MIDI Interface. Click on an input/output "pin" on the picture of your MIDI Interface, and drag to an output/input "pin" of the picture of an external device.

After supplying this information, CoreMIDI will know what devices are "on the other side" of your MIDI interface(s).

Band-in-a-Box MIDI Port Selection for External Devices
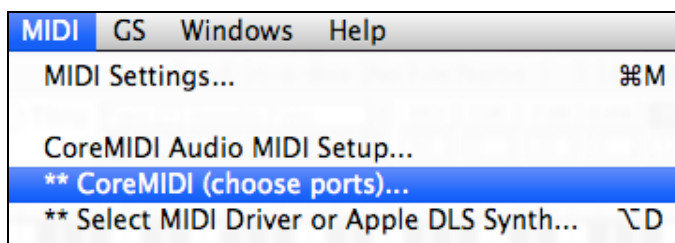
This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a Port 5 synthesizer, best Piano is on a Port 2 synthesizer, etc.
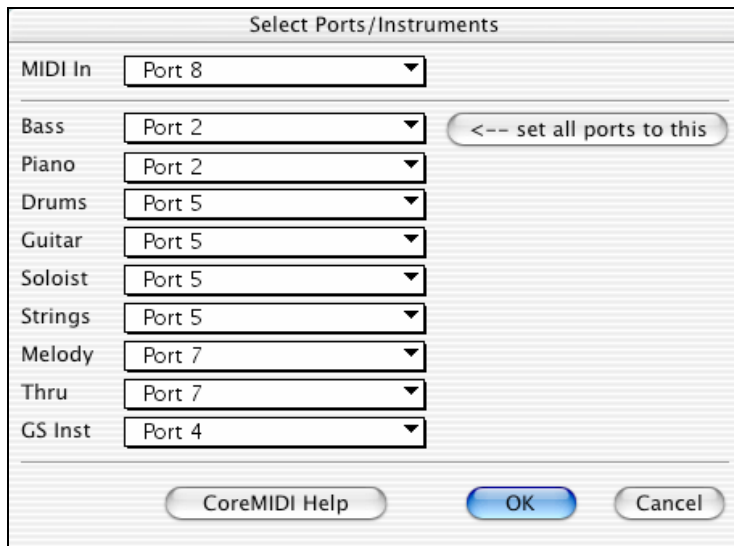
Your setup does not have to be so complex. If you want all tracks to be played on a single synthesizer (the most common situation), set the desired destination in the Bass popup menu, and then click the **[← set all ports to this]** button, to quickly set the destination for all tracks. You can get excellent results with all instruments assigned to a General MIDI compatible device, such as an Apple DLS synth module.

Apple DLS Synth and a Controller Keyboard

If you have a small MIDI controller keyboard, but you do not have any external MIDI Synthesizers, Band-in-a-Box can easily support this.

Select the port that your controller is connected to as your MIDI Input, and then select QT Music Instruments for your output ports. Band-in-a-Box will receive/record from a keyboard connected to the MIDI interface, but playback and keyboard MIDI Thru will go to the built-in Mac synth.
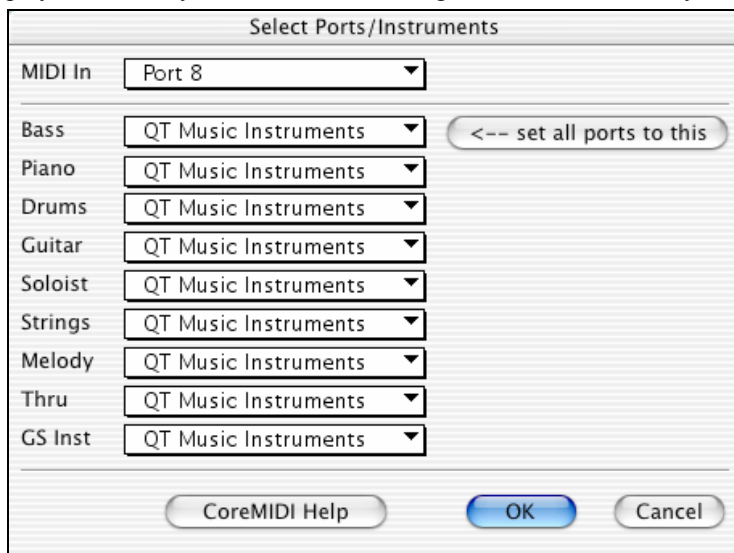
Inter-Application Communication with IAC or Virtual Ports

Virtual Ports can be used to "pipe" Band-in-a-Box MIDI playback into most CoreMIDI-compatible sequencers and other MIDI software. This means that when you play a song in Band-in-a-Box, the MIDI information will be sent to another application, rather than directly to a MIDI interface or Apple DLS softsynth. One reason to do this would be to use a third party application as an Audio Unit or VST plug-in host.

With Band-in-a-Box, you can either use the BIAB Virtual Ports or the IAC (Inter-Application Communication) bus. These are just two different ways of accomplishing the same thing.

There is a detailed video tutorial on using Band-in-a-Box with various standalone softsynths at http://demos.pgmusic.com/video/bbm/bbm_synths.mp4.To use the IAC bus, you first need to enable the IAC driver in the Audio MIDI Setup window (MIDI Devices). Double-click on IAC Driver, make sure "Device is online" is checked, and add at least one port.

Hint: If Band-in-a-Box is running when you enable the IAC driver, you may need to quit and re-open the Band-in-a-Box application before it is recognized.

In Band-in-a-Box, go to the **CoreMIDI Choose Ports** dialog, and select **IAC** on all output ports.
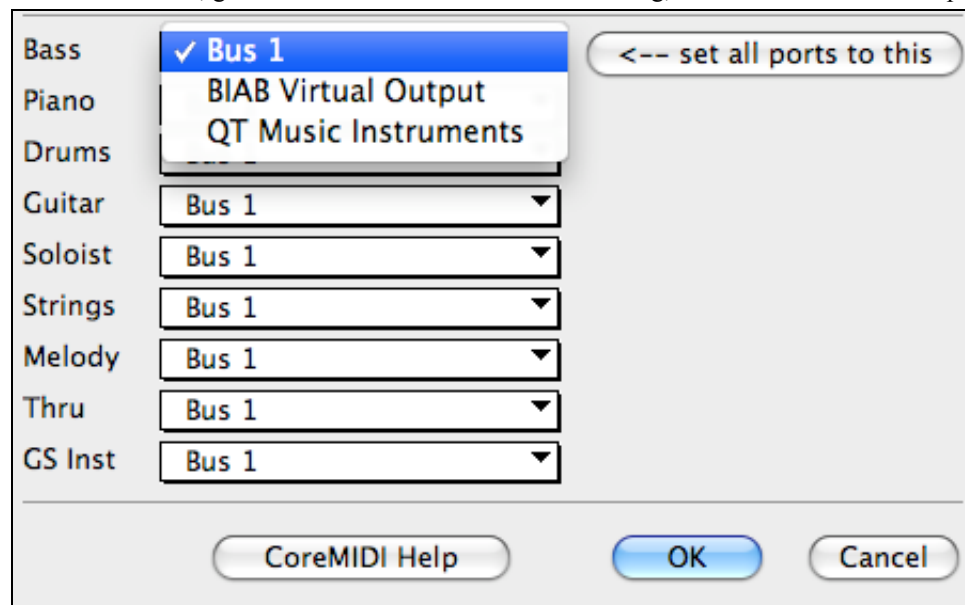
Next, launch your third party MIDI application, and select IAC as the input port. This is often done in the program's *Preferences | MIDI* window.

Hint: It can sometimes make a difference which MIDI application you open first. For example, you may need to launch the third party application before you launch Band-in-a-Box.

On Non-GS Synthesizers, Avoid GS Commands
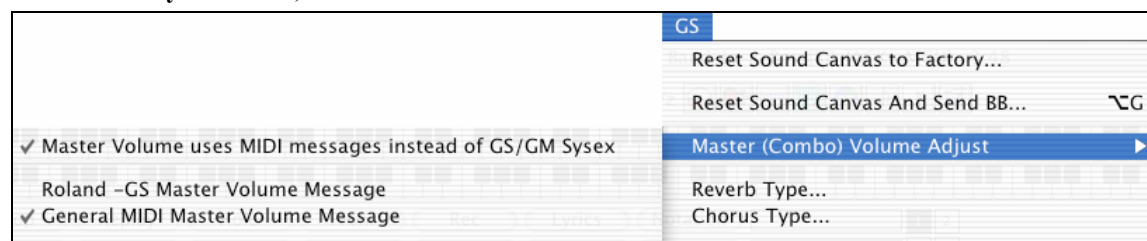
GS is a Roland-authored set of SysEx commands. GS is recognized by many (but not all) Roland synthesizers. GS is also recognized by some non-Roland synthesizers.

In a perfect world, the worst that would happen to a non-GS synthesizer is that the synthesizer would simply ignore GS messages (and therefore GS parameters like Master Volume or Reverb would not work).

However, there are many synthesizers available, especially amateur-written softsynths. It is possible that you may find occasional devices that can get confused and malfunction, if presented with GS messages.

In order to make sure you get the control response you expect, and avoid possible malfunctions on some synthesizers. Unless you know that your synthesizer understands GS messages, make sure to specify MIDI control messages.

MIDI Settings

The **MIDI Settings** dialog box allows you to setup settings for each part (Bass/Drums/Piano etc.). You can also set the Harmony channels by pressing the **[Harmony]** button inside this dialog box.

MIDI Settings

	CHANNEL	OCTAVE	PATCH	VOLUME	REVERB	CHORUS	PAN
Bass	2	-1	33	107	40	0	-20
Piano	3	0	1	107	40	0	20
Drums	10	0	17	107	40	0	0
Guitar	6	0	25	107	40	0	30
Soloist	8	0	27	107	40	0	0
Strings	7	0	49	107	40	0	-30
Melody	4	0	27	107	24	0	0
Thru	5	0	1	107	40	0	0

[Harmony..]   ☑ Piano Display   ☐ MIDI (sync)
☑ Color Notes ?   ☑ Overall Volume Changes
☑ Allow Patch Changes   ☑ Style Volume Changes
☑ Style GS Patch Changes   ☐ Extra Note Offs
Concert Pitch Adjust : [0]   [View GS Map]
Boost THRU velocity by [0]   [OK] [Cancel]

The settings are:
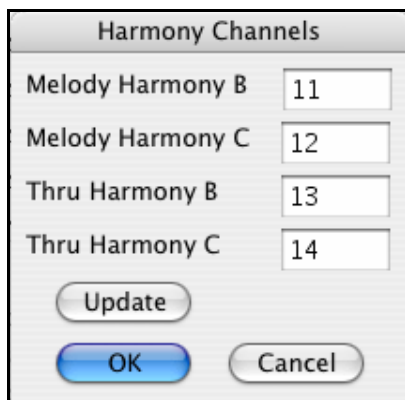
- **CHANNELS:** Range 0 to 16. (If set to 0, part will be Off).
  Some synths (e.g. MT32), give higher priority to lower channel #'s, so if you are "running out of notes" you should assign important parts (e.g. Melody) a lower channel than other parts (e.g. Guitar).

- **OCTAVE:** This adjusts the octave of the part. Range is -2 to +2, usually set to 0. (Bass is usually set to -1 for General MIDI instruments.)

- **PATCH:** Range 0 to 127. These are General MIDI patch numbers. You do not type in the patch numbers of your synthesizer. (The patch map handles mapping of the General MIDI patch numbers to your non-GM synthesizer's patch numbers.)

- **VOLUME:** Range 0 to 127. Typical volume setting is = 90.

- **REVERB:** Range 0 to 127. Typical setting = 40.

- **CHORUS:** Range of 0 to 127. Typical setting = 0.

- **PAN:** Panning refers to the left/right stereo placement. Range is –63 (hard left) to +64 (hard right). A setting of 0 is centered.
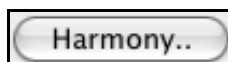
[Harmony..]   Press the **[Harmony]** button to launch the **Harmony Channels** dialog box.

Setting the Harmony Channels

Melody Harmony Channel A	Always uses the Melody channel.
Melody Harmony Channel B	Default =11
Melody Harmony Channel C	Default =12
Thru Harmony Channel A	Always uses the Thru channel.
Thru Harmony Channel B	Default =13
Thru Harmony Channel C	Default =14

Harmony Channels

Melody Harmony B	11
Melody Harmony C	12
Thru Harmony B	13
Thru Harmony C	14

Update

OK   Cancel

Band-in-a-Box already uses 7 channels (Bass, Drums, Piano, Guitar, Strings, Melody and Thru channels). Adding these 4 harmony channels produces potentially 11 channels of information. If you have a modern module that receives on all channels, then you can use these defaults.

Older modules capable of playing only 8 parts at once (like an MT32 or a Korg M1) won't be able to take advantage of the harmony using different instruments. In this case, you should set the harmony channels as follows:

Melody Harmony Channel A	Uses the Melody Channel, no need to set.
Melody Harmony Channel B	Need to Set equal to Melody Channel.
Melody Harmony Channel C	Need to Set equal to Melody Channel.
Thru Harmony Channel A	Uses the Thru Channel, no need to set.
Thru Harmony Channel B	Need to Set equal to Thru Channel.
Thru Harmony Channel C	Need to Set equal to Thru Channel.

If you do this, then you don't need to do any other modifications to your Band-in-a-Box setup, because it is not using any new channels.

Piano Display: Default = ☑
Uncheck this box if you don't want to see notes played on the onscreen piano keyboard.

Color Notes?   Default = ☑
The notes that play on the onscreen piano are usually in different colors for each part. Bass – Aqua, Piano – Blue, Guitar – Green letter G, Strings – Pink letter S, Melody – Red letter M, Solo – Red letter S. Uncheck this box to show them all in black and white.

Allow Patch Changes: Default = ☑
Do not check this box if you want to disable All Patch changes. If you haven't made a patch map, you should disable this.

Style GS Patch Changes: Default = ☑
Styles frequently come with patch changes. If you want to disable these, uncheck this box.

MIDI (sync):   Default = ☐
To synchronize Band-in-a-Box with an external sequencer, check this box.

Overall Volume Changes: Default = ☑
To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

Style Volume Changes: Default = ☑
Styles occasionally come with volume changes. To prevent these, uncheck this box.

Extra Note Offs: Default = ☐
Leave this box unchecked unless you are having trouble with stuck notes when you press [Stop]. If you check this box, Band-in-a-Box will send a sweep of all notes off.

Concert Pitch Adjust: Default = 0

This is useful for non-concert instruments such as Saxophone or Trumpet. The output is transposed so that you see the music in one key, and it plays in another.

Trumpet players and other Bb instruments should set Concert Pitch Adjust to -2 (i.e. minus 2). Alto Sax and other Eb instruments should set Concert Pitch Adjust to +3.

Here's an example of an Alto player using Band-in-a-Box by setting the concert pitch adjust to +3.

If the song is in the concert key of C transpose the song to A using the key signature box on the main screen. The song will display in the key of A, but with the Concert Pitch Adjust set to +3 it will play 3 semitones higher, in the key of C. So the Alto player can read the music in the transposed key while hearing it in the concert key. The song can also be printed out in the key of A.

The **[View GS Map]** button opens a list of General MIDI patch numbers for quick reference.

Boost THRU velocity by

If the sound of your keyboard is too quiet when playing along with Band-in-a-Box, and increasing the THRU Volume doesn't help enough, use this option to boost the THRU velocity and make your THRU playing louder. (For example, non-velocity sensitive keyboards are usually set to output a quiet velocity of 64).

VSTi Software Synthesizers and Airplay

This version of Band-in-a-Box includes **SampleTank 2** for Mac OS along with some great Band-in-a-Box preset sounds. There are buttons in the **MIDI Drivers** dialog (*MIDI / Select MIDI Driver or Apple DLS Synth*) that link to video tutorials for **[Using VST Synths]** and **[Airplay Audio]**. These buttons take you directly to the PG Music support web pages for step-by-step video instructions.

Chapter 15: Reference

Band-in-a-Box Menu

About Band in a Box...

Preferences   ⌘,

Services   ▶

Hide Band-in-a-Box
Hide Others   ⌥⌘H
Show All

Quit Band-in-a-Box   ⌘Q

About Band-in-a-Box gives important program information such as the version and build and the people who make it possible. There is also contact information for PG Music Inc., technical support, and the PG Music web page, www.pgmusic.com.

Preferences – User Settings

Use the Preferences to set the user options for the program.

The settings are all saved in the /Band-in-a-Box/Preferences folder in a file named Band-in-a-Box Preferences_X86. If this file is removed the program will require the same setup as when it was first installed. This can be a way of removing unwanted settings for a "fresh start."
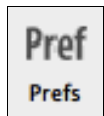
Pref
Prefs

Select the **[Prefs]** button or press **Option+P** or **Command+comma** to go to the Preferences dialogs.

There are buttons for **Preferences**, **Preferences 2**, **Soloist Prefs, Reverb,** and **DAW Plugin** settings.

Preferences

Preferences | Preferences 2 | Soloist Prefs | Reverb | DAW Plugin
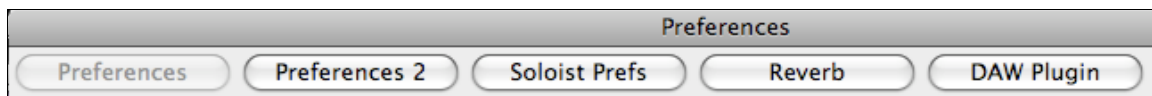
Preferences Dialog (Preferences 1)

Boost Vel. of Pushes by

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

Show Chords with push/rest chars

The push character is the caret symbol (^). So a C chord with a push is displayed as $^\wedge$C. The rest character is a period (.), so C. shows a C chord with a rest.

If you prefer not to see these characters displayed, then set this to false. These characters won't show up on the printout regardless of this setting.

Show Rests in color

If checked, pushes are displayed in GREEN, and rests are displayed in RED. This only applies to the Chordsheet (not the notation).

Allow any Rests

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

Allow any Pushes

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

Allow Style Pushes

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

Chord Display Type

This box allows for non-standard display of chords on the Chordsheet area. The options here allow for Normal (standard notation), Roman Numeral notation, Nashville notation, Solfeggio notation and Fixed Do notation.

When a new notation mode is selected a message will report the change on the main screen. Click anywhere in the message box to close it.

Chord display type has been changed to Fixed 'Do'.

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.

Play Lead In even if Intro present.

☑ Play Lead In even if Intro present

If a song has an intro, it's usually not necessary to play the 2 bar lead-in count. There's a new option to always omit the lead-in if an intro is present. If you would like the lead-in bars to be played even if an intro is present in the song, set this feature to "On."

Lead-in Type

You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove.

To set this, choose *Prefs* | *CountIn*, and set Lead-in Type to one of "b" substyle fills/ "a" substyle fills/ or fill-pattern or pattern-pattern combinations.

Audible Lead In / Volume

Use these settings for the audible drum count-in. You can select any drum instrument for the count-in. You can choose different count-in rhythms (e.g. Tap on 2 and 4 instead of 1-2-3-4).

Instrument

Choose your pick of drum instruments for the lead-in count.

Pattern

Choose the pattern for your lead-in count from the dropdown list.

Smart Lead-ins

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

Lead-in Drum count if drums muted

This is great for drummers who play along with Band-in-a-Box and mute the drum track. Previously, when the drum track was muted or disabled in a song, the count-in drum click wouldn't play. Use this option to play the drum count-in in all circumstances.

Metronome During Recording

Select this to hear the metronome while recording.

Allow Any Endings

Song endings can be turned off for all songs, or on a song-by-song basis.

To turn song endings off for all songs uncheck the "Allow Any Endings" option.

To turn the song ending off for a single song select the *Additional Song Settings* option from the *Song* menu and uncheck "Generate 2 Bar Ending for This Song."

SpaceBar Key
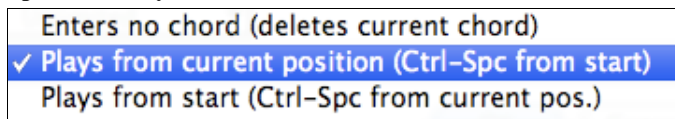
These different functions can be assigned to the spacebar. The default is to play from the current position, which will also stop play when the spacebar is pressed during playback.

OK to Load Harmony w/songs

If checked, the harmony settings for each song will be loaded and saved with each song. If set to NO, the harmony setting won't be saved or loaded with the songs. If you are using a certain harmony, you should set this setting to NO, otherwise you'll have to keep re-selecting the harmony when you load in new songs.

Change Harmony with new chords

Example: If a harmony is played on bar 1 on a C chord, and then the note is held as the chord changes to a Fm7 chord, (if this setting checked) the harmony notes will change so that they will be still be playing chord tones. If they don't the harmony sounds dissonant. Leave this setting checked, unless you have a specific reason to disable it. The harmony is changed by moving the voices to the nearest chord tone.

Harmony Volume Adjust

Raise or lower the overall volume of the Harmony with a range of –128 to 128.

OK to Load Style with songs

Leave this unchecked to audition the same style with several different songs.

Use MSB for Bank (Roland)

Band-in-a-Box sends General MIDI bank changes in two ways. Most synths (e.g. Roland, Korg, Kawai) use the Controller 0 for the bank. This is the **MSB** (Most Significant Byte) method. Check this option if you are using one of these synths. Some synths use Controller 32 for the bank (e.g. Peavey). This is the **LSB** (Least Significant Byte) method. If you have one of these synths, then uncheck the "Use MSB for Bank (Roland)."

Tip: If your synth requires both MSB and LSB bank changes, use the '+' button (patches on higher banks).

Pause Play until MIDI note/event (or QWERTY key) received

Allows playback to be started from another keyboard or the computer keyboard. The Band-in-a-Box arrangement will be generated, and then the program will pause until the MIDI or keystroke signal is received.

Close window when not in BB

Closes the Band-in-a-Box window when the Finder or another program is chosen.

Include Patch Changes in MIDI files

This will include the patch (instrument changes).

Include 2 bar lead-in in MIDI file

If you don't want to create a MIDI file containing the first two bars of the 1—2—1-2-3-4 count-in you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the two bar lead-in will remain in the file.

Include Controllers (Reverb/Chorus/pan)

This will include the reverb, chorus, and panning settings.

Include Forced Channel Meta Event

This will include the forced channel META event. It is recognized by PowerTracks Pro Audio and other PG Music programs only.

Write Chords, Part Markers Meta event

Writes the chords and part markers to the MIDI file.

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 Part on channel 5

Normally the program writes the Soloist part on channel 8. Since that could also mean the left hand of a piano track using the convention of channel 8/9 for piano, this option allows you to write it on channel 5 instead.

Write Harmony to MIDI file

If checked, the harmony will be written to the MIDI file. If not, just the melody will be written to the MIDI file.

MIDI file Harmony separate tracks

If checked, the harmony will be written to the MIDI file on separate tracks for each voice. You could use this to print out individual parts to your printer for example.

Write Guitar part on 6 channels

If set to YES, the styles that are Intelligent Guitar Styles will result in a MIDI file that has the Guitar part written on six channels (11-16). Then, when you read it in PowerTracks, or another sequencer that uses the convention of 11-16 for guitar strings, the guitar part will display correctly.

If song has RealDrums, also generate MIDI drums is an option when saving a Band-in-a-Box arrangement to a MIDI (*.MID) file. It can be unchecked if your song uses RealDrums and you don't want MIDI drums included in the MIDI file.

If song has RealDrums, generate xxxx_RealDrums.AIFF audio saves the RealDrums (which are audio) as a separate AIFF file. This allows you to easily import the entire Band-in-a-Box song into another program for editing.

Use the **Resolution for MIDI file** combo box to select a MIDI file resolution from 120 to 1920 PPQ (Pulses Per Quarter note). Then any MIDI file that you make, by drag/drop or by using the MIDI button to save a MIDI file, will be at the resolution that you have specified.
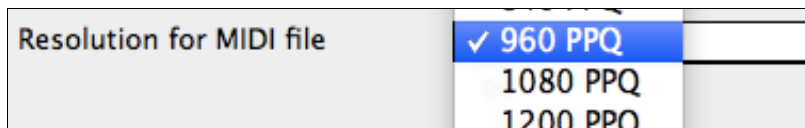
Number of Levels of Undo

Set the number of levels of undo from 5 to 999. Undo takes up memory, so don't use huge values unless you have a lot of memory or make a lot of mistakes.

More Preferences – Preferences 2
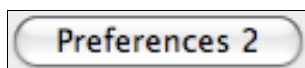
More preferences are accessed with the **[Preferences 2]** button in the **Preferences** dialog.
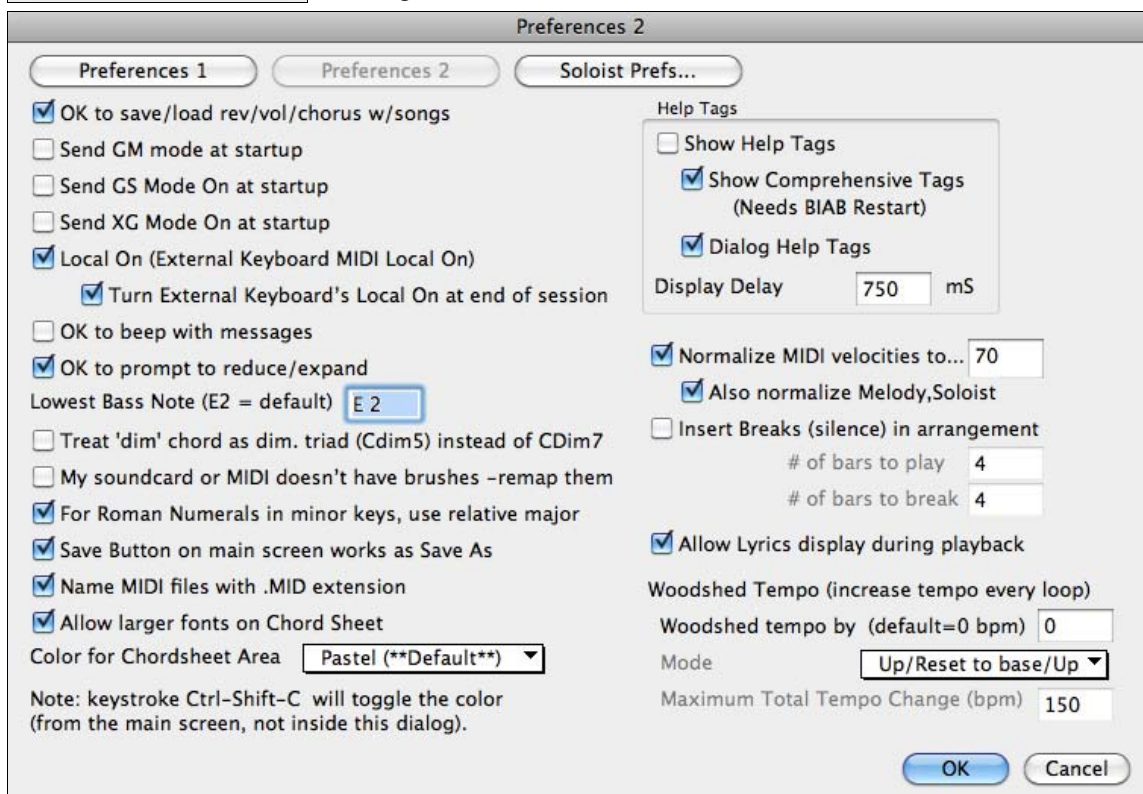
Click on **[Preferences 1]** or **[Soloist Prefs]** to jump to the dialogs for those settings.

OK to save/load rev/vol/chorus w/songs

Offers global control over additional song settings (i.e. reverb, chorus, etc) that can be saved and/or loaded with each song.

Send GM mode at startup

For sound modules that are GM compatible, this command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS Mode On at startup

For sound modules that are GS compatible, this command will ensure that the module is ready to accept GS-specific MIDI data such as Bank, Controller, and Patch information.

Send XG Mode On at startup

For sound modules that are XG compatible, this command will ensure that the module is ready to accept XG-specific MIDI data such as Bank, Controller, and Patch information.

Turn External Keyboard's Local On at end of session

Normally while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

OK to beep with messages

Now that computers have better speaker systems, a simple "beep" when an incorrect key is pressed can seem loud enough to "wake your neighbors." Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar to get your attention, instead of generating an audible "beep."

OK to prompt to reduce/expand

If a style is changed with a different feel (16th notes instead of 8th notes), Band-in-a-Box will automatically offer to expand or reduce the duration of the chords, and change the tempo to accommodate the new style. This also works as the song is playing.

Lowest Bass Note (E2 = default)

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

Treat 'dim' chord as a diminished triad (Cdim5) instead of Cdim7.

There are two types of diminished chords, diminished triads (Cdim5) and diminished 7ths (Cdim7). You can spell them out fully in Band-in-a-Box, or just enter them as Cdim. This setting controls if Cdim will represent Cdim5 or Cdim7. If set, Cdim will enter a C diminished triad (Cdim5), and Cdim7 will enter a diminished 7th chord. These work for chord entry and printout, and the Jazz symbols work for them.

My soundcard or MIDI doesn't have brushes – remap them

Most GM modules have brushes available on patch 41 on the drums. On some, you need to load a GS sound font for this to occur. On the Yamaha XG, you likely need to send a "GS mode on" message from the GM menu in Band-in-a-Box. But if your module just doesn't have brushes available, then you can set this option, and the style will remap the notes to different drum instruments that don't have brushes.

For Roman Numerals in minor keys, use relative major

Option for minor keys base roman numerals on the relative major.

For example in key of Am, Am is either the Im chord or the VIm chord.

Save Button on main screen works as Save As

The **[Save]** button will launch the file dialog where the location and name of the file being saved can be changed.

Name MIDI files with .MID extension

This will append the file extension .MID to MIDI files saved in Band-in-a-Box, rather than prefacing them with SMF (Standard MIDI File).

Allow larger fonts on Chordsheet

Display larger fonts, particularly with higher screen resolution.

Color for Chordsheet Area

Make your choice from a list of colors for the Chordsheet area. The keystrokes **Ctrl+Shift+C** will toggle through the colors from the main screen without opening the **Preferences 2** dialog.

Help Tags

Help tags are short messages that appear if you leave the mouse pointer hovering over an interface element for a few seconds. When the pointer leaves the object, the tag vanishes. If the mouse pointer is not moved, the operating system hides the help tag after about 10 seconds.

Use these settings to enable help tags, and to set the delay time in mS before a tag opens.

Normalize MIDI velocities to…

If performing live, or at a jam session, it helps to have the volume of all of the songs be similar. With the "Normalize MIDI velocities" feature, you can level the volumes to a setting you enter. For example, you can set all volumes to be 70 and the program will make each song play within those levels.

[Normalized Velocity=70, was 69]   Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left "as-is" you can uncheck the **Also normalize Melody, Soloist** box.

Insert Breaks (silence) in arrangement, also called **Chord Breaks**, is a great feature for practicing tempo control. Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off.

During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part.

When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

Once set, this feature works automatically with all songs until you turn it off.

Allow Lyrics display during playback

When lyrics are present (*Edit | Enter Lyrics at Current Bar*) this setting will open the lyrics window and show two lines of scrolling lyrics as the song plays.

Woodshed Tempo (increase tempo every loop)

The Woodshed feature works with looping of a song or passage to adjust the tempo in increments each time the loop repeats. This is a very useful feature for practicing, or "woodshedding."

- **Woodshed tempo by (default = 0 bpm)** is the number of beats per minute (bpm) that the tempo will be changed each time the loop repeats. When set to a non-zero tempo, Band-in-a-Box will speed up (or slow down) the tempo every time it loops back to the start of the song or loop.

- **Mode** determines how the Woodshed feature works. If set to "Up" the tempo will always increase up to the maximum setting (up to 500 bpm). If set to "Up then Down," the tempo will cycle up then back down again. If set to "Up/Reset to base/Up" the tempo will increase to the maximum the reset to the original baseline tempo and start over again.

- **Maximum Total Tempo Change (bpm)** is the setting for the maximum amount that the tempo can rise in the "Up then Down" and "Up/Reset to base/Up" modes.

Soloist Prefs…
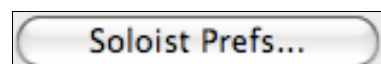
The **More Soloist Settings** dialog is opened with either the **[Soloist Prefs]** button in **Preferences**, or the **[More]** button in the **Select Soloist** dialog.
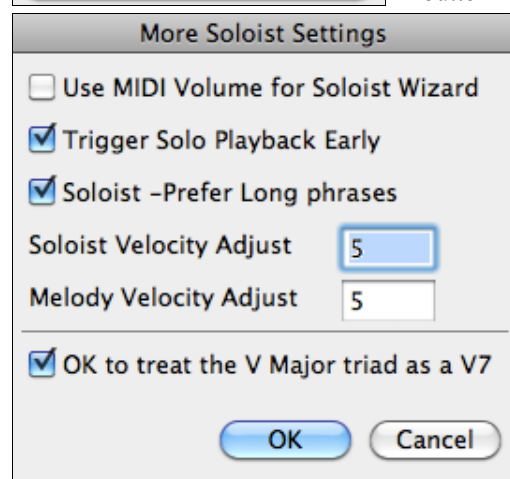
Use MIDI Volume for Soloist Wizard

Set to "true" if you want MIDI velocity information sent to the Soloing Wizard. If you have a velocity sensitive MIDI device attached to your computer and you want to control the dynamics of the Soloist, enable this feature.

Trigger Playback Early

Set to "true" to enable song playback to start before the Soloist has actually completed composing a solo. Setting this setting to "false" (disabled) will instruct Band-in-a-Box to completely compose a solo before song playback begins.

Soloist –Prefer Long phrases

Set the checkbox to "true" (enabled) if you would like the Soloist to use the longest musical phrases it knows. (Note: this option may also increase Soloist creation times. Disable this feature if you are using a slower or low-memory equipped computer.)

Velocity Adjust

The "Soloist Velocity Adjust" and "Melodist Velocity Adjust" boxes allow you to quickly boost or reduce the volume of the Soloist or Melodist part relative to the other instrument parts.

For a realistic mix, they are set slightly louder than the other instrument parts in a song. The default is 5.

OK to treat the V Major triad as a V7
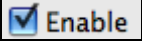
Since the V chord is usually played as a 7th, this allows better playing on V chords. You can disable it for Rock or Blues songs that use the major triad.

Reverb

This button opens the **Reverb Settings** dialog with audio reverb settings for RealTracks and RealDrums.

Select from presets, apply custom settings, and save your own presets in this dialog.

You can enable/disable the audio reverb. If you disable it, this will save some CPU cycles, so this might be advisable on an older/slower machine if you hear that the audio is clicking or not keeping up.

Click on the green **Select a Preset** button to open the list of presets. This list will show only the "Band-in-a-Box Default Reverb" until you save some presets of your own.

As you adjust the settings, they will be applied to the current song. The **[Swap "Default"]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.

Swap "Default"

Use the row of "room" buttons to load typical settings for different types of spaces. These buttons are a convenient way either to apply a particular effect or to load settings that you can then tweak to make your own preset.

Sm Room   Med Room   Large Room   Hall   Arena

Reverb Parameters

Pre-Delay is the time delay of first reflections.

Decay is the time it takes for reverb to decay. Reverb time is measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

LF Rolloff gradually reduces the bass frequencies. If you can't add enough reverb because the sound gets too muddy, try increasing the LF Rolloff slider. It is adjustable between 50 Hz and 500 Hz.

HF Rolloff is the rate at which the high frequencies die away as the reverb decays. Rooms with hard surfaces are typically bright, but rooms with soft surfaces are usually darker. It is adjustable between 1 KHz (dark) to 11 KHz (bright).

Density is the density of low-level echoes near the end of the reverb tail. High Density settings add sheen to the sound.

Level adjusts the final level of the plug-in.

Typical Reverb Settings

- A large hall might have long Pre-Delay, long Decay, and moderate Density.

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

- A soft large space, such as a concert hall with carpet, padded seats, hangings, might have medium Density and low HF Rolloff.

- A small hard space, such as a tile washroom, might have short Pre-Delay, medium-to-long Decay, high Density, and high HF Rolloff.

- A small soft space, such as a large living room, might have short Pre-Delay, short Decay, medium-to-low Density, and low HF Rolloff.

Saving Settings to Presets

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

To save the current settings to a preset, type in a name for your preset in the "Preset Name" field.

Preset Name   Bright Room   ▽ ▲

▲ Then click on the red **Save a Preset** arrow and choose a location in the Preset list. You can write over an existing name.

▲
    1 Band-in-a-Box Default Reverb
    2 Default

A prompt will ask you to confirm that you want to save the preset.

Select **[Yes]** to save the new preset to the chosen location.

Auto Reverb

Enable "Auto-Add Reverb to RealTracks" to automatically apply preset amounts of reverb to RealTracks according to the instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb.

If you just want more or less reverb added overall, you can adjust the "Strength %." For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the Band-in-a-Box becomes 30.

 You can save the current settings as the Default Reverb.
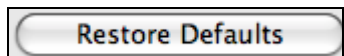
 Click on **[Restore Defaults]** to go back to the original "factory" reverb settings for Band-in-a-Box Default Reverb.
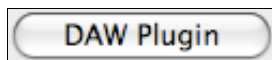
 This opens the **Plugin Settings** dialog, which also opens from the *Options for DAW Plug-in* in the **[DAW Mode]** dropdown. The settings are described in the DAW topic.

DAW Plug-In Mode

There is a "plug-in" mode for your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). With the plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW sequencer, so you can drag and drop MIDI and audio (AIFF, M4A) tracks from Band-in-a-Box to your favorite sequencer.

The DAW Plug-in mode is a mode within the regular Band-in-a-Box program. This mode allows you to transfer tracks or parts of tracks, to other DAW sequencers or Finder.

You can enter and exit the DAW plug-in mode easily.

 Press the [**DAW Mode**] button on the Toolbar, then choose the menu item "*Start DAW Plug-in mode*" (or go to the *Windows* menu and choose *Plug-in Mode for Sequencer-DAW*).

When you do this:

1. Window size of Band-in-a-Box changes to a small size (you can resize it to the size/position that you want, and it will remember that).
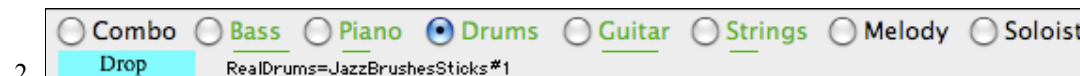
2. You can now easily drag tracks from Band-in-a-Box to your DAW in 2-steps. First, drag the track button to the drop station (blue rectangle), and then when it turns green, drag that to your DAW's track.

You can also drag files to other programs, besides DAW's, if they accept a drop of audio files (AIFF, M4A) or MIDI files. For example, Finder allows this. For this documentation, we will use Finder as an example.

Dragging Tracks from Band-in-a-Box to Finder (or a DAW).

6. Run Band-in-a-Box. Enable Plug-in mode as explained above.

7. Open (or make) a song in Band-in-a-Box.
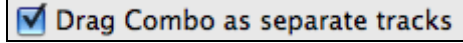
8. COMBO (MASTER) TRACK.
Combo If you want the entire performance dragged to Finder, drag the Combo button to the drop station. Then when it turns green, drag to Finder.
✓ Drag Combo (Master) track as audio It will be dragged as audio, unless you have set it to be dragged as MIDI in **Plugin Settings** dialog.
✓ Drag Combo as separate tracks Normally, a single file is dropped, with the entire arrangement, but if you want all tracks transferred as separate files, you can enable this option in **Plugin Settings** dialog. (Note that your DAW will need to support dropping of multiple files, and will typically put them on consecutive tracks.)

9. SINGLE TRACKS.
Bass If you want a single track transferred, drag that track button to the drop station. (For example, drag the Bass button to transfer the bass track.) Then when the drop station turns green, drag that to Finder.
If the track is a RealTrack (green), then it will be transferred as Audio. If it is a MIDI track (black), then it will be transferred as MIDI.
(Note: **✓ Drag individual MIDI tracks as audio** If you want MIDI tracks transferred as audio, you can set this in **Plugin Settings** dialog.)

10. SELECTED REGIONS.
BbMaj   Gm7   10 If you would like to transfer only a portion of the performance, you can do this by selecting the region in Band-in-a-Box and then dragging the track button **Bass** to the drop station (don't drag the selected region). You will then get just the selected region dragged to Finder.

Tip: If you hold the SHIFT key during the drag, then the file will be dropped as MIDI (if it is a MIDI track), regardless of the setting in Plug-in options.

Tip: If you hold the CONTROL key during the drag, then the file will be dropped as AUDIO (if it is a MIDI track, it will be rendered to audio using Apple Synth), regardless of the setting in Plug-in options.

Plug-In Options

To get to the DAW Plug-in options, press the **[DAW Mode]** button and choose the menu item "*Options for DAW Plug-in*" or go to the **Preferences** dialog and click the **[DAW Plugin]** button. You will then see the plug-in options.

Allow Drag and Drop (default=true) If disabled, the Drag and Drop feature will not work. There shouldn't be a reason to disable this.

Drag individual MIDI tracks as audio (**default=false**) When enabled, the chosen MIDI tracks get converted to audio, using Apple Synth.

Drag Combo (Master) track as audio (default=true) When enabled, the entire arrangement gets converted to audio, using Apple Synth. If not selected, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

Drag Combo as separate tracks (default=false) If set to true, when dragging the Combo button, the drop will result in multiple files, one for each track.

Drag Audio as m4a files If set to true, the audio gets dropped as m4a.

Show DragDrop Folder This will show Finder where the dropped files reside. When you drag a file to your DAW, the file is created on disk and stored in the DragDrop folder inside the Band-in-a-Box folder.

Erase DragDrop Folder This will erase (trash) all of the dragged audio/MIDI files in the DragDrop folder. Note that some DAW sequencers require these files to reside permanently (or until you use a "consolidate" command in the DAW), so don't erase these files unless you are sure that they are not needed.

Note the tips for forcing MIDI or forcing audio when dragging. Holding **Shift** forces MIDI, holding **Control** forces audio.

Services opens a submenu of the available services in the operating system.

Hide Band-in-a-Box will minimize the Band-in-a-Box window. Restore it by clicking the Band-in-a-Box icon on the dock.

Hide Others/Show All either shows or hides other open windows and applications.

Quit Band-in-a-Box exits the program.

File Menu

New	⌘N
Open song `<F3>`	⌘O
Open Filtered by Style	
Open Song with Melody	⌘F3
Open Favorite Songs	⇧F3
Open Song by Title	F7
Import Chords from MIDI File	^⌥I
(re)-make Song Titles list	^F6
Save `<F2>`	⌘S
Save song As...	
Save song as MIDI File	⌥S
Save song with Patches, etc.	^S
Save song as .m4a audio [Choose name]	
Save song as .aiff audio [Choose name]	
Save song as .m4a [in Current Folder, for use with iPhone/iPad/Android Biab app]	
Save song as .aiff [in Current Folder]	
Batch Save all songs in current folder to .m4a (for iPhone/iPad/Android Biab app) or .aiff	
File Utilities	▶
Play Song	⌘A
Replay Already Constructed Song	⌘R
Notation Window	^N
Page Setup	
Print	⌘P

New is used to blank the Chordsheet and start a new song.

Open song… is used to open an existing song.

Open Filtered by Style lists only the songs in a folder with current style.

Open Song with Melody lists only the songs in a folder with melodies (*.mg?).

Open Favorite Songs opens the dialog listing the last 150 songs played.

Open Song by Title opens the Song List with the full title, file name, and style of each song in the folder. A "Find" function allows you to search the title list for a word or phrase to find a title quickly. For example, type in "Old folks" and the search will find the song title "Old Folks at Home," plus any other songs with "Old folks" in the title.

Import Chords from MIDI File uses the MIDI file chord wizard to interpret chords from any MIDI file, and also read tracks to the Melody and Soloist tracks.

(re)-make Song Titles list makes the list of song titles for the current folder. It can be used to update the list when new songs are added to a folder.

Save saves an existing song to the same folder with the same file name.

Save song As… saves songs using the file dialog to name the file and choose a folder for the saved file.

Save song as MIDI File makes a standard midi file. You can save in Type 1 (multi-tracks) or Type 0 (single track) files. Karaoke MIDI files are also supported. See the settings in the **Preferences** dialog box to control how the Melody, Solo, and Harmony are written to a MIDI file.

Save song with Patches, etc. If you would like to save certain patches with a song, then type in 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.

Save song as .m4a audio / Save song as .aiff audio render the current song to the chosen audio format, ready for export to other programs or Internet distribution. You can select the name and folder destination for the song.

Save song as .m4a (in Current Folder, for use with iPhone/iPad/Android Biab app) automatically renders the song with its current name and saves it in the current folder. The .m4a format is used by the Band-in-a-Box app for iPhone, iPad, and Android devices.

Save song as .aiff (in Current Folder) automatically renders the song and saves it in the current folder with its current name.

Batch Save all songs in current folder to .m4a (for iPhone/iPad/Android Biab app) or .aiff renders all of the songs in a folder to the desired format.

File utilities…

Open Next Song	⇧F8
Open Previous Song	⌃⇧F8
Auto Rename 8 Character song filenames…	
Rename any Song on Disk…	
Rename Current Song on disk…	
Delete a Song from Disk…	
Erase it! (Delete Current Song from Disk)	
Load Previous Style	⌃⇧⌘F8
Load Next Style	⇧⌘F8
Render Song to .aiff Audio…	
Open Finder in Folder of Current Song	

Open Next Song and **Open Previous Song** will open the next/previous song in alphabetical order. For example, 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." The hot keys for this are **Shift+F8** and **Ctrl+Shift+F8**.

Auto Rename 8 Character song filenames will rename all song files in a folder using the song title as the name. The **Auto Rename Song Files** dialog will open.

If you have a folder with files that are in the short filename format, you can quickly convert the filenames to long file names. Band-in-a-Box will use the title of the song as the file name, so if you have a file called OldFolk.mgu, Band-in-a-Box read the actual song title stored within the song, and rename the filename to "Old Folks at Home.MGU."

You can set options as follows:

Convert names in ALL CAPS to Upper /Lower Case: If the song title found is *OLD FOLKS AT HOME*, setting this option would allow the file name to be called *Old Folks at Home*.

Convert names to ALL CAPS converts a song title with upper and lower case to an upper case file name.

Replace Underscore with Space Char / Replace Space char with Underscore are options to make the file names with either spaces or underscores between words.

Rename files even if the title is "Untitled Song." Since Band-in-a-Box's default song title is *Untitled Song*, setting this option would rename the files to names like *Untitled Song*. If enabling this option results in a duplicate file name, Band-in-a-Box will append the original file name (e.g., MySong.MGU), so the full name would be Untitled Song MySong.MGU. This ensures that all file names will be unique, even if the song titles are the same.

Maximum # characters for filename. Since song titles are a maximum of 65 characters, you can auto-rename song file names up to this 65 character limit.

After renaming the files, Band-in-a-Box will offer to remake the songlist.doc file. This file is used by the **SongPicker** dialog that shows you the songs with full titles and other information.
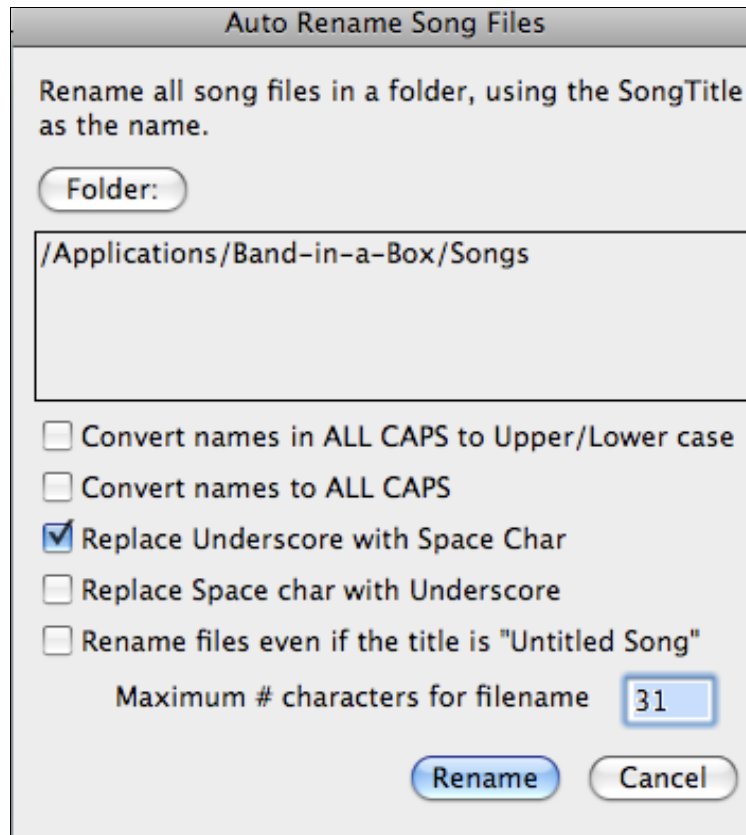
Rename any Song on Disk… or **Rename Current Song on disk…** allows you to rename files.

Delete a Song from Disk… deletes a song file without exiting the program.

"**Erase it!**" **(Delete Current Song from Disk)** deletes the current song.

Load Previous Style/Load Next Style. This function, (analogous to the Load Next Song function) loads in the previous (or next) style in alphabetical order of the file name. To load the next style, in alphabetical order, choose the menu item *File | File Utilities | Load Next Style*, or use the hot key **Command+Shift+F8** (**Control+Command+Shift+F8** for the previous style).

Render Current Song to .aiff Audio opens the **Render to Audio File(s)** dialog, which automatically renders the full mix or selected tracks to either a compressed or an uncompressed audio file in mono or stereo. Output can be an AIFF file, an M4A file, or a WAV file.

Open Finder in Folder of Current Song goes directly to the current song folder.

Play Song generates an accompaniment and starts playback of the current song.

Replay Already Constructed Song plays an existing song arrangement from the beginning without regenerating a new arrangement.

Notation Window opens the Notation.

Page Setup… takes you to the setup dialog for your printer.

Print… opens the **Print Options** dialog.

Lyric Window opens a lyric entry line above the Notation Toolbar where lyrics can be typed in line by line. Use the **esc** key to exit from the Lyric window. Use the **[L]** notation toolbar button to enter note-based lyrics.

Edit Menu

Edit | Undo and **Edit | Redo** allow you to undo or redo most operations.

Edit | Cut functions like a delete command. It removes bars of chords from a song.

Edit | Copy and **Edit | Paste** are to copy chords from one part of the song to another. Copying a section of chords can be done in the same manner as copying text in a word processor.

The **Copy From… To…** command, or pressing **Option+C**, which will launch the **Copy Chords and/or Melody** dialog.

The **Copy Rests** command will similarly bring up a dialog to allow copying of rests.

Copy/Move Tracks allows copying/moving of any track to any other track. Now you can copy any channels from any track to any other track.

Examples of uses include:

- Loading a MIDI file to the Melody track, and copying the bass part to the Bass track, and then freezing the Bass track. This lets you setup a MIDI file with the same tracks as Band-in-a-Box uses. Note: the command automatically freezes the destination track after the copy.

- Getting the RealChart to play, to double a RealTracks part on another instrument. To do this, generate a RealTracks for piano on the piano track. Then copy the piano track to the strings track, and set a strings patch. You now hear a RealTracks piano, with the strings doubling the piano part.

- Replace a RealChart with a MIDI version. If a RealChart is available, copy the RealChart as in the example above. Then eliminate the RealTracks on the original track. You now have a RealChart MIDI part playing instead of the RealTracks, and you can edit that part etc. as with any MIDI track.

The **Erase From… To…** command launches the **Erase Chords and/or Melody** dialog. These dialogs allow you to specify the number of bars to copy or erase, the location to copy to, and the option to copy or erase the Chords, Melody, and/or Soloist.

Intro Bars Auto-Generate

This command will launch the **Generate Chords for Intro (or Remove Intro)** dialog where you can specify the characteristics of the intro you wish to generate.

Clear LeadSheet blanks the Chordsheet and restores the default song settings.

Insert Measure(s) inserts a certain # of bars into the Chordsheet.

Delete Measure(s) removes a certain # of bars from the Chordsheet.

Shrink cuts chord durations by 50% (e.g., 4beats>>2beats; 2beats>>1beat).

Expand 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 Bar Settings" feature to change meter, tempo, patches, styles, and/or harmonies and generate a MIDI file for export.

Set Time Sig Of Scrap allows a new time signature to be selected for highlighted bars on the Chordsheet.

Transpose opens a dialog where the song can be transposed up or down by a semitone, or by any number of semitones. These operations can also be performed with keystrokes.

Blank Lyrics removes the lyrics from a song.

Slide Tracks

This allows you to move any of the Bass, Drums, Piano, Guitar, Strings, Melody or Soloist tracks ahead or behind by a certain amount. You could, for example, slide the Bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player "drive the band," and is useful in Jazz styles to make the music sound more exciting.

Chord Settings

This launches the **Chord Settings** dialog box, where you can put in rests and pushes. You can launch the Preview, Chord Builder, or Chord Substitution functions from this window.

Bar Settings

This command opens the **Edit Bar Settings** dialog where you can change meter, tempo, patches, styles, and/or harmonies at the current bar.

Song Memo…

A song memo of up to 2000 characters may be added. When a song has a memo associated with it, a little red square is visible around the [memo] button (located to the right of the song title). Clicking on the **[M]** button launches the **Song Memo** dialog, where you can type in a short memo about the song, style, etc.

Enter Lyrics at Current Bar opens the lyric entry window for the current location in the song.

Copy Lyrics to Clipboard puts a copy of the lyrics in the clipboard.

Move Lyrics up/down Row(s)… allows previously entered lyrics to be shifted up or down in a range of +/- 24 rows.

Edit Chord "Shortcut.txt" will edit the file SHORTCUT.TXT using Teach Text. This is the chord shortcuts file.

Refresh Chord Shortcuts saves changes to the SHORTCUT.TXT file. Changes must be saved with this command or they will be lost.

Set Audio Base Tempo (for songs with Audio Performance Tracks) only applies to songs with Audio Performance Tracks. Enter the original tempo of the audio file.

Song Menu

Title/Key/Tempo/Embel...	⌘K
Chorus begins at 1...	⌘B
Chorus ends after 32...	⌘E
Total choruses = 3...	⌘L
✓ Vary Middle Style	
✓ Overall loop	
Additional Song Settings ...	
Play	⌘A
Stop	↺
Hold (Pause) <Backspace>	
Play From Bar #...	^F
Play From Current	^X
Go (Open and Play)	^G
Juke Box Play	⌘J
Previous Juke Song	⌘[
Next Juke Song	⌘]
✓ Wizard Playalong	⌥W
✓ Wizard Uses 'Smart' Notes	
Freeze all Tracks	
✓ Un-Freeze all Tracks	
Freeze a single track... ▶	
Generate (even if tracks are frozen)	

Title/Key/Tempo/Embel…

Opens the **Main Settings** dialog. This dialog offers you the option to set the title, key, and chorus begin/end, etc. These settings are usually entered on the main screen.

Chorus begins at

Shows the bar number for the start of the chorus. Choose this command to set a new beginning for the chorus by clicking on the bar in the Chordsheet.

Chorus ends after

Shows the current bar setting for the end of the chorus. Use this command to set a new ending for the chorus by clicking on the bar in the Chordsheet.

Total Choruses =

 Show the number of choruses for the song, click to change.

Vary Middle Style

If checked, the middle chorus(es) of the song will be played in the "b" substyle.

Overall Loop

If checked the song will play again from the beginning each time it reaches the end.

Additional Song Settings

These additional song settings are saved with the song.

Additional Song Settings

☑ Vary Style in Middle Choruses
☑ Allow Pushes in Middle Choruses

Rests
☑ Allow Rests in First Chorus
☑ Allow Rests in Middle Choruses
☑ Allow Rests in Last Chorus

☑ Allow Pedal Bass in Middle Choruses
☐ Song –Simple Arrangement (non-embellished)

Tags
☐ Tag Exists ?
Tag Jump After Bar #   [32]
Tag Begin at Bar #   [33]
Tag Ends After Bar #   [36]

☑ Generate 2-Bar Ending for This Song
    ☑ Use 4-Bar Ending for RealTracks
    ☐ Start the ending 2 bars early

Fadeout ending # bars=   [0]   (Fade)

☐ Solos should have a 'bluesy' feel
☑ Allow RealTracks substitutions based on tempo
☑ Allow RealTracks Shots, Holds and Pushes

☑ Allow RealTracks Half-time/Double-time
☑ Allow Style Aliases (auto-sub of style) for song
☐ This song has play problems, disable Fast Gen.

(OK)   (Cancel)

Vary Style in Middle Choruses   Default = ☑

If checked, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If not checked, the middle choruses will play "a" and "b" substyles as set in the Chordsheet with part markers.

For example, in Jazz Swing, since the "b" substyle is Swing, all of the middle choruses will have swing bass. (The "a" substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses   Default = ☑

This is used if you have put pushes into a song, but don't want the pushes to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the pushes to play.

Rests

Allow Rests in First Chorus   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the first chorus.

Allow Rests in Middle Choruses   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the rests to play.

Allow Rests in Last Chorus   Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the last chorus.

Allow Pedal Bass in Middle Choruses   Default = ☑

This determines whether Pedal Bass effect will be allowed in middle choruses.

Song – Simple Arrangement (non-embellished)   Default = ☐

This makes the RealTracks play a simpler (less busy or embellished) arrangement.

> **Tip:** If you are hearing flat 9 and flat 13 embellishments on a C7 chord that is clashing with the melody, you should rename the chord C9 or C13, which will ensure natural 9 and 13 embellishments. To disable the embellishment for a certain song, uncheck this option. There are very few situations that you wouldn't want it on, especially if you name some chords as C9 instead of C7 in situations where the melody clashes with the embellishment, as discussed above. You would need to uncheck it for any song that you don't want it on.

Tags

A tag (or coda) is a group of bars that are played in the last chorus of a song. If you check the "Tag Exists?" field, then the tag will play during the last chorus of the song. The tag begins after the bar you specify as "Tag Jump After Bar #." The song then jumps to the "Tag Begin at Bar #" and plays until "Tag Ends After Bar #." At the end of the tag, the song then plays a 2 bar ending as usual.

Generate 2-Bar Ending for This Song   Default = ☑

You can disable the ending for a certain song. You can disable the endings for all songs by clearing the checkmark for the "Allow Any Endings" setting in the **Preferences** dialog.

Use 4-Bar Ending for RealTracks   Default = ☑

Adds two bars on the end of the song for the ending note on RealTracks to fade (decay).

Start the ending 2 bars early   Default = ☐

The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This 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. For example, the song Old Folks At Home is a 32-bar chorus song from bar 1 to bar 32. It ends with the last melody note on bar 31 with the word "home," but Band-in-a-Box normally plays a 2 bar ending, starting at the end of bar 32 and going for 2 bars more.

☑ Start the 2 bar ending early   For a song like this, it is more natural to end the song at the end of bar 32. To set this in Band-in-a-Box set "Start the ending 2 bars early" to true.

> **Note: "Auto Endings"**
> If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style.

Fadeout ending # bars

Fadeout ending # bars= [0] (Fade) You can quickly choose a fadeout ending. Just press the Fade button and Band-in-a-Box will fade out the last "X" bars of the song (you can specify how many bars). Or customize the fadeout with precise values for each bar.

Solos should have a "bluesy" feel.

If set, major triad chords in your song (C, F) will be treated like C7 or F7, so that the solos have a "bluesy" feel.

Allow RealTracks substitution based on tempo   Default = ☑

When set, the program will find the best RealTracks to use at the current tempo.

Allow RealTracks Shots, Holds, and Pushes   Default = ☑

When set, this song will support Shots, Holds, and Pushes for those RealTracks that have them (as shown in the "H" column of the RealTracks Picker).

Allow RealTracks Half-Time/Double-time   Default = ☑

If set, this song will allow RealTracks to play at half-time (twice the usual tempo) or double time (half the usual tempo).

Allow Style Aliases (auto-sub of style) for song   Default = ☑

If set, and "Auto-replace MIDI styles with RealTracks styles when songs loaded" is checked on the RealTracks toolbar menu, auto substitution with a RealStyle is allowed.

This song has play problems, disable Fast Gen.   Default = ☐

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

Play

Generates a new arrangement and plays the song.

Stop

Stop playback with this command or the **esc** key.

Hold (Pause)

Pauses the song. Repeating this command resumes play from the exact location where the song was paused.

Play From Bar#

Choose a chorus and bar to play from in the current arrangement. Parts are not regenerated. Use this command during playback to jump to any bar in the song.

Play From Current

When the song is stopped this command starts playback again at the bar with the highlight cell.

Go (Open and Play)

Launches a file dialog for selection of any song in any folder. The selected song loads and plays automatically in Band-in-a-Box.

Juke Box Play

Opens the **Juke Box Options** dialog to select and play a jukebox list.

Previous Juke Song/Next Juke Song

Navigate back and forth in a jukebox set list.

Wizard Playalong

Enables the Wizard feature for play along on the computer keyboard.

Wizard Uses 'Smart' Notes

Toggle this on so the Wizard will only play notes based on the chord/key of the song. Toggle smart notes "Off" (unchecked) to have the Wizard provide you access to the chromatic scale.

Freeze all Tracks

Freeze all tracks so that Band-in-a-Box will not overwrite them with new arrangements.

Un-Freeze all Tracks

Un-freeze all frozen tracks.

Freeze a single track

Freeze any track so that it will not be overwritten by Band-in-a-Box. You can use this menu command repeatedly to freeze individual tracks in a song.

Generate (even if tracks are frozen)

Force generation of a song that is frozen.

Styles Menu

```
      StyleMaker...
   ✓  OK to load styles with songs
      Open a User Style from disk...        F9
      StylePicker (browse styles with info)   Ctrl F9
      Select Favorite Styles... Shift F9
      Load Style demo for current style
      Load Previous Style
      Load Next Style

      Style Aliases...
      Find a RealTracks Replacement for current MIDI style
      Restore Style prior to Style Alias
   ✓  Auto-replace MIDI styles with RealTracks styles when songs loaded
   ✓  Suggest RealTracks style replacements when songs are loaded

      Jazz Swing
      Country (Triplet Feel)
      Country (Sixteenth Feel)
      Bossa Nova
      Ethnic
      Blues (Shuffle)
      Blues (Even)
      Waltz
      Pop Ballad
      Shuffle Rock
      Light Rock
      Medium Rock
      Heavy Rock
      Miami Sound (Latin)
      Milly Pop
      Funk
      Jazz Waltz
      Rhumba
      Cha Cha
      Bouncy 12/8
      Irish
      Pop Ballad 12/8
      Country 12/8 (Old)
      Reggae
```

StyleMaker

Click to open the StyleMaker, which allows you to create brand new styles or edit existing styles.

OK to load style with songs

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 many different songs.

Select *Styles | 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 *Styles* menu. The new style loaded will stay in until you choose another one, or until you turn off the forced styles option and load a song that uses a different style.

Open a User Style from disk…

Styles can be selected and loaded from the Styles folder or from alternate folders you may have created for them.

StylePicker (browse Styles with info)

Opens the StylePicker window with complete style information.

Select Favorite Styles…

Opens the **Favorites Styles/Recently Played Styles** dialog, which contains a list of the most recent styles used. You can also create and store Favorites lists.

Load Style demo for current style loads the demo song for the currently loaded style. This feature is also available with a click on the name of the style, which opens the StylePicker. The **[Song Demo]** button loads the demo song for the current style.

Load Previous Style, Load Next Style.

This function, like the Load Next Song function, loads in the previous (or next) style in alphabetical order of the file name.

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.
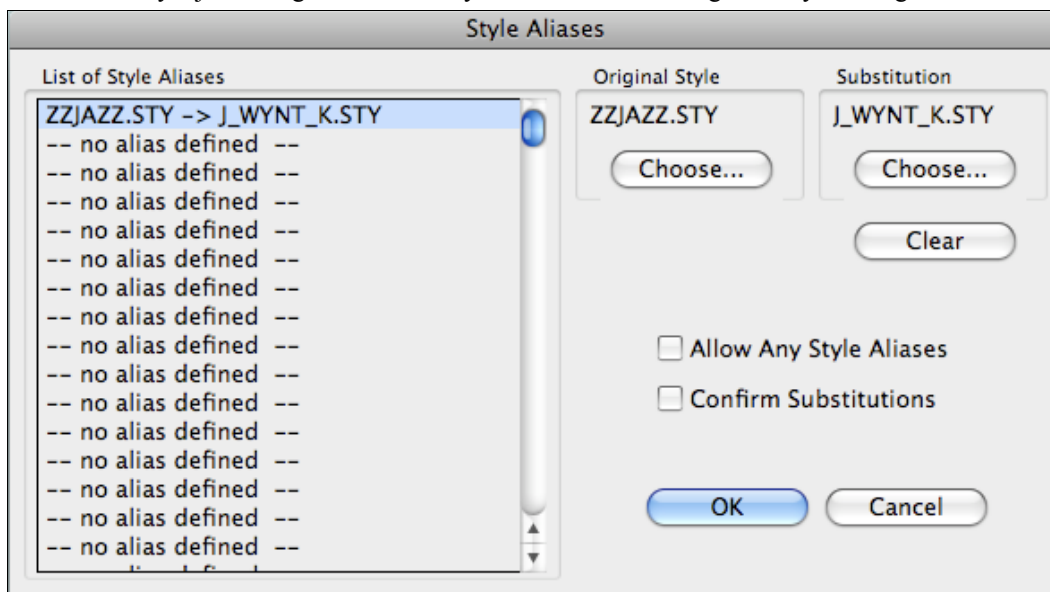
- To create a new alias, click on an empty spot in the List of Style Aliasest, or click on the alias you wish to edit to change an existing alias.

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 want to type in a style name use the **[Custom]** button.

When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.

> **Tip:** You can temporarily totally disable the Alias feature by disabling the *Allow Any Style Aliases* checkbox found in the dialog. You can also have confirmation of alias substitutions by enabling the *Confirm Substitution* checkbox.

Find a RealTracks Replacement for current MIDI style

This will find the best RealTracks replacement for your current MIDI style and ask if you want to use it.

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 *Styles | 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 will suggest RealTracks style replacements, but doesn't automatically load them. That is done manually from the RealTracks toolbar button menu. It is disabled when 'Auto-Replace' is checked.

Choose from 24 "Built-in" Styles

Use the list of styles for a quick pick from the list of 24 original Band-in-a-Box styles..

You either can pick a musical style before or after you have entered the chords to a song. Once you load a style, the song will be played back using your chosen style. All style files have a .STY extension**.**

Besides these built-in styles, there are many more styles available for use with the Band-in-a-Box. Here are other ways to access styles.

Pressing the **[Style]** button will bring up the StylePicker window with information on all of the styles found in your Band-in-a-Box folder.

The **[F]** button brings up the Recently Played/Favorites dialog where you can choose from the styles that you use most often or from your list of favorites.

User Menu

Load Style From Disk...	⌘U
Load Favorite Styles...	
Save Style As...	
Make A New Style (STYLE MAKER)...	
Edit Existing User Style...	⌥Y
Current Style: J_DIZZY.STY	
Style Information...	
✓ OK to Load Styles w/songs	
Mute Melody during middle choruses	
Kill Melody in Middle choruses	
Force song to # choruses	
Auto-Generate Song Title	^⇧S
'Jazz-Up' the Chords...	
'Jazz-Down' the Chords	
Chord Substitution Dialog (Choose Your Own)...	
Auto-Generate Chord Substitutions...	
Chord Builder...	^⇧H
Play Current Chord	⇧↵

Load Style From Disk…

Go to the file dialog and open a style from the Styles folder.

Load Favorite Styles…

Opens the Favorites/Recently Played dialog.

Save Style As…

Save a new style or and edited style, or rename an existing style.

Make A New Style (STYLE MAKER)

Launches the StyleMaker with a blank new style.

Edit Existing User Style

Launches the StyleMaker with the current style selection loaded. This allows you to edit an existing style (*.Style) from disk. The resulting style can then be saved with the same name or a different name.

Current Style:

This shows the file name of the current style in use.

Style Information…

Shows a summary of information about the current style.

OK to Load Styles w/ songs

Normally this is checked so that songs load with the associated style. But let's say we've discovered a new style, and want to try it out on many different songs. In that case, we would ensure that this item is NOT checked. Then when a song is loaded, it will play in the new style we are trying out.

Mute Melody during middle choruses

This gives the Soloist(s) a chance to play on a given song during the middle choruses. Toggle this option "On" if you would like the melody to be muted during these choruses.

Kill Melody in Middle choruses

This command will permanently erase the middle choruses of the Melody.

Force song to # choruses

Toggle this option "On" if you would like a given song to have a preferred number of choruses.

Auto-Generate Song Title

Band-in-a-Box will generate an infinite variety of titles for your songs.

'Jazz Up' the Chords

This will "Jazz Up" the chords by changing chords like C and Cmaj to 7th and 6th chords. Song embellishment will be turned on for the song. Select the type of 7ths from the list box then click on the [OK – Jazz UP] button.

'Jazz Down' the Chords

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.

Chord Substitution Dialog (choose your own)…

This allows you to see a list of possible chord substitutions for the current chord progression.

Auto-Generate Chord Substitutions…

This will automatically pick chord substitutions for all or part of the song.

Chord Builder…

Allows you to build up chords using mouse clicks. You can enter chords "by ear" without having to know the actual chord names or any music theory. This feature also illustrates the differences between various chord types.

Play Current Chord

Click on any chord and use this command or press **Shift+Return** to instantly hear how it sounds.

Melody Menu

```
Import Melody from MIDI File...
Import Melody from Clipboard...
Record Melody ...                       R
Record Melody From Bar # ...       [option R]
Step edit Notes ...
Quantize Melody ...
Humanize w/straight feel
Humanize w/swing feel
Humanize Melody...
Transpose Melody...
Copy 1st chorus to all song...          ^⇧Z
Kill entire melody
Kill Melody Choruses                    ▶
Adjust Level of Melody ...
TimeShift Melody (ticks) ...
Insert Beats In Melody
Delete Beats in Melody
Copy to Soloist Track
Move To Soloist Track
Swap Melody and Soloist Track
Melodist-Generate Chords and Mel        ⇧F5
Melody Maker                            ▶
Track Type                              ▶
Embellish Melody during playback        ^⌥E
Embellish Melody Dialog...              ^⌥L
Convert Harmony to Melody Track
Remove Harmony (or guitar solo) from Melody Track
Generate Guitar Chord Solo...
Rechannel to Guitar Display...
Utilities                               ▶
```

Import Melody from MIDI File… allows you to import MIDI data from a file (*.MID) into the Melody track.

Import Melody from Clipboard… allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer).

Record Melody… launches the Record Tracks dialog to record a MIDI melody.

Record Melody From Bar #... lets you click on any bar to start recording there.

Step edit Notes… allows you to enter/edit a melody in step time using an event list.

Quantize Melody…

The *Quantize Melody...* and *Quantize Soloist...* menu commands open the **Quantize** dialog, where all or part of the Melody and Soloist tracks can be quantized. The dialog and settings are identical for both tracks.
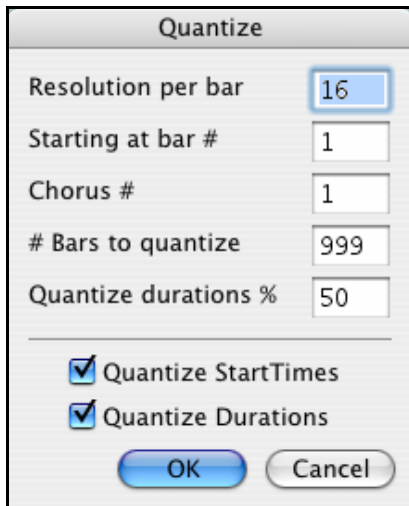
Resolution

Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# and **Chorus #**

Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize

Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %

Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times. By default, this option is set to "Yes." If you don't want the beginnings of the notes quantized, set it to "No."

Quantize Durations. This quantizes the END of the notes. By default, this is set to "Off."

Humanize w/ straight feel and Humanize w/ swing feel

Band-in-a-Box uses intelligent humanization routines, which can humanize a melody from one, feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical with natural sounding MIDI melodies.

Humanize Melody…

Opens the **Quantize to New Tempo or Feel** dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Transpose Melody…

Transpose the melody track without affecting the other tracks in the song.

Copy 1st chorus to all song

This stretches the melody track out over the entire song (all choruses).

Kill entire melody

Erases the melody track and any data that was contained therein.

Kill Melody Choruses

Eliminates the Melody from the First Chorus, Middle Choruses, or Last Chorus as selected from a list box.

Adjust Level of Melody…

Allows you to increase or decrease the volume (velocity) of the Melody track without affecting the other tracks.

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 Beats In Melody

Allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats in Melody

Allows you to delete a beat or beats from the song relative to the current time signature.

Copy to Soloist Track

Copies the entire contents of the Melody track to the Soloist Track. Useful for a temporary holding area for your Melody or bouncing tracks.

Move to Soloist Track

Copies the entire contents of the Melody track and erases the original data from the Melody track, preparing it for a new track or data.

Swap Melody and Soloist Track

This performs a "double copy/move" so that the data that was in the Melody track is transferred to the Soloist track and visa versa. This is also known as track bouncing.

Melodist – Generate Chords and Mel launches the Melodist feature.

Melody Maker

These sub-menu items allow you to edit Melodist files using the Melody Maker.

Track Type

Normally you'd leave the track type set to Single. But you can set it to:

- Guitar – Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- Multi – All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Piano – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

> Note: When saving a MIDI file and the track type is Guitar, any notes on the guitar channels (11 to 16) are preserved, so that any fret positions are preserved. (Channels 11 to 16 correspond to strings 1 to 6, so that a G5 note on Channel 11 would be shown on the high E string at the third fret.)

Embellish Melody during playback

This toggles the Melody Embellisher feature on or off.

Embellish Melody Dialog…

The **Melody Embellisher** dialog opens, allowing you to customize the settings of the Embellisher, choose an embellisher type from presets, and make a particular Embellishment permanent.

Convert Harmony to Melody Track

Converts a single line Melody track to include the current harmony selection.

Remove Harmony (or guitar solo) from Melody Track

Removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Melody Track* command.

Generate Guitar Chord Solo…

Opens the **Select Guitarist** dialog for generating a guitar chord solo.

Rechannel to Guitar Display…

This takes a melody, and converts it to Guitar Channels 11 to 16. When it encounters a chord, it will determine the fret position that it's most possible to play that chord with. Otherwise, if it's a single note, it will play it at the current position at the guitar neck. If you want to convert an existing melody to a customized Guitar part, this command is a good starting point, and you can edit the track further to achieve a better result.
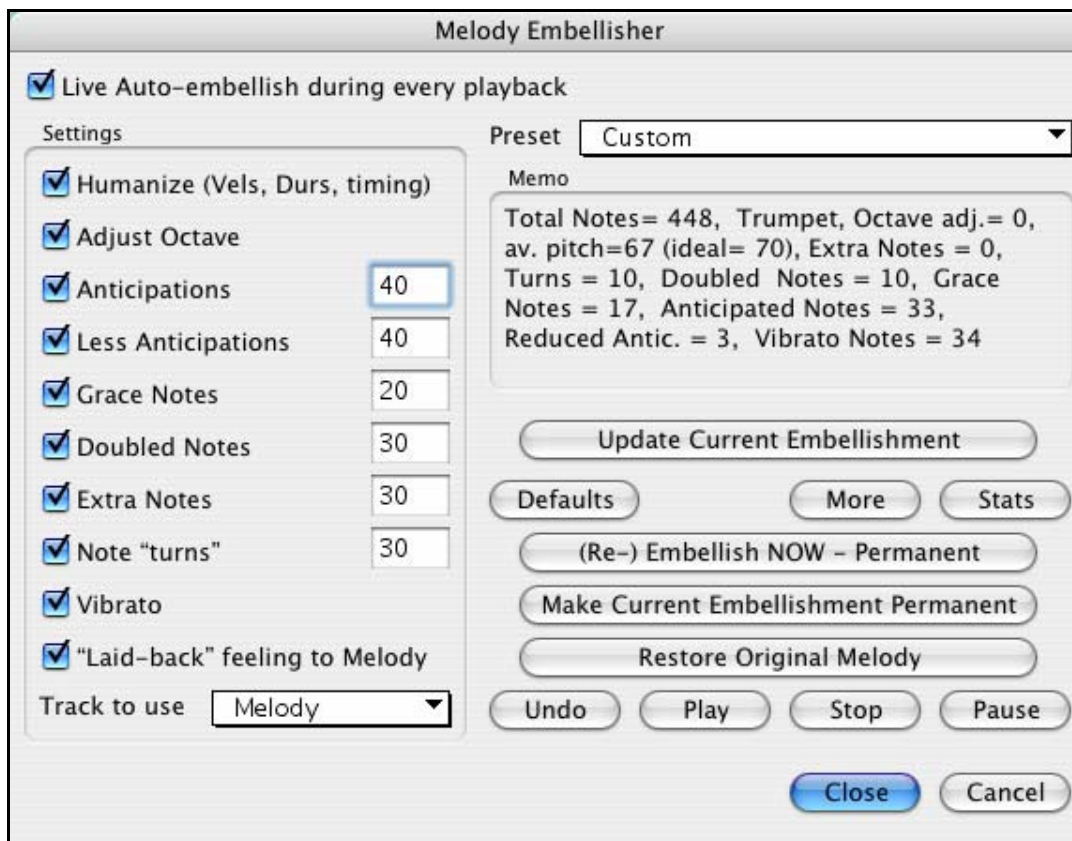
Utilities

A Utilities sub-menu has utility functions to eliminate note overlap and transpose the Melody.

Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops eliminates note overlap while double stops are either preserved or eliminated.

Transpose One Octave DOWN / Transpose One Octave UP transposes the Melody part one octave in either direction. This is often useful if the Melody instrument has been changed. Transposing can be done while the song plays.

Transpose Waltz Melody & Soloist to 4/4

If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel.

To use this feature, load in any song in 3/4 time. Then load in a 4/4 style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 3/4 to 4/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 4/4 time.
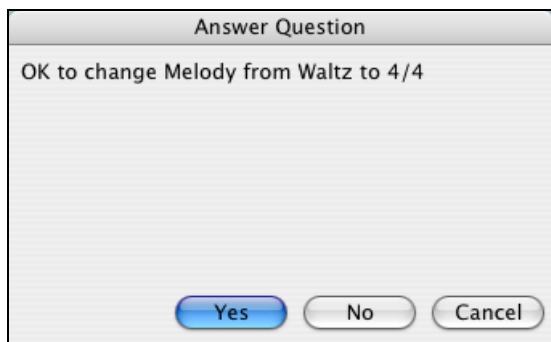
If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Utilities | Transform 3/4 to 4/4*. Note that if you choose the manual command, the Melody prior to transformation should have 6 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 3/4 style).

Transpose 4/4 Melody & Soloist to Waltz

You can automatically transform any 4/4 song/melody to a Waltz 3/4 feel. To use this feature, load in any song in 4/4 time. Then load in a Waltz style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 4/4 to 3/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 3/4 time.
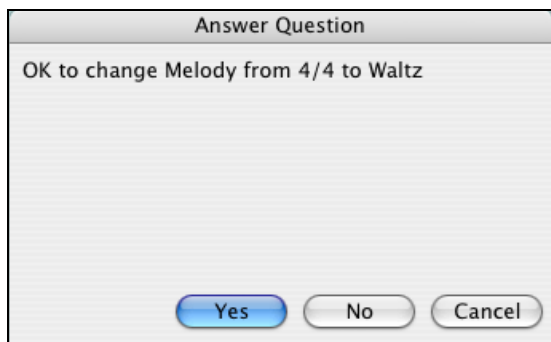
If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Utilities | Transform 4/4 to 3/4*. Note that if you choose the manual command, the Melody prior to transformation should have 8 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 4/4 style).

Soloist Menu
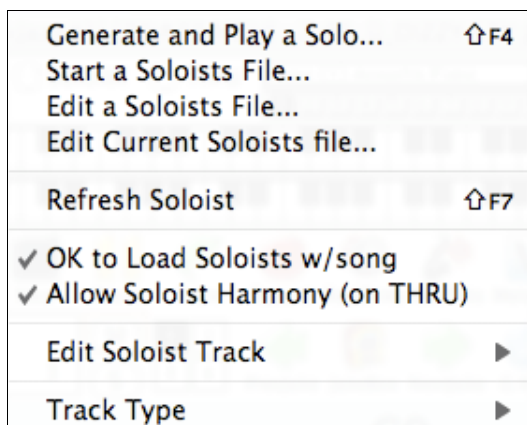
Generate and Play a Solo... opens the **Select Soloist** dialog where a preset Soloist style can be selected or your own Soloist can be defined.

Start a Soloists File… allows you to make and edit Soloist styles saved under the filename of your choice. See Soloist Edit dialog for additional details on importing/exporting/saving Soloists.

Edit a Soloists File… opens a file dialog where you can select any Soloist file (*.Soloist) to edit. If you have not created any of your own Soloist files or if you want to edit the one you are using, use the Edit Current Soloist File command.

Band-in-a-Box comes with over 100 Soloists built-in. If you want to make your own or modify an existing Soloist, use the Soloist Maker (edit) module. The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be.

Edit Current Soloists file… opens the **Select Soloist** dialog with the currently installed Soloists file.

Refresh Soloist 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 w/ song

Enable this option if you want Soloists to be automatically loaded with a song that was saved with Soloist information.

Allow Soloist Harmony (on THRU)

Enable this option to permit the Soloist to utilize the Harmony features. This will allow the Soloist to make a harmonized solo with the harmony of your choice. See the Select Soloist dialog for additional details.

Edit Soloist Track

This menu command opens a sub-menu of editing options.

Import Soloist from MIDI File
Import Soloist from Clipboard
Record Soloist ...
Record Soloist From Bar # ...
Step Edit Notes ...
Quantize Soloist ...
Humanize w/Straight Feel
Humanize w/Swing Feel
Humanize Soloist...
Transpose Soloist...
Copy 1st Chorus to Entire Song
Kill Entire Soloist
Kill Soloist Choruses ▶
Adjust Level of Soloist ...
Time-Shift Soloist (ticks) ...
Insert Beats In Soloist
Delete Beats in Soloist
Copy to Melody Track
Move To Melody Track
Swap Melody and Soloist Track
Convert Harmony to Soloist Track
Remove Harmony (or Guit Solo) from Soloist Track
Generate Guitar Chord Solo
Rechannel to Guitar Display
Utilities (180) ▶

Import Soloist from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.
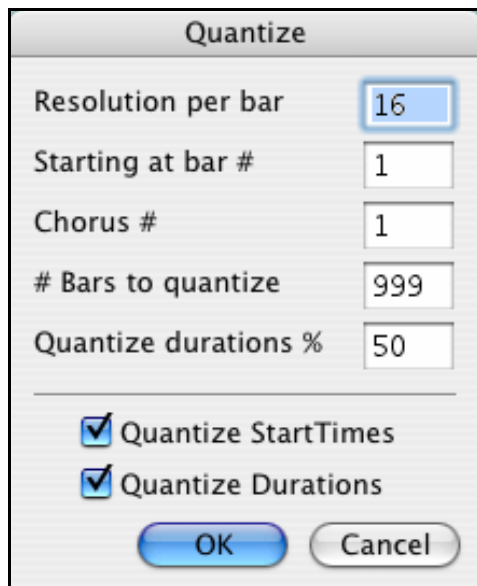
Import Soloist from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks).

Record Soloist … records a MIDI part to the Soloist track instead of recording to the Melody track.

Record Soloist From Bar # … records at the current location of the highlight cell. When you click to select the bar to begin recording a prompt will ask you to select which chorus to record. At the end of recording the regular Band-in-a-Box confirmation dialogs will open.

Step edit Notes… allows you to enter/edit a solo in step time from an event list.

Quantize Soloist opens the **Quantize** dialog. The Humanize feature is an advanced version of this function.

Resolution per bar

Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# and **Chorus #**

Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize

Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %

Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times. By default, this option is set to "Yes." If you don't want the beginnings of the notes quantized, set it to "No."

Quantize Durations. This quantizes the END of the notes. By default, this is set to "Off."

Humanize w/ straight feel and **Humanize w/ swing feel**

Band-in-a-Box uses intelligent humanization routines, which can humanize a Soloist from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical, with natural sounding MIDI solos.

Humanize Soloist … opens the **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.

Transpose Soloist … allows you to transpose the Soloist track without affecting the other tracks in the song.

Copy 1st chorus to all song stretches the Soloist track out over the entire song (i.e. first, last, and middle choruses).

Kill entire Soloist erases the soloist track and any data that was contained therein.

Kill Soloist Choruses eliminates the Soloist from the First Chorus, Middle Choruses, or Last Chorus as selected from a list box.

Adjust Level of Soloist … allows you to increase or decrease the volume (velocity) of the Soloist track without affecting the other tracks.

TimeShift Soloist Part (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 Beats in Soloist allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats from Soloist allows you to delete a beat or beats from the song relative to the current time signature.

Copy to Melody Track copies the entire contents of the Soloist track to the Melody Track. This is useful for a temporary holding area for your soloist or for bouncing tracks.

Move to Melody Track copies the entire contents of the Soloist track and erases the original data from the Soloist track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a "double copy/move" so that the data that was in the Soloist track is transferred to the Melody track and vice versa. This is also known as track bouncing.

Convert Harmony to Soloist Track… converts a single line Soloist track to include the current harmony selection.

**Remove Harmony (or Guit 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.

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.

Utilities

There is a Utilities sub-menu that has utility functions to eliminate note overlap and transpose the Solo.
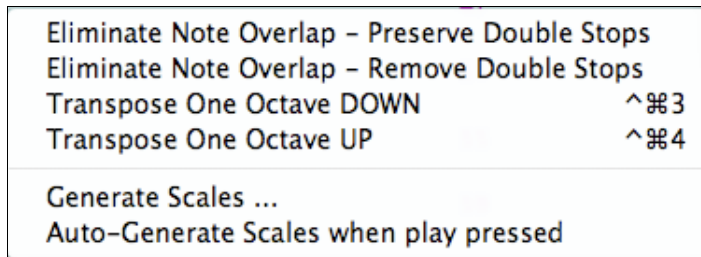
Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops opens a **Choose Range** dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated.

Transpose One Octave DOWN / Transpose One Octave UP 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.

Generate Scales

When students are practicing Jazz tunes, it is helpful to see the scales that are used for each chord. The Scale Wizard allows you to easily generate these scales, which appear as notation on the Soloist track. Options include Instrument Range, Patch Selection, Jazzy Mode (will use Lydian dominant scales for some 7th chords), and Diatonic Mode (keeps scales relative to the song key).

These menu items allow you to generate scales for a certain song, or auto-generate them for all loaded songs. View the scales in the notation or the on-screen guitar and piano.

Auto-Generate Scales when play pressed generates scales for all loaded songs.

Track Type

Normally you'd leave the track type set to Single, but you can set it to:

- Multi (16) Channel – All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Guitar – Channels 11 to 16 will display on the guitar as strings 11 to 16, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- Piano – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

Harmony Menu

Melody Harmony…

Shows the current Melody harmony selection. Click to open the **Select Melody Harmony** dialog.

Thru Harmony…

Shows the current Thru harmony selection. Click to open the **Select Thru Harmony** dialog.

Favorite Melody Harmonies…

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track.

Favorite Thru Harmonies…

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru track.

Start a New Harmonies File… allows you to make and edit Harmony styles saved under the filename of your choice.

Edit a Harmonies File… allows you to edit a Harmony file that is in your \bb directory.

Edit Current Harmonies File… allows you to edit the Harmony file that is currently loaded on your system.

OK to Load Harm. w/ songs

Toggle this option "On" if you want to load any harmony settings that were saved/embedded in a given song.

Save Harmony with this song

Toggle this option "On" to allow Band-in-a-Box to embed the **Save Patches and Harmonies W/Song** dialog where you can chose to save the Melody and/or Thru harmony settings for the currently open song so that they may be recalled automatically later.

Change Harmony with new chord

Toggle this option "On" to allow the program to vary the harmony characteristics (i.e. inversions) each time a new chord is encountered in the song.

Allow Melody Harmony

Toggle this option "On" to allow the Melody MIDI channels to utilize the harmony features.

Allow Thru Harmony

Toggle this option "On" to allow the Thru MIDI channels to utilize the harmony features.

Allow Soloist Harmony (on THRU)

Toggle this option "On" to allow the Thru MIDI channels to utilize the harmony features for the Soloist track.

Convert Harmony to Melody Track…

This converts a single line Melody track to include the current harmony selection.

Convert Harmony to Soloist Track…

This converts a single line Soloist track to include the current harmony selection (on the Thru harmony).

Use Passing harmonies for THRU

When you play along on a MIDI keyboard (or the wizard), and use a Thru harmony, you can use passing harmonies. For example, on a C7 chord, with an Ab note, the harmony might be a B diminished chord, which is a passing harmony.

MIDI Menu
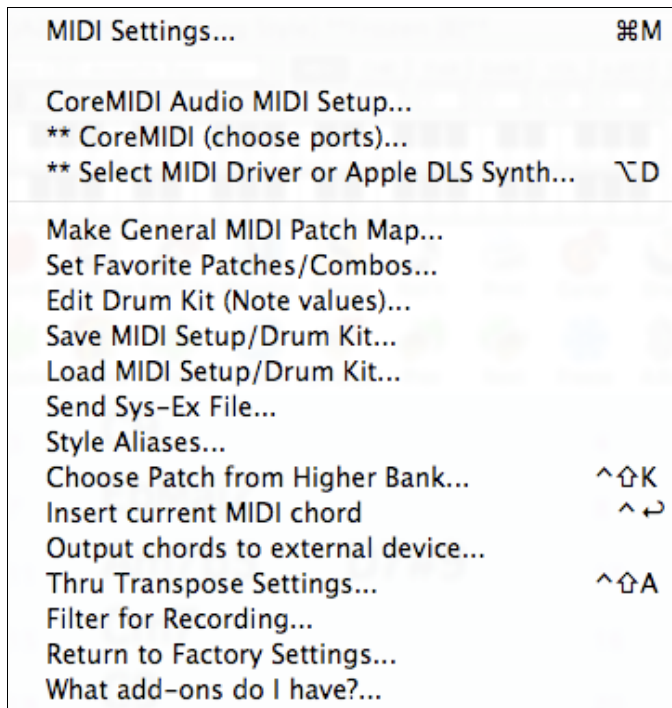
MIDI Settings

The **MIDI Settings** dialog box allows you to setup settings for each part (Bass/Drums/Piano etc.). You can also set the Harmony channels by pressing the **[Harmony]** button inside this dialog box.
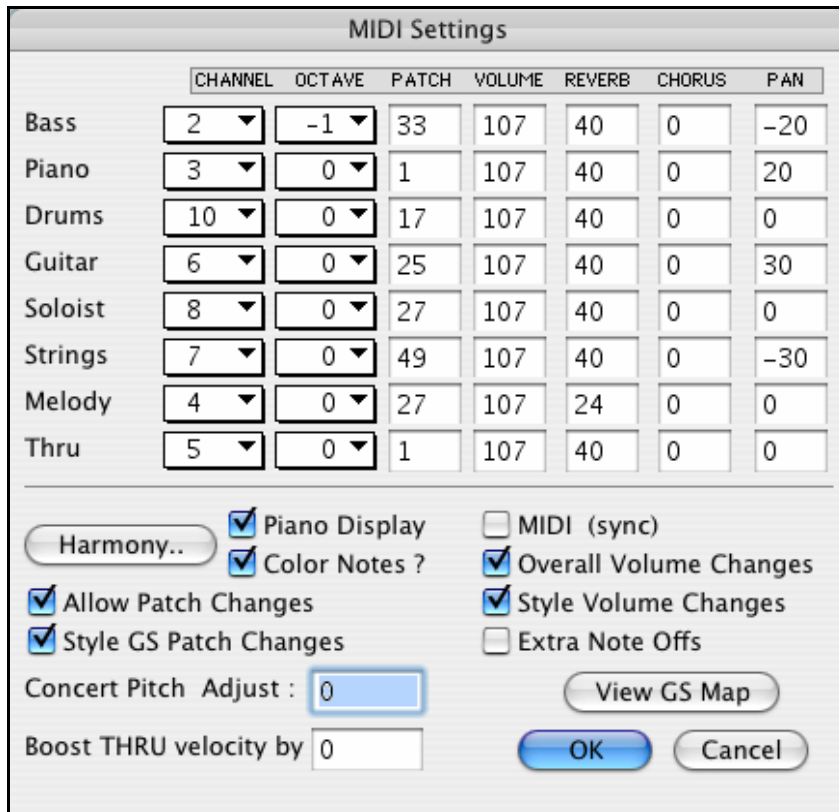
**Select MIDI Driver or Apple DLS Synth…

Opens the **MIDI Drivers** dialog where you can choose from the installed drivers.
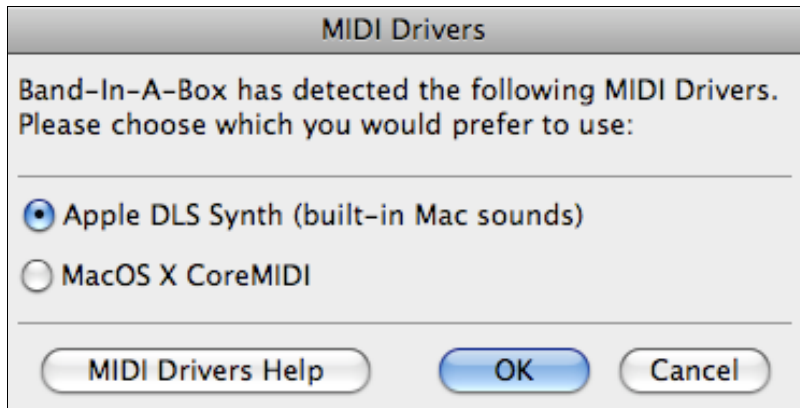
When CoreMIDI has been selected as the MIDI driver the selections in the *MIDI* menu changes to provide access to CoreMIDI features.
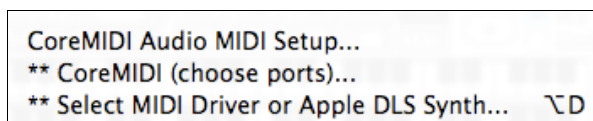
CoreMIDI Audio MIDI Setup launches the Apple **Audio MIDI Setup** dialog.

CoreMIDI (choose ports) opens the **Select Ports/Instruments dialog.

Select MIDI Driver or Apple DLS Synth returns to the **MIDI Drivers dialog.

MacOS X CoreMIDI

The *MIDI | CoreMIDI Audio MIDI Setup* menu item opens the Apple Audio Devices and MIDI Studio dialogs, which control the system settings for audio and MIDI.
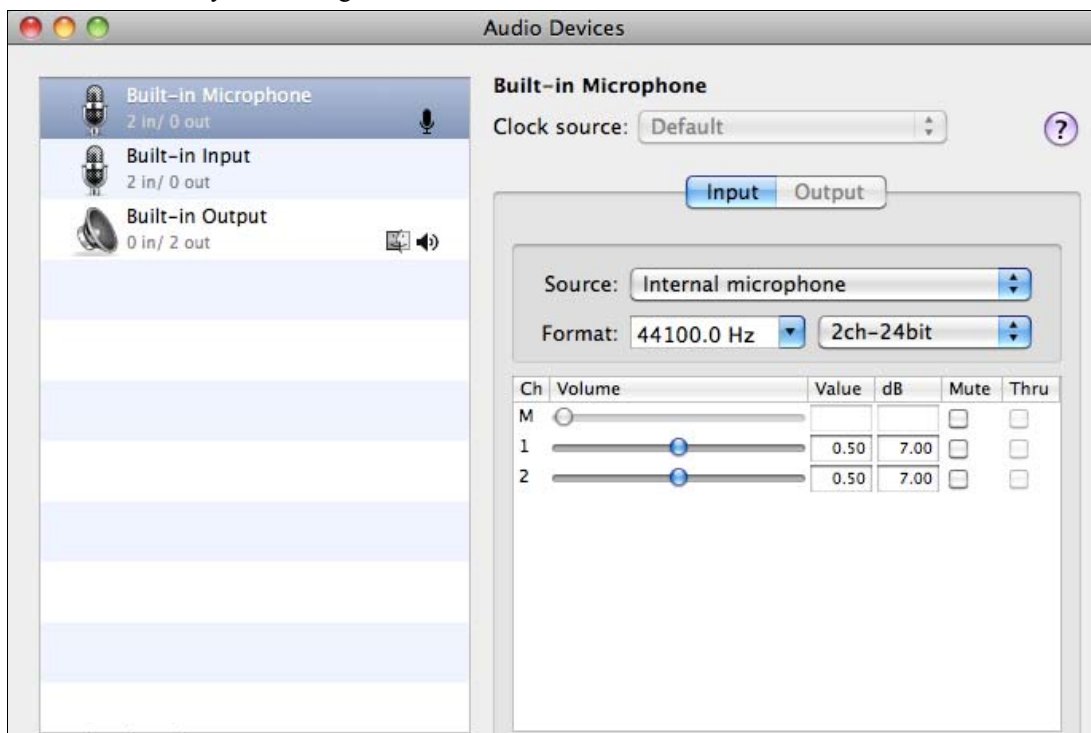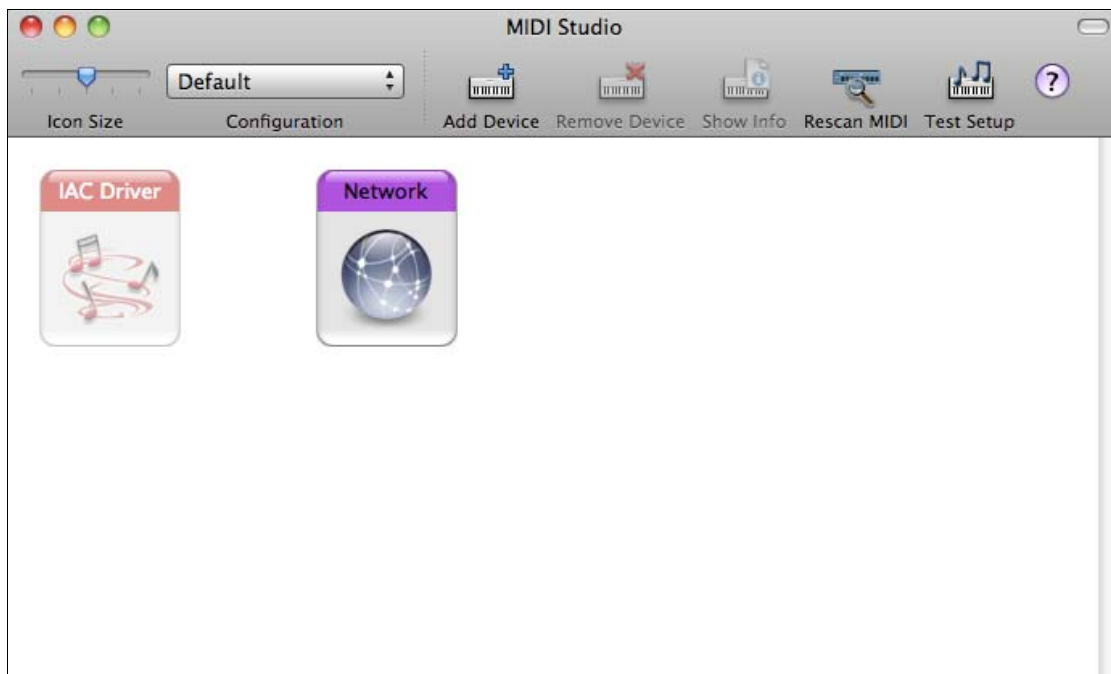
Each window has its own Apple Help topic, which opens by clicking on the **[?]** button.

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application "piping" of MIDI data between MIDI applications.

This opens the **Select Ports/Instruments** dialog where MIDI ports are configured.

When Mac OS X CoreMIDI has been selected in the **MIDI Drivers** dialog (*MIDI | **Select MIDI Driver or Apple DLS Synth*) the **Select Ports/Instruments** dialog opens for your assignments.
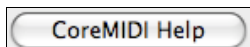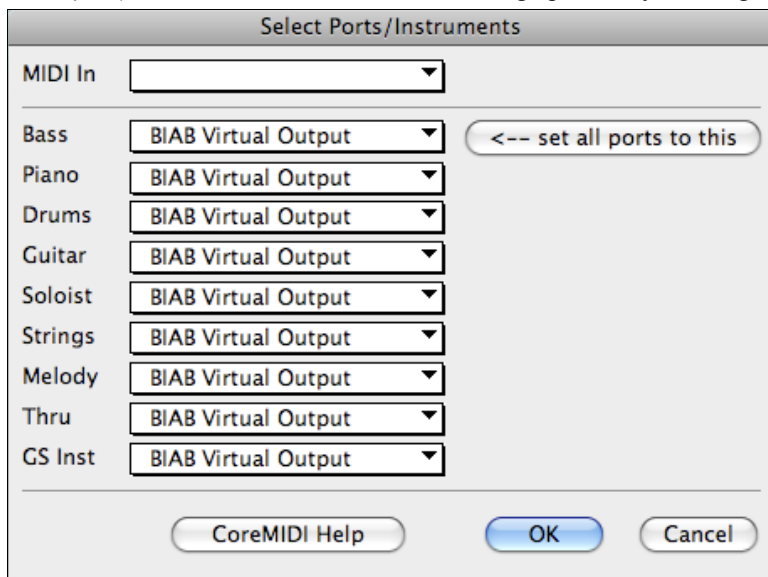
Click on the **[CoreMIDI Help]** button for detailed instructions and also see the CoreMIDI and Apple DLS Synth chapter..

This version of Band-in-a-Box includes **SampleTank 2** for Mac OS along with some great Band-in-a-Box preset sounds. There are buttons in the **MIDI Drivers** dialog (*MIDI | Select MIDI Driver or Apple DLS Synth*) that link to video tutorials for **[Using VST Synths]** and **[Airplay Audio]**. These buttons take you directly to the PG Music support web pages for step-by-step video instructions.
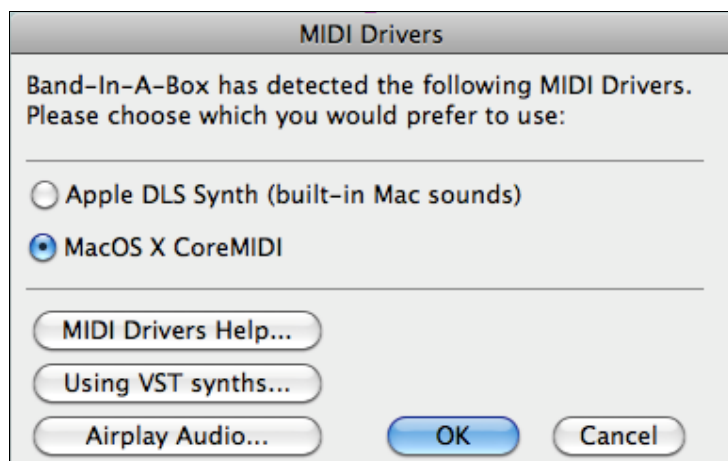
Make General MIDI Patch Map…

Band-in-a-Box makes its patch (instrument) selections from the standardized General MIDI patch list, which is identical to the basic set of Roland GS Patch numbers. If you are using a non-GM (General MIDI) device you will need to remap the patch numbers for the GS instrument list by selecting the *MIDI | Make General MIDI Patch Map* command.

This opens the **GS Patch Numbers** dialog, where you can make a customized General MIDI patch map for your non-GM instrument.
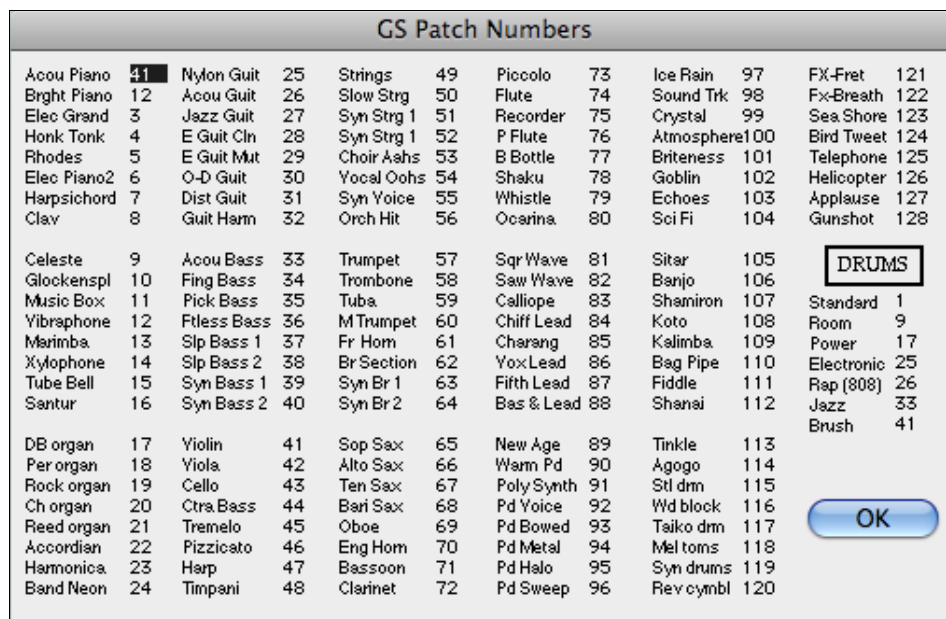
Type in the patch number that your synth uses for each instrument listed. For example, suppose that your sound source has Acoustic Piano at patch location 41. In the **GS Patch Numbers** dialog, select the box beside Acoustic Piano and type 41. Do the same for all of the instruments in the General MIDI patch list. If your synth doesn't have an exact match, use a close sounding patch that it does have.

(GS Patch Numbers)

Once you have made a patch map in this way, whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map Location and then send out Patch 41 to your synth/sound module.

Furthermore, you will never have to refer to instruments in Band-in-a-Box by your synth's number. Instead, you'll use the General MIDI instrument numbering (e.g., Acoustic Piano = 1). So if you are Saving a Song with Patches or Assigning favorite instruments or combos you will still type #1 to tell Band-in-a-Box that the patch is Acoustic Piano.

Set Favorite Patches/Combos…

For each of the 8 parts (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist, and Thru) you can assign up to 10 "favorite" instruments. Once assigned, these instruments can be quickly and easily set.

Use General MIDI instrument numbers. If you use a custom patch map it will handle the conversion to your synth's non-GM patch numbers, always enter GM patch numbers for the favorite instruments.

A Favorite Combo is a group of patch changes (1 for each part) that are sent out as a "batch" when you send one of the combos.

Favorite Instruments

	Favorite Instruments										Favorite Combos									
Bass	33	34	35	36	37	38	39	40	59	68	33	33	34	34	36	33	38	39	40	40
Piano	1	5	8	12	18	19	25	27	30	61	1	5	1	5	5	1	5	5	1	19
Drums	1	9	17	25	26	33	41	49	57	65	33	33	33	33	33	26	26	33	33	33
Guitar	25	26	27	28	29	30	31	32	106	8	25	25	25	27	29	25	29	29	31	29
Soloist	1	5	12	27	57	58	60	67	72	74	0	0	0	0	0	0	0	0	0	0
String	49	50	51	52	53	54	55	56	89	111	49	49	49	49	49	49	49	49	49	54
Melody	1	5	25	27	49	63	60	67	74	91	1	25	27	57	58	66	67	72	74	83
Thru	1	5	25	27	49	63	60	67	74	91	0	0	0	0	0	0	0	0	0	0

Use General Midi Instrument #'s
not your synth patch #'s!!

Ok   Cancel

Edit Drum Kit (Note Values)…

If you have been unable to find a preset drum map that matches your synth's drum notes, then you may need to type in the drum notes that your sound source uses. This is done in the **Assign Drum Map** dialog.

Assign Drum Map

Bass Drum (pop)	35	Rim Shot (stick)	37	High Conga	62
Bass Drum (Jazz)	35	Ride cymbal	51	Low Conga	63
Snare (pop)	38	Crash cymbal	49	Lowest Conga	64
Snare (Jazz)	38	Cow Bell	56	High Bongo	60
Low Tom	41	Tambourine	54	Low Bongo	61
Mid Tom	45	Clap	39	Timbale	65
High Tom	48	Shaker	69	Low Timbale	66
Closed High Hat	42	Closed Shaker	70	High agogo	67
Partial High Hat	44	Whistle	71	Low agogo	68
Open High Hat	46	Claves	75		

Enter MIDI note # for drum machine, or
use Midi Keyboard to enter automatically.

OK   Cancel

If you already know the MIDI note numbers assigned to the MIDI drum kit you are using (check the manual for your synth or drum machine) just type them into the drum map. Another way to enter them is from your MIDI keyboard.

To do this, you need to hook your MIDI controller up to play the drum sounds from the synth or drum machine. Play up and down the keyboard to hear all the drum sounds.

Type the MIDI note numbers for the various instruments as you find them on your drum machine or keyboard.

Save/Load MIDI Setup/Drum Kit…

Allows you to save different custom MIDI setups or load in preset or custom setups.

Send Sys-Ex File… is a command that sends SysEx information to your MIDI device.

Style Aliases

Let's say you have a new style for jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to make changes to all your songs. And when you have found a new favorite style, just change the alias. You can also load or save sets of "Alias" files and share them with others.

To make an alias, click on the original style then select the style you would like to load (substitute) in its place. If you want to type in a style name that you don't have, use the Custom button. When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.
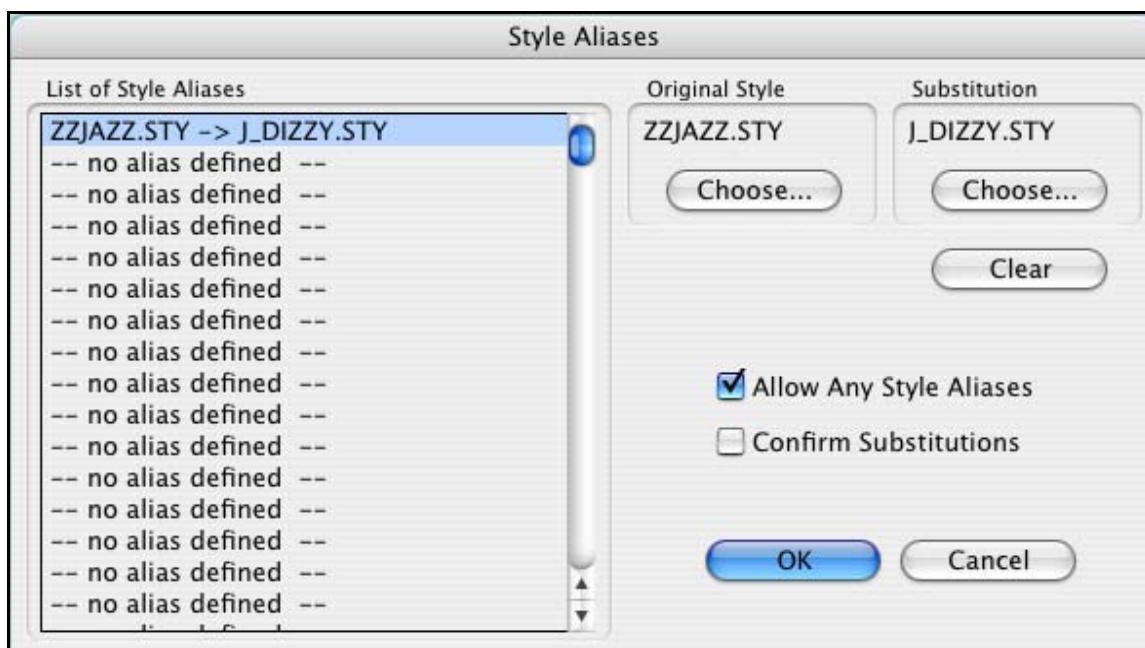
Choose Patch from Higher Bank…

This will display a list of higher bank patches as found in *.PAT text files. Choose a .PAT file from the Synth Kits folder.

Insert Current MIDI Chord

Enters the last MIDI chord played on the MIDI controller into the current location in the song.

Output chords to external device…

This is useful with an external arranger that can read chords in real time. Band-in-a-Box will output chords in root position on the selected channel during playback.

Thru Transpose Settings…

Transpose the Thru part, which is the live playing on the MIDI keyboard, so you can play any song in any key.

Filter for Recording…

Used to filter the MIDI information that is recorded to the Melody track.

Return to Factory Settings…

This will return program options to factory defaults, excluding MIDI Drivers and patch map set in the MIDI Settings dialog.

What add-ons do I have?

One of the greatest strengths of Band-in-a-Box is the ability to add-on and enhance the program through add-on RealTracks, RealDrums, Styles, Soloist, and Melodist disks. The list off available add-ons is large, and it keeps

growing. The "What Add-ons" feature scans your computer's Band-in-a-Box directory and displays what add-ons are and aren't found.

Choose *MIDI | What add-ons do I have?* to analyze your current installation and see which add-ons have been found.
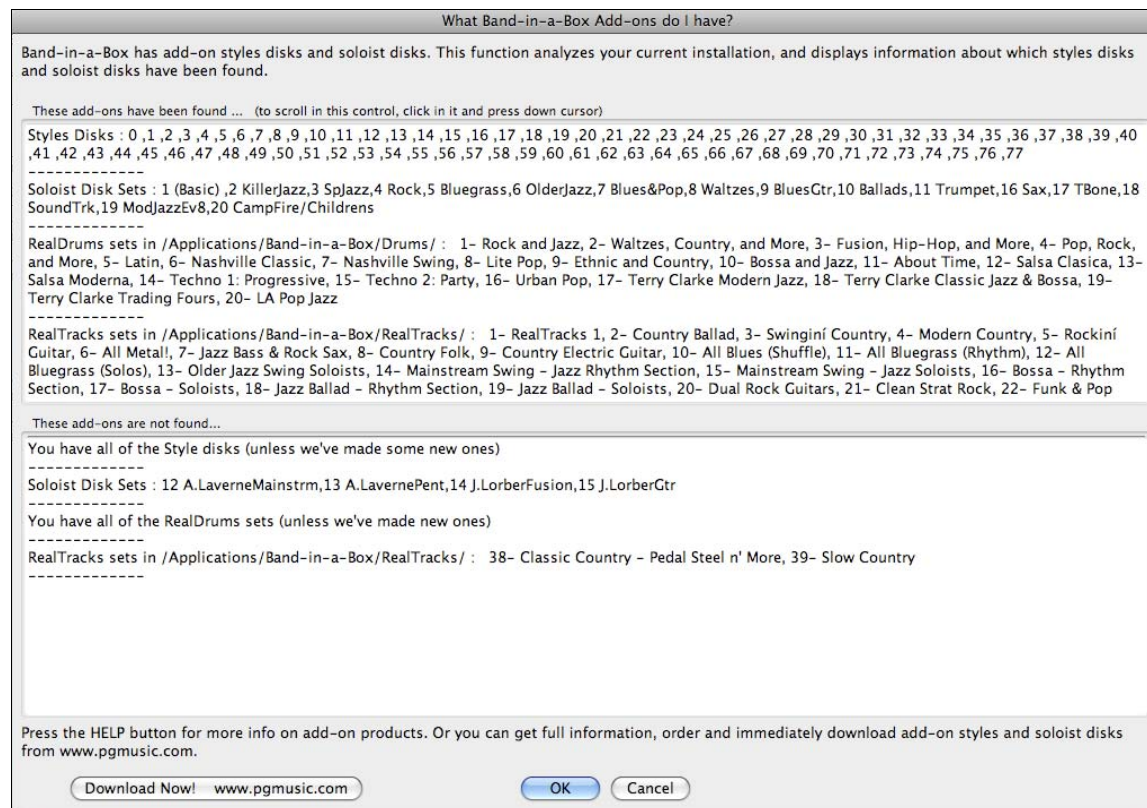
This dialog displays the add-on styles and soloist disks you have installed in your Band-in-a-Box program folder. If any styles or soloist add-ons incorrectly appear in the "Not Found" window try reinstalling the appropriate add-ons from the original disc or download.

GS Menu

Reset Sound Canvas to Factory...
Reset Sound Canvas And Send BB...   ⌘G

Master (Combo) Volume Adjust   ▶

Reverb Type...
Chorus Type...
Assign Part/Chan/Patch/Bank...
Send General MIDI Mode ON   ⌘=
Send GS mode On (Roland)
Send XG Mode On (Yamaha)

Auto-Send GM mode at start
Auto-Send GS mode at start
Auto-Send XG Mode at start

Panic! (send all MIDI note-offs)

Turn Local OFF (external MIDI keyboard)
✓ Turn Local ON (external MIDI keyboard)
✓ When program quits, turn Local ON

Set Panning to Mono
Set Panning To Stereo

Reset Sound Canvas to Factory… resets the module to factory settings.

Reset Sound Canvas And Send BB… sends a reset message to the Sound Canvas and then sends the startup Band-in-a-Box patch changes.

Adjust Master Volume… sets the overall output level for Band-in-a-Box.

Reverb Type … or **Chorus Type …** Roland GS instruments allow different type of reverb and chorus settings. These settings boxes allow you to make a selection.

Assign Part/Chan/Patch/Bank… If you are using a Roland GS synthesizer or sound module you can customize its settings with the *GS / Assign Part/Chan/Patch/Bank* menu command.

The **Part Settings/Roland GS** are for GS compatible synthesizers only.

These synthesizers have 16 parts. The default is for part 1 to be channel 1, part 2 channel 2, etc., but you can change a part to another channel. This allows you to use the same channel for 2 parts, so that you hear a layer of 2 instruments playing the same part.

Part Settings/Roland GS

Part #1	11
Channel #	3
Bank #	0
Patch #	54
Volume	60
Key Shift	12

☐ Allow Patch Changes
☐ Allow Volume Changes

(OK)   (Cancel)
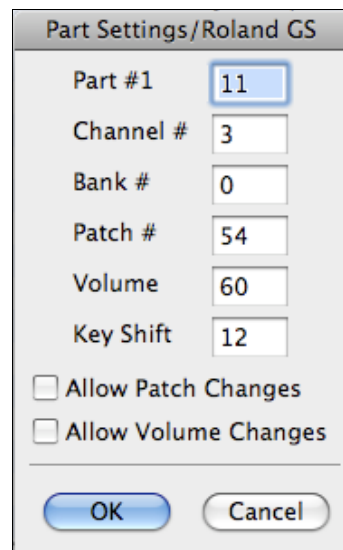
Send General MIDI Mode ON sets the external module to General MIDI mode. This command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS mode On Message (Roland) / Send XG Mode On (Yamaha): Since the inception of the GM (General MIDI) standard, there have been two major subsets/extensions of this standard - GS (Roland) and XG (Yamaha). Therefore, in addition to the GM Mode-on menu item feature there are additional commands to send a GS mode ON or a XG mode ON message at any time by accessing the GS menu.

Auto-Send GM mode at start sends a "General MIDI mode on" message when the program boots up.

Auto-Send GS mode at start sends a Roland GS system on message when the Band-in-a-Box program boots up.

Auto-Send XG mode at start sends a Yamaha XG system on message when the Band-in-a-Box program boots up.

Panic! (send all MIDI note-offs)

This sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

Turn Local OFF (external MIDI keyboard)

Turn Local ON (external MIDI keyboard)

If you are hearing the information played on your keyboard played twice (an echo effect) then Turn Local OFF. If you can't hear what you are playing at all, set then Turn Local ON.

When program quits, turn Local ON

Normally while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

Set Panning to Mono / Set Panning to Stereo

Mono/Stereo menu options are available to easily switch all parts to mono or stereo. Also, if your current settings are mono, the program will offer to convert to stereo when you exit the MIDI Driver selection dialog.

Windows Menu

Notation Window	^N
Movable Notation Window	^⇧N
Lead Sheet Window	^L
Big Lyrics Window	^Y
Drum Window	^D
Guitar Window	^G
Mixer Window	^M
Reverb Window	
Switch to Next Track	^F5
Switch to Previous Track	^⇧F5
Chord Reharmonist Dialog (choose your own)	
Auto-Generate Chord Reharmonization	
RealDrums Settings	^⇧U
RealDrums Picker	^U
RealTracks Settings	^⇧K
RealTracks Picker	^K
Run Audio Chord Wizard (standalone)	^Z
Run Audio Chord Wizard (with Audio file)	^⇧Z
Read chords from Audio Chord Wizard	
Plugin Mode for Sequencer-DAW	

Notation Window toggles between the notation and the Chordsheet views.

Movable Notation Window opens a movable and resizable Notation window.

Lead Sheet Window displays a full page notation with options like selectable number of staffs, clefs to show, margins, lyrics, and multiple tracks of instruments or harmonies.

Big Lyrics Window displays scrolling lyrics in a karaoke format.

Drum Window launches the animated Drum Kit.

Guitar Window launches the on-screen Guitar fretboard.

Mixer Window launches the floating, always-on-top mixer with screens for setting Patches, Volume, Panning, Tone, and Reverb.

Reverb Window opens the **Reverb Settings** dialog for audio reverb settings and selections.

Switch to Next Track / Switch to Previous Track selects parts in the row of Notation buttons.

Chord Reharmonist Dialog (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.

Auto-Generate Chord Reharmonization generates an entirely new chord progression for a complete song or a portion of a song. Selecting this menu option opens the Reharmonist dialog.

RealDrums Settings launches the dialog for enabling RealDrums substituting them in styles and songs.

RealDrums Picker opens the list for choosing a RealDrums style for the current song.

RealTracks Settings opens the dialog for enabling RealTracks and showing notation and saving RealCharts.

RealTracks Picker opens the Assign RealTracks to Track dialog for assigning RealTracks to any BB part.

Run Audio Chord Wizard (standalone) launches the Audio Chord Wizard program.

Run AudioChordWizard (with Audio file) presents an Open Wave File window for the Audio Chord Wizard.

Read Chords from AudioChordWizard enters the chords into Band-in-a-Box.

Plugin Mode for Sequencer-DAW enters the plug-in mode. The Band-in-a-Box window becomes smaller and you can use it with your DAW (GarageBand, etc.). To export a Band-in-a-Box track, drag the radio button for the part you want to export into the blue "drop station" rectangle in the upper left corner of the main screen. When the rectangle turns green, drag and drop it to your DAW or the Finder. There you can apply effects such as the guitar amp simulator modeling and digital effects in **AmpliTube CS**, which is included with Band-in-a-Box and installs as a separate plug-in.

Help Menu
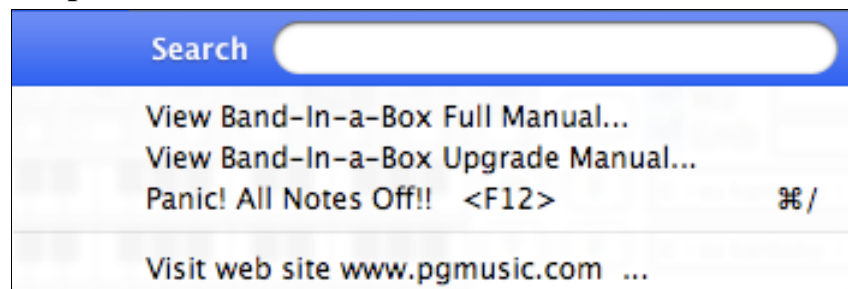
Search will list all menu items related to the search term.

View Band-in-a-Box Full Manual opens the comprehensive .pdf manual with bookmarks for reference.

View Band-in-a-Box Upgrade Manual opens a guide to the new features in the latest version.

Panic! All Notes Off!!

This sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

Visit web site www.pgmusic.com … Launches your Internet browser and loads the PG Music Inc. home page.

Keystroke Commands – "Hot Keys"

It's often faster to use keystrokes instead of picking up the mouse. We've added many keystroke "hot keys" to mute instruments or to adjust volume, panning, reverb, chorus, or bank of instrument without using the mouse.

If a hot key is not performing as expected, it might be because the operating system has assigned a different function to that key. You can disable the operating system hot keys assignments by going to the Apple System Preferences/Keyboard & Mouse and clicking on the Keyboard Shortcuts tab. Scroll down to find the key you are looking for, and uncheck it in the "On" column. Then your Band-in-a-Box hot key should work properly.

Keystroke List

This is a list of keystroke "hot keys." These keys are also listed on the pull down menus beside the function.

Play the song	⌘ A
Set the first bar of the Chorus	⌘ B
Copy	⌘ C
Delete the Highlighted Chord Area	⌘ D
Set the Last (Ending) bar of the Chorus	⌘ E
Display and edit Favorite Patches Dialog	⌘ F
Reset Sound Canvas and send BB MIDI settings	⌘ G
Melody Harmony	⌘ H
Insert x bars in the highlighted chord area	⌘ I
Jukebox play	⌘ J
Previous jukebox song	⌘ [
Next jukebox song	⌘]
Open Main Settings dialog (title, key, tempo, etc.)	⌘ K
Set the number of choruses in a song	⌘ L
Display and edit the MIDI Settings	⌘ M

New song	⌘N
Open song from disk	⌘O
Print current song	⌘P
Quit the program	⌘Q
Replay already constructed song	⌘R
Save already open song to disk	⌘S
Thru Harmony	⌘T
Load style from disk	⌘U
Paste	⌘V
Set the number of lead in bars	⌘W
Cut	⌘X
Load a "SETUP.DK" file from disk	⌘Y
Undo song settings	⌘Z
Send General MIDI mode On	⌘=
Panic! All notes Off	⌘/

Additional Hot Keys

Press [=] 4 times to set tempo and play a song.	**[=]**
Press [+] to just set the tempo.	**[+]**
Records a melody to the currently loaded song.	**r**
Plays the song from the current cursor position.	**x**
Enters lyrics in the Lyrics window.	**l**
Moves the cursor to the right.	**tab**
Moves the cursor to the left.	**Shift+Tab**
Help	**F1, Shift+1, Ctrl+F1**
Save song	**F2**
Save song with patches	**⌘+F2**
Open song	**F3**
Load favorite song	**Shift+F3**
Load songs with melodies	**⌘+F3**
Play song	**F4**
Select Soloist	**Shift+F4**
Quit + end program	**⌘+F4**
Edit current bar options	**F5**
Melodist Generate Chords/Melody	**Shift+F5**
Save MIDI file	**F6**
Open filtered by style	**F7**
Refresh Soloist	**Shift+F7**
Jukebox start/stop	**F8**
Load next song	**Shift+8**
Choose a user style	**F9**
Choose a favorite style	**Shift+F9**
Edit user style	**⌘+F9**
Allow Melody harmony	**F10**
Select Melody harmony	**Shift+F10**
Allow Thru harmony	**F11**
Select Thru harmony	**Shift+F11**
Panic – all notes off	**F12**

Quick Song Settings

These are for entering songs quickly in the Chordsheet and Notation windows. Typing special words, instead of chord names, will make the following settings:

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

Direction

Arrows	Move the cursor in the appropriate direction.
[ ]	Adjust the tempo by increments of 5.
< >	Advance page # in either direction.
l	Displays the Lyric Mode. Hit ESC or "=" to exit.
p	Set/Advance Part Marker at cursor location.

During Playback

delete	Pauses Song / Resumes Playing Song.
[+] or **[=]**	Increments Patch number by +1.
[+]	Decrements Patch number by +1.
shift [+]	Increments Patch number by +5.
shift [+]	Decrements Patch number by +5.
0 + 9	Select Favorite Instruments/Combos
esc	Stops Song
Ctrl+⌘+1	Transposes Melody down 1 octave

Muting Parts

You can also mute a Part by **Option-Clicking** its button at the top-left of the Main Window.

⌘2	Mutes the Combo (all the instruments)
⌘3	Mutes the Bass
⌘4	Mutes the Piano
⌘5	Mutes the Drums
⌘6	Mutes the Guitar
⌘8	Mutes the Strings
⌘9	Mutes the Melody
⌘0	Mutes the THRU

Selecting Parts

Ctrl+2	Selects the Combo

Hold down **Ctrl+Shift** and the letter to change the value for the selected part:

E,R	Decrease/Increase Reverb
T,Y	Decrease/Increase Chorus
U,I	Decrease/Increase Panning
O,P	Decrease/Increase Bank
Q,W	Decrease/Increase Volume

Holding down **Ctrl+Shift** and **1+9** and **0** keys (on top row of keyboard) selects favorite instrument patch.

Hold down **Ctrl+Shift** and **[+]** and **[=]** keys to decrease /increase patch by 1.

For example, let's change the Piano part to Rhodes Piano using keystrokes.

1. Press **Ctrl+4** to select the Piano part.
2. Press **Ctrl+Shift+2** to select the Favorite #2. That is Rhodes Piano.

Chord List

(Commonly used chords are displayed here in **bold** type)
(Major chords)
 C, CMAJ, C6, **CMAJ7**, **CMAJ9**, CMAJ13, C69, CMAJ7#5,
 C5b, Caug, C+,
 CMAJ9#11, CMAJ13#11,
(Minor chords)
 Cm, Cm6, Cm7, Cm9, Cm11, Cm13,
 C-7: You can type C-7 for Cm7 (i.e. use the minus sign) or C7-9 for C7b9
  Cmaug, Cm#5,
  CmMAJ7,
(Half diminished)
  Cm7b5,
(Diminished)
  Cdim (either dim5 or dim7)
(Dominant 7th chords)
  C7,7+, 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,

Notes about entering chords:
- It is not necessary to type upper or lower case.   The program will sort this out for you.
- Any chord may be entered with an alternate root ("Slash Chord") e.g.: C7/E = C7 with E bass
- Separate chords with commas to enter 2 chords in a 2 beat cell e.g.: Dm7,G7

New chords added:

- C5b: This is C flat 5. It is spelled this way to avoid confusion.
- C2 C5 C4 C69 C7alt Cm7#5
- Cadd2 Cmadd2

Chord Shortcut Keys: Speed up chord entry with these shortcut keys.

- J = Maj7 (To type CMaj7, just type CJ. It will be entered as CMaj7.)
- H = m7b5 (H stands for Half diminished).
- D = dim
- S = Sus

Files and Folders

Band-in-a-Box Folder

The Band-in-a-Box program installs by default to its own Band-in-a-Box folder inside the /Applications folder. Unless there is an important reason to install it to a different location, we suggest that you accept the default location.

Band-in-a-Box

The /Band-in-a-Box folder has a clean look with only one program file in the folder (the Band-in-a-Box application). The rest of the files are in subfolders.
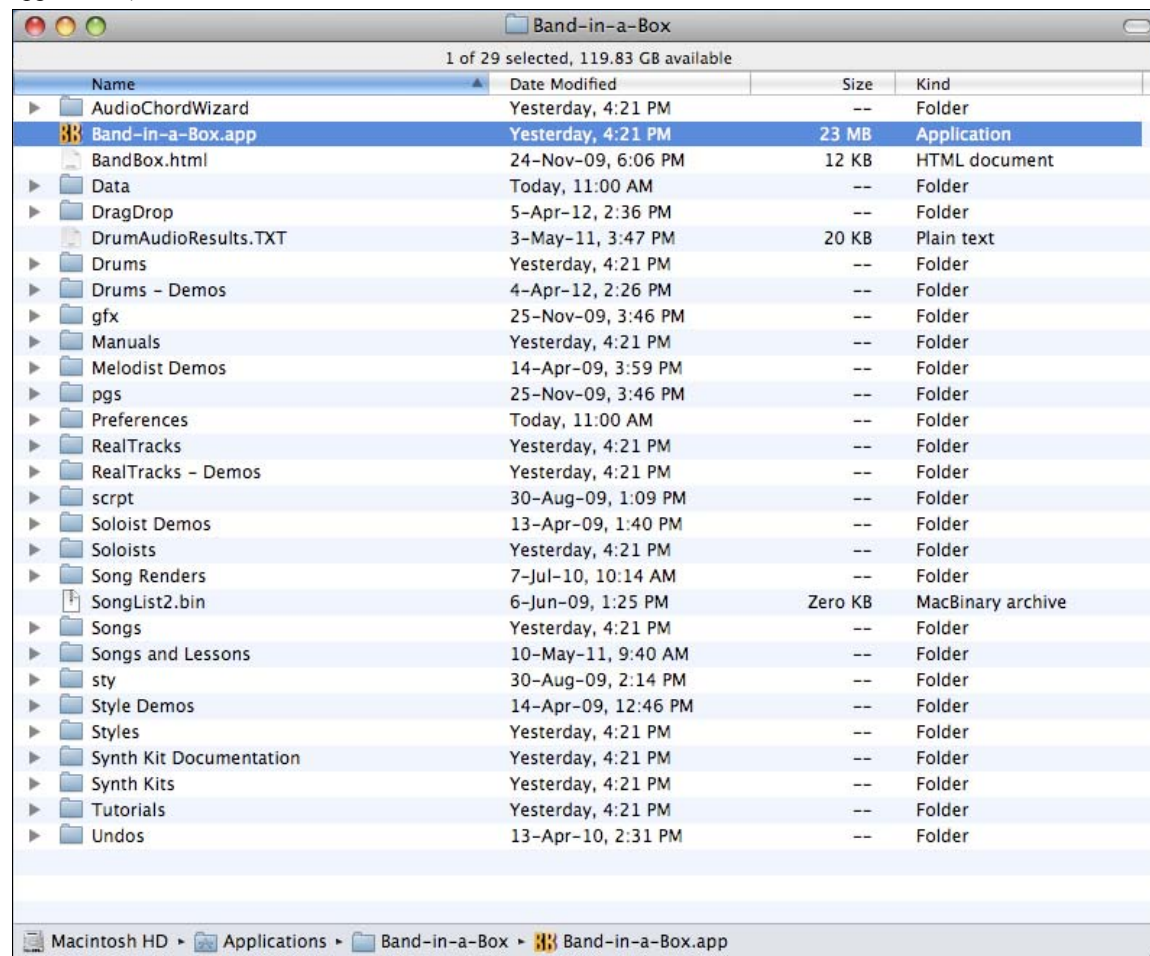
AudioChordWizard

The powerful Audio Chord Wizard feature can be run as a stand-alone program from this folder to interpret the chords from popular audio file types such as MP4, M4a, AIFF, and CD audio.

Data

These files contain the lists and data for the various Band-in-a-Box features. Most of them are not directly edited, but user edits to the program features are saved to them. For example, if you add or make new styles and rebuild the list in the StylePicker the file BBW.LST is updated.

One file that can be edited is pgshort.txt. Follow the directions given to add your own shortcuts for entering chords in Band-in-a-Box.

DragDrop is the location for audio files rendered by dragging tracks to the Drop zone.

Drums

This folder has subfolders containing the files for all of the RealDrums sets installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealDrums sets and generates a RealDrums part.

If this folder is moved or the RealDrums files are installed in a custom location, the new location must be entered in the **RealDrums Settings** dialog so that Band-in-a-Box knows where to find them.

Drums – Demos

Every RealDrums style has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file. Once a demo song has been played from this folder, you can then use the SongPicker (Select Song by Title) dialog to choose songs from a list.

Manuals

This folder includes a manual with a guide to latest features in the current Band-in-a-Box upgrade, Band-in-a-Box ---- Upgrade Manual.pdf, plus a recent version of the full manual named Band-in-a-Box ---- Mac Manual.pdf. These files are bookmarked for easy reference, and individual pages can be printed out as required.

Helpful supplements are sometimes included, such as the Band-in-a-Box CoreMIDI help.pdf that explains how to set up external MIDI devices to the Macintosh.

Melodist Demos

These are Band-in-a-Box songs made with the Melodist feature that generates complete songs with chords and melodies. You can select individual songs to hear an example of the different Melodist styles, or you can play them all by clicking on the **[Juke Songs Now]** button in the Melodist dialog.

Preferences

The Preferences you set in the program are saved in the **Preferences** folder, and this folder also has a file named **Intrface_X86.BBW** with all the program settings including MIDI and audio driver setup. If this file is removed to the trash the program will open like a new installation the next time it runs. It will prompt for all of the initial setup selections. 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 of the RealTracks instruments installed in your program. It is the default location recognized by Band-in-a-Box when it installs RealTracks sets and generates RealTracks.

If this folder is moved or the RealTracks files are installed in a custom location, the new location must be entered in the **RealTracks Settings** dialog so that Band-in-a-Box knows where to find them.

RealTracks – Demos

Every RealTracks instrument has a Band-in-a-Box demo song, which can be loaded directly from this folder as a song file. Once a demo song has been played from this folder you can then use the SongPicker (Select Song by Title) dialog to choose songs from a list.

Soloist Demos

These are Band-in-a-Box songs made with the many soloist styles available. There are subfolders for every Soloist set. Once you select a song from the *File / Open* menu command you can use the **[Song]** button to choose from a list of songs in the subfolder.

Soloists

Soloist files are stored here, both for MIDI soloists and solos that use RealTracks instruments. If you install soloist add-on sets this is where to put them.

Songs

This is the default folder for storing your Band-in-a-Box songs, the default folder that is selected by the *File | Open Song* menu command. It includes the basic Band-in-a-Box song library, and the songs you make yourself will be stored here unless you specify a custom folder for them.

Band-in-a-Box accompaniments are saved with the file extension *.sgu. If a melody has been recorded the file extension will be *.mgu. The "u" indicates a song made with a user-editable style.

The original 24 Band-in-a-Box styles are an exception, they use song file names ending in numbers from 1-9 and letters from A-O, but all later styles end in "u."

Songs and Lessons

Band-in-a-Box comes with a large library of songs that demonstrate some of the most popular styles of music as well as songs for listening, learning, and jamming. This folder is packed with musical content for a variety of tastes and purposes.

Style Demos

Every Band-in-a-Box style has a demo song stored in this folder. There are a lot of them, the easiest way to play them is to pick the style that interests you in the StylePicker dialog and then click on the **[Song Demo]** button to hear the demo song for that style.

Styles

Band-in-a-Box styles use the file extension .sty and are stored in this folder. These are the styles that are listed in the StylePicker. If you add new styles, they will be installed in this folder and added to the StylePicker list by clicking on the **[Re-Build]** button.

Synth Kit Documentation

These are documents that describe the synth kits provided in the Synth Kits folder.

Synth Kits

Even though the General MIDI and GM2 patch lists have been widely adopted, Band-in-a-Box supports many other MIDI patch lists and drum kits.

The .DK files in this folder are pre-formatted GM patch lists for most of the popular synthesizers, GM and non-GM, in use since the introduction of Band-in-a-Box.

The .PAT files are for the patches found on higher banks GM and other synths, and include the custom bank change commands to provide access to any patch on any MIDI synthesizer.

Users can write custom .DK and .PAT files and save them to this folder.

Tutorials

This folder contains the files provided for use with the tutorials found in the help file.

Other files and folders contain files and resources used by the program.

PG Music Inc.

Band-in-a-Box®

is protected by copyright and is the property of
PG Music Inc. and its licensors.
Copyright © 1989-2014 PG Music Inc.
All rights reserved.

PG MUSIC INC.

29 Cadillac Avenue
Victoria, BC V8Z 1T3
Canada

Contacts:

E-mail: info@pgmusic.com
Phone: toll free in the United States and Canada
1-800-268-6272, 1-888-PG-MUSIC (746-8742),
Or 1-250-475-2874 (tolls apply)
Universal International Freephone Service:
Outside of the United States and Canada (where available).
+ 800-4PGMUSIC (800-4746-8742)
Fax: toll free in the United States and Canada
1-877-475-1444,
or 1-250-475-2937 (tolls apply)

Technical Support:

Phone: toll free in the United States and Canada
1-866-9TECHPG (866-983-2474),
Or 1-250-475-2708 (tolls apply)
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

There are now 169 RealTracks sets. Get the basics, order your favorite RealPAK, or get them ALL!

The Band-in-a-Box Pro package includes a basic set of RealCombos for Pop, Country, and Jazz. In addition, there are hundreds more RealTracks instruments available and we're always making more!

A larger set of RealCombos is included in the Band-in-a-Box MegaPAK, and you get every RealTracks set we've made so far in the Band-in-a-Box UltraPlusPAK and EverythingPAK. You can also order individual sets, or RealPAKs of Country, Rock/Pop, and Jazz sets.

Please see http://www.pgmusic.com/products_realtracks.htm for full descriptions and demos of all of the RealTracks sets. While you're there be sure to check for new releases.

RealTracks Set 1: The Originals, New and Improved

Improved versions of the original RealTracks – Tenor Sax, Tenor Sax (Bluesy), Pedal Steel, and Acoustic Guitar.

RealTracks Set 2: Country Ballad

Acoustic guitar, both strumming and fingerpicking, a beautiful "spacey" electric guitar with delay effects, as well as a sweet pedal steel part and a RealBass.

RealTracks Set 3: Swingin' Country

Two Swing RealPedalSteel styles and five Swing 8ths acoustic guitar RealTracks, including both strumming and fingerpicking.

RealTracks Set 4: Modern Country

Rock, Pop, Folk, and Country with RealResonatorGuitar, RealAcousticGuitar & RealBass plus a modern syncopated groove that includes both acoustic & electric guitars.

RealTracks Set 5: Rockin Guitar

Smokin' Rock & Country Rock rhythm guitar grooves, as well as slide guitar soloists and R&B RealBass.

RealTracks Set 6: All Metal

Three different tempos of killer Metal rhythm guitar parts and totally tight bass parts plus the RockHardEven8 RealDrums style.

RealTracks Set 7: Acoustic Jazz Bass and Rock Sax

Real Double Bass with either the straight-ahead, fluid approach of our PaulC bass style, or the aggressive approach of our RayB style. Also in this set is the "Motown Rock" sax soloist.

RealTracks Set 8: Country Folk

Resonator Guitar, sweet RealFiddle, and basic acoustic guitar strumming patterns.

RealTracks Set 9: Country Electric Guitar

Great Country guitar grooves and soloists 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.

RealTracks Set 10: All Blues (Shuffle)

A smokin' blues band 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. Killer soloing on electric guitar and harmonica.

RealTracks Set 11: All Bluegrass (Rhythm)

Step out in front of your very own Bluegrass band, and take charge. Mandolins, fiddles, guitars, and banjos abound – all held to a steady beat by a fat Bluegrass bass.

RealTracks Set 12: All Bluegrass (Solos)

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.

RealTracks Set 13: "Older" Jazz Swing Soloists

The essential instruments of Jazz Soloing - alto sax, trumpet, and trombone - recorded by top studio musicians. With the stretching features in Band-in-a-Box and RealBand, they can be used over a wide tempo range.

RealTracks Set 14: Mainstream Swing – Jazz Rhythm Section

A world-class Jazz rhythm section with a choice of either acoustic piano or Jazz electric guitar as your comping instrument, and an acoustic bass style to round out the bottom end.

RealTracks Set 15: Mainstream Swing – Jazz Soloists

Alto sax, trumpet, and trombone RealTracks plus bass soloing and piano soloing, complete with left-hand comping! Combine with RealTracks Set 14: Mainstream Swing - Jazz Rhythm Section for a complete Real Jazz band!

RealTracks Set 16: Bossa - Rhythm Section

This authentic sounding Latin-Jazz set includes a balance of piano, acoustic bass, and electric guitar RealTracks for use in all keys. Combine with RealTracks Set 17: Bossa - Soloists for your dream Bossa band!

RealTracks Set 17: Bossa - Soloists

This set includes hours of trumpet, trombone, alto sax, and even acoustic bass soloing. You'll have all the tools available to generate a killer Bossa solo with the most authentic sounds available.

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 – Soloists

This RealTracks Set comes equipped with alto sax, trombone and trumpet soloing in every key for your Jazz ballad. 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

This set features two tempos of Rock 'n' Roll guitar recorded by two different top studio musicians, each playing off of the riffs of the other. These are classic Rock guitar tones for both laid back and up-tempo tunes.

RealTracks Set 21: Clean Strat Rock

Add a clean, even, classic Rock guitar sound to all your songs, old and new, with Clean Strat Rock rhythms and solos. Use the Rhythm Guitar with your verses while letting the Soloist fly during a chorus.

RealTracks Set 22: Funk & Pop Bass

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 palette!

RealTracks Set 23: Pop Acoustic Guitar

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; they blend well with many other styles of music too.

RealTracks Set 24: Pop Swing 8ths Guitar

Fill in a rhythm section with this dynamic set of acoustic strumming and fingerpicking guitar styles. With a wide range of tempos RealTracks Set 24 completes your Swing 8ths Pop or country song with an understated touch!

RealTracks 25: Pop Swing 8ths Bass 1

Use these RealTracks with many styles of music to add a delicate touch and a human feel. 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

Add the solid foundation of Swing 8ths Bass to your 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.

RealTracks Set 27: "Dreamy" Pop Guitar and More

With these simple, tasteful, and dreamy guitar licks, you can add a new level of atmosphere to your song. Whether you're composing a fast pop masterpiece or a mellow country ballad, these styles are for you!

RealTracks Set 28: Jazz Waltz

This set redefines what it means to swing in ¾ time with this Jazz waltz collection of acoustic bass, piano, and electric guitar RealTracks.

RealTracks 29: Freddie and Wes - Jazz Guitar Comping

If you're looking for the "four-on-the-floor" beat with a tasteful groove that'll keep the dance floor full all night RealTracks Set 29 is the answer. Some of the sweetest comping this side of bebop!

RealTracks Set 30: Blues (Slow Swing)

Electric guitar, bass and resophonic guitar provide the solid rhythm 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!

RealTracks Set 31: Blues (Slow Even 8ths)

This set features some straight-8ths, slow rockin' grooves on the electric guitar, electric bass, harmonica, and even the resophonic guitar! All styles in this set were recorded at the same tempo, so they blend together perfectly.

RealTracks Set 32: Blues (Fast Even 8ths)

A solid even 8ths rhythm section of electric guitar, electric bass and resophonic guitar. In addition, this set comes with harmonica, tenor sax, and Blues harmonica soloists to complete the band.

RealTracks Set 33: Bluegrass (Medium Tempo)

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.

RealTracks Set 34: Country Train Beat

Solid train rhythm that doesn't miss a beat plus 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.

RealTracks Set 35: Chet and Travis Pickin'

This set comes with four 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.

RealTracks Set 36: Swingin' Country 2

Five swing 8ths RealTracks styles featuring a sweet pedal steel style, as well as two tempos of resonator guitar and swing 8ths mandolin. Medium slow and fast tempos are included.

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.

RealTracks Set 38: Classic Country - Pedal Steel n' More

Classic Country with three variations of Pedal Steel at a range of tempos plus a fiddle that is always ready to play a solo. You also get the added bonus of RealCharts that show you the notation for all of the RealTracks in this set.

RealTracks Set 39: Slow Country

Ballad stylings on pedal steel, fiddle, banjo, harmonica, and acoustic guitar with the added bonus of RealCharts for the pedal steel, harmonica and fiddle to show you the notation for these instruments.

RealTracks Set 40: American Pop-Rock

There are 4 Electric Guitar styles included in this set, and each style includes two different substyles. The two "American" guitar styles are meant to be used together, as are the two "Roots Rock" styles, so either way you get that polished, radio-friendly sound that'll make you sound like a professional producer.

RealTracks Set 41: Rockin' Hard

This set comes with 4 different RealTracks guitar styles, and each of those styles has 2 different substyles. "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.

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

This set includes both acoustic and electric rhythm guitar styles, as well as two marvelously raunchy slide guitar styles. To top it all off, we have a rollicking southern organ.

RealTracks Set 44: Blues Guitar and Organ

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. Also included in this set is a rollicking Slide Guitar Blues RealTracks style.

RealTracks Set 45: Driving British Rock

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 "driving" and one that is "soulful."

RealTracks Set 46: Medium Pop - Harmonica, Organ and Bass

This set provides you with some great background organ & harmonica playing, as well as two options for straight-ahead pop electric bass. 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 - Harmonica & Organ

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. For the fast tunes, we've also got a background Pop Harmonica style.

RealTracks Set 48: Medium Modern Rock

This set provides three Guitar RealTracks, one acoustic, and two electrics. The acoustic guitar is a bright, strummed rock part. The two electrics have distinct sounds that compliment 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'.

RealTracks Set 49: Spirited Acoustic Guitar

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.

RealTracks Set 50: More Bossa!

This set features some great Bossa Nova Guitar and Flute playing. 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. The bass and piano, when used in conjunction with our BossaBrushes RealDrums, provide a great rhythm section for singers or soloists.

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!

RealTracks Set 53: Slow Jazz Ballad - Rhythm Section

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. There are also several variations where they start playing double-time (essentially a 120 bpm groove) for the B section.

RealTracks Set 54: Slow Jazz Ballad - Soloists & Solo Piano Accompaniment

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.

RealTracks Set 55: Fast Bebop Jazz

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.

RealTracks Set 56: Jazz, Old and New

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.

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.

RealTracks Set 58: Jazz and Pop Waltzes

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. For the Pop fans, we've provided Acoustic Bass and Piano styles playing a slow even 8ths Pop Waltz.

RealTracks Set 59: Crossover

The RealTracks you need for the popular sound of Swing 16ths Crossover between Country Music and Hip Hop. 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.

RealTracks Set 60: Country Rock!

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'.

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

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.

RealTracks Set 64: Country Waltz 2

This set comes with three guitar styles, all recorded at the comfortable waltz 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.

RealTracks Set 65: Alt-Country

Alt.Country, also known as Americana, has 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. The two Alt.Country styles recorded at 75bpm 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.

RealTracks Set 66: Modern Nashville Pop

4 Electric Guitar styles straight from Music City, USA. The two Country Rock styles are intended to be used together, and play off each other beautifully, but can also be used individually. The same goes for the two "Nashville Pop" styles, one of which uses a distorted guitar sound, the other clean.

RealTracks Set 67: Rockin' in Three-Quarter Time

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, together, or combined in A-B combinations. Also included are 12-string acoustic guitar RealTracks, both a picking style, and a strumming style.

RealTracks Set 68: R&B Rock

4 different modern R&B electric guitars, 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. 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

Northern Rock and classic 80s Texas Blues-Rock grooves. 8 different guitar styles include quarter-note variations, strummed patterns, offbeat & syncopated grooves. A variety of guitar tones are employed including mellow fuzz, an edgy, gritty 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

Sophisticated, mellow piano featuring 7 different Piano RealTracks styles. Use them alone or with a rhythm section. Included are British Pop Liverpool and Pop London styles, a Pop Bronx style from New York, and Pop Funky Texas. All come with RealCharts for on-screen notation and piano keyboard display.

RealTracks Set 71: Folk-Rock

12-String Acoustic Guitar RealTracks with a variety of tempos and feels, such as slow ballad folk-rock & medium folk-rock waltz. The waltz comes with both a 12-string and a 6-string guitar style, which can be used individually, or blended together.

RealTracks Set 72: Smooth Jazz - Swing 16ths Hip Hop

Smooth Jazz sound with an Urban flavor. 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 chorus, delay, and reverb effects for that true Smooth Jazz sound. 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'll 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'll 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'll 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'll 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'll be able to see what's being played, in both notation and on the on-screen piano keyboard.

RealTracks Set 93: Smooth Jazz - Trumpet 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'll 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'll 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 - Fast Swing

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 - Ballad

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 - Comping

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 - Soloing

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 Guitar and Electric Piano

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'll 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'll 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 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 132 - Paul Franklin – Pedal Steel Country Soloing

RealTracks Set 132 features Pedal Steel master Paul Franklin 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 it's 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'll 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'll 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'll be able to watch and learn as these great musicians play!

RealTracks Set 140: Texas Blues-Rock Shuffle

Every incarnation of the Blues has it's 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 such as AmpliTube!

RealTracks Set 147: Mike LeDonne Bossa

With RealTracks Set 147 you'll 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 such as AmpliTube! 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 such as AmpliTube! 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 such as AmpliTube.

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'll 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'll 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'll 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 it's 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'll 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'll 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 (such as Amplitube, included with Band-in-a-Box). 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 (such as AmpliTube, included with Band-in-a-Box) 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 RealTrack 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 RealTrack 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 RealTrack 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 RealTrack available, RealTrack 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 a total of 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 Bonus Set 1: 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 Bonus Set 1: 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!

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, http://www.pgmusic.com/products_realtracks.htm. While you're there be sure to check for new releases.

Appendix B: MIDI SuperTracks

MIDI SuperTracks Set 1 – Pop Piano and More

13 MIDI SuperTracks for Pop and Rock
- Piano, Rhythm TexasBluesRockJohn Ev 120
- Piano, Solo-Accompaniment Bluesy12-8John Sw 060
- Piano, Rhythm BritBluesInvasionJohn Ev 120
- Piano, Rhythm IslandJohn Ev 110
- Piano, Rhythm RockNRollJohn Ev 165
- Piano, Rhythm SouthernRockJohn Sw 120
- Piano, Rhythm TexasBluesRockShuffle Sw 130
- Synth Pad, PopShiningSoft Ev 120
- Synth Pad, PopShiningVoice Ev 120
- Synth Pad, PopUplift Ev 120
- Synth Pad, PopBelieve Ev16 065
- Synth Pad, PopModernGrooveMellow Ev16 075
- Synth Pad, PopModernGrooveHigh Ev16 075

MIDI SuperTracks Set 2 – All Jazz

24 MIDI SuperTracks for Jazz
- Bass, Acoustic, Bossa Ev 085
- Bass, Acoustic, Bossa Ev 140
- Bass, Acoustic, Jazz Sw 085
- Bass, Acoustic, Jazz Sw 110
- Bass, Acoustic, Jazz Sw 140
- Bass, Acoustic, Jazz Sw 190
- Bass, Acoustic, JazzWaltz Sw 085
- Bass, Acoustic, JazzWaltz Sw 140
- Piano, Rhythm Bossa Ev 085
- Piano, Rhythm Bossa Ev 140
- Piano, Rhythm Jazz Sw 085
- Piano, Rhythm Jazz Sw 110
- Piano, Rhythm Jazz Sw 140
- Piano, Rhythm Jazz Sw 190
- Piano, Rhythm JazzWaltz Sw 085
- Piano, Rhythm JazzWaltz Sw 140
- Organ, RhythmNoBass Bossa Ev 085
- Organ, RhythmNoBass Bossa Ev 140
- Organ, RhythmNoBass Jazz Sw 085
- Organ, RhythmNoBass Jazz Sw 110
- Organ, RhythmNoBass Jazz Sw 140
- Organ, RhythmNoBass Jazz Sw 190
- Organ, RhythmNoBass JazzWaltz Sw 085
- Organ, RhythmNoBass JazzWaltz Sw 140

MIDI SuperTracks Set 3 – Sweet Country Piano

9 MIDI SuperTracks for Country
- Piano, Solo-Accompaniment CountryPopJohn Ev 085
- Piano, Solo-Accompaniment CountryPopJohn Ev 120
- Piano, Solo-Accompaniment CountrySwingJohn Sw 085
- Piano, Solo-Accompaniment CountrySwingJohn Sw 120
- Piano, Solo-Accompaniment CountryWaltzJohn Sw 085

- Piano, Solo-Accompaniment CountryWaltzJohn Sw 140
- Piano, Rhythm CountryBalladJohn Ev 065
- Piano, Rhythm HonkyTonkJohn Ev 120
- Piano, Rhythm TrainBeatJohn Ev 130

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 make 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 synth's 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 make 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 skilfully 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 bossas, 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.

Index

Registration Form

Please register your program. Registering your PG Music software entitles you to free, unlimited technical support, advance notice of product upgrades, and news about new product releases. If you haven't registered your PG Music software yet, please take a few moments and do so now.

How to Register

Mail to PG Music Inc., 29 Cadillac Avenue, Victoria, BC V8Z 1T3, Canada

Fax to 1-250-475-2937 or toll-free to 1-877-475-1444.

On-line at www.pgmusic.com

Telephone 1-250-475-2874, toll-free in North America at 1-800-268-6272, or toll-free at + 800-4746-8742 with Universal International Freephone Service access.

Name _____

Address _____

City _____

State/Province _____

Zip/Postal Code _____

Country _____

Telephone _____ Fax _____

E-mail address _____

Computer (check):   PC   MAC   Model _____

Operating system (e.g. Windows XP, Vista; Macintosh OS X) _____

What MIDI interface are you using? _____

What primary synth/sound card do you use? _____

Favorite Styles: Jazz ___ Rock ___ Pop ___ Country ___ Other _____

Purchased from _____

Date of purchase _____

Comments/Suggestions_____
_____
_____
_____
_____
_____