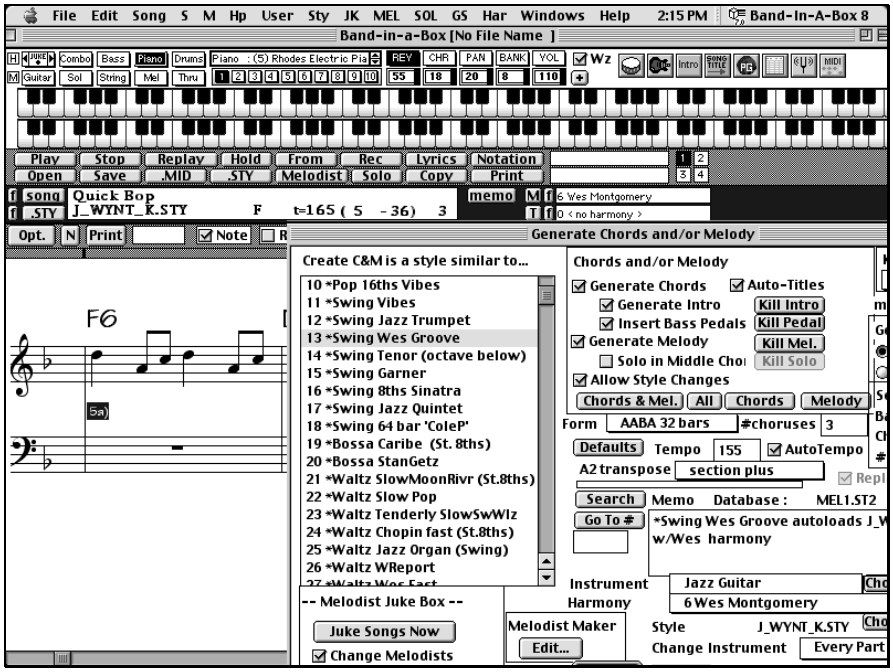
Band-in-a-Box™ for Macintosh®



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Introduction

Band-in-a-Box is an Automatic Musical Accompaniment Program. Type-in the chords to any song, pick a musical style and press the PLAY button. Band-in-a-Box will generate a 3 to 5 part musical accompaniment which may consist of bass, drums, piano, guitar and strings to be played back through a sound module or MIDI instrument. You also have option to input or generate a Melody line, generate a Soloist, add lyrics, or play along with the program in real-time!

People familiar with the previous versions of Band-in-a-Box will be pleased to know that we have kept the same operation of the program. All of the new features are optional, and don't interfere with previous methods of using the program. All songs and styles are completely compatible with previous versions, so you can upgrade without losing any of your previous work.

The easiest way to become familiar with the program is to...

1.) Read the Summary of Key Features.
2.) See the detailed information about each new feature.
3.) Go through the Tutorials which take you through some of the best features.
4.) Experiment with the program. The program is so easy to use and intuitive, you can be "making music" in less than 5 minutes.

If you are using Band-in-a-Box for the first time, we have provided a Quickstart Tutorial for you to familiarize yourself with your new "Band".

There are Major Enhancements in Version 8

Over 80 new features in all !
One of the most exciting new feature is called the 'Melodist'. As you might expect from the name, this feature brings you the power to create Melodies along to any chord progression. The Melodist also brings with it the ability to create most other song elements *automatically* (in addition to the Melody). These elements include intros, chord progressions, solo improvisations, and even auto-title generation for your new compositions --which adds up to a full instrumental song, complete with title. In other words, the Melodist encompasses a myriad of different features that combine to address the many aspects involved in the song creation process.

Flexibility is a key attribute of the Melodist; it has a 'modular' design which allows you to select only the song elements *you* want to generate (i.e. melody, chords, intro, solos, etc.) and can generate (and regenerate) any given part of a song. This allows the Melodist to be used for many different purposes --it's not only to compose songs.

In addition to song composition, the Melodist offers:

- ✓ help with understanding chord progressions
- ✓ sight reading practice
- ✓ ear training material
- ✓ improvisation
- ✓ ... and more!

To get started right-away with Band-in-a-Box Version 8, read the Quickstart section of this user's guide and you'll be making music within 5 minutes.

Chapter 1: Installation and Quickstart

Minimum System Requirements

To use this program your computer will require:

- MAC OS System 7.0 (or higher), 8.5MB ***available*** memory, 68030, PowerMac (or better.)
- 20MB of available hard disk space (add-on products may require additional space and memory requirements.)
- Either a MIDI System (e.g., MIDI Interface/MIDI Synthesizer) or Internal Mac sound system (e.g., QuickTime™ 2.5 (or higher) musical instruments.)
- Headphones or stereo speakers.
- CD-ROM Version requires a CD-ROM drive.

Section 1: Instructions for New Users

Installing the Program

1.) Insert the Band-in-a-Box for MAC Disk 1(or CD-ROM.)
2.) Open the Disk Icon that appears on your desktop.
3.) Double-Click on "Installer".

This will install the software to a **"Band-in-a-Box Folder™"** on your hard drive. Inside this folder, it will create the following folders :

Songs
Styles
Synth Kits
Synth Kit Documentation
Soloist
Plugins
Help -ReadMe Files

Note : There is a file called **"Tips for Band-in-a-Box"** that is located inside the **"ReadMe Files"** folder and will be installed to your hard drive. This tip file is useful for miscellaneous tips on using the program.

The automatic installer will copy all of the Band-in-a-Box for MAC files to a Band-in-a-Box folder (Band-in-a-Box™ Folder). If you have a previous version of Band-in-a-Box or additional songs and styles, make sure they reside in the appropriate folders that the Band-in-a-Box installer creates.

Installing Add-on Styles and/or Song Disks
If you already have Band-in-a-Box installed and have purchased extra songs and/or styles disks for your Band-in-a-Box program then you will have to install them separately, **after** you have installed the main program disks.

To install:

1. Insert the Styles or Songs Disk in the disk drive.
2. Read the Read Me file on the Song or Styles Disk.
3. Double click on the Styles or Songs "Installer" disk icon.

Once your Styles and/or songs have been installed, you can then access them in the normal way inside the Band-in-a-Box program (discussed elsewhere in this documentation).

Installing the PG Music Fonts
Version 8 uses Music Fonts for notation display, notation printout and chord symbols. These 3 fonts are found in a single file called **"PG Music Font Suitcase"**. This file gets copied to the Band-in-a-Box folder during installation.

If for some reason the installation program failed to copy the PG Fonts to your FONTS folder, you may need to manual move the Font File (PG Music Font Suitcase) to the appropriate folder after installation :

- If using System 7.5 or higher, move the **"PG Music Font Suitcase"** from the Band-in-a-Box folder to the **"FONTS"** folder located in the **"SYSTEM"** Folder.

Installation Considerations

1. Band-in-a-Box Version 8.0 requires a MAC with a 68030 or a PowerMac with *at least* 8.5MB of available memory (the default memory setting is 8500k). To see what memory is available in your system, look under the **APPLE | "ABOUT this Macintosh"** menu item.
2. If you need to change the default memory setting for the program, highlight the Band-in-a-Box program file and bring up the GET INFO box (APPLE-I keys). You can change the Minimum Size default value to 8000k if you are in a low memory situation, or set the default higher if your system has more memory available to it. (Note: some add-on Soloists Disks require a Minimum Size value of 12000k to run effectively.)
3. If you are using a low memory system, and you do not have 8MB of memory available to run Band-in-a-Box Version 8.0, you can try one or

more of the following techniques to increase your system's available memory size.

a.) Do not load other programs or utilities before you run Band-in-a-Box.

b.) Disable any non-essential extensions through the Control Panel | Extensions Manager Program.

c.) Do not use Apple QuickTime™ 2.5 instruments if you are in a low-memory situation, as these and other software drivers and utilities can consume large amounts of RAM.

d.) Decrease the Hard Disk Cache setting in the Control Panels | Memory Dialog. Also, try increasing the Virtual Memory setting in the same Memory dialog while ensuring it is enabled.

e.) Try using a "RAM-Doubler" program, or upgrade your system's physical RAM.

f.) Enable the "virtual memory" option in the Control Panel | Memory settings panel.

Running the Program

1. Make sure that your MIDI Interface or QuickTime™ 2.5 (or higher) drivers are installed.

2. Run the Band-in-a-Box for MAC program by clicking on its ICON in the Band-in-a-Box™ folder.

Select a **MIDI Driver** (launched automatically the first time you run the program, this dialog can be subsequently accessed by selecting the **M | Select MIDI Drivers or QuickTime™** menu item.)
If your MIDI interface driver is grayed out, then you may need to setup and install a MIDI Driver on your MAC (see Appendix C.)

Tips for choosing which MIDI driver to use:

a.) Band-in-a-Box can use the internal sounds on your Mac. This uses QuickTime sounds. Choose the Options-Driver Selection dialog to choose QuickTime. This is the easiest way to get making music with Band-in-a-Box.

b.) If you'd prefer to use an external MIDI interface, then you should choose OMS. You can download OMS from www.opcode.com . This is the official MIDI connection that Apple recommends for external MIDI interfaces. If you don't have/can't/don't want to use OMS, choose "Standard" as the built in interface. This selection works on older Macs but has stopped working on the newer Macs that don't use a simple modem or printer port.

c.) If you have the Roland VSC-88 software, you'd need to install that first, and then choose that as an OMS Driver.

Screen Note: By default, BB uses the computer's full screen for its program display surface. If you are running your MAC with a very high screen resolution (or a non-standard display - e.g., a laptop, etc.), you might want to "force" BB to use only part of the screen.

If you make one of the following "dummy" filenames (contents are irrelevant- i.e., any file) in the BB folder, then BB will override the default settings listed here:

- "Classic.Yes" forces 512x348.
- "Portable.yes" forces 640x400.
- "640x480.YES" forces 640x480.

Note also that if you hold down the mouse button during program bootup, the program will be displayed at a 640x480 resolution for that session.

3. **Select a Synth Kit for your synthesizer/sound module** from the **Synth Kits** folder by launching the **M | Load MIDI setup/drum kit** dialog, and opening the Synth Kits folder, or by simply selecting it from the bottom of the M menu. If using QuickTime, for example, select the QT drum kit from this menu. Band-in-a-Box defaults to General MIDI patches and drum notes, which are used by QuickTime™ 2.5 (or higher) and many newer modules. The program also supports other synthesizers' patch maps. If you have a synth that isn't on the list, you can make a custom patch map
   If your synth is not listed try the default General MIDI setting. Most modules made recently are General MIDI (GM) compatible.

4. Configure the drums and Patches (instruments) to match your synth or sound module.

- You may omit Step 4 if you are using a General MIDI compatible instrument (such as Roland Sound Canvas, Quicktime, Yamaha XG, TG100, etc.). This is because Band-in-a-Box defaults to General MIDI drum notes and Patches. **Most** newer synthesizers, keyboards, sound modules, (and even QuickTime), sound devices are General MIDI (GM) compatible.

Note: We have made preset drum/patch files for over 80 popular synthesizers (such as Korg M1, JV1080, etc.). If you are using one of these synths you will just choose this file from the bottom section of the MIDI Menu or by selecting it from the **"Load MIDI Setup/Drum Kit"** option on the MIDI Menu. If your synth is not listed you will have to make a custom setup by typing in the drum notes that your drum machine uses and (optionally) type in the patch #s corresponding to the General MIDI instrument numbers.

You are now ready to begin using Band-in-a-Box!

Click on the Band-in-a-Box icon or an associated file to begin.

If you're ready to make some music:

- Load and Play Songs (see Tutorial #1)
- Choose a Soloist and Generate a Solo for the song! (see Tutorial #7)
- Choose a Melodist and Generate the chords and melody for a song! (see Tutorial #8)
- Type-in chords to any song choose a style and press play ! (see Tutorial #2)
- Enter and Edit a Melody using the Notation Window. (see Tutorial #4)
- Type-in the Lyrics to songs (see Tutorial #2)
- Printout a lead sheet of chords, melodies, solos, and lyrics! (see Tutorial #3)
- Make Standard MIDI files and output to disk or the Clipboard to load into a sequencer for further editing and enhancement.

Section 2: Quickstart

Upgrading from a Previous Version

In this section, it is assumed that you are upgrading over a previous version of Band-in-a-Box. If you are installing BB for the first time, please skip this section and proceed to Chapter 2.

If you have renamed the "Band-in-a-Box™ Folder" to something like "BeBox", then the installation will not be able to find Band-in-a-Box, so it will create a "Band-in-a-Box™ Folder" that JUST contains the add-on files that were on that disk. You'll then need to move the files into your regular folder for Band-in-a-Box.

When moving these files, if there is already a folder with that same name in the destination folder, DO NOT MOVE THE WHOLE FOLDER, as it would wipe out the previous folder that was there. Instead, open the folder and just move the styles or whatever other files you are moving. Remember, after the installation of these disks, the material will be found in a folder called "Band-in-a-Box™ Folder."

Here are a few "rules" for the locations of files so that BB can find them easily:

1. Styles should reside in the Styles folder. We recommend putting all of your styles in to the Styles Folder, so BB can find them automatically. You can load them in from other folders if you want (via the User menu)

2. Soloists and Melodists should reside in the Soloists folder.

3. Patch name files (.PAT) files should reside in the "Synth Kits" folder.

4. Songs can reside anywhere. (They will show up on the Juke menu (JK) if they are in the Songs folder). We recommend that you have different folders for your songs, organized by type of song, etc.

It is assumed here that you are somewhat familiar with the previous release of Band-in-a-Box. If not, here is a brief "primer."

Band-in-a-Box is an automatic accompaniment program. Type in the chords to any song (like C or Fm7b5) , pick a style, and press *PLAY*. Band-in-a-Box (or "BB" as it often referred to) then automatically generates a full backing arrangement of piano, bass, drums, guitar and strings. This allows you to, by typing in the chord progressions, quickly build up a library of songs. Over the

years BB has added new features, such as a Notation Window, Notation Printout, Melody track, auto-Harmonization and a StyleMaker allowing you to create your own styles. With the previous release of BB (version 7), we added a major new feature called "The Soloist". BB can, using the Soloist, automatically generate a professional quality solo improvisation along to any chord progression. This is written to the Soloist Track.

Version 8: New Stuff

With Version 8, we've added over 80 new features. The main new feature is called "The Melodist". As you might expect from the name, this feature allows you to create Melodies to any chord progression. But it also allows you to create most other song elements automatically (in addition to the Melody), such as intros, chord progressions , solo improvisations, and even generates titles for the compositions – this adds up to a full song, complete with title being generated automatically by the program. So the Melodist refers to a lot of different new features, all concerned with creating different elements of a song.
The nice thing about the Melodist, however, is that it has a modular design – you can choose which of the song elements you want to generate (melody, chords, intro, solos etc.) and can generate/regenerate parts of songs. This allows the Melodist to be used for many different purposes by musicians, not only for composing songs.

These include :
- ✓ help with understanding chord progressions
- ✓ sight reading
- ✓ ear training
- ✓ improvisation
- ✓ ... and more!

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 BB's 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 BB is always using intelligent chord progressions and melody phrasing that 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 was watching his teacher reading music, he would watch the guitar not the sheet music. This is because guitar is a visual instrument. Similarly, you may prefer to watch the on-screen guitar instead of the notation.

Generate Less than a Complete Song

Here are some 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 BB 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. Moreover, 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 Leadsheet 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.

This is the end of the tutorial.

The next sections will guide you through the rest of BB's features in detail.

Chapter 2: Tutorials

The following Topics are covered in this Chapter:

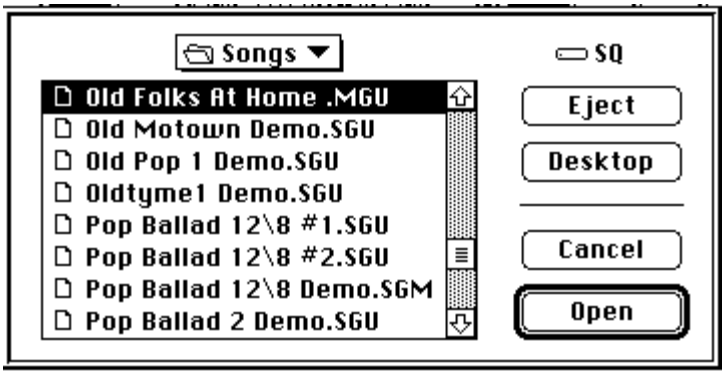
Tutorial #1: Loading/Playing Songs

This Tutorial will cover:
- Loading a Song
- Loading a Song using the "JK" (Juke) Menu
- Opening Songs with Melodies Only
- Opening Songs Only in Current Style
- Playing a Song
- Changing Settings as the Song is Playing

Loading a Song
There are various ways to OPEN or load Band-in-a-Box songs from disk.
The easiest way is to mouse click on the 

button. You can also open the song using ⌘**O** or Choose **"Open Song"** from the File menu.
You may then choose a song to load.

The following Dialog Box displays a list of songs available in the Songs Folder:



Note : The song "Old Folks at Home.MGU" is located in the Songs Folder.

If you type the first letter of the song name, the selection list will jump to the first song with that letter. You may repeatedly press different letters to scan the song list.

Now Let's Load a Band-in-a-Box Song:

Load in a new song by  on the 

button.

Note: Band-in-a-Box uses the common dialog boxes for loading and saving files. These are the same boxes that all Macintosh programs use. If you require extra help with use of these boxes refer to the Macintosh Online Help Facility.

Then pick a song to load in. Let's load in "Old Folks at Home".
Type the first letter of the song ("O" in this example) and the list will jump to songs beginning with "O".

 Click on the song **Old Folks at Home.MGU** then click on the 

button to load in the song.

Loading a Song using the "JK" Menu

Now let's load a song, but we won't use the OPEN button as usual, we'll use an alternate method to load a song.

 Click on the **"JK"** Pull down Menu. This allows you to select all songs located in the **SONGS** folder located in the Band-in-a-Box Folder.

By saving your songs to this folder, you can easily access a complete list of songs you have available in Band-in-a-Box at all times. The top of the **"JK"** Menu displays how many songs are present in the SONGS folder.

Opening songs with Melodies Only
To only open songs with melodies, choose the **"Open song with Melody"** option from the File Menu (command-F3). Select a folder containing your Band-in-a-Box songs and only songs that have melodies will appear.

Opening Songs Only In Current Style
Choose **"Open Filtered by Style"** from the File Menu (F7) to open songs using the currently selected style.

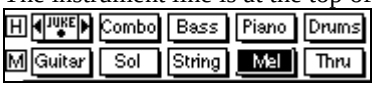
Playing a Song

Let's play the Song by  click on the  button.
There is a momentary delay as the arrangement is created. The Progress Indicator Bar allows you to see how much is left to prepare.

The song begins with a 2 bar Click in on the drums " 1-2 1-2-3-4 "

Then the music begins to play.

The instrument line is at the top of the screen.



Changing Settings as the Song is Playing
Now let's change some settings as the song is playing. (You can also change any of these settings if the song is stopped.)

First, select the part to work on by clicking on the desired part.
You can see which part is being affected as the selected Instrument Part Box will be highlighted in black.
Any further action to change patch, volume reverb, chorus, bank will apply to this selected part.

For example, let's change the Piano Part settings.

Select the Piano part by clicking on the 

Piano part button. (see also Appendix A for HotKeys.)

Now let's change the instrument on the piano part.

Note: Although the parts (bass/piano/guitar etc.) have names, ANY instrument can be assigned to them. For example, you could set the piano part to HARP if you wanted.

PATCH CHANGES

Favorite Patches: Every part has 10 favorite instruments assigned to it. For example the Piano part has 10 favorite instruments like Acoustic Piano, Electric Piano, Harpsichord etc. You can also customize the favorite settings.

Click on one of the 10 Favorite Instrument buttons to select an instrument for the piano part.

General MIDI Patch List:

If you want to change to a specific instrument, then click on the instrument box.

You can then scroll through the 128 instrument General MIDI Patches using your mouse to select from the popup menu list.

VOLUME/PANNING /REVERB OR CHORUS CHANGES

Most synths respond to Volume changes. Only General MIDI Compatible synthesizers will respond to MIDI panning/reverb/chorus messages. If yours does, then click on the Panning setting to change the Panning (Stereo placement right to left), Reverb, or Chorus setting.

BANK CHANGES

If you have a General MIDI instrument that has sounds available on higher Banks (like Roland GS instruments), you can click on the **BANK** button to select a higher bank. For example, on the Roland Sound Canvas "Detuned Rhodes Piano" is Bank 8 of the Rhodes Piano (5).
Technical Note: A Bank Change consists of sending Control Change 0 followed by the Bank Number from 0 to 127. Bank changes are also possible using the '+' button on the main screen which activates higher banks.

PAUSE THE SONG

You can pause a song by pressing the **HOLD** button or by pressing the **<Backspace>** key. Resume by pressing it again. This is the best way to learn a piano voicing that Band-in-a-Box is playing, because the notes remain visible on screen when paused.

JUMP TO A DIFFERENT AREA OF THE SONG

As the song is playing you can jump to any part of the song. Just press the **FROM** button, choose the chorus #, then click on the desired bar to jump to.

PLAY THE WIZARD

The Wizard is the intelligent playalong feature using your QWERTY(computer) keyboard's bottom two rows. It is described in Chapter 13 - Wizards.

The Wizard is treated as the **THRU** instrument - so you can change Volume/Patches etc. on the Wizard.

PLAYALONG FROM YOUR MIDI KEYBOARD

Band-in-a-Box treats the **MIDI THRU** as any other part - it is called the THRU part. You can change patches/volume, reverb etc. for the **THRU** channel, just like any other part.

STOP THE SONG

You can stop your song by clicking the **STOP** button or pressing the 'escape' key.

PLAY THE JUKEBOX

Use of the Jukebox options are described in greater detail in Chapter 12 : The Jukebox.

Let's play the JukeBox now. Click the 

button, and then set any of the options that you would like. The JukeBox will continue to play until you click the **STOP** button, or press the **ESC** key.

This is a great way to have your Band-in-a-Box songs playing in the background while you work in your favorite Macintosh programs!

Tutorial #2: Creating a Song

This Tutorial will cover:

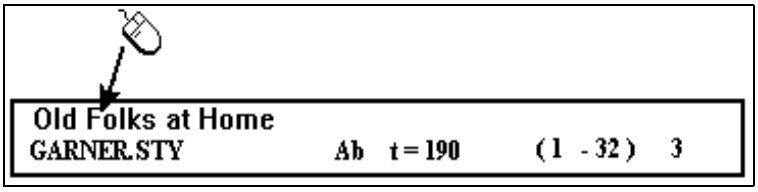
- Blanking the Worksheet
- Entering the Title of the Song
- Choosing the Tempo
- Typing in the Chords to the Song
- Copying and Pasting Sections of Chords
- "Framing" the Song
- Adding the Ending
- Additional Song Settings
- Adding Lyrics to the Song

These and other Topics are also covered in greater detail in Chapter 5: Using Band-in-a-Box.

Lets Put in the Song : Old Folks At Home

Blanking the Worksheet
When you want to enter a new song and want to blank the worksheet, select the **"New"** option from the File Menu or press ⌘**N**.

Entering the Title of the Song:
Click in the Title area. (It will currently be called Untitled Song). Once you have clicked in it, you can type the Title of the Song- **"Old Folks at Home"**.



Choosing a Tempo

While the song is playing you may use the **[** and **]** keys to change the tempo by 5 bpm at a time; or move the mouse pointer over the Tempo # on the Title/Key/Tempo/Chorus Area on the main screen and click the mouse over top of the tempo; or click on the '-' button 4 times; or click the minus key 4 times.

Typing in the Chords to the Song
Now lets the type the chords of the song!

Make sure that you are at measure (bar) one. Do this by  click on Bar 1. This song has a 4 bar intro, and the chorus is 32 bars long. Therefore, the Intro is bars 1-4, and the chorus is bars 5-36.

| Ab	**| Ab7**	**| Db**	**| Ddim**
| Ab/Eb	**| Fm7**	**| Bb**	**| Eb7**

Look above for the chords we want to enter. Below, you will see a list of the exact keystrokes we used to enter these first 8 bars of chords.

(The > key refers to the **Right Cursor Key**- you can click to where you want to go instead.)

Type in these keys exactly, and you'll be entering the song. Use the right cursor in place of the >
ab>>ab7>>db>>ddim>>abeb>>fm7>>bb>>eb7>>

So you can see that:
1. The method of entering chords is like typing into a spreadsheet.
2. You type the chord name, then press a movement key like a cursor key or mouse click to enter the chord into the cell.
3. The **P** key (used in bar 1) places a part marker of 'a'. If we repeatedly type P (or clicked on the | bar line) we could change to a 'b' substyle, or no substyle change. **Part markers and substyles** are discussed in **Chapter 5 - Using Band-in-a-Box**. In general, 'a' substyles are used for the verses and 'b' substyles for the bridge or chorus of the song.

Copying and Pasting Sections of Chords

Now lets copy and paste a section of chords

1. Highlight a section of chord (chords shown may be different). Start with the mouse arrow on a chord name (not on the bar line). Holding down the left mouse button, then drag the mouse over an area to copy. The area will be blackened.

2. With the area still blackened, click on the COPY button 

. The highlighted area is now copied into the Clipboard. It can be pasted back into

Band-in-a-Box at a different location.

3. Move the highlight cell to the bar that you want to paste the chords into.

4. Then select the **"Paste"** option from the Edit Menu or press ⌘**V**.

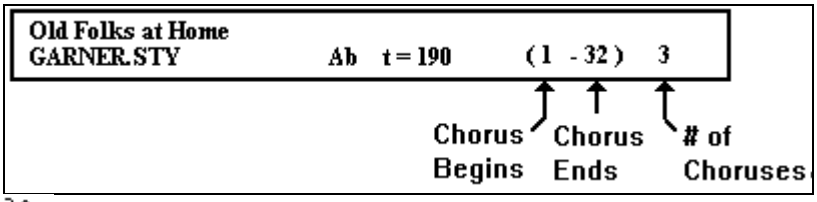
The chords will then appear at the new location

Note: If they don't, it means that you haven't first copied an area of chords into the clipboard.

The rest of the chords are on disk in the file Old Folks at Home**.MGU**. Load in this file to see the chords for the entire song.

"Framing" the Song

Now lets "Frame" the song. Framing the song refers to selecting the bar for the chorus to begin and end, and how many choruses to play before playing the two bar ending.



Click on the **Chorus Begin #**, **Chorus End #** and **Number of Choruses #** to change these settings. Once you click on them, you then click on the bar number to set the value.

Adding the Ending

The Ending will occur at the end of all the choruses. It will be a two bar ending based on whatever chord is placed in the bar following the last bar of the chorus.

Additional Song Settings

Set Additional Song Settings by selecting the **"Additional Song Settings"** option from the Song Menu.

These include: **Allow Embellishment of chords**: This embellishment refers to adding embellished notes to the chords in Jazz styles. Usually, we leave it on

Vary Style in Middle Choruses: If set, all the Middle choruses will be played in 'b' substyle regardless of the settings of the part markers (substyle markers). For example, in Jazz Swing this means that all of the Middle Choruses will play in Swing and the first and last choruses will play in a mix of substyle 'a' and 'b' as you have set.

Adding Lyrics to the Song

Lyrics are entered by pressing the **"Lyrics"** button from the Main Screen.

Lets Save the Song to Disk by pressing the **SAVE** button. Give the song a name like 'Test'. Don't add an extension; Band-in-a-Box will do that for you.

Make A MIDI File by pressing the **MIDI** button.

If you have another program capable of Pasting in "Standard MIDI File" information, then you can choose Clipboard destination. Otherwise, you can make a file and save it to disk.

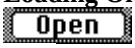
Tutorial #3:Harmonies, Melodies, Wizards & Printing

This Tutorial will cover:

- Selecting a Harmony to Play for "Old Folks at Home"
- Turning the Melody Harmony "OFF"
- Playing along on the Wizard using the Harmonies
- Printing the song "Old Folks at Home"
- Putting Rests into the song
- Adding Pushes

Throughout this tutorial, we'll use the song Old Folks at Home.MGU. This is the jazz song "Old Folks at Home".

Loading Old Folks at Home Using the "JK" Menu



JK

First let's load the song, but we won't use the OPEN button as usual, we'll use the JK menu. The JK menu (stands for Juke) shows a list of all songs that are present in the Songs folder in the Band-in-a-Box Folder.

This song Old Folks at Home.MGU uses the GARNER.STY (Garner style).
Regarding the MGU extension - Band-in-a-Box adds a 3 character extension to the file name. You don't need to be concerned about this extension, but it is helpful to know that the first letter of it is M or S, which indicates whether a Melody is present (M) or not in the song. Also, the last letter (in this case U) indicates if the song is done in a 'User Style' or one of the built-in 24 styles (for example Jazz Swing is style 1.)

Once the song has been loaded in, press PLAY. This will start the song Old Folks at Home playing. You can also start playback by pressing ⌘ A. The 'X' key will also start playback from the current position (without regenerating the song.)

Now, if the song is playing, then STOP the song.
The escape key ALWAYS stops the song. If your keyboard doesn't have an Escape key, you can use the '~' key. Pressing the STOP button with the mouse will also stop Playback.

☒ Wz
The SPACEBAR will stop the song unless the wizard feature is on. In this case, use the 'Escape' key to stop playback.

Selecting a Harmony to Play for "Old Folks at Home".
Setting up the Harmony Channels

Before we do this, we must make sure that we've set up our synth for the harmony channels. BB defaults to using channels 11 and 12 for the melody harmony, and channels 13, and 14 for the Thru part (playalong) harmony.

Notes: If you are using QuickTime or a General MIDI or GS Module, then these channels will be OK. If you have an older module with only 8 parts available (like an old MT32), you'll need to visit the MIDI | Settings | dialog and press the Harmony button to set the melody harmony channels to equal your melody channel, and the thru harmony channels to be equal to your thru channel. This is described in more detail elsewhere.

NOW, let's select garner right hand harmony to harmonize the melody to the song "OLD FOLKS AT HOME."

Press the M button near the middle right of the screen to select a melody harmony. You can do all this while the song is playing if you like.

Alternatively, you can select the melody harmony by choosing the menu item Harmony | Melody Channel Select, or pressing ⌘ H. (H for Harmony)

From the "Select Melody Harmony" dialog box, find the harmony called **Errol Garner RH (8va)**. This is harmony 26. This harmony re-creates the harmonization popularized by Errol Garner which consists of a 3 part piano voicing, with the melody doubled as the 4th note. Since the song Old Folks at Home.MGU happens to be in GARNER.STY , you'll then hear the style playing Garner's left hand, and the harmony playing Garner's right hand !

Try out some other harmonies by re-visiting the box. Some of them will use up to 3 instruments (on 3 channels). For example the trumpets /trombones harmony uses Trumpets/ Alto sax and Trombone.

Note: If you're using an older module like MT32 and have combined the 3 harmony channels into 1, then you'll hear all of the voices played on the same instrument.

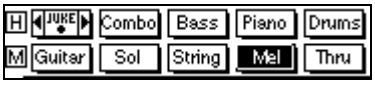
Next, let's playalong using the THRU harmony. Using the same procedure as the melody harmony, press the T button and select the THRU harmony. Select any harmony you want. We'd suggest Trumpet /Trombone (Harmony #11) for this tutorial.

Make sure the song is playing. Then whatever you play along will be harmonized using the Trumpets/ Trombone harmony !

Turning the Melody Harmony Off

Let's turn the melody harmony off, so that we can hear what we're playing on the THRU channel without hearing the melody harmony as well.

Press opt H (or choose Harmony | Allow Melody Harmony) to disable /enable the melody harmony.



Alternatively, you could instead MUTE the melody. To Mute the melody hold down the ⌘ key and mouse click on the MELODY name at the top of the screen. Any changes to the melody will also affect the Melody Harmony (such as volume /reverb / panning etc.). The keystrokes to mute instruments are:

⌘ 9 mutes the melody. (⌘ 2=combo, ⌘ 3=bass, ⌘ 4=piano, ⌘ 5= drums, ⌘ 6 =guitar, ⌘ 7=soloist, ⌘ 8=strings, ⌘ 9=melody, ⌘ 10=thru)

To unmute, you do the same thing, either press ⌘ 9 again, or ⌘ Click again.

Now, as the song is playing, you can playalong on the THRU channel, trying out different harmonies.

Playing along on the Wizard Using the Harmonies
☒ Wz

Make sure the Wizard checkbox is checked on the right side of the screen. If you have a small 9" screen you may not see a checkbox, in which case you can look at the Song Wizard Playalong item, or press Opt W to toggle the status of the Wizard. Make sure that there is a THRU harmony selected (like Trumpets and trombones).

Then, as the song is playing, play keys along the lowest row of the QWERTY keyboard. These will be the keys:
ZXCVBNM,.//

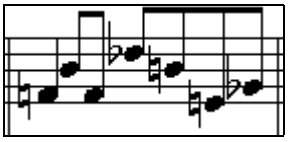
These keys will play chord tones which will be harmonized using the selected THRU harmony.

If you want to add-in passing tones to the Wizard, use the second row as well. This is the
ASDFGHJKLL;' row.
You'll get best results by alternating a passing tone (2nd from bottom row) with a chord tone (Bottom row).

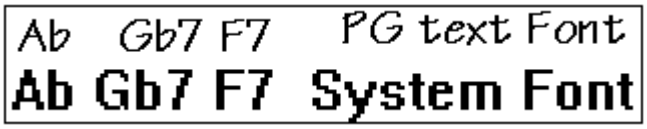
STOP the song by pressing the Escape Key or clicking on the STOP button.

Exploring the Notation Window
First, you're going to need to make sure you have FONTS to be able to display and print the notation properly.

Fonts for the Notation Window
PG Music Font (display and printout)



PG Text Font



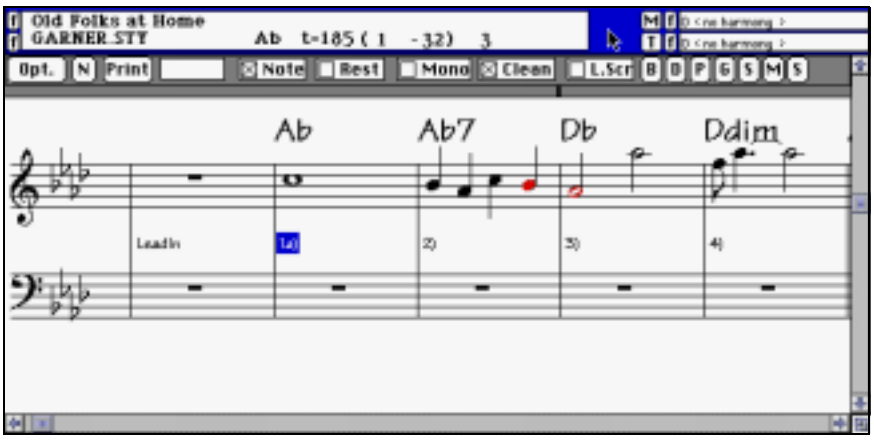
We expect that you will want to use the PG Music Font and the PG Text True Type font that is provided. Make sure that the program has installed these fonts. If you have them, the program will display the Notation in the PG Music font and the chords in the PG Text font. If not, you'll see the chords in the System

Font. This same font will be used for Printing song titles, chords, and composer, copyright information.

In case this font was not installed automatically for some reason when the program was first installed, the PG Music Font and the PG Text fonts need to reside in the "PG Music Font Suitcase". In this case, the suitcase file should be installed as follows :

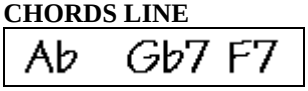
System 7.1, 7.5 users should drag the file into the **System Folder : Fonts** folder.

Press the Notation Button to launch the Notation Window (or press ⌘W).



Let's look around the Notation Window

CHORDS LINE



Just as in the chord sheet, you can type in chords using the same keystrokes. The chords will be entered at the location marked by the Current Time Indicator Line.

CURRENT TIME INDICATOR LINE

You can click on the Time Indicator line to change the current time.
Use Right /Left /Up/ Down cursor keys to move around from bar to bar.

CHANGE THE MODE OF THE NOTATION WINDOW

There are 3 modes: notation, editable notation, and piano roll.

Pressing the N button toggles between these 3 modes:

1. The Notation Mode is the default. It shows the music in notation, and is not editable. Click the N button to get to the Editable Notation Window.

2. The Editable Notation Window is similar to the Notation Window, except you see vertical grid lines to indicate the various beats, and sub-beats divisions in the bar. In the editable notation or piano roll mode, you can enter notes by mouse clicking on the staff. Holding the SHIFT /CTRL or ⌘ key as you click, forces a SHARP /FLAT or NATURAL respectively. Press the N button to get to the Piano Roll Window.

3. The Piano Roll Window shows you just the note heads, and draws a grid here. The bar lines represent beat 1, and the other vertical lines show you the divisions. The duration is set automatically. **Option mouse click on a note to edit it**.

Set the MONO setting to YES to enter music in mono-phonic mode (one note sounding at a time). See Chapter 8: Notation for additional details.

Press the Notation Window again to get back to the Notation Mode (remember, there are 3 modes to the Notation Window.

Printing the Song "Old Folks at Home"

Press the Print button on the Notation Window, or choose File | Print or press ⌘ P.

These all do the same thing; they launch the print options dialog box.
It is very likely that BB has already made all the correct settings for you.

You should make sure that the Print Range of First Chorus is selected to Print only the first chorus of the song.

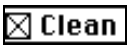
You can choose the Font Size for music printout. The default size is 24 point. It's best to stick to point sizes divisible by 4 (20,24,28,32) but you can choose any point size that you'd like 

and then press PRINT. You will then get a printout of "Old Folks at Home." This printout has been automatically scaled to fit on one page, and is done leadsheet style. You can of course change the options.

Print Features
To change the top/bottom and upper/lower print margins, open the Print Options window by clicking on the PRINT button in the Notation Toolbar, then click the MORE button and type in your new values in inches. The default is left/right margin is 0.25" and the top/bottom margin default is 0.0".

Now, Get back to the Notation Window. As the song is playing, let's display other instruments beside the Melody. These buttons stand for BASS, DRUMS, PIANO, GUITAR, STRINGS, MELODY, and SOLO.

Get back to the Melody Track, by pressing the M Button.



Try turning the Clean function on/off. "Clean" notation is an "intelligent" mode that eliminates grace notes and *unusual* notation, resulting in a much cleaner and more readable notation. This allows you to play in melodies using grace notes, etc, without worrying that the notation won't display cleanly.

Let's close the Notation Window, by pressing the Notation button again. Now we're back to the familiar Band-in-a-Box screen.

Putting Rests into the Song
Let's put some "breaks" (rests) into the song Old Folks at Home.

This song may be done already for you on disk, called "Old Folks - with rests.MGU". But don't load that song in because you're going to put in the rests yourself. You can load that song at the end to compare your results.

There are 3 types of breaks:
RESTS, where the instruments stop playing
SHOTS, where the instruments play a staccato chord then stop playing
HELD CHORDS, where the instruments hold a chord.

RESTS are put in by adding a single period after the chord.
SHOTS are put in by adding 2 periods after the chord
HELD CHORDS are put in by adding 3 periods after the chord.

After typing the periods, you can type the letter names of instruments that ***shouldn't*** rest.

You can use the letters **b, d, p, g, s** for BASS, DRUMS, PIANO, GUITAR, STRINGS.

Examples:

C. This is a C chord with all instruments resting. (also called a NC - no chord)

G7sus.b This is a G7sus chord that RESTS all instruments except the BASS

Ab7..dp This is an Ab7 chord with a SHOT for all instruments except the drums and piano.

Cm7... This is a Cm7 chord with a HELD Chord for all instruments

We'll be putting rests into "Old Folks at Home". We won't rest all the instruments, just some of them. Since the song "Old Folks at Home" has already been inputted, we'll just be adding rests to it.

We want to do the following:
For the first 8 bars we want only the piano to play.
For the next 8 bars (bars 9-16) we want only the bass and piano to play.
Starting at bar 17, all the instruments should play.

For the first 8 bars we want only the piano to play.

At bar 1, beat 1. Retype the **Ab6** chord as **Ab6.p**
i.e. type the Ab6 then type a period and p (with no spaces)

Every time you type a new chord, the rest characters (periods) need to be re-stated. There is a fast way of duplicating the rests over a period of bars.

Choose Edit | Copy Rests to copy the rests from Bar 1 to bar 1 for 8 bars. This ensures that only the piano will play for the first 8 bars.

For the next 8 bars (bars 9-16) we want only the bass and piano to play.

At Bar 9, beat 1, retype the Ab6 chord as **Ab6.bp**

Instead of re-typing the chord, we can choose the EDIT-"CHORD Settings" item. This opens a dialog box that allows us to set these rests without having to worry about what special characters to use.

Then choose Edit | Copy Rests to copy the rests from Bar 9 to bar 9 for 8 bars

Starting at bar 17, all the instruments should play.
There are no changes needed for this, since the song already has no rests for bar 17 and higher.

Now let's set the rests to NOT happen in the middle choruses.
Choose Song | Additional Song Settings and set Allow Rests in Middle Choruses to NO.

Now play the song.
You'll hear the rests playing as they should in the first and last chorus, and no rests in the middle choruses.

Adding Pushes

Now, Let's Put Some Pushes Into the Song

Pushes are put in by the CARET (^) symbol.
ONE CARET = 8th note push
TWO CARETS 16 note push

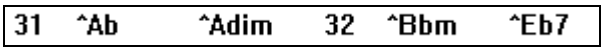
So… ^C7 would push a chord by an eighth note, and ^^C7 pushes a chord by a sixteenth note.

Note: In Swing or shuffle styles with a triplet feel, both the ^ and the ^^ will push the chord by the same amount (a triplet).

Lets' put 8th note rests on all of the chords in bars 31 and 32

To do this, re-type the chords, using a ^ (caret) symbol, which is above the 6 key.

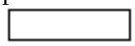
The chordsheet will then look like this.



This will push each chord in these 2 bars. Of course you can just push one chord, we wanted to push all 4 for this example.

The chord displays in green to indicate a push.

Now, play the song, you'll hear the pushes happening on bar 31 and 32.

To Play the song let's use the PLAY FROM feature. Either click on the FROM button, and then choose the bar to play from, or hold the ⌘ key down, and then press the FROM button to play from the current location of the highlight bar  . Or, just press the 'X' key after moving the highlight bar to where you want to start playback from.

We've completed adding the rests and pushes to the song "Old Folks at Home".

So far, we've only covered a few of the features Band-in-a-Box has to offer. Read on for more great music-making stuff.

Tutorial #4: Notation Features

This Tutorial will cover:

- Opening and Closing the Notation Window
- Exploring the Notation Window
- Entering and Editing the Melody using the Notation Window
- Notation Window Options Dialog Box
- Entering Chords using the Notation Window

These and other Topics are also covered in greater detail in Chapter 8: Notation.

Now, let's explore the Notation Window.

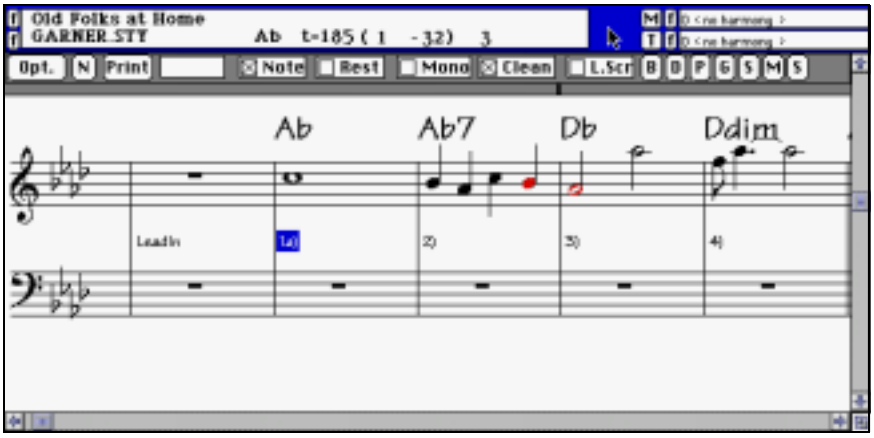
- **Standard Notation Window** for display, entry of melodies and chords (or any track). This allows typing in of chords, but you can also display or enter melodies in standard notation. You see the melody/chords on screen just as you would in a leadsheet. You can even display the bass, drums, guitar, piano or strings tracks in notation. Handles jazz eighth notes and triplet figures correctly. Automatic options like "auto durations", "clean notation", "mono display", "minimize rests ", and "engraver spacing" produce very musical and readable notation. Notes can be entered in step time (clicking with the mouse on the staff, or on the on-screen piano), or in real time from a MIDI keyboard.

Note: Throughout this documentation, we will be showing examples from the Song "Old Folks at Home". This may be on your disk as Old Folks at Home.MGU. If so, load it in to Band-in-a-Box so that you can follow along.

Opening and Closing the Notation Window

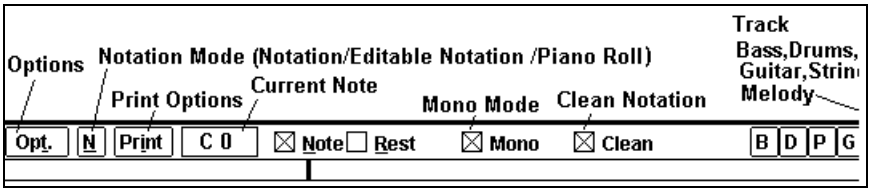
To get to the Notation inside Band-in-a-Box you need to open the Notation Window. You can do this by pressing the Notation Button.
You can also open the Notation Window from the Menu (File | Notation Window) or by pressing ⌘**W**. The Notation Window covers the previous Window (the chords window) and is fixed (not-movable).

The Notation Window may be closed by pressing the Notation Button again.



Exploring The Notation Window

Notation Window ToolBar



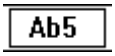
The ToolBar at the top of the Notation Window gives you access to most of the functions.

The **Options Button** launches the Options Dialog Box, which is described elsewhere.

Notation Mode This is an important button. It is the Notation Mode button. This toggles between the 3 modes of the Notation Window :(Notation Mode, Editable Notation Mode, and Piano Roll mode) You can toggle through the 3 modes by clicking the mouse on the button.

Print Button Press this button to Print the Notation to any standard printer supported by the Macintosh. (If you haven't set up your printer to work with any

other programs, then you'll need to select a printer in the Chooser) This launches a dialog box that lets you set options for printing. These are described elsewhere.



Current Note This box displays the name of the note that the mouse is currently over. This is helpful to know what note will be inserted when you click to insert a note.

Note or Rest CheckBox: These determine whether a Note or a Rest will be inserted when a mouse is clicked.

Mono Mode CheckBox. When this is selected, the notation is entered as monophonic (one note only). This is useful for melodies that only have one note playing at a time. Mono mode is a faster way to enter notes, because the Notation Window will automatically delete a note that is present at the same location that you are putting a new note on. So if you have mistakenly put a B note on as a C, you just click on the B note, and if in mono mode the C will be deleted automatically.

"Clean" Notation.

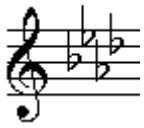
When music has been played in from a MIDI keyboard, there are frequently effects like grace notes, glitches, and notes played off time. The Clean Notation mode is an intelligent feature that "Cleans Up The Notation" for you. It does this by eliminating the display of grace notes and glitches, and also simplifies the Notation display so it is more readable. Clean Notation doesn't effect the actual track, it just controls how it is displayed. In general this should be on, since it improves the display. But if you want to see every grace note or glitch that was played, then turn it off.

The Track Buttons These stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Solo. Normally, you will be displaying the Melody or Solo track, but you can display or Print *any track* from Band-in-a-Box.

Note: The instrument tracks are *not* created by Band-in-a-Box until you press PLAY, so you may notice that the track is blank (or shows a previous song) until the song has been played once.

Just press the button to change the track. You may do this while the song is playing.

Current Time position This vertical line indicates the current time. You can click anywhere on the Current Time line to set a new position. This is useful to set a different location to type in chords, or to play from a different location.

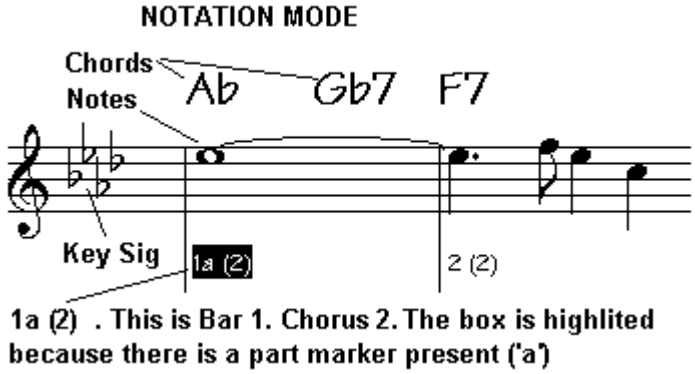


The clef is displayed, and the key signature of the song. If you want some extra space for the notation, you can press the options button and set Show Key Signature to NO, and this key signature won't get displayed.

Setting the Key Signature

Ab

The key signature of the song is set by the Key Signature area which is outside the Notation Window and is under the Title of the song. You'll get a popup menu that allows you to choose a key, and optionally transpose the song.



1a (2) . This is Bar 1. Chorus 2. The box is highlited because there is a part marker present ('a')

As you can see, the Notation Window contains the notes and chords of the song. The bar numbers are also present, with the chorus # in brackets (). If there is a part marker present at the bar, the bar # will be displayed in blue, and there will be a letter 'a' or ;b; indicating the part marker.

There are 3 modes to the Notation Window.

1. Notation Mode	To display or print Notation
2. Editable Notation Mode	To enter or Edit Notation
3. Piano Roll Mode	To enter/edit Notation in Piano Roll format

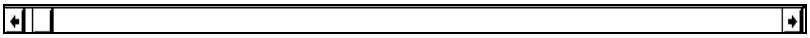
You can toggle between each of the modes by pressing the Notation Mode button on the Notation ToolBar. Shift click on the button will back up one notation mode.

Moving Around The Notation Window

The operation of the Notation Window is very similar to the chord sheet.

You move around using CURSOR KEYS (RIGHT/ LEFT / UP /DOWN) or PAGE UP/DOWN.

You can also do this by using the Horizontal Scroll Bar at the bottom of the Window.



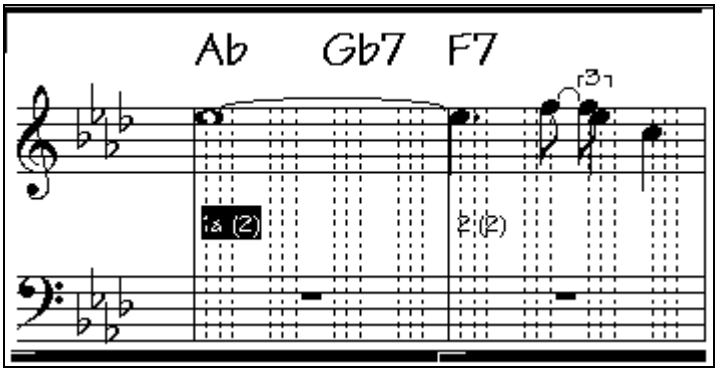
Entering and Editing the Melody Using The Notation Window

Entering Notes on to the Notation

You can enter notes onto the Notation in Editable Notation or Piano Roll. We prefer the Piano Roll entry (because you can visually see the durations, etc.), but first we'll cover the Editable Notation mode, and then the Piano Roll.

Editable Notation Mode
This allows you to enter or edit notation. The melody or solo track are the only ones you'll want to edit.

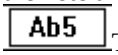
(technical note: although you could edit the other tracks (e.g. bass track), your edits would be lost when the song is re-composed when you press PLAY -- unless you make a MIDI file and save it first.)



You will notice the grid of vertical lines. That indicates where the notes will be placed. This song is in Jazz Swing, so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets).

This resolution can be changed in the OPTIONS dialog, but BB has usually set it to the correct value, based upon the STYLE that is currently in use. For example, when a song is a Bossa Nova, the division will be sixteenth notes, since Bossa Nova is an even rhythm (not a triplet feel rhythm).

TO INSERT A NEW NOTE. 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.



The Current Note box in the ToolBar will give you the name of the note that you're on.
Click with the 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 CONTROL key as you click the note.

To insert a NATURAL : Hold down the ⌘ key as you click the note.

Tip: If the note is being displayed to the left of where you have clicked, make sure you turn the Options - Tick Offset box set to zero.

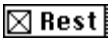
HOW LONG DOES THE NOTE LAST THAT I INSERT ?

Band-in-a-Box uses an intelligent auto-duration feature to determine how long the note should be.

A note that is put in will initially have a duration of 2 bars (2 whole notes). When the next note is put in (say 2 beats later), Band-in-a-Box will shorten 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 just click on the notes that you want, at the locations that you want.**

If you want a specific duration (i.e. over-ride the auto duration), you can do this by EDITING the note using by clicking on the note while holding down the OPTION key, and then you're in a dialog box that allows you to type the exact duration that you want.

The purpose of auto-durations is to allow you to enter a lead sheet style melody by clicking only once per note, ***dramatically speeding up the entry of notation.***



INSERTING RESTS You can Insert a REST by clicking the Rest button, and then clicking at the location you would like the rest to be inserted at. This automatically chops off the duration of the previous note and inserts a 'hard rest'.

Note: Band-in-a-Box 'dislikes' rests less than a quarter note, so if it is important to you to see rests less than a quarter note, make sure to de-select the Minimize Rests check box in the OPTIONS dialog box, or insert as hard rest as described above.

Notes can be ***moved*** via drag and drop. To move a note, move the mouse cursor over an existing note and then  click and hold the mouse button down. The mouse cursor will change to a different shape. While keeping the mouse button pressed, move the mouse cursor over to the location you wish to drop the note and then let go of the mouse button.

The note will be moved to the place you dropped it. Certain areas of the screen are not valid locations to drop a note. The mouse cursor will change to a busy cursor to indicate an invalid location. If you try to drop a note in an invalid location, nothing will happen.

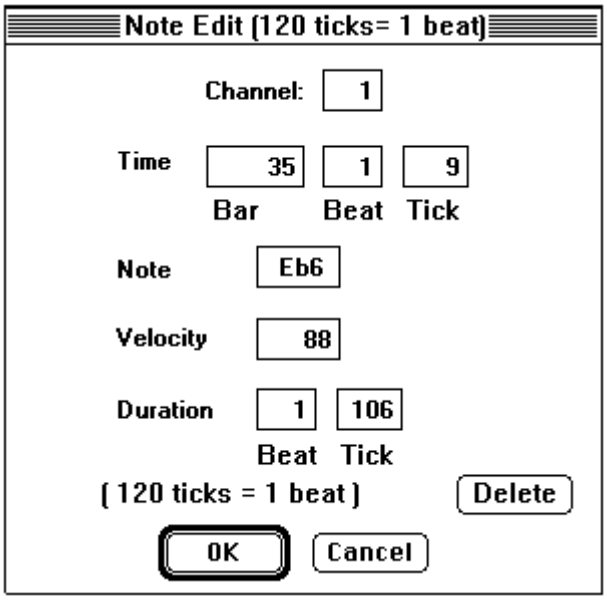
MOVING A NOTE IN TIME. If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively you could edit the note numerically with an Option Click on the note to edit the note.

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/CONTROL or ⌘ key to have the note inserted as a SHARP/ FLAT or NATURAL, respectively.

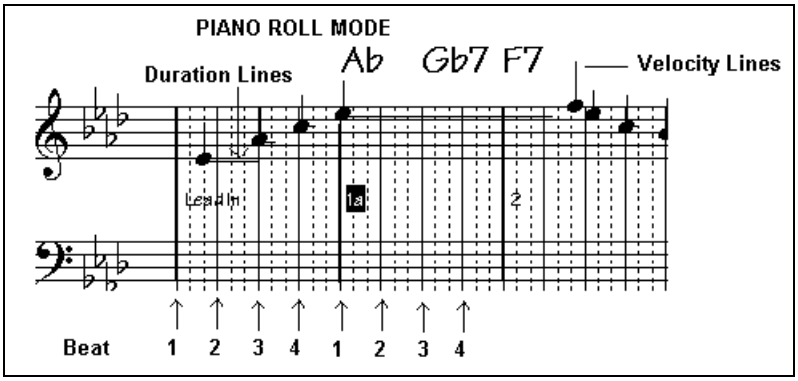
EDITING A NOTE'S VALUES

Click on a note while holding the OPTION key. This brings up the edit note dialog box that lets you change any values about the note in numerical data.



Piano Roll Mode

Click on the Notation Mode button to enter notes in Piano Roll Mode.
It will look like this.



This mode is similar to the Editable Notation mode, except that the beats begin right on the bar line. You can also see the duration of the note visually, as this is represented by a horizontal blue line. Similarly, you can see the Velocity displayed as vertical blue lines.

Note: If you can't see these lines, press the OPTIONS button to ensure that you have the Show Note Durations, Show Velocity Lines, and Show Bar-Beat Lines to YES.

This mode works like the Editable Notation - you mouse click to insert a note, and can drag notes horizontally or vertically, and edit notes by pressing the Mouse while holding the OPTION key.

(OptionKey) Mouse Drag of Velocity or Duration
There is an additional function available in this mode - **(OptionKey)** MOUSE DRAG. Hold down the Option Key, then you can drag the mouse, starting at the note head going out horizontally (to set the note's duration), or vertically (to set the note's velocity.)

Looping a Section of a Song

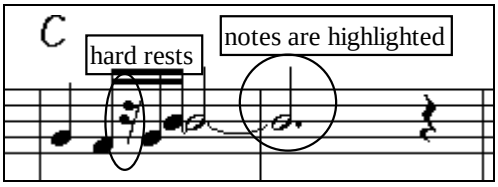
As you are listening to the solo, when you come across an interesting part simply check the "L.Scr" box (loopscreen) as shown below.

Note: The hot key for the loopscreen feature is the "1" key on your numeric keypad.

You can listen to the section that is displayed on the screen as many times as you want. When you are ready to go on, clear the "L.Scr" checkbox.

Tip: Use the UP/DOWN cursor keys to loop the next or previous screen as the song is playing.

Notes Highlight As They Are Playing



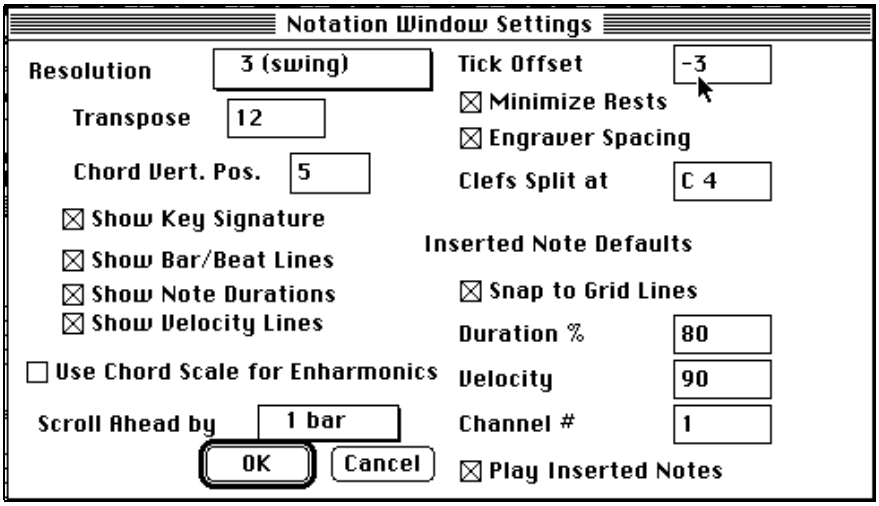
As the notation plays, the notes that are sounding are **highlighted in red**. This helps with sight-reading or following the music.

Notation Forced Rests ("Hard Rests")

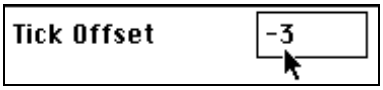
This allows you to insert a rest on the notation, which will be in effect even if you have Minimize Rests set to false. In the example above, we are able to display a 16th note rest, even though the Minimize Rests feature is on. To do this, click on the RESTS button, and then click on the notation at the location that you'd like a 16th note rest. The Hard Rest will show up in blue (on the editable notation window), and can be removed by holding the DEL key and clicking on the rest.

Notation Options

Press the OPT button in a notation window to bring up the following useful notation options window (see next page for illustration.)



Tick Offset Adjusted Automatically



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 tick offset so that you don't have to set this yourself. This results in better looking notation.

You may change this setting in the Notation Windows Options box, but normally BB will determine the best tick offset 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, 'laid back'.

Resolution Setting
The Resolution DEFAULT = Set by BB MAC with each style loaded.
Band-in-a-Box automatically sets the resolution whenever a Style is loaded. If a style has a triplet feel (such as jazz swing or a shuffle style), then Band-in-a-Box will set the resolution to 3 (triplets). This will ensure that Jazz Eighth notes (triplets) are handled correctly.

When a "straight" style like Bossa Nova is loaded in, BB will change the resolution to sixteenths notes. This will provide even eight notes**. You shouldn't have to change this setting very often, as BB MAC sets it for you.**

Hint: There are some slow bossa novas that BB has set to sixteenth resolution that are usually played in a swing feel to the melody. An example is the song "Angel Eyes". So if you have a slow bossa nova, you might want to try changing the resolution to sixteenth notes.

The Resolution setting determines how the program rounds the note times and durations when translating a track into standard notation. For example, a resolution of 4 will cause the program to round each note and duration to the nearest 16th note when displaying the music (in 4/4). A resolution of 3 will cause BB to round each note to the nearest 8th note triplet (in 4/4). A resolution of 2 will cause BB to round each note to the nearest 8th note (in 4/4).

Hint: If you're displaying jazz swing or shuffle music that has a triplet feel to the eighth notes, make sure to set the resolution to =3 (triplets). This will display the 8th notes and other aspects of jazz swing music correctly.

Transpose

Default = 0
The **Transpose** setting lets you adjust the Notation window to display notes either higher or lower than their actual pitches. For example, if you're working with guitar music, you could set this to +12 and the guitar music will be displayed an octave higher, which is the way guitar music is normally notated.

If you play a non-concert instrument (like Bb tenor sax), transpose the on-screen notation to your key without affecting the outputted sound. This is done using the Notation Window "Options Button"- Transpose setting. Use the following settings for various non-concert instruments. (Soprano Sax +2, Alto Sax +9, Tenor Sax, +14, Baritone +21, Clarinet +2, Trumpet +2, Guitar +12, Bass +12.)

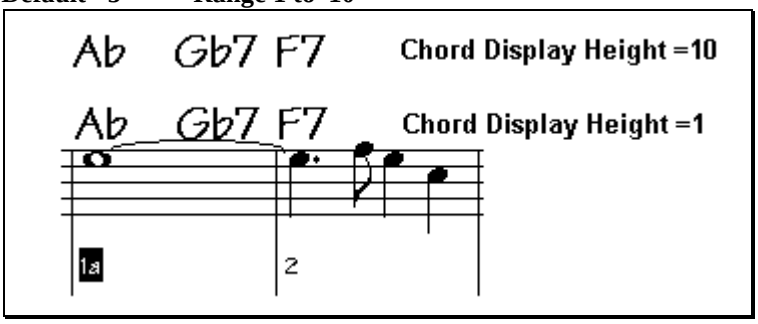
Piano Roll Display Options
Show Bar/Beats/Lines, Show Note Durations, Show Velocity Lines
All Default = YES
These options are for the Piano Roll, and determine which lines will show up. Normally you'll want all of them displayed.

Show Key Signature
Default = YES

If turned off, you won't have the key signature box displayed on the Notation Screen, this will save some space on the screen. You should usually set it to true.

Snap To Grid Lines
Default = YES
If the **Snap To grid lines** checkbox is checked, the inserted note will be lined up with the closest grid line (quantized). So you don't have to click exactly on the beat to have the note inserted exactly on the beat.

Chord Vertical Position
Default =5 Range 1 to 10



The Chord vertical position only has an effect on the Printout, not on the display. This controls how high the chords will be printed above the staff. If set to =5, the chords will be written 5 notes above the top of the Staff (i.e. 5 notes above the F - at high D).

If your piece contains a lot of high notes, then set the chord position to a high setting. If you're using a big font (e.g. 32 point music font size), you should set the chord height to a low value (1 or 2) so it won't be too high and encroach on the staff above.

Engraver Spacing
Default =YES
This is an "intelligent" option that spaces the Notation to avoid overlapping notation, and accounts for space required by accidentals, rests etc. It should be normally be set to on.

The only reason to set it to false would be to speed up the Notation redraws, but then you will see a mathematical spacing which results in overlapped notes in some situations. It is only operative in (non-editable) Notation mode.

Inserted Note defaults
The **Channel** and **Velocity** settings determine the MIDI Channel and velocity of inserted notes.

Duration % is the duration that will be assigned. For example, if a whole note is inserted with a duration of 80%, the note would last 4*80% = 3.2 beats.

Play Inserted Notes
If the **Play Inserted Notes** checkbox is checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

Minimize Rests

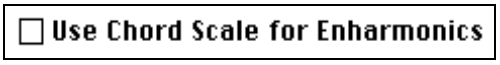
Default =YES
The **Minimize Rests** checkbox, when checked, will cause Band-in-a-Box to display the music with minimal rests. Use this setting if notes are displayed as shorter than you intended. For example, if eighth notes are displayed as sixteenth notes because you recorded them staccato.

Clefs Split at Option

Default for Melody Track= C4 (one octave below middle C)
The **Clefs Split At** setting determines the split point for placing notes on the Bass or Treble clef. The default setting is 'C 5' which is middle C. For example, you can use a higher split point, such as 'C 6' if you want some notes up to a G above middle C to be displayed on the bass clef with ledger lines instead of on the treble clef. If the split point is above middle C, and a note in the music is high enough that any of the ledger lines above the bass clef would overwrite the treble clef, the note will be placed on the treble clef.

Intelligent accidentals (chord context)
"Chord Scale" Enharmonics

Use Chord Scale Enharmonics Option

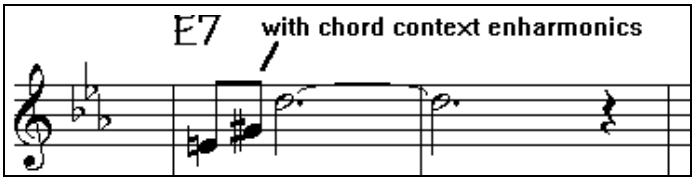


BB will automatically use the *chord tones* (1,3,5 and 7) in choosing its enharmonics. In the Notation Window Options box there is a setting to "Use chord *scale* enharmonics." If this is checked, BB will also use the enharmonics for the *passing tones* of the chord scale.

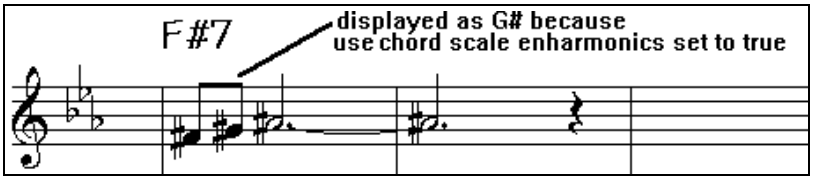
For example, on a F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting "Use chord scale enharmonics" will display the note as a G# instead of an Ab.

The sharps(#) and flats(b) that BB uses on the melody notes are now context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is a E7, a G# note will show up as an G#, and not a Ab. This means that the notation accidentals will automatically show up correctly.

Enharmonics for Chord Tones are automatically based on the chord, as shown here.



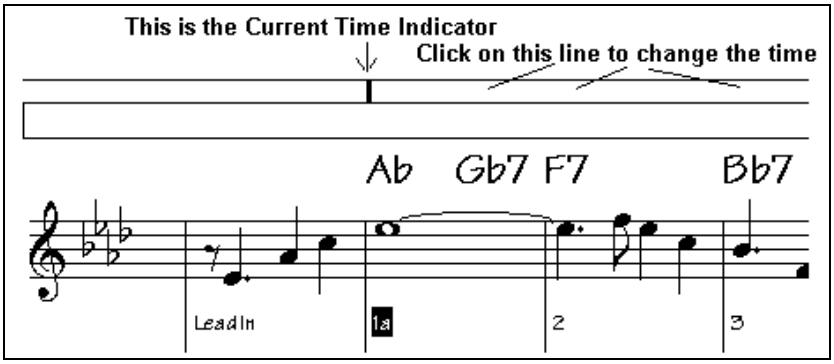
Enharmonics for passing tones are based on the chord if the "Use Chord Scale Enharmonics" is set to true.



Scroll Notation Ahead Option

Default = None
The Scroll Notation Ahead Option can be set to none, 1 bar or 2 bars. This is useful if you are reading the music from the Notation as it playing. Since musicians read ahead of the music, it is helpful for the music to scroll ahead also. So when the playback is on bar 4, you'll also see bar 5 of the next screen displayed. This feature still shows you the current bar when it is scrolling ahead, so it usefully even if you don't read ahead.

Typing in Chords On the Notation Window
This is identical to the operation of the chords window. You use the top Current Time Indicator to see where you are in the bar.



Then, type in the chords as you do in Band-in-a-Box. To type the Ab that you see here, type Ab.

Next, to move to the Gb7 that is on beat 3, press the RIGHT CURSOR Key. Note: To enter a Ab chord on beat 1 and Db7 beat 2, type Ab,Db7 (i.e. 2 chords separated by a comma).

Note : You can also use **OPT Z** or select the **"Chord Settings"** option from the **Edit Menu** to enter chords. This pops up a dialog box that lets you type in the chords, and also sets options like pushes, rests and shots. This is described elsewhere.

Notation

Let's close the Notation Window, by pressing the Notation button again. Now we're back to the familiar Band-in-a-Box main screen.

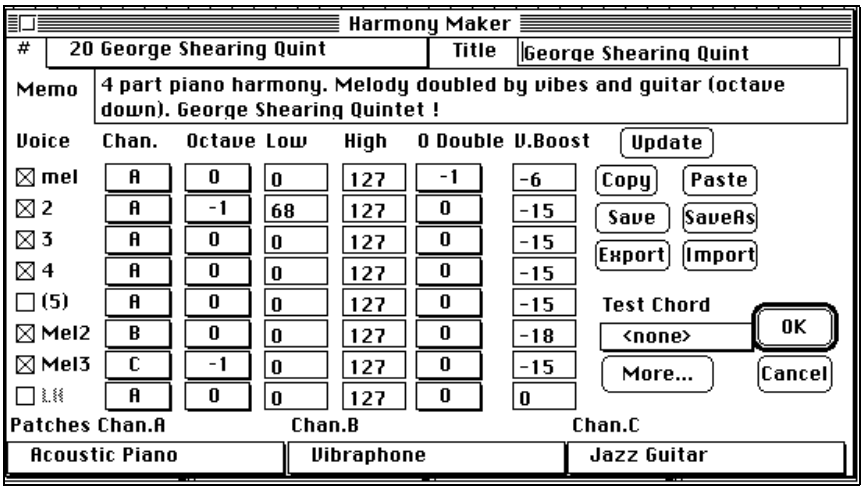
Tutorial #5: Creating a Harmony

This Tutorial will cover:

- Creating a Harmony

This and other Topics are also covered in greater detail in Chapter 6: Harmonies.

- **Harmony Maker.** The Harmony editing module allows you to create (or edit) your own harmonies. This can be used in the program to harmonize melodies or live playing on 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.



This 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. This is illustrated above. The Shearing Quintet is a famous jazz quintet that used a distinctive sound. This consisted of :

1. **Piano** playing a 4 part harmony with the melody doubled one octave below.
2. **Vibes** double the melody
3. **Electric Guitar** doubles the melody (one octave below).

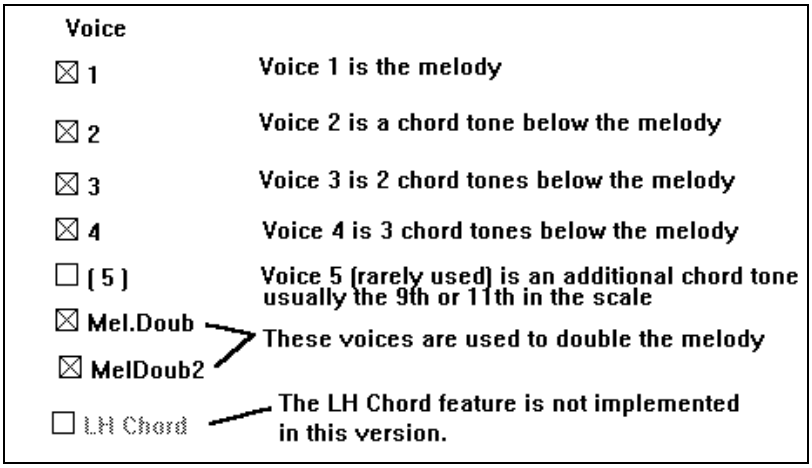
OK, we'll make this harmony by using Piano as Channel A, Vibes as Channel B, Guitar as Channel C.

Let's start with the Piano.

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.

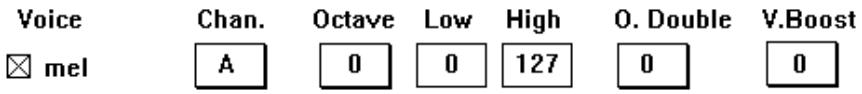
When we have made changes to the harmony, we will hear these changes on the harmony channel**. Important note: You need to press the UPDATE button after you've made any changes, for the changes to take effect.**

VOICES
You'll see the voices down the left side of the dialog box.



For the Shearing Harmony:
The piano is 4 part harmony, so it will use voice 1,2,3 and 4 on Channel A.
The vibes will double the melody, so will use the Mel. Double voice.
The guitar will double the melody, so will use the Mel Double2 voice.

SETTINGS FOR EACH VOICE



CHANNEL is described above. A 1 instrument harmony will use Channel A only. Additional instruments can use Channel B and C.
(technical note: These channels are set to numbers in the Harmony Channels Dialog box, available in the MIDI | Channels dialog box)
For the Shearing 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, HIGH settings.**

For example, in the Shearing 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".

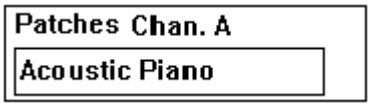
There is also an OVERALL OCTAVE setting (available by pressing the MORE button), that changes the octave of the entire harmony.

OCTAVE DOUBLE. This setting lets you double any voice. Usually you want to do this by doubling an octave below (i.e. octave =-1), but you can set the octave from -2 to +2. (The doubling will always be on the same channel, if you want a different instrument to double the voice, then use the Melody Doubling Voices.)

For the Shearing Harmony, the only voice that needs a doubling like this is the Piano melody, so we'll set this to = -1 on voice 1 (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.



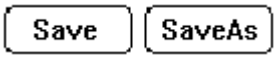
The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No patch", the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the melody or thru channel for example.

For the Shearing Harmony, we will set the Patches as follows :
Channel A : Piano
Channel B: Vibes
Channel C Guitar

Changes that you make to the harmony settings won't take effect until you press the UPDATE button.

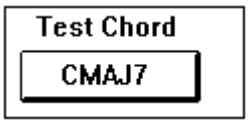
You make Copy a Harmony to the ClipBoard, and then move to a new harmony and PASTE the harmony to the new location.

For example, if you want to make a harmony similar to the Shearing Harmony, choose COPY, move to a new harmony, choose PASTE. Then re-name that harmony "Shearing - modified" and then you can make changes to it (such as using different instruments)



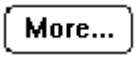
You should never have to press these SAVE buttons, since the harmony is saved automatically for you. All of the 256 harmonies are saved in a single.har file called default.har. If you have run out of harmonies, you can start a new harmonies file by pressing the SAVE AS. For example, if you want to make a disk of add-on harmonies, you can make one and save it as your name MyName.HAR. Then you could offer it to other Band-in-a-Box users who could load in your bank of harmonies (from the Harmonies | Edit a Harmonies File) without disrupting their own existing default.har file.

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. You can then import this harmony into your friend's .har file, adding it to his/her system.

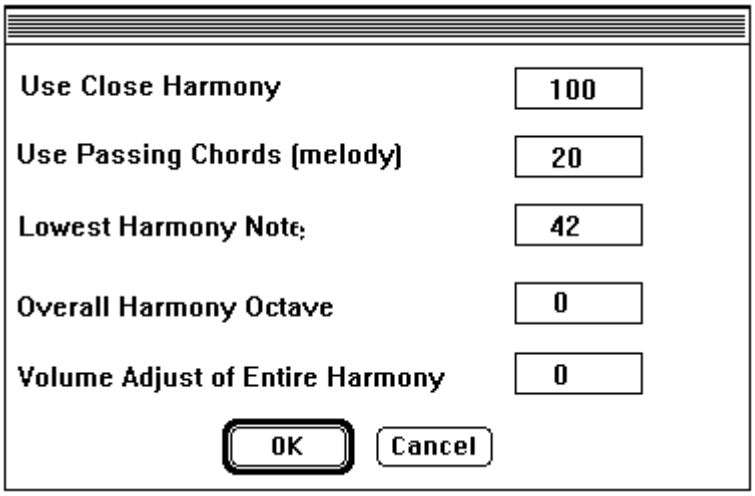


The best way to develop a harmony is to hear it as its playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody (as soon as you press the UPDATE button). You can also play along as the song is playing, and hear the new harmony on the THRU channel.

If you don't want to have a song playing, and want to hear the harmony, then set the TEST CHORD to a certain chord. If set to CMAJ7, then you can play on the MIDI keyboard (with no song playing), and hear your harmony. This allows you to examine exactly what notes BB MAC is using to make your harmony.



Additional Harmony Settings are accessed by pressing the **MORE** button which brings up the following 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 a 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 part.

VOLUME ADJUST OF ENTIRE HARMONY
You can set an overall adjust to the entire harmony, so it will be quieter for example.

Tutorial #6: Creating a Style

This Tutorial will cover:

- Creating a Style
- Working with styles

Before exploring this tutorial, it would be a good idea to have a look at Chapter 10, "Using the StyleMaker". Many of the techniques mentioned here are also described in Chapter 11.

- 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.

Let's make a New Style !
Select **"Make a New Style (Stylemaker)"** from the User Menu.
We'll call the new style, **BLUETEST.STY**.

Note : We've already made this style and have saved it as **BLUHILL.STY**. You can load in the song **BLUHILL.SGU** to hear what the style will sound like. You will be making a similar style.

The first thing you should do when making a style is to have a good plan :

Choose:

- The instruments you are planning to use.
- Strategy for interaction between piano and guitar and strings.

(We usually use the piano for playing non-busy, non-percussive chording, and let the guitar do the percussive chording. We also usually use strings for the 'b' substyle only.)

1. Instruments we plan to use in Bluehill style

Drums	
Fender Electric Bass	(patch 34)
Rhodes Electric Piano	(patch 5)
Muted Electric Guitar	(patch 29)
Strings	(patch 49)

2. Strategy for the Instruments

DRUMS
This style is in a triplet feel, so Drums will be playing in a timebase of 12 (not 16). We will be using patterns utilizing the highats in the 'a' substyle and switch to ride cymbals in the 'b' substyle.

PIANO
The piano will be playing simple patterns, either holding chords or small arpeggios. The piano part will be the same in the 'a' and 'b' substyle, so we will only record an 'a' substyle. We will be using **Rhodes Electric Piano** so we will be assigning a patch of 5.

GUITAR
The guitar part will be played percussively, establishing the characteristic triplet rhythm. The guitar part will change from chording on 2 and 4 in the 'a' substyle, to triplets in the 'b' substyle.

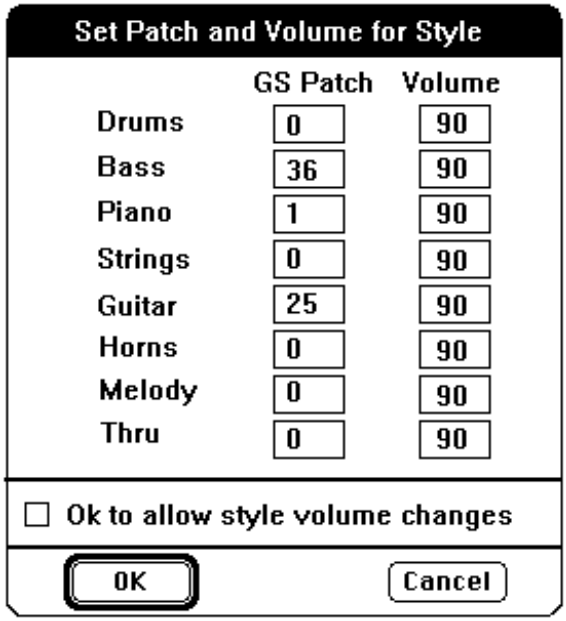
STRINGS
Strings will only play in the 'b' substyle. To do this we will record a single blank pattern in the 'a' substyle and then move to the 'b' substyle.

To begin, make sure that the StyleMaker Window is not already open, since you can only work on one style at a time. From the User Menu on the Main Screen of Band-in-a-Box, choose **User | Make a New Style (StyleMaker)** from the pull down menu.

Let's assign the patches to the style.

- Press the **PATCH** button.

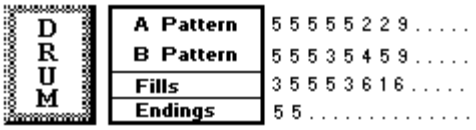
The following dialog Box will be displayed :



Type in the #s for the patches as shown above. These are General MIDI numbers, not the patch numbers on your synth (unless it is a General MIDI synth). You can see a list of the General MIDI Patch Numbers by exiting out of the StyleMaker and selecting the **"MIDI Settings"** option from the MIDI Menu and selecting the **"View GS Patches"**. Once you have done this, Band-in-a-Box will automatically change your THRU channel to the correct instrument, so that as you are recording new patterns, you will hear the correct instrument as you play.

Let's Make the Drums

Note : The StyleMaker shows you the patterns that have been recorded for Drums and Bass at all times.



The screen will look like this. The Flashing black box indicates the currently selected pattern. The periods (**.**) indicate empty patterns, i.e. patterns that have not been recorded yet. If a pattern has been recorded there will be a # in the box (the # is the weight of the pattern).

The 4 rows are for the different types of patterns. **'a' substyle**, **'b' substyle**, **Drum fills** and **2 bar endings**.

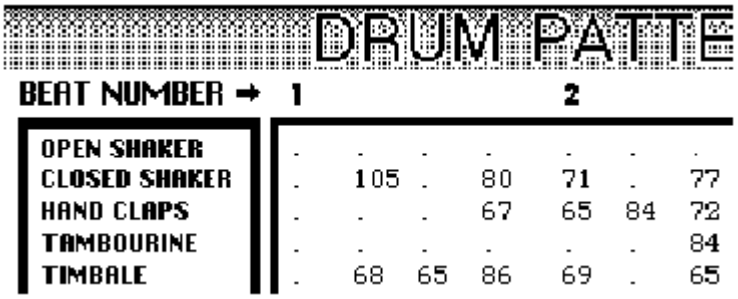
We will be using a high hat based pattern in the 'a' substyle, and a ride cymbal based pattern in the 'b' substyle.

In case you don't fully understand how to make the drum patterns, you can examine the drums in another style - like BLUHILL.STY. Or if you're in a hurry, you could just Import the Drums from the BLUHILL.STY into your BLUETEST.STY. Importing an instrument is described in **Chapter 11 : The StyleMaker.**

First let's change the tempo for the pattern.
Tempo changes are done using the **TEMPO** button or press the **[** and **]** keys from the Main Stylemaker Screen.

Change the TEMPO to about **75**

Now let's make our first drum pattern in 'a' substyle.
With the highlight bar on the first pattern on the 'a' substyle row, press the **REC** button, to record the pattern in Step Time.



You'll now be in the Drum Editor. There are 16 rows across, indicating 4 beats with 4 divisions per beat. Change the TIMEBASE 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.

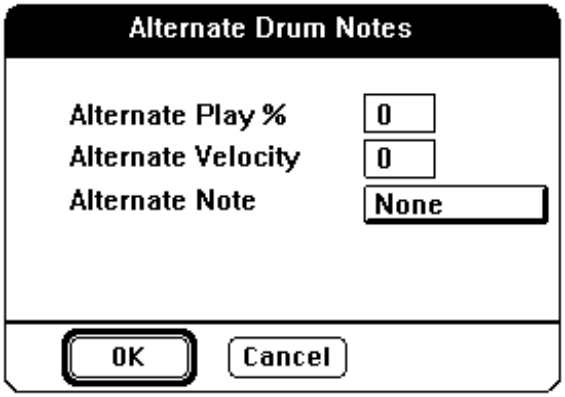
You will then be putting in the 1 bar pattern for the ''a' substyle. The pattern will look like this :

CLOSED HI-HAT	90 80 80 . 100 70 80 . 90 70 80 . 90 70 80 .
SNARE DRUM	. . . . 115 . . . . 127 . . .
BASS DRUM	100 . . . . . 90 . 115 . . . . . 115 .

Move around the Drum Pattern screen and type in the #'s as above. These are velocities and should range between **0 and 127**. The fastest way to put the #s onto the screen are to use the hot keys on the bottom row of the computer keyboard. **XCVBNM,. /** (these keys will type in typical values from 0 to 127) or use the **VELOCITY** keys on the bottom right of the Drum Pattern Entry Screen, ie. **0, 50, 60, 70, 80, 90, 100, 110, 120, 127**.
On Beat 4, on the last triplet, we will put an **"alternate note"**. This will tell the pattern to use a high hat 50% of the time, and the other 50% should use an open high hat at velocity 100. This allows one pattern to sound like many, because it will be played differently each time.

To do this - move to the note to add an alternate.
Press the button.

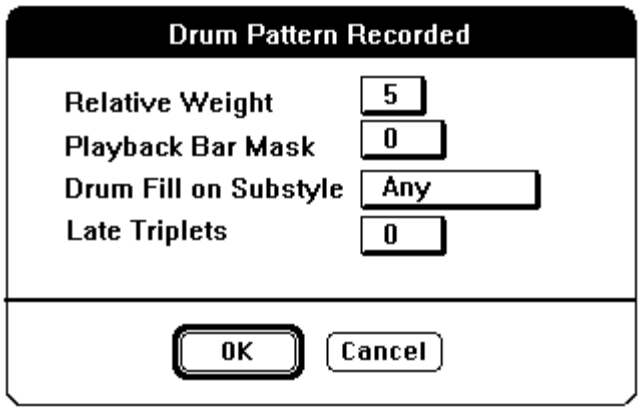
This displays the "**Alternate Drum Notes**" Dialog Box.



Select the Alternate Note Drum type, ie.Open High Hat, 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.

PLAY THE DRUM PATTERN by pressing the **PLAY** button..
STOP PLAYBACK by pressing the **ESC** Key or the **STOP** button.
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.

You will then see the Drum Pattern Options screen.

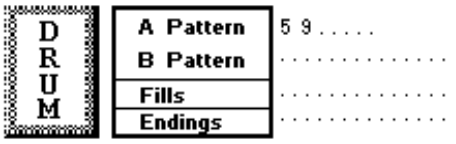


Press the OK button to accept these defaults. A number of **0** or a ***** indicates that the option is currently at the default setting. **With any of the instrument option boxes, it is important to realize that you don't need to understand the options, just accept the defaults.**

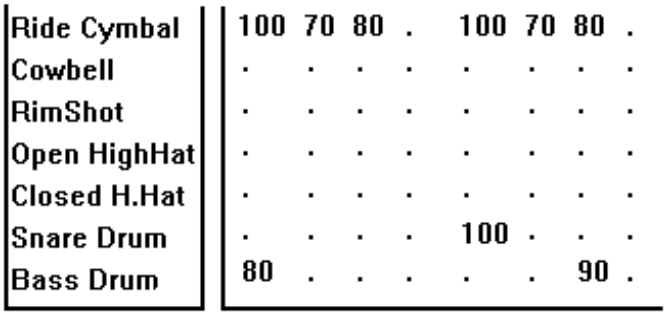
PRESS OK to save/exit the pattern. You'll now see a **#5** on the main StyleMaker screen indicating that we have made a pattern already. You can re-edit the pattern by pressing the **REC** button again.

Let's make a new pattern that is similar to the first.
Rather than re-doing the whole pattern, let's copy the pattern to the clipboard by mouse clicking on the pattern and pressing the **COPY** button. Then move to an unused pattern and press the **PASTE** button to paste it in. Then edit this pattern by pressing the **REC** button. **Let's add a crash cymbal at beat 1**.

When you exit this pattern, set the following options:
This is a special pattern that will be played only in the first bar of a new part in the song (which is the bar after a fill "post-fill"). The Weight =9 indicates that this drum pattern will ALWAYS be played when this condition occurs. This pattern only differs from the others in that there is a crash cymbal on beat 1, which is a nice effect for the first bar of a new part.
At this point the StyleMaker drum area should look like this.

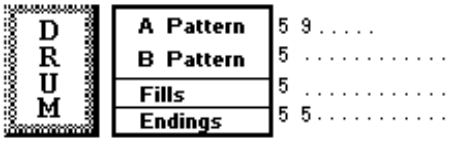


Now let's make a pattern for the 'b' substyle.
It will be very similar, except we will use ride cymbals instead of high hats. Go to the 'b' pattern row, and press the **REC** button.
Here is part of the drum screen showing you the first 2 beats of this pattern.



Now lets make a drum fill. We'll make it like the 'a' substyle pattern. let's first copy that pattern to the clipboard. Move to the 'a' substyle row and press the **COPY** button. Then move to the fills row and press the **PASTE** button. Then re-edit the fill by pressing the **REC** button after you have highlighted the drum fill pattern to edit. Once in the pattern, add a few snare hits to create a drum fill.

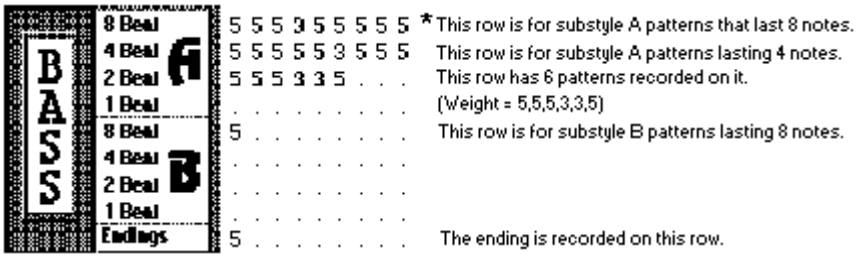
Now lets do the ending drum pattern.
Endings are 2 bars long. In the case of the drums, this is done by 2 consecutive 1 bar patterns on the ending row. Move to the Endings row. Input a 1 bar pattern in the first column and then another 1 bar pattern in the 2nd column. These 2 patterns are the ending patterns so you'll should make the 2nd pattern an ending drum pattern. (eg. typically with a crash cymbal on beat 3.) We are now finished the drums. At this point the StyleMaker drums screen looks like this.



Lets make the Bass part now.
The rest of the instruments are recorded differently to the drums. The bass, piano, guitar and strings patterns are recorded in **real** time 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).

Note : The StyleMaker shows you the patterns that have been recorded for Bass and Drums at all times.



If you're making a real simple bass 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 or 4 notes, you should record separate patterns on these rows.

Let's record 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.

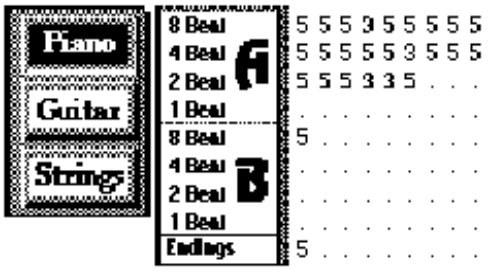
Tip : If you are uncertain what to play, load in the **BLUHILL.STY** style that comes with the program by pressing the **LOAD** button and edit this style. You can then play the bass patterns by pressing the **PLAY** button to see what patterns we used to make it, and imitate them in your style.

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 allows the pattern to be played at any time.
Since we are using the same bass patterns for the 'a' and 'b' substyle, we will only need to record the 'a' substyle, and we will leave the 'b' substyle blank.

Record a few variations of the bass pattern on the same row- this will add variation to the bass part which makes it sound better.
Try recording a pattern with some of the options (masks) set.
For example record a pattern that will be going up a 4th to the next pattern.

This would usually have a distinctive bass line walking up a fourth. Record the pattern and then set the option **Interval - Next Chord** to be **Up a 4th.** This ensures that this pattern will only be selected if the next chord in the song is a fourth higher.

Now let's do the Piano part
Move to the piano area by mouse clicking on the **PIANO** button.



Here's our plan for the piano part. We're going to let the guitar player do the percussive chording and have the piano part playing pretty simple chords - with slow arpeggios and such. We'll use the same substyle for 'a' and 'b' so will just need to record the 'a' substyle.

Move to the **A 8 beat** row and record the first piano pattern.
Play a closed position voicing of a C7 chord (Bb C E G) and hold it for most or all of the pattern. You could add some arpeggiated notes in the pattern if you like. When the options box comes up at the end, accept all of the defaults - except set the **Type of Voice leading to = Smooth.** This ensures that if the chord changes to a F7, the piano part will not move very much and the voice leading will sound smooth.

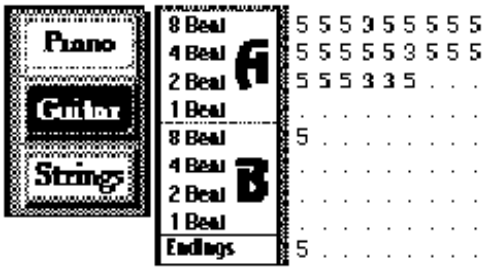
Now lets record a piano pattern using a MACRO Note.

- Macro Notes are an important feature which allow your patterns to access intelligence within the Band-in-a-Box program. A pattern recorded with Macro notes will sound a little strange when you're recording it, or playing it back as played by pressing the **PLAY** button, but will sound correct when played back by pressing the **CHORD** button, and sound correct when used in a song. Macro notes are single notes that get replaced by a specific function when played back in the song (or by the CHORD button).

Here are the list of Macro notes for the Piano/Guitar/Strings Macros :	
MIDI Note # 83 B	Pop Chord Diatonic Below
MIDI Note # 84 C	Pop Chord
MIDI Note # 85 C#	Pop Chord Diatonic Above
MIDI Note # 88 E	Jazz Chord Chromatic Below
MIDI Note # 89 F	Jazz Chord
MIDI Note # 90 F#	Jazz Chord Chromatic Above

In this pattern we'll make use of the MIDI note #84 (C) which is a macro note for a Pop chord. You just need to record a pattern, playing this single note in the rhythm that you want the pop chord to be played. After the pattern is recorded, check the **Use Macro Notes**. Confirm that you have recorded it successfully by playing it back by pressing the **CHORD** button. This plays back the pattern like it will sound in the song, and you will see the effect of the macro note.

Now let's move to the Guitar Part.
Move to the guitar area by mouse clicking on the **GUITAR** button.



For this Blueberry Hill style, we're going to record different guitar parts for the 'a' and 'b' substyle.
In the 'a' substyle the guitar will chord on beat 2 and 4, and in the 'b' substyle the guitar will be busier, playing triplets (12 times per bar).

Move to the **A 8 beat line** and record a pattern for the 'a' substyle. Play a 4 note voicing of a C7 chord Bb C E and G starting on the Bb *above* middle C. Play this chord rhythmically on beat 2 and 4 for the 2 bar pattern. Then choose the smooth voice leading option. Quantize the pattern by pressing the **QUANT** button. Quantize to 12 beats per bar (triplets).

Then record a pattern for the 'b' substyle. This will be playing eight note triplets for all 8 beats of the pattern. We'll use a MACRO NOTE to record these chords. Use the MIDI note #84 macro note, play it rhythmically over the 2 bar pattern. Then check the **Use Macro Notes** option. Play the pattern back using the

CHORD button so that you can confirm that you have recorded the Macro note properly.

Now let's record the STRINGS patterns.
Let's get a little lazy. Instead of recording a bunch of String patterns, we'll just import the String patterns from another style. Let's import the strings from **ZZCTRY12.STY**.

- Choose the **LOAD** button.
- From the Dialog box that appears :
  - Select the **ZZCTRY12.STY** style.
  - Press **OPEN** button to open this style.
- 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.
- From the Dialog box that appears :
  - Select the your style, **BLUETEST.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.
- The strings will play in the 'B' substyle only, because that's how they were made in the **Country 12** style.

SAVE THE STYLE by pressing the **SAVE** button.
Try out a song in your new style by pressing the **PLAY** button on the main screen.

This is the end of this tutorial.
The other options and masks are described elsewhere in the documentation. If you want to dig deeper into the StyleMaker, one of the best ways is to examine existing styles, PLAYING the patterns and examining the options set for the style.

Tutorial #7 : Using the Soloist and More

Throughout this tutorial, we will be using a song with the filename of SOLODEMO.SGU to demonstrate some of the exciting capabilities of the program. We're going to work with this song and generate a solo on the new solo track.

This tutorial assumes that you are already familiar with previous versions and features of the Band-in-a-Box program. If you do not have previous experience with the programs and have not read tutorials 1 through 6, it is recommended that you do so before going through this tutorial.

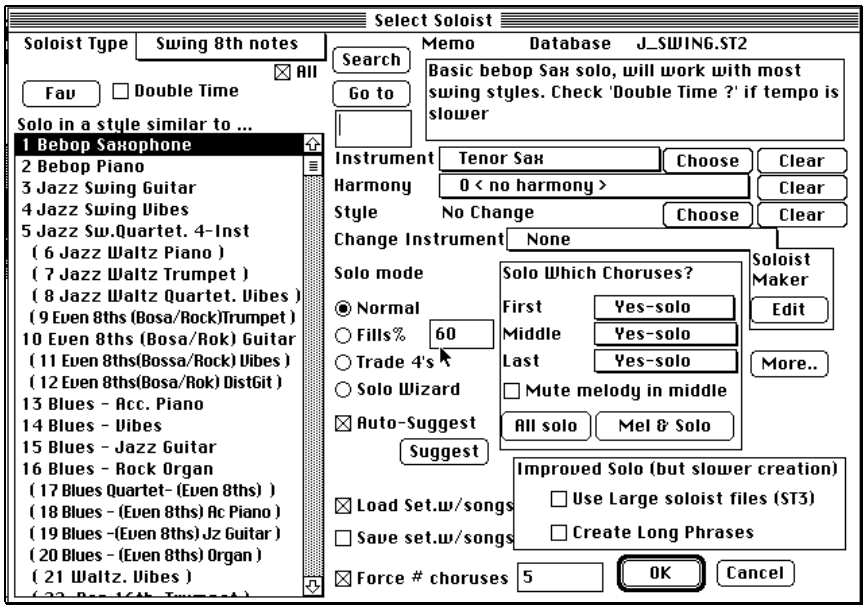
Selecting a Soloist

Press the **OPEN** or COMMAND-O to load the song SOLODEMO.SGU found in the SONGS folder. Do not play the song just yet, first we need to set a few options.

Next, press the **SOLO** button on the toolbar (or press Shift-F4, or choose the menu item SOL(oist) | Generate and Play a Solo menu item.)

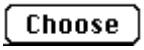
You will then get what is called the "Select Soloist" window (see next page), which will allow you to select a soloist in any style, with any instrument, in a style similar to contemporary professional players, complete with the nuances (i.e. playing ahead, on, or behind the beat) and idiosyncrasies (i.e. Legato, 'outside notes', etc.) that combine to make a solo much more than just a collection of notes.

Soloist Dialog



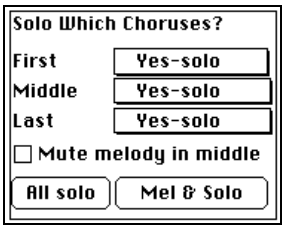
For this example, we want a 'swing 8th notes' type of solo, in a style similar to a 'Bebop Saxophonist'; so we select the "Swing 8th notes" style at the top-left of the window (if not selected already). Then, we click on the "Bebop Saxophone" style (Soloist #1) in the list below it.

Note that the Soloist instrument (in this case, Tenor Saxophone) is automatically selected. If it was not, or if we wanted to change instruments, we could accomplish this by pressing the CHOOSE button located next to the instrument selection and clicking on Tenor Saxophone from the list provided.



Tip: BB will also take an instrument's 'real-life' note range into account automatically if an instrument is selected in this fashion.

Next, we need to instruct BB as to what part or parts of the song to solo over. This is accomplished by making the appropriate selections in the "Solo Which Choruses ?" area in the Select Soloist Dialog (shown below).



Press the "All solo" button, since we want BB to show us its "stuff".
Notice that we can have BB generate a Solo over any chorus that we want, and also automatically mute the Melody for the middle section of a song, which is where we would normally want a solo to be.

When you press the OK button, BB will generate and play a solo. This consists of the following steps:

1) The Soloist KnowledgeBase will be loaded, if it is not already. This may take from 5 to 10 seconds, depending on the speed of your computer.

2) The solo will be generated. The meter on the screen indicates the progress of the solo compilation. Generating a full solo typically takes from 10 to 60 seconds, depending on the length of the song, the number of solo choruses, and the speed of your computer. Fortunately, playback can take place as the solo is being generated, so you'll only have to wait about 5 seconds (see step 3).

3) Playback is triggered as the solo is being constructed (if you have the Edit | Preferences (2) | Soloist Prefs :"Trigger Solo Early" checkbox enabled.) Playback will then occur after 5 to 10 seconds, depending on the length of the song, and the speed of your machine.

Note for 'slower computers':
If the playback ever 'gets ahead' of the solo under construction, the soloist will start playing back at the beginning of the song. If this is the case, you can pause the song with the **H**(old) button until the progress meter indicates that enough of the solo has been prepared to resume playback, or you can set the option trigger playback early option to "off" in the Soloist Preferences. Press the **H** button again to resume.

What you are now hearing is a unique and original solo created by Band-in-a-Box, *not* a premade MIDI track or a Harmony-based algorithm. The solo is

playing 'LIVE', and is being generated 'on the fly', based on the chords and style of the song it's soloing over ! It will be different every time it is generated.

Examining the Notation

Let's look at this solo in a Notation window.
Click on the Notation button in the tool bar.

Then, press the **S** button on the notation window (far right) to notate the solo instrument (shown below). The first difference you may notice between prior notation windows and this one is that the notes that are playing are now **highlighted in red !**

Looping a Section of a Song

Now would be a good time to take advantage of some of the other features that Band-in-a-Box 8.0 has to offer. For example, as you are listening to the solo, when you come across an interesting part simply check the "L.Scr" box (loopscreen) as shown below.

Note: The hot key for the loopscreen feature is the "1" key on your numeric keypad.

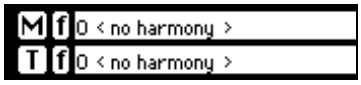
You can listen to the section that is displayed on the screen as many times as you want. When you are ready to go on, clear the "L.Scr" checkbox.

Tip: Use the UP/DOWN cursor keys to loop the next or previous screen.

Printing a Solo on Your Printer

Now would be a good time to print the solo if you wanted a hardcopy to practice with. This is done in the same way that other tracks are printed. Click on the PRINT button in the Notation window if you wish to print now.

Harmonizing a Solo



Now let's **Harmonize** the Solo. This can be done as easily as harmonizing the Melody track in previous versions, as the Soloist utilizes the "THRU" harmony.

We actually could have selected a harmony while we were in the "Select Soloist" window when we were first selecting our soloist, but since our song is already playing, we simply select a harmony by selecting the "THRU" harmony channel by clicking the '**T**' button (Command-F11) in the harmony selection panel (shown above).

Next, we will choose a Harmony from the list. Let's choose "Big Band Brass" (possibly #21 on your harmonies list) and press OK to make this selection permanent, or CANCEL if you have made a mistake.

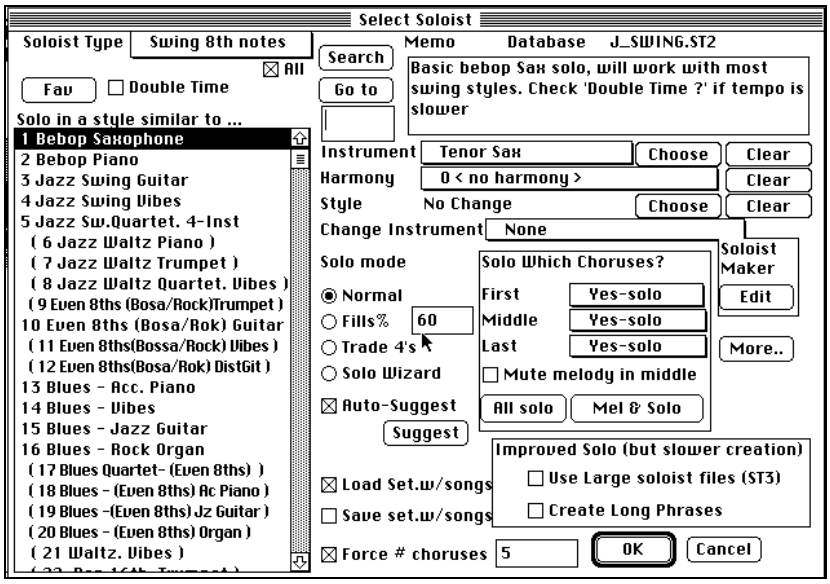
Note for 'slower computer' owners: if a solo is being generated and playing as you are making alterations or feature selections, we recommend that you temporarily pause or stop song playback until after you have completed your selections.

Tip: If you have a Big Band and are in need of some original arrangements or horn lines, you can print out a Harmonized Solo from a sequencer by saving the song (with the solo) as a standard MIDI file.

Changing Soloist Parameters

Next, let's change the solo instrument, feel, etc., and begin to really interact with this newest member of the Band!

First, stop the music (STOP button or the ESC key), and bring up the Select Soloist window again by pressing the SOLO button on the toolbar (or press shift-F4, or choose the SOL | Generate and Play a Solo menu item.)



Now, change the "Solo in a style similar to..." box to "Jazz Guitar" (Soloist #3) by selecting it from the list. The Instrument Selection area should now have automatically inserted "Jazz Electric Guitar" in the Instrument box.

If you would prefer a different kind of Guitar than the one automatically selected, simply click the instrument selection CHOOSE button and select, for example, "Nylon String Guitar" from the list.

Trading 4's

While in the "Select Soloist" window, click the TRADE 4's button in the "Solo Mode" region. Make sure that there is a check mark beside the 'first, middle, and last' in the "Which Choruses" region, as we want to 'blow' over the whole tune for a while.

Tip: Uncheck the box beside the appropriate chorus if you do not wish to hear a solo over that section (e.g., first, middle, last.)

When you have made these selections, press OK to start the song with the Soloist. Depending on the speed of your computer, BB will pause for a few moments to 'think' of a solo with our new parameters.

Tip: For Soloing over ballads, slow songs, etc. -- **Double time**
If you have selected a Soloist which uses 8th notes, placing a check mark in the Double Time checkbox will instruct the Soloist to generate 16th notes instead of 8th notes.

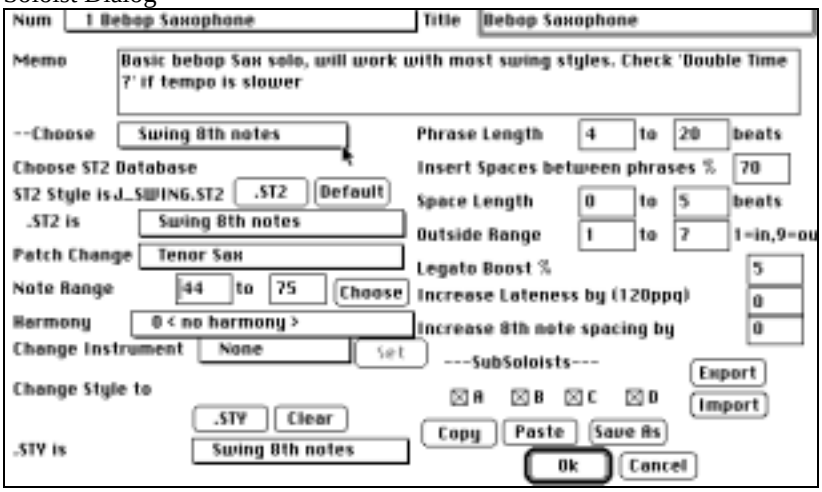
Now let's try changing soloist instruments for each chorus.

1. Load in a song you would like to have multiple instruments play solos on.

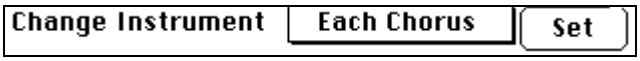
2. Press the SOLO button and select a Soloist from the Soloist Select list.

3. Press the EDIT button within the Soloist Select Dialog to bring up the **Edit Soloist Dialog (shown on next page).**

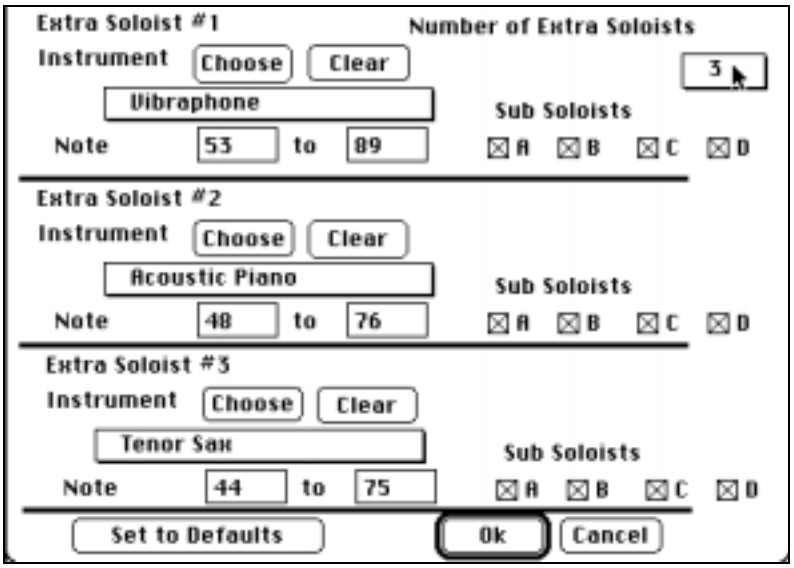
Soloist Dialog



4. Press the Change Instrument panel.



5. Choose the alternate soloist/instruments you would like by pressing the SET button. You will get a dialog as illustrated below.



Press OK when you are satisfied with your choices.

Press OK until you are back to the main program screen. Band-in-a-Box will start playing the song with the changes you have made automatically. Save your Soloists with the song (save soloist settings checkbox in the "Save Song w/Patches" dialog.) if you are happy with the results.

Other Useful Features: Changing patches at any bar

O.K., so now that we've 'played' with the soloist a little bit, lets see what else this version of Band-in-a-Box can do!

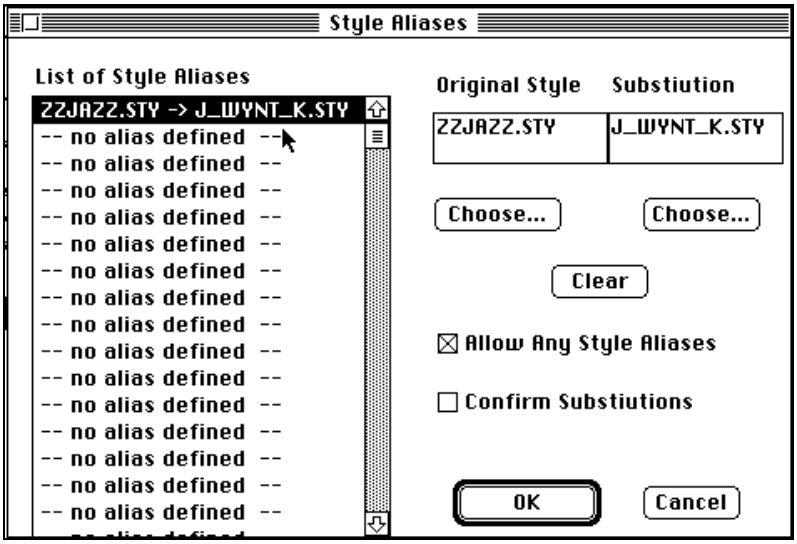
Let's STOP the playback, and make our song a little more interesting...
First, scroll to Bar #13 (using your arrow keys) of the song and click on the Edit menu, then select the menu item "Bar Settings" to bring up the "Edit Bar Settings" window (or press F5 or opt-b.)

Change the Soloist instrument at this point to Piano (patch #1) by clicking the Soloist Instrument box and typing a 1 (the General MIDI patch # for piano).

Press OK when you have made these changes. You will now see a bright box around the bar number, indicating that there are changes which will take effect at this point in the song.

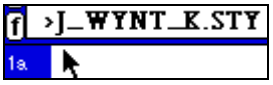
"Style Aliases" option

Let's say you've got a new style for jazz called "Dizzy." You can create an alias so that when BB looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to make changes to all your songs. When you have found a new favorite style, just change the alias.



Accessed by the **M(IDI) | Style alias** menu item, aliases are stored in files called *.ALI. The DEFAULTM.ALI is "no aliases".

To make an alias, click on the original style, then select the style you would like to load (substitute) in its place. When you are using an alias, you will notice that there will be a small arrowhead in the Styles box on the main screen indicating that you have an alias loaded.



(Style alias for ZZJAZZ.STY indicated by the '>' symbol.)

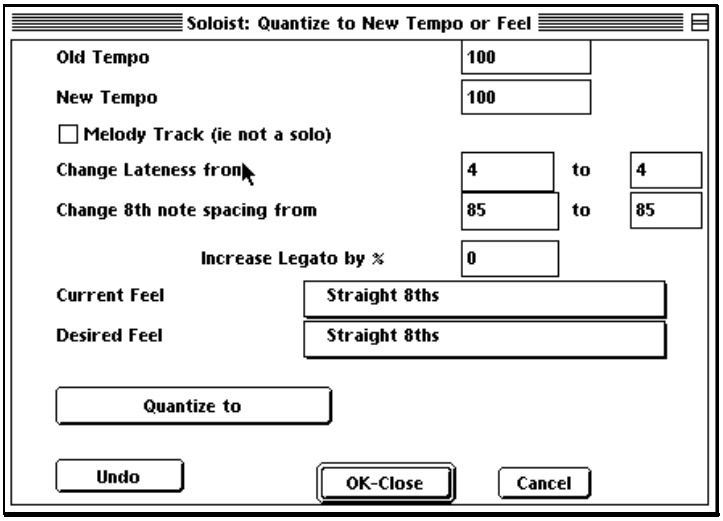
Tip: You can temporarily totally disable the Alias feature by unchecking the "Allow Any Style Aliases" checkbox found in the Style Alias dialog. You can also have confirmation of alias substitutions by checking the "Confirm Substitution" checkbox.

Humanizing a Solo

Now we will hear our style and patch changes made previously, but before we do, we are going to "Humanize" our new band member even more...

Open the "SOL(oist)" menu at the top of your screen, and select the "Edit Soloist Track" item (whoa, another menu of goodies pops up!). Then select the "Humanize Soloist..." menu item.

You should see a window like this:



Change the numbers in the "Lateness" and "8th Note Spacing" field to 1 and 70, respectively. Then, press the Quantize to button and OK-CLOSE to continue. You can also quantize the Melody Track from this dialog by checking the "Melody Track" checkbox.

Let's quickly look at one or two more parameters before we hear our song again.

Press the OPTIONS button in the notation window.

This is where we can change the Enharmonic Treatment, Tick offset, and other notation window options. Feel free to alter some or all of these parameters to

suit how you would like the notation to look. Altering these parameters has *no effect* on how your song will sound; only how it is displayed and printed.

Press OK, and don't forget to be ready with your 4 bars of soloing if the trade 4's option is still checked!

Now let's try soloing over other tunes.

1. Press the **STOP** button. This will stop the currently playing song.

2. Load in ***any*** song, either from the other song demos in the Songs folder, or any other Band-in-a-Box song from another folder.

3. Then, try a solo over the song that you have chosen by pressing the **SOLO** button. If you have the "Auto Suggest" box checked in the Select Soloist window, then Band-in-a-Box will "suggest" a good soloist to use by picking one for you - this can of course be over-ridden.

For example, if the song currently loaded is using a country style, the program will choose a country soloist such as "Chet", and play in that style. This avoids the situation of getting a "Bebop Saxophone" solo over a country tune.

In the next section, we will try a jukebox of the entire Song folder. This will allow the Soloist to solo over everything from 'jazz' to 'classical' to 'blues' and 'rock 'n roll' ! Make sure that the "Auto Choose Soloists" checkbox is set in the JukeBox dialog, or you'll be getting the same soloist for each song (like a country soloist playing over jazz tunes, etc.).

Now let's have the Soloist entertain us by playing freshly generated/live solos during a Jukebox.

1. Open a song from the appropriate folder (i.e. SOLODEMO). This will set the default directory to the SOLODEMO directory. If you do not have a SOLODEMO folder, look for one of the other demo folders or use your SONG folder.

2. Then, press the **JUKEBOX** button located in the top-left of the Band-in-a-Box main window. 

3. Make sure that the following checkboxes are ***all checked*** in the JukeBox dialog.

x Generate Solos
x Auto Choose Soloists
x Change Soloist Instrument with each chorus.

4. When you press the **PLAY JUKE BOX** button, (and the x Generate Solos is checked) the 'Select Soloist' dialog will be launched. This allows you to make any last minute changes to the Soloist settings. From the Select Soloist dialog, press the "MELODY AND SOLO " button. This will ensure that the Soloist will peacefully co-exist with any melody present in a song (by only soloing in the middle choruses, and muting the melody while it is soloing). An alternative would be to press the "ALL SOLO" button which would have solos generated for the whole song, regardless of the presence or absence of a melody.

4. Then, press 'OK'. The jukebox will now proceed.

All of the music that plays on the soloist channel is being generated by the program! The soloist parts are identified by the pink color of the notes in the on screen-piano, or as viewed in the notation window by pressing the 'S' button.

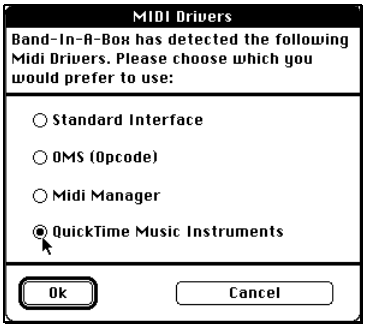
Tutorial #8 : Newest Features

The full description of all the new features in Version 8 of Band-in-a-Box are provided elsewhere in this manual. This tutorial is a cursory 'quick-tour' of some of the major new features offered in Version 8.

Extensive QuickTime Support

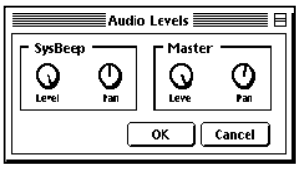
The first thing to note about Band-in-a-Box Version 8.0 is that direct QuickTime musical support (QuickTime™ 2.5 or higher) is supported, allowing Band-in-a-Box to generate a full band sound on a Macintosh or iMAC without using an external sound source or MIDI device. If you would like to audition the QuickTime™ 2.5 musical instruments, simply select the **M(IDI) | MIDI Driver or QuickTime...** menu item.

If you have installed QuickTime™ drivers on your system, you should get a dialog like the one shown here:



Select the QuickTime™ Music Instruments button (shown above) and press OK. You will now hear QuickTime's "software synthesizer" instead of a MIDI sound module.

Note: If the QuickTime item shown above is greyed out on your computer, you may not have QuickTime™ Version 2.5 (or higher) installed on your system. (See Appendix C for additional details.)



You can also adjust the levels and panning of the QuickTime synth sounds by launching the mini "QuickTime/Audio Mixer" as found in the 'Window' menu, shown here.

Melodist Overview

With Version 8, we've added over 80 new features. The main new feature is called "The Melodist". As you might expect from the name, this feature allows you to create Melodies to any chord progression. But it also allows you to create most other song elements automatically (in addition to the Melody), such as intros, chord progressions , solo improvisations, and even generates titles for the compositions – this adds up to a full song, complete with title being generated automatically by the program. So the Melodist refers to a lot of different new features, all concerned with creating different elements of a song.
The nice thing about the Melodist, however, is that it has a modular design – you can choose which of the song elements you want to generate (melody, chords, intro, solos etc.) and can generate/regenerate parts of songs. This allows the Melodist to be used for many different purposes by musicians, not only for composing songs.

These include :
- ✓ help with understanding chord progressions
- ✓ sight reading
- ✓ ear training
- ✓ improvisation

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 BB's 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 BB is always using intelligent chord progressions and melody phrasing that 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 was 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 some 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 BB 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 leadsheet 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)

Exploring BB Version 8.0

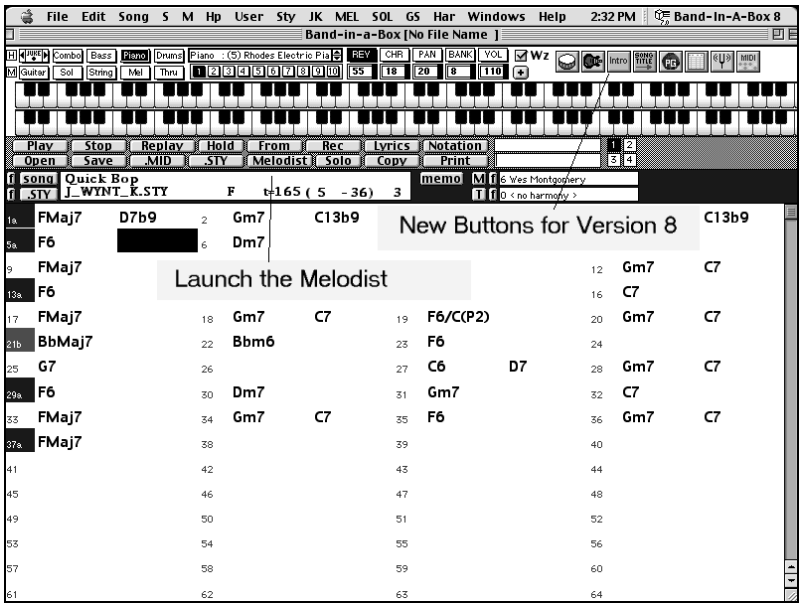
OK, let's begin to explore BB Version 8.0

We'll begin the tutorial in earnest when we get a song playing with the Melodist. But first, let's just look around the main screen.

Boot up the program, and look at the main screen.

There are several new areas visible on the main screen:

1. **New Buttons for Version 8**
2. **Melodist Button**



New Buttons

There are many new buttons in this version which are located on the top right of the screen.

Important: You'll only see all of these buttons if you are at 800x600 monitor resolution or higher. If your computer's display is set to 640x480, only the first 3 buttons will appear. In this case, use the Menu (e.g., Windows) commands instead of the buttons.

The Memo button allows you to put in a memo to a song. Press it, you'll see a dialog that pops up that allows you to type in a memo (or paste from the clipboard.)


The guitar button launches a guitar fretboard window. Press the button and you'll see a Guitar Window. It will display the guitar notes as music is playing. We'll demonstrate it later in the tutorial.


The Drum Window launches an animated Drum Window. Press it to launch.

The Intro button allows you to insert an intro to the song automatically.

The Song Title button generates a song title.

This button connects to the www.pgmusic.com web site.


This List Edit button launches a list edit to edit events on a track.


The Tuner button launches the Guitar Tuner.

Let's explore the program with a song playing

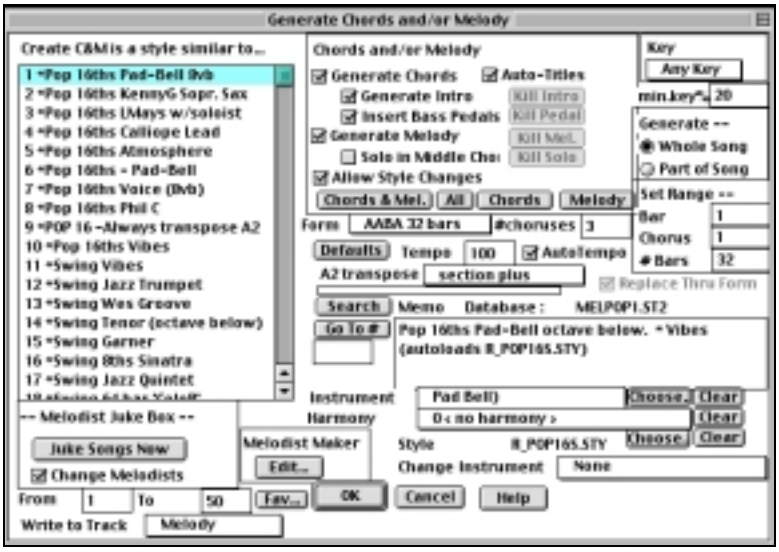
To begin the tutorial, let's get a song playing so we have some music playing and activity on the screen.

Normally, we'd ask you to load a song from disk. But instead, let's *create* a complete song from scratch (using the Melodist). It'll only take a few seconds! Once we get the song playing, we'll take you on a quick tour of version 8, and then revisit the Melodist dialog to give you some details on creating your own songs.

Let's create a song!

Press the MELODIST button (or use the hot-key Shift F5).

You'll see the Melodist Selection Dialog.

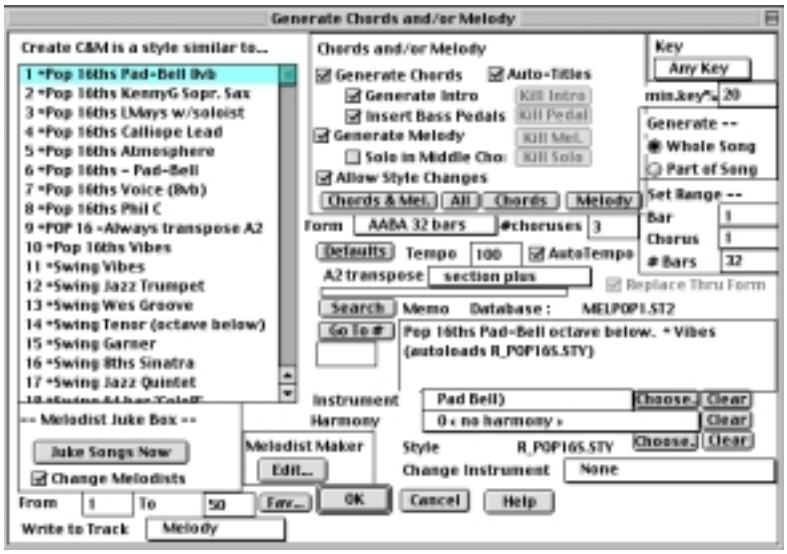


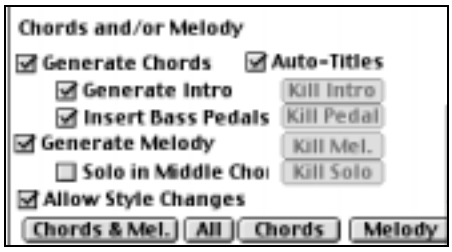
The most important area is the list at the left of the dialog, that selects a "Melodist".

Let's select Melodist #2 **"Pop 16ths KennyG Sopr Sax"**.

Note: In the next section of the tutorial, we'll explain the various settings of the Melodist Dialog. Since the Melodist can work well with the default settings, you could just press OK at this point. So if you'd like to skip the explanations for all the Melodist settings (or defer that to later) , you can jump down to section marked "**PRESS OK to Generate the SONG!**, and hear the new song!)

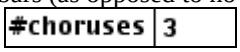
Let's examine the Settings in the Melodist Dialog…





If you examine the information at the middle top of the screen, you can see that chord, intro, bass pedals, melody and a style change will be generated (but no solo). You can freely change these settings to generate the elements that you want. Let's accept the defaults, or press the Chords & Melody button to quickly set these settings.

You'll see that the song form is set to AABA 32 bars (as opposed to no form). Leave it set to AABA 32 bars.

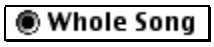


The song will generate 3 choruses as shown.

Because "Auto-Tempo" is set, the tempo stored in the Melodist Maker will apply to the Melodist. In this case, it sets the Tempo to =90. You can override this.

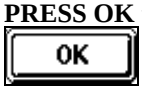
Since the A2 Transpose is set to "section plus", it will be *possible* for a Melodist to transpose the second A section and other parts of the song (though this transpose will only happen on some songs).

The song is set to "Any Key". That will leave the Melodist to pick a key for the song. We've set 20% of the songs that it picks to be in minor keys.



The Melodist is set to Generate The "Whole Song" instead of part of the song. If we set it to "Part of Song", we would then set the range of bars that the song should be generated for.

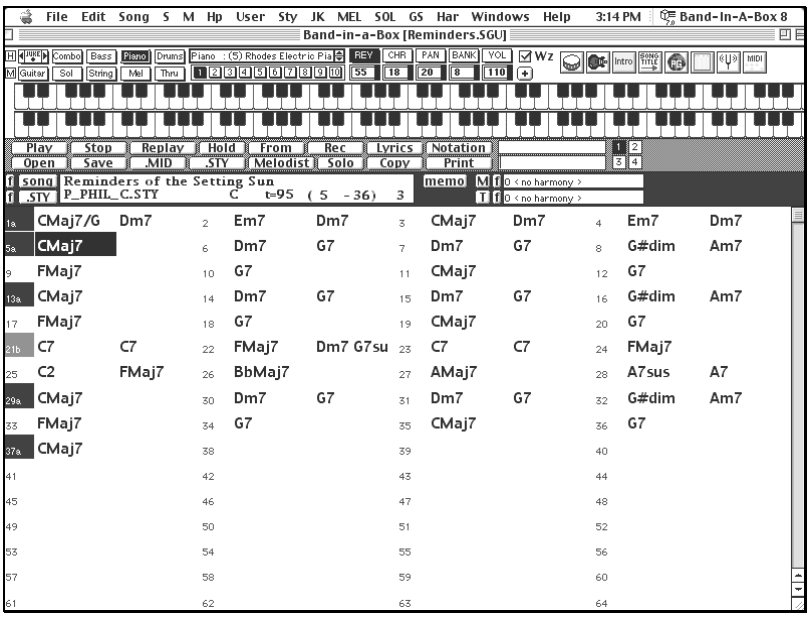
PRESS OK to Generate the SONG



Press OK , and the Melodist will generate a song using **Pop 16ths KennyG Sopr Sax.**

BB will now generate a complete song. The song you get will be completely different than the one generated for this tutorial, because the Melodist generates a different song each time.

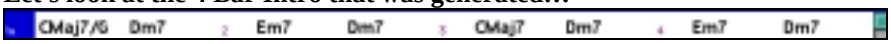
Here's the Song that BB Generated for the tutorial:



The Melodist just generated a complete song.

C It chose the key of C for the song, it is weighted to pick popular keys like C, F, Bb etc., and you can over-ride this to choose your favorite key.
t=95 The Tempo of the song was auto-set to 95, an appropriate tempo for that Melodist.
P_PHIL_C.STY The Melodist was set to load the style P_PHIL_C.STY, so that style was loaded.

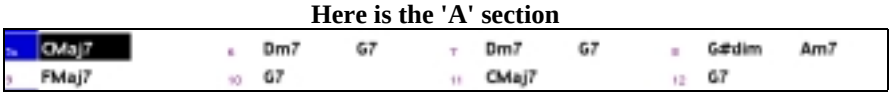
Let's look at the 4 Bar Intro that was generated…



Notice how the chords of the intro are typical chords for an intro, and lead nicely to the first chord of the song (Cmaj7). The first chord is Cmaj7/G(P4). This is read as follows ("C Major Seventh, with a G Pedal bass for 4 bars). This will give a pedal bass effect on the intro.

The Melodist Generated a 32 bar chord progression, in an AABA song form. Let's examine the chord progression.

Here is the 'A' section



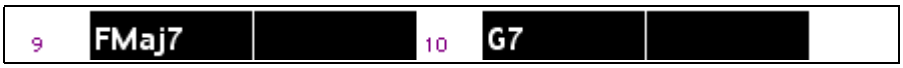
Notice that the chords are typical chord progressions for a pop ballad style, and include pop chords like C2.
The 'A' section is repeated twice (since it is an AABA) and then there is a 'B' section.

The bridge is followed by another 'A' section.

Since the song is playing, you'll likely be listening to the Melody already. It is played on Soprano Sax (another Melodist setting).

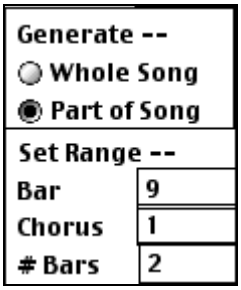
The Melodist even generated a unique title for the song, calling it "**Reminders of the Setting Sun**".

Let's regenerate part of the song…
For example, let's say that you don't like the melody at bars 9-10.



Using the mouse on the chordsheet window, drag and highlight bars 9-10.

Then, press the Melodist button.
You'll see that the Melodist Dialog is now set to "Part of Song" and the correct range of bars 9-10 is set. This is because we highlighted the region prior to launching the dialog. If we forgot to highlight the region, we could of course make these settings manually.



Now, Press OK and the Melodist will only generate the chords and melody for bars 9-10, preserving the rest of your song.

Since the song is an AABA form, and bars 9-10 are part of the first 'A' section, we'd normally want the replaced melody to be replaced in each 'A' section with the identical melody and chords. This will happen when the "Replace Thru Form" is set.

We can keep selecting different regions and regenerating part of the song until we are happy with the created song!

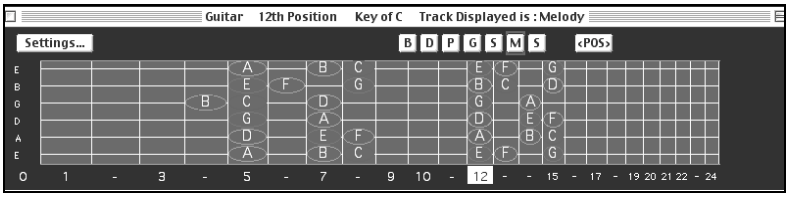
Now open the notation window to view the notation of the song.

You can use the Ctrl F5 keys to switch tracks ahead by one (or Shift Ctrl F5). The menu items for this are on the Windows menu (these can remind you of the hotkeys). If the track is on Melody or Soloist, pressing Ctrl F5 will always toggle between Melody and Soloist track.

Now, let's see the music played on Guitar. (All of this can be done as the song is playing.)

Guitar Window


Open the Guitar Window. (tip: Ctrl-Shift-G is the hot key)
You'll now see the Guitar Window:

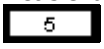


With the default settings, BB has written note names in 2 popular positions. In the key of C, these are the 5th position and the 12th position, and they vary according to the key. BB has automatically picked these positions for you.

BB has determined that the best place to play the track is at the 12th position, so that highlight fret maker is at the 12th position.

Changing Guitar Position

Let's change it to the 5th position.



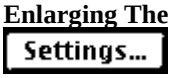
You can do this simply by clicking on the 5th position marker

... or by clicking on the <SWITCH POSITION> button which toggles between the 2 popular positions.

You can change to any position, for example, click on the 0 fret position to view the music in open position.

You can notice that BB will always pick the correct octave to play the guitar with, depending on what position that you choose. This is because it scans the whole track, and determines which octave would have the most notes in the position that you have chosen.

Enlarging The Guitar Window



Press the Settings button and set the width and height values to resize the Guitar Window. The Guitar Window can be moved and BB will remember the position for the next time that you open the Guitar Window. This way you can choose an "out-of-the-way" location for the Guitar Window, such as the bottom of the screen.

Learning the Guitar Part

Drag the guitar to a "real-big-size" and get out your guitar, so you can read along by just looking at the fretboard.
Use the '[' key to slow the tempo down.
Press X to resume at the current location.
Once you've mastered this with Melodies, try it out with the Soloist!

Closing the Guitar Window


Press the Guitar Button again, or Ctrl-Shift G to close the Guitar Window.

Drum Kit Display Window

Now... Let's see the Drum Kit Display Window

Make sure the song is already playing, so we'll have something to see on the Drums Window…

Launching Drum Kit Window


Press the Drums Window to launch the Drum Kit Window. Ctrl-Shift-D is the hot key.

Drum Kit Window Screen
You'll now see the Drum Kit Window screen.

Watch the drums play in real time as the song is playing.
Find out the name of any instrument by moving the mouse over that instrument, and looking at the display at the top of the screen.

In the case of the 'Ride Cymbal #2", you can see that it is MIDI Note "B4 (or 59), and that you can play the note on the QWERTY keyboard by playing the 'D' key.
Play along with the music, either by mouse clicking or using the QWERTY keyboard.

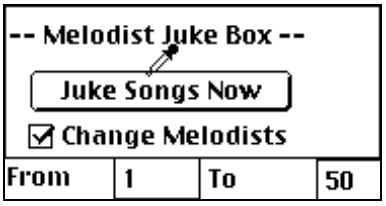
Change the size of the Drums window by using the 1/1 ½ ¼ sizing buttons.
Drums will remember its size and position for the next time that you run it.

Closing Drums
Let's close the Drum Kit Window, by using the Close Box on the Drums Window.

Let's "Juke the Melodist"

The Melodist can create songs in succession, a virtual jukebox of songs that have never been heard before!

Press the Melodist Button (Shift F5)



Press the "Juke Songs Now" button (command J)
This will start the Melodist JukeBox, for each song generated it will use randomly different Melodists ranging from #1 to #50.
We will now hear the new songs created, and can view them on any of the Windows .

As the Melodist Jukebox is playing its songs, let's continue…

Press the Notation Window, and select the Melody track. We now have an endless supply of sight-reading practice, easily readable from a distance, in the font size of our choice.

See if you can listen to the chords and guess what they are before looking at the screen.

Play along with the melody without looking at the screen.

Both of these examples are great ear-training exercises.


Or open the Guitar Window, to play along by watching the guitar fretboard.

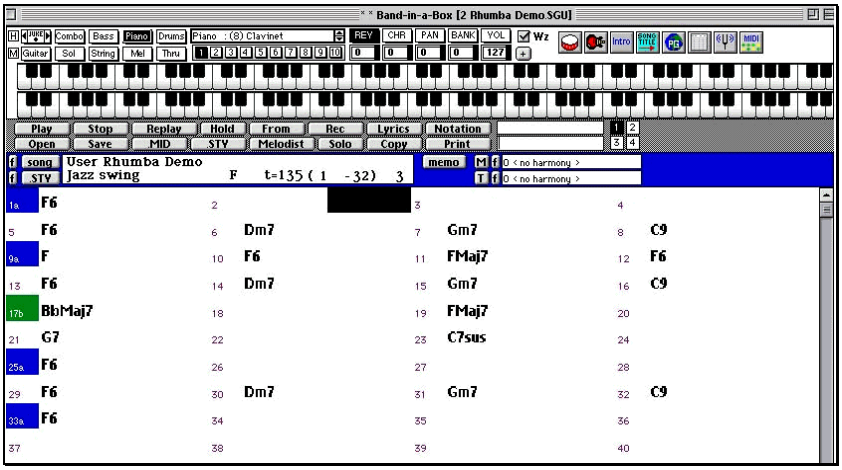
Or Just switch to your word processor, and listen to the "virtual radio station" of new music. Perhaps you'll hear an idea to inspire your own song writing.

Chapter 3: The Main Screen

The following Topics are covered in this Chapter:

- Overview of the Main Screen
- Keyboard/Part Settings Area
- Harmony Area
- Tool Bar Area
- Title/Key/Tempo/Chorus Area
- Chord Sheet Area

Overview of the Main Screen



Here is the main screen of Band-in-a-Box, as it looks after you load in a song.

A.) The TITLEBAR is used to show the program running status (i.e. playback, paused, etc.) and the name of the song at the top of the screen.

B.) The area on the right-hand side just below the toolbar is called the toolbar button area because it has buttons which offer easy access to the various windows.

C.)The area at the top of the screen is referred to as the **Keyboard/Part Settings Area**, because it has a piano keyboard drawn on it.

D.) The middle/right of the screen contains the **Harmony Area**.

E.) The two areas in the middle of the screen are referred to as the **Tool Bar Area** and the **Title/Key/Tempo/Chorus Area**.

F.) The bottom portion of the screen is referred to as the **Chord Sheet Area/Notation Window**.

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. This feature is handy when you want to know the status (and the title) of your song at a glance.

Plugins

To launch the **Guitar** Window, press the Guitar Button, or Ctrl-Shift G or choose the Menu item Notation-Guitar Window.

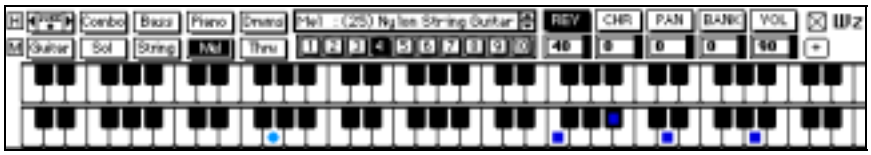
Click on the Tuner Button to launch the **Tuner**.
Guitar Tuner: Plug your guitar into the microphone or line-in and this plugin will tune your guitar. Also works with the microphone input for any other instrument.

To launch the **Event List Editor**, Click on the 'Event List Editor' button. This event list editor lets you edit the individual events on a track.

To Launch the **Drums Window**, click the Drums button, or choose the GM – Drum Kit Window option. Once you do that, the Drums Window will display. This is an animated display of a complete GM drum kit.

Press the Web icon on-screen to get to the www.pgmusic.com web site. This uses your Internet Explorer or Netscape program as the browser.

Keyboard/Part Settings Area



The Piano Keyboard:
This keyboard displays the notes that are being played by all instruments on various parts of the piano keyboard during playback (except drums).
The MIDI Thru is also displayed on the Keyboard.

Instruments and Parts:

Part Settings: The Bass/Piano/Drum/Guitar/Sol(oist)/Strings/Melody and Thru buttons are referred to as **Parts.** Settings that can be changed for an individual part include Reverb, Chorus, Pan, Bank, Volume and Instrument.

To change a setting for one of the parts you need to the following:

1. Select the Part (by mouse clicking on the part name).

2. Change the desired parameter to affect the new setting.

The H button launches a Graphic Help Dialog Box of the Keyboard/Part Settings Area.

The M button allows you to Mute the currently selected Instrument.

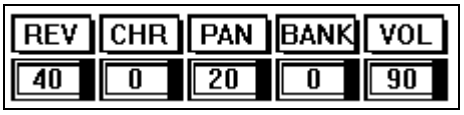
The JUKE button launches the Band-in-a-Box JukeBox.

The COMBO button allows you to assign master settings and favorite instrument combos..

The Instrument Panel shows the currently selected instrument for the part selected.

You can access your patches with ease through the "**patches popup**" menu. To access this menu, simply click on the instrument box you would like to change (i.e. Piano, Bass, Sol, etc.), move your mouse pointer over the instrument panel box (i.e. Piano : (1) Acoustic Piano), and click anywhere on the instrument name. Then, select the new patch from the popup menu.

The Favorite Instrument Panel allows you to assign up to 10 of your favorite instruments for each instrument part.



This section allows you to adjust the settings for Reverb, Chorus, Panning, Bank, and Volume for each instrument part.

The Wizard is an intelligent playalong feature that uses your  QWERTY Keyboard to Playalong 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.

Play Regular Notes
There is also 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 "Smart Notes" off (unchecked) to have the Wizard provide you access to a chromatic scale and toggle on to have BB provide you with notes based on the chord/key of the song.

 **Higher Bank Patches**
This button brings up a dialog that makes it easy to select your patches on higher banks. No messing with bank numbers, this displays your patch names by name and lets you pick them from an easily customizable list. You've probably got great sounds on higher banks -- now you can find and use them easily!

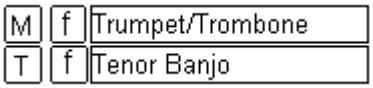
Note the inconspicuous but powerful '+' button on the far-right of the instrument selection panel. Clicking on this will give you easy access to patches on higher banks. You must first select a.PAT file that corresponds to your synth or sound module. We have included many.PAT files of the more popular sound sources in the 'Synth Kits' folder.

This will provide you with a list of all the patches available to you by name on the left, and where the patch is located (patch #, bank) on the right.

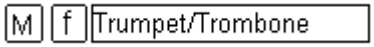
Note: See also the discussion on patch changes and searching for patches for additional details on the full patch support features of Version 8.0.

Harmony Area

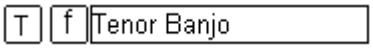
Harmony: The Harmony area displays the current Melody and Thru Harmony.



Up at the top right, you'll see the harmony boxes.



The M button is for Melody Harmony - in this case it's set to Trumpet/Trombone harmony. Whatever the melody plays will come out with Trumpet/Trumbone harmony in this case. Pressing the F button allows you to choose from a list of only your most frequently used harmonies. Pressing the M button allows you to choose from the full list of harmonies. (The F10 key disables the Melody harmony).



The T button is for Thru harmony. Whatever you playalong on your MIDI keyboard (as the song is playing) will be auto-harmonized in real time - in this case using a Tenor Banjo type harmony. Pressing the F button allows you to choose from a list of only your most frequently used harmonies. Pressing the T button allows you to choose from the full list of harmonies. (The Ctrl-F10 keys disables the Thru harmony.)

Tool Bar Buttons

The PLAY button starts generation and playback of a song.

The STOP button is to stop a song that is currently playing.

The REPLAY button allows you to replay a song without reconstructing it.

The HOLD button pauses the currently playing song. Pressing the HOLD button again causes the program to resume playing the song.

The FROM button allows you to play a song from a particular bar.

The REC button lauches the Record Melody Dialog Box allowing you to record a melody for your song.

The LYRICS button brings up a two line lyric display allowing you to type lyrics to a song.

The NOTATION button launches the Standard Notation Window.

The OPEN button is used to select a song to be loaded in to the program.

The SAVE button is to save a song to disk.

.MID button is for Making Standard MIDI Files. You can save a Standard MIDI File to disk as a file with a prefix "SMF - " or to the Macintosh Clipboard. These files are able to be read into most other music programs.

The.STY button allows you to choose from styles located in any folder that contains Band-in-a-Box style files. (Style files have a.STY extension.)

Press the MELODIST button (or use the hot-key Shift-F5) to Launch the Melodist.

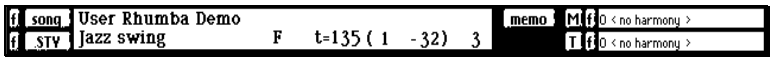
The SET. button launches the MIDI Settings Dialog Box.

The SOLO button launches the Select Soloist Dialog box, allowing you to choose a Soloist for your song.

The COPY button allows you to copy particular bars and/or melody to another area in the song.

The PRINT button launches the Print Options dialog box on the Notation Window allowing you to print Lead Sheets.

Song/Style/Key/Tempo/Chorus Area

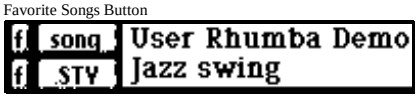


The Song, Key, Tempo, and Chorus area allows you to create a **Song Title**, change the Style of the song, change the **Key Signature** the song is using, define the **Tempo** of the song, define **where the Chorus begins and ends** (i.e. where the song begins and ends) and **how many Choruses** the song has. (i.e. how many times will the song play the number of bars specified in brackets.)

To change these settings, click on the setting you wish to change.

Favorite Songs Button - Favorite Styles Button

Favorite Songs Button



Favorite Styles Button

The favorite songs button (f) activates a list of your most recently played 150 songs. This allows you to quickly load songs that have been used in your last sessions with Band-in-a-Box. You will find this to be the best way to load songs in Band-in-a-Box, since the list generated will give you instant access to the songs you are most likely to be playing with, regardless of 'where' the song is located on your hard drive. Check the "OK to Add recent..." to allow your recently loaded songs to be added to this list. (User | Open Favorite Styles... or Shift-F9 also opens this window.)

Press the SONG button (or CTRL F3) to launch the Song Titles Window. This feature is explained in greater detail in the next section.

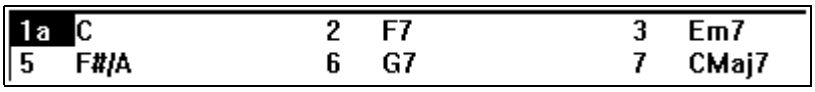
Like the favorite songs button, **the favorite styles button (f)** activates a window which keeps a list of the 150 *styles* you have used most recently. (File | Open Favorite Songs... or Shift-F3 also opens this window.)

This lets you quickly load in *styles* that have been used your last few sessions with Band-in-a-Box. This will likely become your preferred method of choosing styles in BB, since your favorite styles are usually near the top of the list. Click the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

You get to the StylePicker Window by pressing the STYLE button. (Or CTRL F9.) This feature is explained in greater detail in the next section.

Tip: Click the "Play When Chosen" checkbox at the bottom of the song/style list window to have Band-in-a-Box play your song immediately upon selection.

Chord Sheet Area



Chord Entry
The basic way of entering a song in Band-in-a-Box is by typing in the Chords to the song.

This is done from the **QWERTY** keyboard.

Chords are typed in using standard chord symbols (Like C or Fm7 or Bb7 or Bb13#9/E)

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 chord sheet. 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 M(IDI) menu (ctrl-return is the HotKey for this function).

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

Interface Enhancements

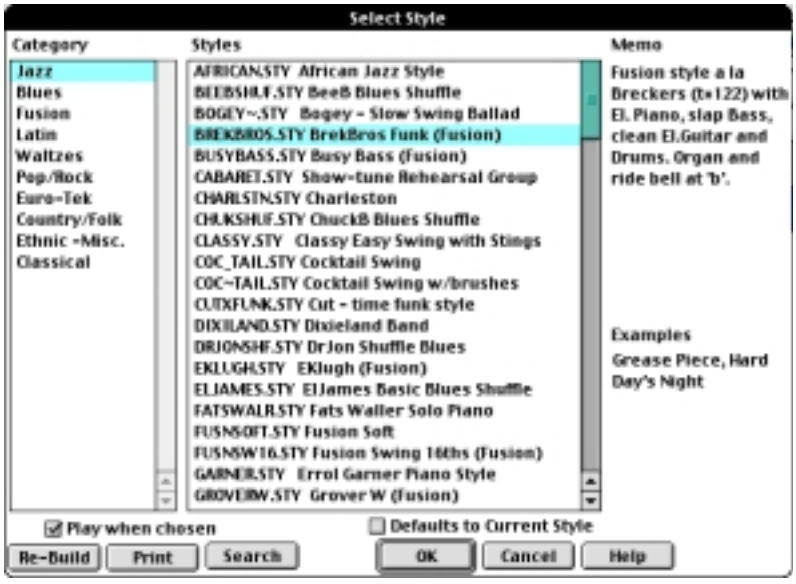
The program now ‘fills-the-screen’ on any resolution monitor. Fonts enlarge at higher resolutions. On-screen picture buttons added. More color. And there is a built in function that will **automatically batch convert your existing song files to longer file names**, by using the song title as the file name. So you can quickly convert your existing song library to much more meaningful file names, and make cryptic 8 character names like "THESUNSH.MGU” a thing of the past!

The Style Picker Window

- **New Style Picker ” Window** allows easy selection of Styles by Category, Full Style Title, Memo, and examples of songs that work in that style . This list may be printed out. For example, you can select JAZZ styles, and see all the Jazz styles in Band-in-a-Box displayed. Then you can select a style such as GARNER.STY , and see a full title, description of the style and examples of songs appropriate to the style. You won’t have to go ‘hunting’ for the style you want any more; this information may be printed out.

You get to the StylePicker Window by pressing the STYLE button. (Or CTRL F9.)

This launches the Style Picker Window.



CATEGORY LIST : use the Category List on the Left to select the Style category (Jazz / Pop etc.). Click on the Catogery list to choose the style category that you want.

STYLE LIST :You’ll then see a list of the styles that are available in your installation of Band-in-a-Box. These will be the styles that are present in the “Styles” folder of “Band-in-a-Box”.

MEMO AND EXAMPLES: For each style, you'll see a memo about the style, as well as examples of songs that use a style with a feel similar to that.

Once chosen, you'll see the styles available in that category. Click on the style, and you'll see the name of the style, a file name for the style, a memo for the song, and a list of songs that could be played using that style.
DOUBLE CLICK on the style name to exit the dialog, and load the style.

PRINT This allows you to print the styles list. It copies the list to the clipboard. Then you open up your favorite word processor (like Word for Mac , or BB Edit). Inside your word processor, select File | Print and print the list.

SEARCH The Search button helps you can find data in any of the fields.

"DEFAULTS TO CURRENT STYLE": If this option is set, the StylePicker Window opens up at the current style.

Re-BUILD If you have added new styles to Band-in-a-Box (or edited the BBW.LST file - see below- then you can re-build this list).

THIS LIST ONLY DISPLAYS STYLES THAT ARE PRESENT IN YOUR Band-in-a-Box™ folder. Since there are add-on styles disks available for Band-in-a-Box, this may differ from the list you see below.

IF YOU ARE TECHNICALLY MINDED AND WANT TO MODIFY THE STYLES LIST FILE THEN READ ON ...
The Styles List is built from a text file called BBW.LST. You should only edit this file if you want to change the list of styles, or add styles that you have created.

Technical Information about the BBW.LST file
this is the text file that defines the styles that appear in the Style Picker Dialog box in Band-in-a-Box.

You may edit this file to change the information, add/remove styles etc.
any line beginning with a semicolon ";" is a comment,
lines beginning with ~ indicate a new category like jazz, country, pop
lines beginning with @ are a description of a style in the format
@a\b^c*d where a=style file name eg. zzjazzsw.sty (max. 8 chars + .sty)
b= Long Style Name e.g. Jazz Swing Style (max. 32 chars)
c = memo

d= examples of songs that can be played in this style
c and d combined can be max. 255 chars, e.g. c could be 200 chars and d could be 50.

Each style description must be on one-line, carriage returns are not allowed in the middle of a style description.
Once made, you add the new information to the style picker by choosing the re-build option inside the style picker. This rebuilds the binary file bbw.lsb from this file; bbw.lst.

You can list a style more than once, for example Pop Ballad might be listed under Jazz and Pop Ballad.

You can make your own categories such as My Favorite Styles, and build up a list.

Example excerpt from the BBW.LST file
~Jazz
@ZZJazzSW.STY\Jazz Swing Style^This is the "built in jazz swing style"using bass, drums and piano. Bass plays half notes in 'a' section and walks in 'b' section.*Satin Doll, Sweet Georgia Brown
@A.STY\This is A^ How about this A style Useful for A songs
@BluHill.sty\Blueberry Hill Style^This is Blueberry Hill*Fats Domino songs
@GARNER.STY\Errol Garner Style^This is garner*I'll Remember april
@GARNER2.STY\Errol Garner Style #2^This style is in 2 feel for a and b*OLDFOLKS

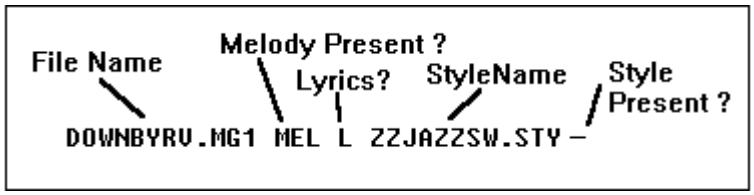
The Song Titles Window

- **New "Song Titles" Window.** This allows selection of songs by displaying the full title of the song (not by just the file name) . A search function allows you to search the title list for a word or phrase to quickly find a title. (e.g., Type in "Oldfolks" and the search will find the song title "Old Folks at Home", as well as any other songs with "Oldfolks" in the title.) This list of songs may be printed out, and is compatible with the DOS version.

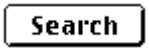
Press the SONG button (or CTRL-F3) to launch the Song Titles Window.

This uses a file called SONGLIST.BIN to display the song titles in your directory. If this file hasn't been made, the program will make it for you. You can re-make the file by pressing Ctrl F6 (after you've made new songs yourself, you should re-make the list).

In addition to the Song Title, the other information displayed is:
FileName: This is the up to 32 character file name
Melody Present: If present the MEL letters are present.
StyleName: This is the 8 Style Name file name
Style Present: If the style can't be found in your directory, a minus sign ('-') will appear.



Press a letter to advance the song titles to the first song with that title. The songs are sorted alphabetically by FileName (not song title). If you press the same letter again, you'll advance to the *next* song in the list beginning with that title.



Once in the dialog box, you can search for songs by pressing the SEARCH button, and then typing in a fragment of the title. For example if you type in 'sunshine' (case is not important) the song list will advance to the first song with that phrase in the title, filename, memo or examples field.

PLAY SONG WHEN CHOSEN If this is chosen , the song will automatically play as soon as you press OK.

PRINT SONG LIST . This allows you to print the song list. It copies the list to the clipboard. Then you open up your favorite word processor (like Word for Mac, or BB Edit). Inside your word processor, select Courier font , so that all of your titles will line up in columns. Then print out the list.

DOUBLE MOUSE CLICK ON A SONG to exit the dialog (or press OK).

TO CHOOSE A DIFFERENT FOLDER
For example, if you're in 'My Songs folder' and you want to change to a songlist in 'New Songs folder', press the change folder button.

Song Tip: If you have a lot of songs in a directory, you should use the SONG button instead. That quickly displays a list of the songs, and allows you to search for text in title etc.

Automatically convert your existing song files to long file names
If you have a folder with files that are in the short filename format (e.g., Songs that you composed on an MS-DOS machine), 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 will look at the file and read the song title, and then rename the song file "Old Folks At Home.MGU."

To rename your files, choose the **File - File Utilities - Auto Rename Option**. This launches the '**Rename Short File to Long Filenames**' Dialog.

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 filename to be called 'Old Folks at Home'.

Rename files that are already long file names. You can choose this option if you want files that are already long file names to be named to the song title. This would rename a file called 'Old Folks – BB song' to 'Old Folks at Home.'

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 this creates a duplicate filename situation, Band-in-a-Box will add 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 titles are identical.

Maximum # of characters for filename. Since Song Titles are a maximum of 65 characters, you can rename song filenames up to 65 characters.

After renaming the files, BB will offer to remake the songlist.doc file. This is the quick selection dialog that shows you the songs with full titles and other information.

- **"K"- Quick-Copy-Option**
  By simply typing K at a bar (followed by RETURN key), you can instantly copy the last 8 bars to the current position. By adding additional keys in the K command, you can customize this (eg. Typing K12,3 would copy from bar 3 for 12 bars to current position.)

Here are some examples of usage:

1. To copy the last 8 bars:
   Place the highlight cursor at bar 9, and type:
   K <RETURN>

   This copies the 8 bars from bar 1-8 to bars 9-16.

2. To copy the last 4 bars:
   Place the highlight cursor at bar 9, and type:
   K4 <RETURN>
   This copies the 4 bars from bar 5-8 to bars 9-12.

3. To copy 8 bars from bar 5 to bar 23
   Place the highlight cursor at bar 23, and type:
   K8,5 <RETURN>

   This copies the 8 bars from bar 5-12 to bars 23-30
   (tip: since 8 is the default # of bars, you can just type "K,5" and omit the 8 if you want to)

Of course, you can still use the "Edit- Copy From…To Dialog" (opt-C) if you prefer. This dialog also lets you set whether you want to include chords, melody and/or soloist in the copy, and these settings are used in the "K- Quick-Copy-Option" as well.

Chapter 4: Plugin Enhancements

Guitar Fretboard Window

Overview

Guitar Fretboard Window: This is a window for Guitar and Bass Players! On-Screen fretboard displays any track on Guitar or Bass. This Guitar window is similar to the Guitar Window in other programs (like The Bluegrass Band for Mac) but has many new features - such as auto-setting of correct positions, notes named on screen, auto-octave adjust to play in selected position, and sizable guitar fretboard. 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!

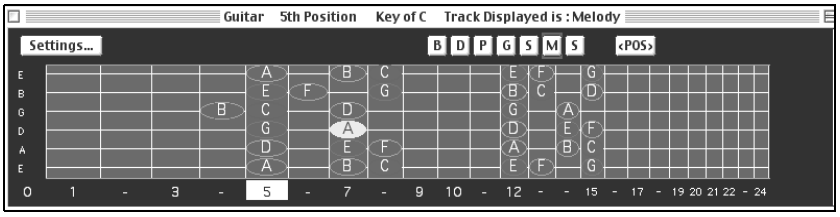
Launching the Guitar Window

 To launch the Guitar Window, press the Guitar Button, or Ctrl-Shift G or choose the Menu item Notation-Guitar Window.

Tip: if you use the guitar fretboard often, you can 'force' BB's main program window to bootup in a small screen (see Chapter 1- Running the Program) and then drag the guitar fretboard 'outside' of the main program space so that it can remain visible at all times.

QuickTour of the Guitar Window

Once launched, you'll see the Guitar Window:



You can notice 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 5^{th} 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 6^{th} of the scale, in the key of F, this is up at the 10^{th} 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. As you move the mouse cursor over the guitar fretboard, you will also see a small box with the actual Note Name of the current cursor position at the top of the guitar window.

Automatic Settings for Guitar Display

BB does a lot of things automatically on the guitar window, to ensure that the notes are displayed intelligently on a guitar fretboard.

These include:

- Automatically setting the 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 (Aolian 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 shows note names in a text window.
- MIDI THRU setting that (if using a MIDI Guitar Controller) will show up and be recorded on the correct frets. Useful for those with a Guitar Controller who want to make BB Guitar files.

Guitar Window Toolbar

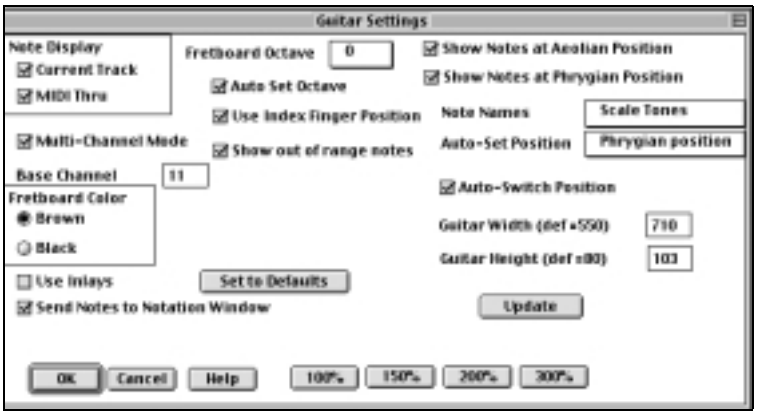
At the bottom of the Guitar Window is the toolbar

These are the Guitar Settings. See below for details.

The "**Position**" button. This toggles between the 2 popular positions displayed with note names.

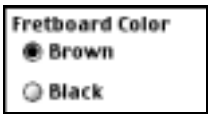
When you open the Guitar Window, the first thing you'll want to do is choose the track that you want to display. Usually this will be a Melody track or a Soloist track. In the diagram here, the Soloist track is the current track, and it has a red rectangle around it to indicate this.
To get to the Melody track, you would click on the M button or use the hot-key Ctrl-F5.
Similarly, you can display other tracks like Bass, Piano, etc.

The Guitar Settings Dialog

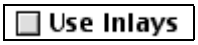


Note Display Options: If **MIDI Thru** is selected (default=on) , the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (default=on), the current track will be displayed.

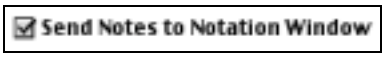
The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to on(default). Channel 11 is referred to as the '**base channel**' (default=11)**.** You can edit notes on the Notation to set the channels of the notes. Guitar controllers will also record information 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).



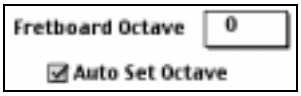
The **Fretboard color** can be **brown or black.** (default=brown)



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.



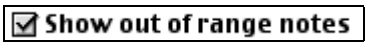
If **Send Notes to Notation Window** (default =on) is set, when you click on the Guitar notes (and the notation window is open in editable notation mode or note roll mode) the note will get inserted at the current time line on the notation window. You can also click on guitar in real time and it will record it. So if you're fast enough with the mouse (or slow down the tempo), you can record a song on the guitar by clicking on it.



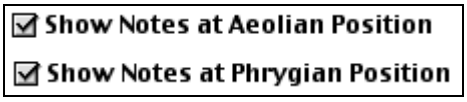
You can set the **fretboard octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2.

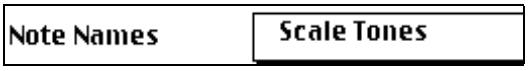
There is an **auto-octave setting** (discussed elsewhere). If selected, the Guitar Octave will get set automatically.

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.

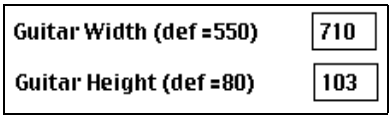


Show out-of-range notes: If set, any note will get displayed on the guitar, regardless if it is the range of the guitar or not.





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** (Defaults=true).



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

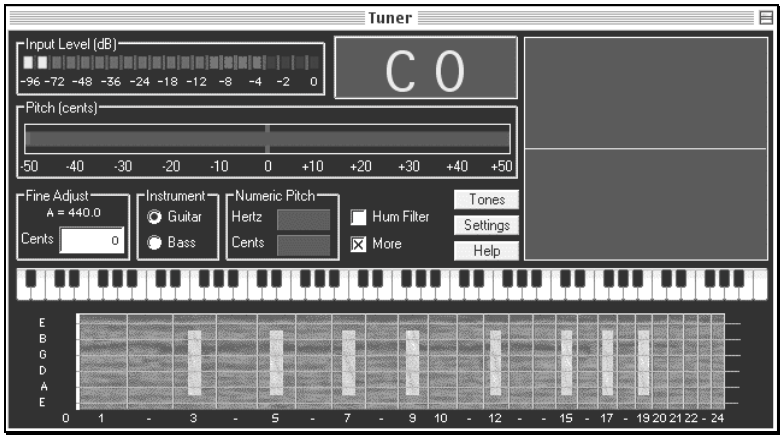
The **Auto-Switch position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

“Set to Defaults” button sets the Guitar Window to factory defaults.

Guitar Tuner

Guitar Tuner: Plug your guitar into the microphone or line-in and this window will tune your guitar. This feature also works with the microphone input for any other instrument.

 Click on the Tuner Button to launch the tuner.



Use the Guitar Tuner to "tune-up" to your computer.

The **Guitar Tuner** is optimized for guitar and bass, although it is also useful with other acoustic instruments, including voice.

To use the tuner, connect an electric guitar or bass to your computer's sound input, or tune an acoustic instrument using a microphone connected to the microphone input. Then, play a pitch, and the tuner will "auto-range" to determine the nearest note, and display the intonation of your instrument.

Tip: Ideally, the Guitar Tuner will work great the first time you try it. If you do experience any trouble, please read the topic—"Connecting an Instrument".

Note: The Guitar Tuner *must* be able to receive audio from your instrument via the line input or microphone input of your Mac.

Connecting an Instrument

Sometimes it can be difficult interfacing an instrument with your computer, depending upon the instrument and your computer system's sound system.

Here are some tips if you are having trouble:

Hum and Noise: Hum and noise can degrade the tuner's performance.

Tuning will be much easier if you can minimize the hum your guitar, bass, or amp generates.

Similarly, if you are using a microphone, try to minimize the background noise. If your microphone is close to your computer, the microphone will likely pick up as much fan noise and drive whine as it picks up notes from your guitar. Move the microphone away from the computer and other noise makers, if possible. If you have a loud air conditioner or heater in the room, you may get better results if you temporarily turn it off during tuning.

Good Technique and Pure Tone
The tuner usually works best with pure tones, although it doesn't hurt to experiment. On your instrument, perhaps a brighter tone will work better.

Pick farther away from the bridge for a purer tone. Electric guitars usually have the purest tone with the pickup farthest from the bridge. Avoid string buzz and rattle if possible.

Try to play only one string at a time. Avoid other strings ringing in sympathy. If the tuner program hears several simultaneous notes, it cannot recognize or tune any of them.

The tuner program is relatively immune to quiet ringing strings, but it is best to keep sympathetic string vibration as quiet as possible.

Acoustic Instruments
You must use a microphone for acoustic instruments, unless you also have a pickup installed on the instrument.

Microphone inputs can vary widely in sound quality and available gain. With a quiet instrument like an acoustic guitar, it may be difficult to get enough gain with some combinations of microphone and Mac Input.

When using the Mac microphone input, you may get better results with a 'cheap' desktop microphone (or the one that came with your computer), rather than a higher quality unit, because the cheap microphone interfaces better with the Mac's internal sound circuitry.

If the Tuner Level Meter is not showing very good level even with the microphone stuck right up against an acoustic guitar, view the Level controls in the Control Panel | Sound IN | Options, and ensure that it is set to MICROPHONE.

If you still can't get enough level from the Microphone input, the other option is to use a mixer to amplify the microphone, and feed the mixer output into the line input of your computer. A good quality musician's microphone through a decent mixer can offer much better performance than a cheap desktop microphone feeding the internal microphone input.

Some small mini-mixers are available from suppliers such as Radio Shack. Midiman, Roland, and Yamaha are other companies that make fairly inexpensive mini-mixers.

If you do much music at all with your computer, you will probably need to get a mixer in order to get good input/output quality and convenient operation.

Electric Instruments
If you play your electric guitar or bass through an amplifier, it might be easiest to stick a microphone in front of the amplifier for casual tuning use. In this case, please review the comments in the preceding Acoustic Instruments section.

If you need to connect an electric guitar or bass directly to your Mac, the **line input** may work better than the **microphone input (if applicable).** It doesn't hurt to try both and see which works best for you.

The microphone input should offer better gain, but sometimes the impedance match between the guitar and microphone input is not very good, which degrades the microphone input's sound.

Most Electric Guitars or Basses do not have a very high output level. You will probably need to turn the guitar or bass volume control wide open and turn up the line level or microphone level input controls as well.

If the signal is still not loud enough, you may need some sort of mixer or pre-amp in order to effectively use the tuner plugin program.

If you routinely keep a mixer attached to the computer, the most ideal connection for accurate tuning is probably to connect the guitar directly to the mixing board.

Main Window

Input Level: Displays the instrument Input Level in dB. For best results, the level should peak at least halfway up. Quiet signals may be too noisy to properly recognize the pitch. Some inexpensive sound circuits do not handle clipping gracefully. If your system seems to misbehave on very loud signals, you should try to avoid hitting the very top of the level meter.

On most sound circuits, however, "going over the top" will not significantly affect the tuner's performance.

Input Note: The most recent note detected by the tuner.

Pitch (cents): Displays the intonation of the note in cents (hundredths of a semitone.) The note is in-tune (with the current detected note) when the indicator is hovering near zero.

When the tuner has "locked on" to a recognizable pitch, the indicator turns green and tracks the current pitch. If a note is not loud enough, too noisy, or too unsteady for the tuner to measure, the indicator will turn red and freeze at the last known good value.

It can sometimes take the tuner a moment to "lock on" to a pitch. You may need to play a note a couple of times in succession before the tuner is well-locked on to the note. This is most noticeable on very high or very low notes.

The display has quarter-cent resolution. Noise, hum, or bad strings can cause the pitch indicator to wobble. Guitar 'G' strings seem particularly prone to odd harmonics which wobble the pitch indicator.

Don't be alarmed if the indicator is wobbling quite a bit. Just center the average indicator motion around zero. The resolution of the display magnifies pitch deviations which the ear may not notice. A deviation of a few cents is not very obvious to the ear, though it is a large distance on the pitch display.

Fine Adjust: Modify the tuner's calibration. For instance, if Fine Adjust is set to 10 cents, an instrument must be tuned 10 cents higher than usual to measure in-tune.

If you have access to a Strobotuner or other expensive tuner, you could calibrate this Guitar Tuner program to agree with the other tuner you use. The accuracy of this Guitar Tuner program should be within a few cents of standard on most

computers. However, the tuner program relies upon the audio clock stability of the computer's sound system.

If you have a Piano, Organ, or other instrument you wish to use as reference, you can likewise adjust the Tuner to agree with your fixed-pitch instrument.

Pitch (Hz): Display the frequency of the incoming signal. As with the Cents pitch display, if the pitch becomes unreadable, this control will freeze and remember the last good reading.

Hum Filter: The tuner works best if you give it a signal with little hum or noise. Hum can make the pitch measurement "jittery". If you can't keep your guitar from humming, and can't even teach it the words, then the hum filter may help.

Note that the Hum Filter nearly doubles the processing work which the program must accomplish, so it may not work very well on slow computers.

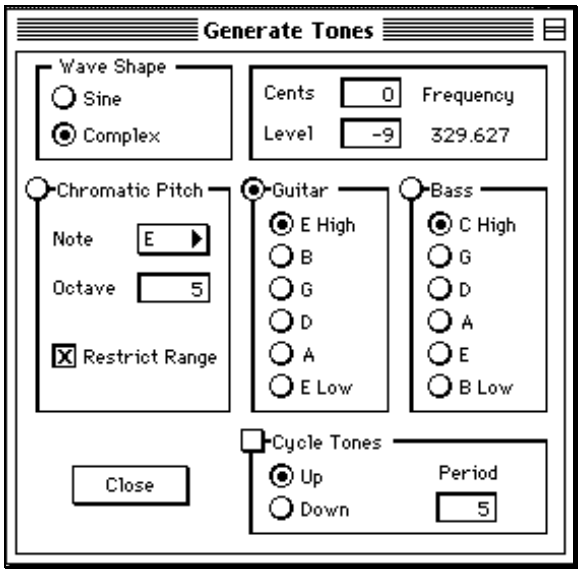
Instrument: Optimize the tuner for Guitar or Bass. Bass cannot be tuned at its best if the Guitar button is selected, and Guitar cannot be tuned at its best if the Bass button is selected.

In addition, the Fretboard display changes according to the selected instrument. The Guitar setting displays a standard-tuned six string guitar. The Bass setting displays a standard-tuned 6 string bass. If tuning a four string bass, you would look for the middle four strings in the display. If tuning a five string bass, ignore the C string.

Tones: Open a dialog to create sine-wave tones, for audible tuning reference.

The tuner program has no way to know what string you are playing, so non-open guitar notes may show up on the wrong string in the display, though it will properly indicate the correct note pitch.

Generate Tones



Use the "tone generator" for 'ear tuning', mixing, level tests, etc.

This feature generates a Sine Wave "reference" tone for tuning by ear or for other tasks such as speaker placement, level tests, etc.

These tones are usually accurate, but the final accuracy depends upon the sample clock in your system.

Note Picks the desired note.

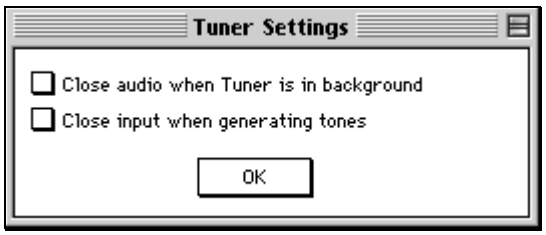
Octave Picks the desired octave.

Cents Fine-adjust the pitch.

Level The output level, measured in dB. Zero (0)dB is as loud as the tone will play; negative numbers reduce the level.

Freq A "read-only" display of the frequency of the tone as you adjust Note, Octave, and Cents. Frequency is calculated from the current settings.

Settings: opens a dialog which offers the options shown below:



Sound Canvas Editor

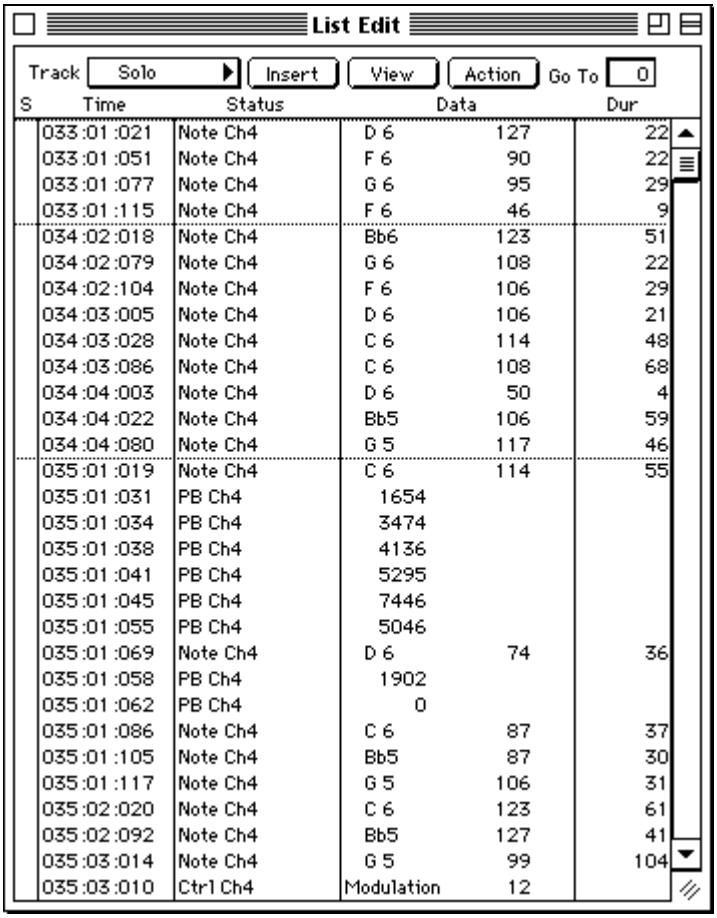
- **Sound Canvas Editor built-in**
  Edit Roland Sound Canvas sounds and parameters using this built-in editor. Save/Load files with new sounds.

This may be accessed from the **Windows – Sound Canvas Editor** menu option. This editor works with hardware Roland Sound Canvas series and also the software 'Virtual Sound Canvas' (VSC-88) for Mac.

There is separate documentation available on-line for this Plugin in the Plugins | SC-Pro folder. By duoble-clicking on the SC-PRO Manual file, you will have access to the full list of features and functions available with this plugin.

Event List Editor

To launch the Event List Editor, Click on the ‘Event List Editor’ button. This event list editor (shown below) lets you edit the individual events on a track. Since BB regenerates most of the tracks, except Melody and Soloist, you'll probably only want to edit the Melody and Soloist tracks. Use the track select button on the Event List to change to the Melody or Soloist Track. Once in the correct track, you can edit events by directly typing in numbers or by using the pull down controls.



S	Time	Status	Data		Dur
	033:01:021	Note Ch4	D 6	127	22
	033:01:051	Note Ch4	F 6	90	22
	033:01:077	Note Ch4	G 6	95	29
	033:01:115	Note Ch4	F 6	46	9
	034:02:018	Note Ch4	Bb6	123	51
	034:02:079	Note Ch4	G 6	108	22
	034:02:104	Note Ch4	F 6	106	29
	034:03:005	Note Ch4	D 6	106	21
	034:03:028	Note Ch4	C 6	114	48
	034:03:086	Note Ch4	C 6	108	68
	034:04:003	Note Ch4	D 6	50	4
	034:04:022	Note Ch4	Bb5	106	59
	034:04:080	Note Ch4	G 5	117	46
	035:01:019	Note Ch4	C 6	114	55
	035:01:031	PB Ch4	1654		
	035:01:034	PB Ch4	3474		
	035:01:038	PB Ch4	4136		
	035:01:041	PB Ch4	5295		
	035:01:045	PB Ch4	7446		
	035:01:055	PB Ch4	5046		
	035:01:069	Note Ch4	D 6	74	36
	035:01:058	PB Ch4	1902		
	035:01:062	PB Ch4	0		
	035:01:086	Note Ch4	C 6	87	37
	035:01:105	Note Ch4	Bb5	87	30
	035:01:117	Note Ch4	G 5	106	31
	035:02:020	Note Ch4	C 6	123	61
	035:02:092	Note Ch4	Bb5	127	41
	035:03:014	Note Ch4	G 5	99	104
	035:03:010	Ctrl Ch4	Modulation	12	

"Drums" (Drum Kit Window)

Animated Drum Kit Window

- 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 using any of the drum instruments (by using QWERTY keys or a mouse). Very educational and lots of fun!

 To Launch the Drums Window, click the Drums button, or choose the GM – Drum Kit Window option. Once you do that, the Drums Window will display. This is 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 a Band-in-a-Box song. To do this, simply press RECORD in BB and play along. Note: If you want to record a drum part; if you record to the melody track, you'll have to set the Melody channel to 10 using the MIDI- MIDI Settings menu item.

Drum Display

All the General MIDI percussion instruments are shown. 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 HiHat 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.

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.

Drums Main Window can be resized. You can size the Drums window 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.

Drums Transport Controls

Record: Place Band-in-a-Box in Record mode so drum instruments can be recorded.

Rewind: Stop and return to song start. (Return key).

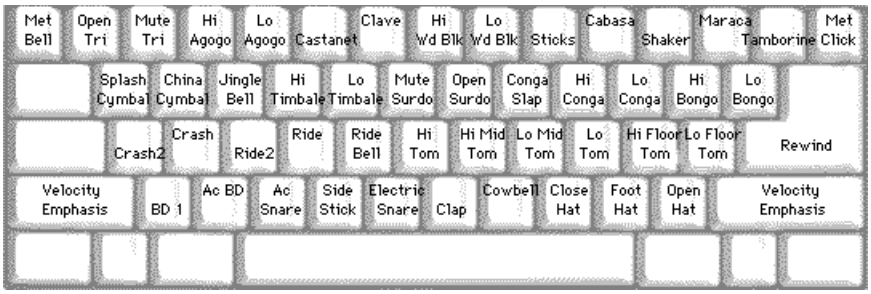
Size Buttons 1/1 1/2 1/4: Preset the window to full size, half size, or quarter-size. If the window has been changed to a size different from these, by dragging a window border, none of the size buttons will be down.

Settings : Adjust program behavior.

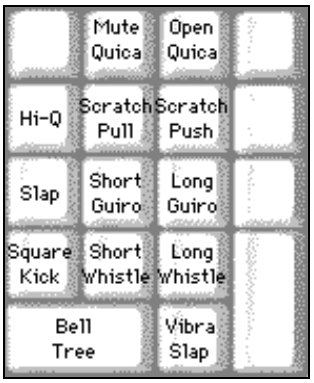
Drums: Multi - Note Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick
Snare - Acoustic Snare, Side Stick
HiHat - 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

Drums: Computer 'QWERTY' Keys



Numeric keypad



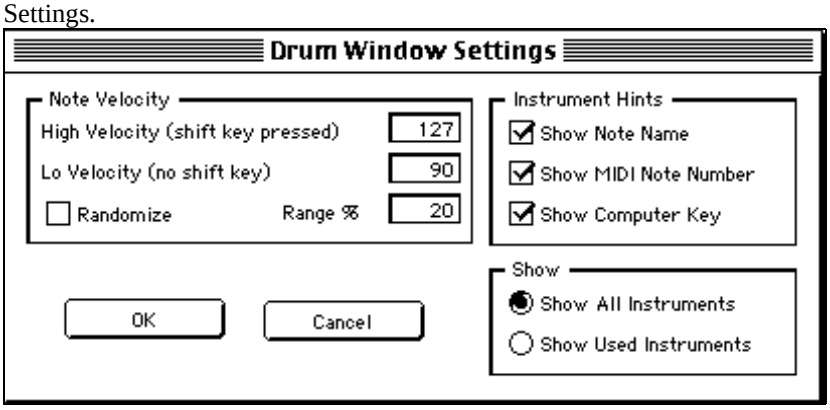
Strike computer keys to play drums.

Drums are grouped on the computer keyboard by category. The kick, snare, and hihat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains latin drums, and the top row contains latin hand percussion.

The Numpad keys contain the remainder of the latin hand percussion plus the electronic tones.

Drums - Settings Window

Press the Settings button (to the left of Rewind button), to adjust Drums 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
- Show Note Name
- Show MIDI Note Number
- Show Computer Key

Show:

Show All Instruments: Show all instruments in the drum window.

Show Used Instruments: Display the basic trap kit, but do 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 5: Using Band-in-a-Box

The following topics cover the Main Functions for Creating, Configuring and Playing a Song in Band-in-a-Box, including explanations and examples. For additional help on Song Creation, see Chapter 2: Tutorials - Creating a Song.

The following Topics are covered in this Chapter:

- Chord Entry
- Applying Styles
- "Breaks" (Rests, Shots, and Held Chords)
- Pushes
- Part Markers
- Song Intros, Choruses and Endings
- Key Changes
- Setting Tempo
- Additional Song Settings
- Sliding Tracks
- Preferences
- Lead-In Count
- MIDI Settings
- Recording Melodies
- Changing Volume, Panning, Reverb, Chorus, Bank
- Saving Songs
- Playing/Pausing/Stopping Songs
- Muting Instruments
- Outputting Chords to an External Device
- Entering Lyrics

Chord Entry

The basic way of entering a song in Band-in-a-Box is by typing in the Chords to the song.

- The ←→↑↓ cursor keys move the chord highlight cell around the chordsheet.
-  click on any Bar to move around the chordsheet.

- You can then type in the chords to any song.

Chords are typed in using standard chord symbols onto the Chord Sheet Area. The screen is pre-divided into **Bars**. The highlight cell moves 2 beats at a time or 1/2 of a measure. 4 chords per bar may be entered.

This is done from the QWERTY keyboard .
Chords are typed in using standard chord symbols (Like C or Fm7 or Bb7 or Bb13#9/E.)

Note: To view a list of valid chords in Band-in-a-Box, refer to **Appendix B: List of Chords**.

To start typing in chords:

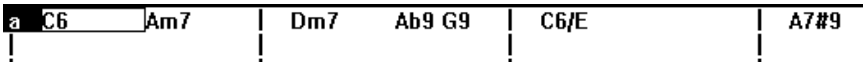
- Go to the top (Bar 1) of the chord sheet by clicking on Measure 1.
- Blank the Chordsheet by selecting the **"NEW"** option from the File Menu.

This is the Chord Highlight cell. Chords will be entered wherever this is placed.

- You may move this around by Cursor Keys, Enter Key, Or Mouse Pointer Click.
- The chord highlight bar moves 2 beats at a time (or 1/2 measure).

When you have the (chord highlight cell) over the area that you want to enter a chord, you then type the name of the chord you would like.
For example type **c6** to get the **C6 chord**. Note that you should never have to use the SHIFT key, as Band-in-a-Box will sort this out for you.

- Use **b** for **'flat'** e.g. Bb7
- Use **# or 3** for **'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 BB knows to use the uppercase of the 3 which is #.)

Hint: 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

Note 1: It is not necessary to type upper or lower case.
the program will sort this out for you.
Note 2: Any chord may be entered with an alternate root ("Slash Chord")
e.g.: C7/E = C7 with E bass
Note 3: Separate chords with commas to enter 2 chords in a 2 beat cell
e.g.: Dm7,G7

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)

MIDI Chord Recognition
Another way of entering chords is through MIDI chord recognition :

Play any chord on your MIDI keyboard (external MIDI keyboard required) and Band-in-a-Box will recognize it instantly and insert it onto the chord sheet. 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 M(IDI) menu, or press the ctrl-return keys.

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

Erase Chords
To erase chords, place the highlight cell over top of the chords you would like to erase. Press the < SPACEBAR > once and move your cursor to the right or left or  click on another measure and the chord(s) will be erased.

Support for Non-Standard Chord display types

- **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, or Solfeggio 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. 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.

To change to one of the Non-Standard Chord Displays:

1. Select the **"Preferences"** option from the Edit Menu or press **OPT- P**.
2.  click on the **"Chord Display Type"** Box.

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.

Idea: Print out a song in Nashville Notation (or Roman Numeral notation). Then learn the song this way (i.e. 1^{maj7} 4^{maj7} 3^{m7b5} 6^{7b9}) You'll then discover that it is much easier to play the song in any key. Because you know the song goes from the 1 chord to the 4 chord, you can easily play it in the key of Bb for example.

Copying and Pasting a Section of Chords

Copying a section of chords is done in a manner similar to copying text in a Word Processor. Highlight the area you would like to affect and select the desired action(s) from the EDIT menu. (See below for additional details.)

Copying Chords to the Clipboard

- **Select the region to copy**

Place the mouse  cursor at the bar to begin the selection. Then, holding down the mouse button, drag the mouse over the region. As you do this you will see the region will be inverted (Look mainly Black). When you have selected the proper region of chords to copy, you can:

- **Copy the selected (blackened) region to the clipboard**

Select the **"Copy"** option from the Edit Menu.

- **Pasting chords to another section of the chordsheet**

Assuming you have already copied some chords to the Clipboard (described above) you then paste into you chordsheet by :

Move the  highlight cell to the bar to begin the paste of chords by selecting the **"Paste"** option from the Edit Menu.

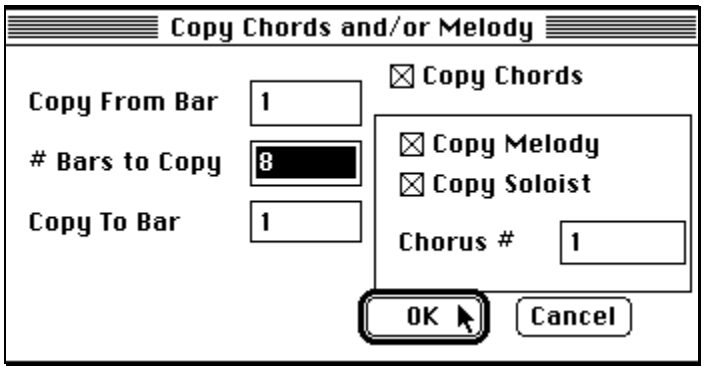
Tip: Remember that the Copied section remains in the Clipboard and can be repeatedly used. Example: If you're inputting a song with verse, verse, bridge, verse, you can just copy the first verse to the Clipboard, and then repeatedly paste in the other verses. The clipboard remains even if you load in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

Additional Copy function for Chords/Melody

Many users have requested the addition of additional copy commands allowing you to Copy From Bar... To Bar... for .... bars, and works for the chords and /or melody, so this has been added.

Press the 

button to launch this Dialog Box to Copy Chords or select the **"Copy From.. To"** option from the Edit Menu or press **OPT-C**.



This allows you to copy chords and or melody for a range of bars.

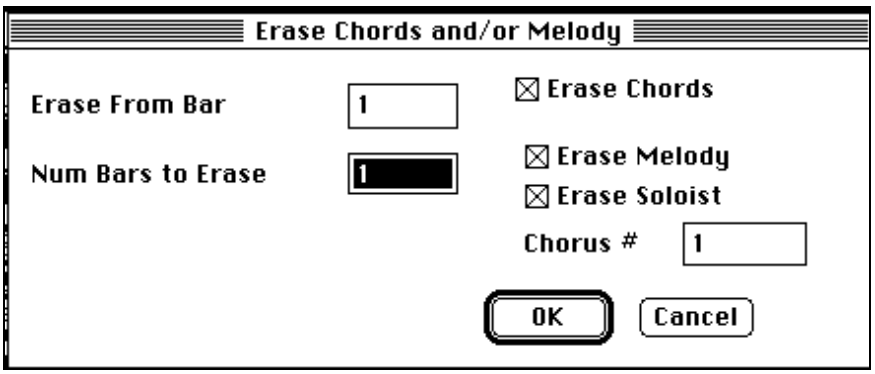
Commands To Insert/Delete/Erase bars from the Chord Sheet

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.

To Erase Bars:
Choose **Edit | Erase From.. To** or **OPT-K**.

This launches the following dialog box:

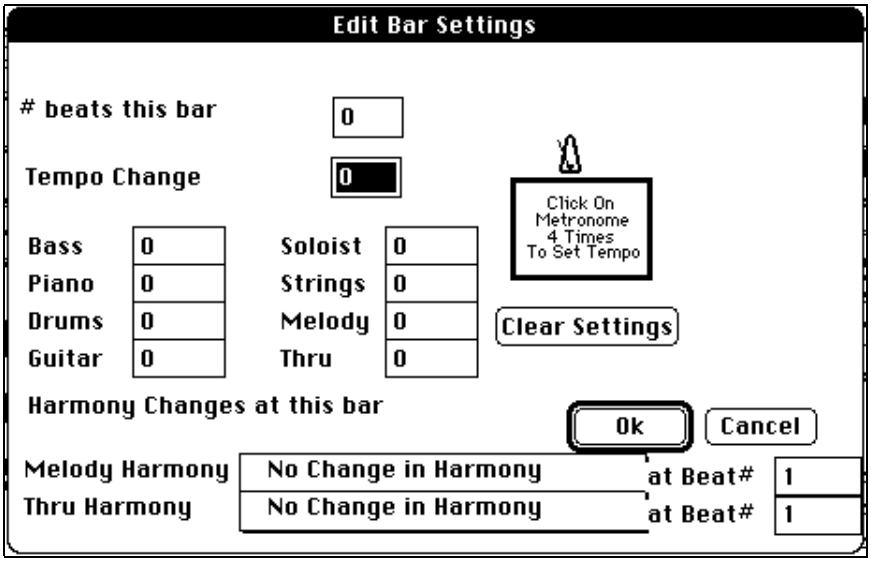


As you can see, you can erase a number of bars of chords and/or melody and/or soloist. If you're erasing the melody and/or soloist, you need to specify which chorus you're erasing.

Edit Bar Settings

- Edit Bar Settings, such as Number of Beats per bar, tempo changes, Bass and Piano Patch changes can be made by selecting the **"Bar Settings"** from the Edit Menu or press **OPT-B,** after you have selected a bar.

- 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 measure number of the measure that had been edited.



Change the Number of beats/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 # of 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 # of beats per bar =2 at the beginning of the 2/4 bar and then restore the time signature to 4/4 by assigning # of 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 # of of beats per bar =3, and on even bars insert # of beats per bar =2. This needs to be done for every bar.

Tempo Change At This Bar

- Most songs will have a single tempo throughout. This tempo should be set on the main screen in the Title/Key/Tempo/Chorus Area.

- 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. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

- Tempo can also be changed by  clicking on the metronome button.  Clicking on this button 4 times will set the tempo to your tapped-in value.

Patch Changes at any Bar

- This setting allows you to insert a Bass or Piano patch change at the beginning of any bar. Type the number of the patch change in the appropriate box (i.e. Bass, Soloist, ect) that you want to affect.

Tip: To save a song with patch changes at the beginning of the song you should use the "Save Song with Patch Changes Dialog Box" instead of this one.

Harmony Change At Any Bar/Beat

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 solo's (i.e. Brass, Sax, ect.) or harmonized distortion guitar effects a la Steve Vai for guitar solos.

You can change both the Melody Harmony and the Thru Harmony at the bottom of the Change Info at Current Bar window for any bar or any beat.

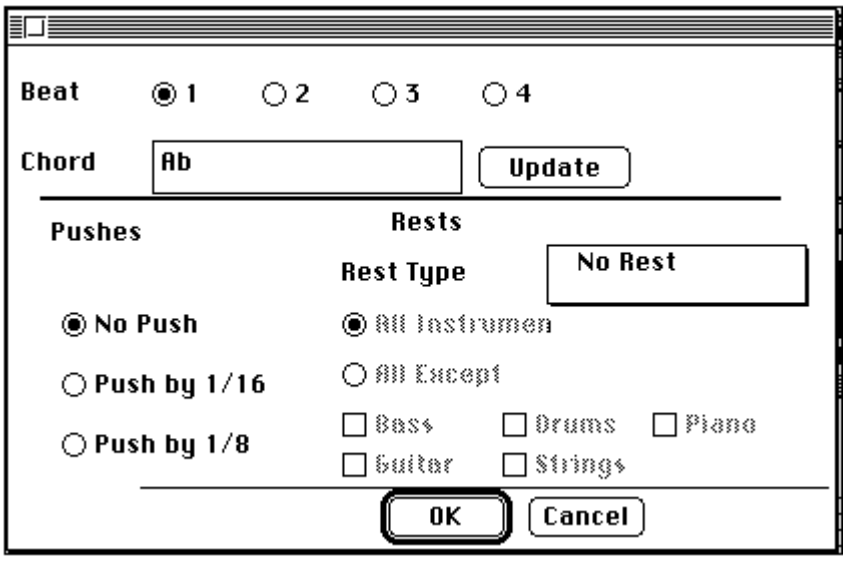
**Select from your full list of Harmonies, change the beat, if desired

(the default is 1), and press OK when done.

Chord Options Dialog Box

Maybe you don't like to have to remember the various keystrokes to put in rests and pushes. If so, you can use the chord options dialog box instead.

To get to the chord options dialog box, select the **"Chord Settings"** option from the Edit Menu or press **OPT-Z**.



This allows you to select the various Breaks (Rests, Shots and Held Chords) by clicking on the various settings. You can change to different beats in the bar, and also type in new chords as you move to different beats.
Breaks are described in detail elsewhere.

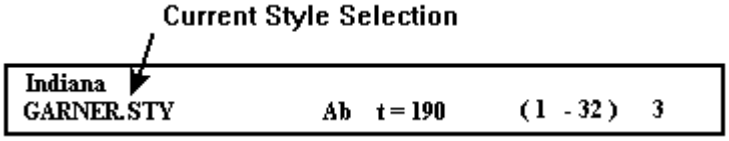
Applying Styles

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. 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 using that style.

All Style Files have an "**. STY**" extension.

Note : The program defaults to the "Jazz Swing" style when it is first opened.

Current Style Window



- The name of the current style is also displayed on the User Menu. i.e. **"Current Style :"**.
- Information on the currently selected style can be viewed by selecting **the "Style Information"** option on the User Menu.

Like the favorite songs button, **the favorite styles button (f)** activates a window which keeps a list of the 150 *styles* you have used most recently. (User | Open Favorite Styles... or Shift-F9 also opens this window.)

This lets you quickly load in *styles* that have been used your last few sessions with Band-in-a-Box. This will likely become your preferred method of choosing styles in BB, since your favorite styles are usually near the top of the list. Click the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

Tip: Click the "Play When Chosen" checkbox at the bottom of the song/style list window to have Band-in-a-Box play your song immediately upon selection.

There are 2 types of styles in Band-in-a-Box :

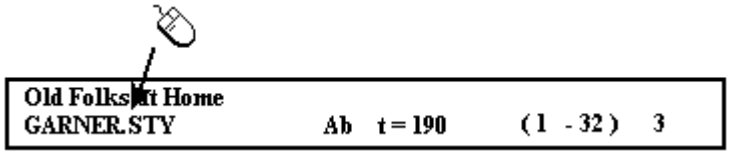
Built-In-Styles
The first 24 styles that we made were BUILT-IN to the program, and are thus referred to as "Built-in Styles". These styles are no longer Built-in to the program, making them editable also.

The Built-In Styles may be selected from the **"Style"** Pull Down Menu.

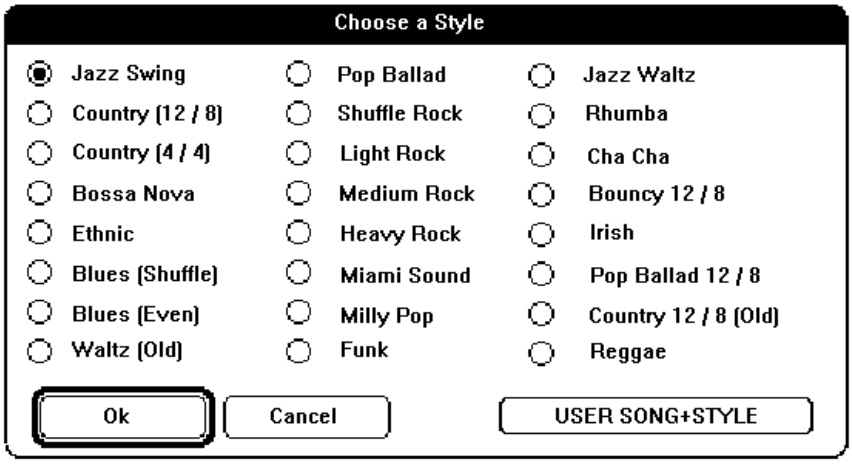
User Styles
The other styles that we make are called USER Styles because they are editable. The User Styles may be selected from the **"STY"** Pull Down Menu or by selecting the **"Load Style from Disk"** option on the User Menu or by  clicking on the 

button or by pressing ⌘**U**.

Styles can also be selected by mouse clicking directly on the name of the style on the Title/Key/Tempo/Chorus Area and choosing either one of the "Built-In" styles or click on the **"User Song+Style"** Button.

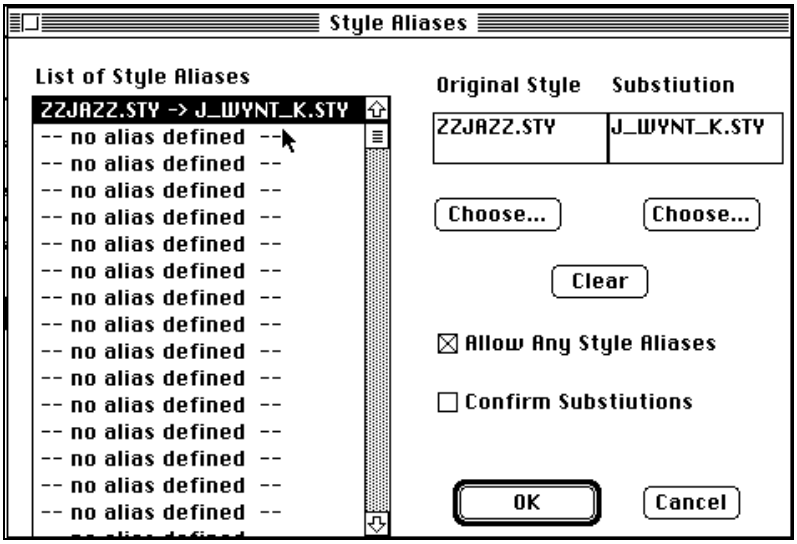


The following dialog Box will appear :



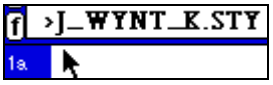
"Style Aliases" option

Let's say you've got a new style for jazz called "Dizzy." You can create an alias so that when BB 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.



Accessed by the **M(IDI) | Style alias** menu item, aliases are stored in files called *.ALI.

To make an alias, click on the original style, then select the style you would like to load (substitute) in its place. When you are using an alias, you will notice that there will be a small arrowhead in the Styles box on the main screen indicating that you have an alias loaded.



(Style alias for ZZJAZZ.STY indicated by the '>' symbol.)

Tip: You can temporarily totally disable the Alias feature by unchecking the "Allow Any Style Aliases" checkbox found in the Style Alias dialog. You can also have confirmation of alias substitutions by checking the "Confirm Substitution" checkbox.

Favorite Styles Button
Another way to load-in a style is with the favorite styles (F) button, located to the left of the Style window.

This button activates a window which keeps a list of the 150 *styles* you have used most recently. This lets you quickly load in *styles* that have been used your last few sessions with Band-in-a-Box. This will likely become your preferred method of choosing styles in BB, since your favorite styles are usually near the top of the list. Click the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

"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.** 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).
- **Shots.** 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 2 bars.
- **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 can be specified as a REST by adding 1 period after the chord.

C. indicates a C chord that is a REST

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

C.. indicates a C chord that is a SHOT

A chord can be specified as a HELD CHORD by adding 3 periods after the chord.

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

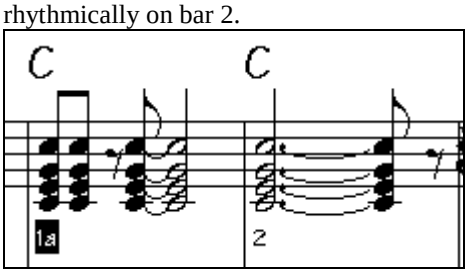
We will now illustrate the effect of putting these breaks into the chord sheet. In the example that follow, bar 1 will have a normal chord then bar 2 will have a chord with a break on it (a rest, shot or held chord)

HERE IS AN EXAMPLE OF 2 BARS OF THE PIANO PART PLAYED BY BAND-IN-A-BOX

(note: This printout is a screen shot from the Band-in-a-Box notation. This illustrates that the notation of Band-in-a-Box can be used to display any part.)

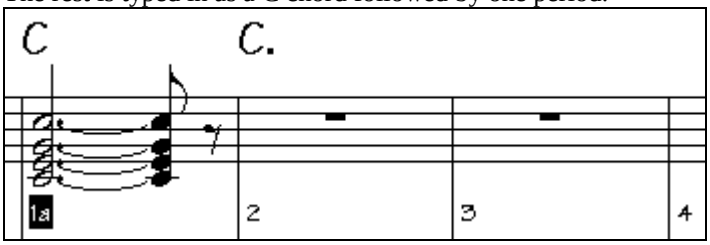
2 BARS OF C CHORD (NO BREAK ON BAR 2)

This is the usual situation without any break. Note that the piano plays rhythmically on bar 2.



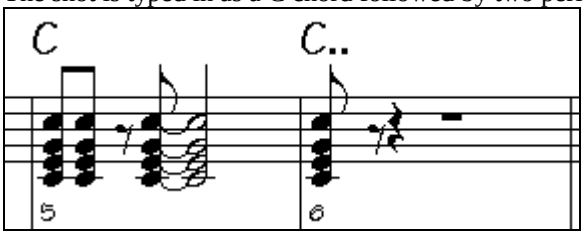
REST ON BAR 2

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

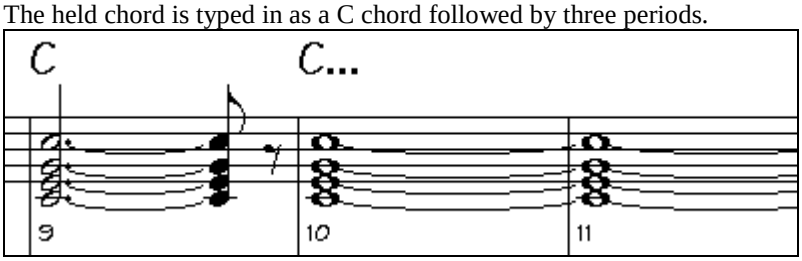


A SHOT IS PUT ON BAR 2

The shot plays a staccato chord on bar 2, and then rests until the next chord on the chordsheet.
The shot is typed in as a C chord followed by two periods.



THIS ILLUSTRATES A HELD CHORD ON BAR 2
The chord on bar 2 is a held chord that will be held (sustained) until the next chord on the chordsheet.
The held chord is typed in as a C chord 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

To type a rest for all instruments on a C chord type
C.

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

or to put a held chord for all instruments except the piano, type
C...p

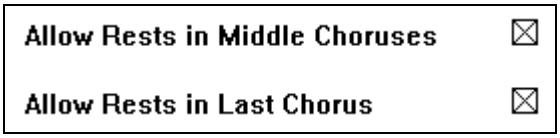
Let's say you'd like to do the following: Let's do this to an existing song.
Load in any song (like Old Folks, for example)
For the first 4 bars of a tune, play just the drums. (Bars 1-4)
For the next 4 bars, add in the bass. (Bars 5-8)
for the next 8 bars, play all instruments. (Bars 9-17)
On bar 18, play a shot. (Bar 18)
On Bar 19 resume playing all instruments.

Here's how you do it (for all these examples assume the chord is C)

On Bar 1 type the first chord as
C.d
This puts a rest for all instruments except the drums.
Now you need to type all chords from bar 1 to 4 like this. There is an easy way to do that. Choose Edit | Copy Rests from Bar 1 Beat to Bar 1 for 4 bars.
On Bar 5, type
C.bd
This puts a rest on all instruments except the bass and drums. This has the effect of adding in the bass, since only the drums were playing at this point. Choose Edit | Copy Rests to copy these rests from Bar 5 to 9.
On Bar 9 to 17 we want chords with no rests, so you don't have to make any changes. If you want to erase rests from that area, copy a chord with no rests to that area.
On Bar 18 we want a shot, type
C..
This plays a shot on beat 1, and will then rest till the next chord is on the chord sheet.

On Bar 19 we resume normal chords

SET RESTS TO HAPPEN IN THE FIRST CHORUS ONLY
Now, this song will play this way *every* chorus. You can set the rests to happen only in the first, middle or last choruses. To do this, choose Edit | Additional Song Settings, and de-select the Allow Rests settings.



Pushes

- **Pushes in Styles**. 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.

"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. Previously, it was impossible to create styles that pushed the chord changes.

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 entered on 16th or 8th note resolution (previously this was a quarter note). You can specify a chord to occur a 16th note before the beat for example, and all instruments will play this, including drums.

You can now specify that a chord change should happen before the beat.

To do this, you can either use keystrokes, or the chord options dialog box. The dialog box is described below.

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.
eg. **^C7**
Type a double caret to get a chord an sixteenth note before the beat.
eg. **^^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 (^^).

Part Markers

Part Markers can be used to Change Substyles or Insert Drum Fills.

These are Part Markers ➔ a and b

- Part Markers are placed on the chordsheet to indicate a new part of the song. They typically occur every 8 bars or so, but may be placed at the beginning of *any* bar.

Placing Part Markers

- Move the cell to the bar that you want the part marker at. Then press the P key. Repeatedly pressing the P key will toggle between Part markers or NO PART MARKER.

- By positioning the Mouse Arrow directly over the Bar line (or existing Part Marker). Then Click the mouse button. Repeatedly click to toggle between A, B and NO PART MARKER.

Changing Substyles

- Each style has 2 available substyles a and b. 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. The entire Middle choruses of the song will be 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 first and last.

Note : If you want to retain the a parts in the Middle Choruses you would need to set the Vary Substyle in Middle Choruses to no by eithier unchecking the **"Vary Middle Style"** option on the Song Menu or by unchecking the **"Vary Style in Middle Choruses"** from the **"Additional Song Settings"** option on the Song Menu.

Placing Drum Fills

A one bar drum fill will occur in the bar preceding a part marker.

Example: If you want a drum fill at bar 7 of a song, you insert a a or b part marker at the bar ***after*** the bar with the drum fill.(Bar 8). You can either retain the current substyle or change the substyle (A or B) when you place the part marker.

Song Intros, Choruses and Endings

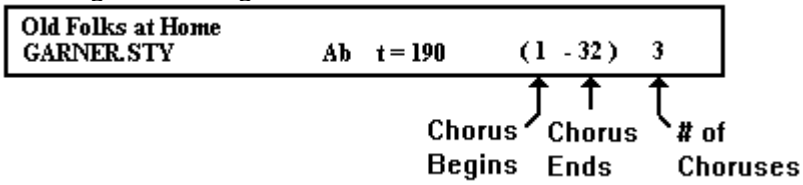
A typical song has the following elements:
Intro: If present is typically 4 bars long.
Chorus(es): Typically 3 or 4 choruses in a 3 minute song.
Note: we use the term "chorus" as it is used in jazz music. A chorus therefore means once through the entire form of the song. A typical length of a chorus 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 considered one chorus.
Ending: Typically a 2 bar ending following all of the choruses.

Putting In An Intro

You select the beginning and end bars of the chorus. (see below). 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. (see below).

Selecting Bars To Begin And End The Chorus



Chorus Begins Option : Bar for chorus to begin


click on the Chorus begin # on the Title/Key/Tempo/Chorus Window or mouse click on a measure to begin the chorus or select the **"Chorus Begins at..."** option on the Song Menu and select a measure or press ⌘**B**. The Bar number that you select will then be displayed.

Chorus End Option : Bar for chorus to End


click on the Chorus end # on the Title/Key/Tempo/Chorus Window or mouse click on a measure to end the chorus or select the **"Chorus Ends at..."** option on the Song Menu and select a measure or press ⌘**E**. The Bar number that you select will then be displayed.

# of Choruses : Number of choruses to play


click on the # 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 the **"Total Choruses =..."** option from the Song Menu or press ⌘**L**. The Number of Choruses will then be displayed.

Edit | 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.

This feature is accessible under the Edit menu. When selected, BB 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 new "Patch/Harmony changes" at any bar feature, or if you are going to generate a MIDI file for use with a sequencer or sequencing program. **Try it!**

Song Endings (Turning On /Off)

- Song endings can be turned off for all songs, or on a song by song basis. The new features for rests, shots and held chords allow for more sophisticated endings. For example, you can make a custom ending to a song to end on the 3rd beat of a bar by playing a shot.

To turn song endings off for all songs :
Select the **"Preferences"** option from the Edit Menu or press **OPT-P** and 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 the **"Generate Song Ending for this song"**.

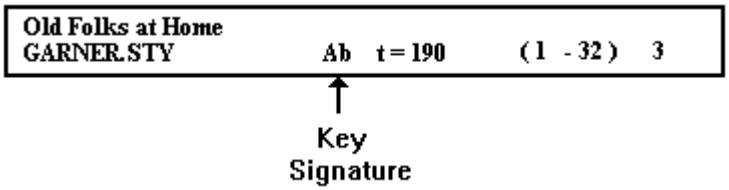
Tags

A tag (also called a coda) is a group of bars that are played in the last chorus of a song.

To access the **TAG s****ettings** select the **"Additional Song Settings"** option from the Song Menu.

If you set the **TAG EXISTS** field to *YES*, 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 till **TAG ENDS AFTER BAR #**. At the end of the tag the song then plays a 2 bar ending as usual.

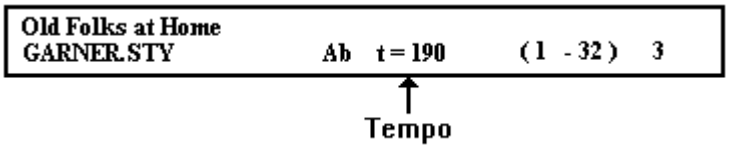
Key Changes (Transposition)



The Key Signature of the song is displayed on the main screen on the Title/Key/Tempo/Chorus Area.

To change the Key, click on the Key signature This displays a popup menu. Choose the new key that you would like or select the **Title/Key/Tempo/Embel..."** option from the Song Menu or press ⌘**K** which displays the **"Main Settings"** dialog box allowing you to change the Key and Transpose.
Band-in-a-Box then asks you if you would like to transpose the song or not.

Setting Tempo

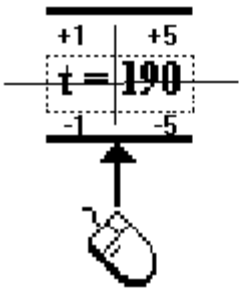


The tempo of the song is displayed on the main screen on the Title/Key/Tempo/Chorus Area.

To change the tempo of a song :

While the song is playing you may use the **[** and **]** keys to change the tempo by 5 at a time or move the mouse pointer over the Tempo # on the Title/Key/Tempo/Chorus Area on the main screen and click the mouse as described below.

Click the mouse as follows :



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

If you want to change the tempo at a certain bar of the song, then use the **"Edit Bar Settings"** dialog box by selecting the **"Bar Settings"** option from the Edit Menu or pressing **OPT-B**, or click the '=' button 4 times. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

Additional Song Settings

The **Song Settings Dialog Box** is accessed by selecting the **"Additional Song Settings"** option from the Song Menu. These are additional song settings that are saved with the song.

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.

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.)

If not checked, the middle choruses will play a and b substyles as you have set in the song using **part markers**.

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.

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 EMBELLISHMENT OF CHORDS Default = ☒

The Jazz styles include embellishment of chords. This means that if you type a C7 chord, the piano player may play a C13 or a C7b9. This makes the arrangement sound more authentic.

Tip: If you are hearing b9 and b13 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.

If you want 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 in the tip above.)
You would need to uncheck it for any song that you don't want it on.

TAG SETTINGS
A tag (also called a coda) is a group of bars that are played in the last chorus of a song. If you set the **TAG EXISTS** field to YES, 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 till **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 from the **Preferences** dialog.

Sliding Tracks

- **Slide of Tracks**. This 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 Default = ☐
If you want the slides to occur, then check this box.

HUMANIZE SLIDES Default = ☐
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'.

Preferences

This dialog box allows you to set various settings. These are all saved in the configuration file called INTRFACE.BBW.

Select **"Preferences"** from the Edit Menu or press **OPT-P**.

BOOST VELOCITY OF PUSHES Default = **0**
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 char "
The push character is the caret symbol (^). So a C chord with a push is displayed as ^C.

The rest character is a period (.). So a C chord with a rest is displayed as C..
If you prefer to not see these characters displayed, then set this to false. These characters won't show up on the printout regardless of this setting.

SHOW CHORDS WITH PUSHES/RESTS IN COLOR Default = ☒

If checked, pushes are displayed in GREEN, and rests are displayed in RED. This only applies to the Chord Sheet (not the notation)

ALLOW ANY RESTS Default = ☒
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 Default = ☒
If for some reason you don't want a style or a song to have pushes, you can uncheck this box

ALLOW STYLE PUSHES Default = ☒
If for some reason you don't want a style to have pushes, you can uncheck this box.

CHORD DISPLAY Default = **Normal**
This box allows for Non Standary Chord Display of chords on the Chord Sheet Area. The options here allow for Normal (Standard Notation), Roman Numeral Notation, Nashville Notation and Solfeggio Notation. **(See Chapter 5 - Using Band-in-a-Box - Chord Entry - Support for Non Standard Display Types for more information.)**

ALLOW LEADIN BARS Default = ☒
People who use Band-in-a-Box for soloing practice will likely turn the leadin off to allow endless looping uninterrupted by the leadin count.

To eliminate the lead in count, select Allow Lead In Bars to = ☐
This will start the song from bar 1 with no lead in.

LEAD IN DRUM VOLUME Default = **64**
If you would still like the lead in bars to be played, but just want the drum lead in quieter (or silent), set the Drum Volume to =0 (for silent). (Default Volume =64.)

ALLOW ANY ENDINGS Default = ☒
You can disable the endings from all the songs by using this setting.

OK TO LOAD HARMONY WITH SONGS Default = ☒

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 leaded 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 Default = ☒
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.

WRITE HARMONY TO MIDI FILE Default = ☒
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 ON SEP. TRACKS Default = ☒
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.

USE MSB FOR BANK CHANGES (ROLAND) Default = ☒
Band-in-a-Box sends General MIDI bank changes. These can be sent 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.

A few 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)".

Note: If you have an older synth that is non- General MIDI, then neither of these settings will work for your synth, and there is no other way to send bank changes for these non-GM synths using Band-in-a-Box. This is because they all use different methods to change banks.

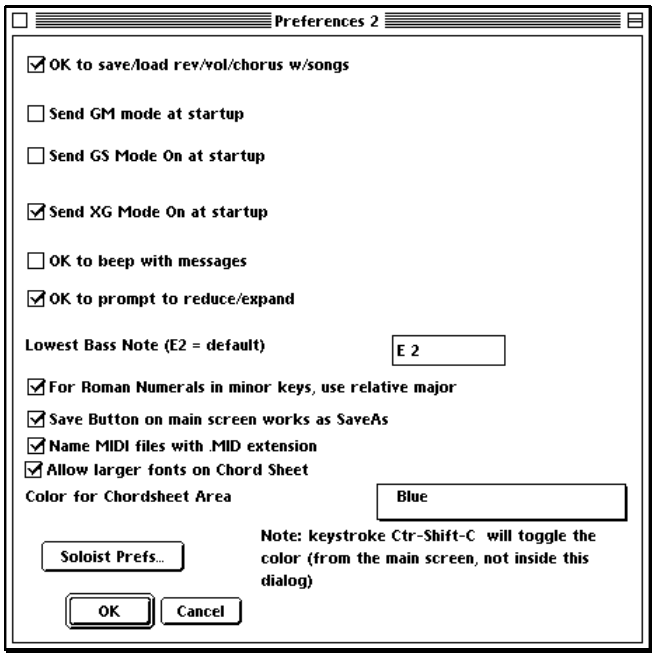
Technical notes: Band-in-a-Box sends out the bank change as follows :
xx = bank change nn=channel
(numbers are hexadecimal)
MSB method
Bn 00 xx
Bn 20 00

LSB method
Bn 00 00
Bn 20 xx

There is also a patch change sent immediately after the bank change (when you do bank changes from the main screen.)

Tip: If your synth requires both MSB and LSB bank changes, use the '+' button (patches on higher banks.)

More Preferences - (2)



OK to save/load rev/vol/chorus w song: offers you global control over additional song settings (i.e. reverb, chorus, etc) that can be saved and/or loaded with each song.

General MIDI Mode On Message: 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.

GS Mode On Message: 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.

Note: Many newer modules/keyboards made by Roland and others can take advantage of the extra parameters and features found in the GS mode. We recommend using this mode rather than the GM mode if your synth supports it. Similarly, many newer Yamaha modules/keyboards support the XG specification. If your synth supports this mode, we recommend using it in order to access more parameters and patches than the GM standard provides. Some Yamaha XG modules/keyboards can also be set to work in GS mode, if desired.

XG Mode On Message: 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. Set the XG Mode-On at startup option to 'on' in the GS menu or the **EDIT | Preferences (2)** Dialog to ensure proper operation of this unit.

Soloist Prefs: see Chapter 9: Automatic Soloing.

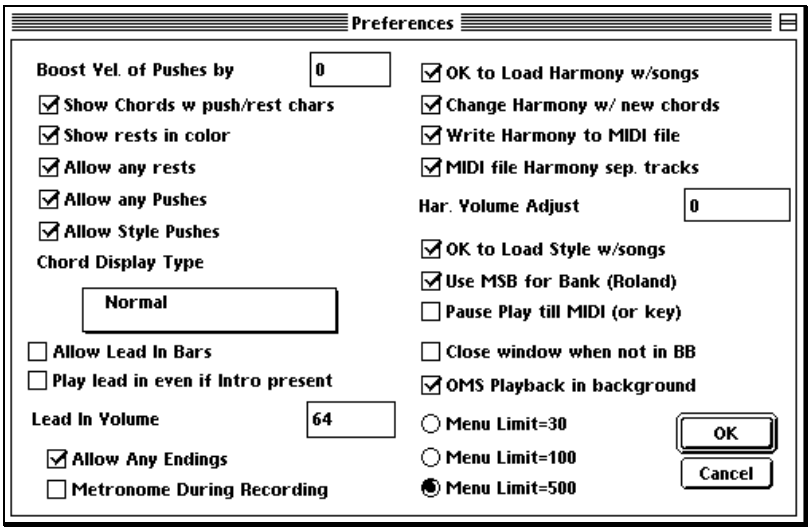
Lead-in Count

- **Options for lead in count**. Optionally eliminate the 2 bar lead in count, or reduce the volume of the infamous lead-in count. People who use Band-in-a-Box for soloing practice will likely turn the leadin off to allow endless looping uninterrupted by the lead-in count.

To eliminate the lead in count :
Select the **"Preferences"** option from the Edit Menu or press **OPT-P** and uncheck the **"Allow Lead In Bars"** box.
This will start the song from bar 1 with no lead in.

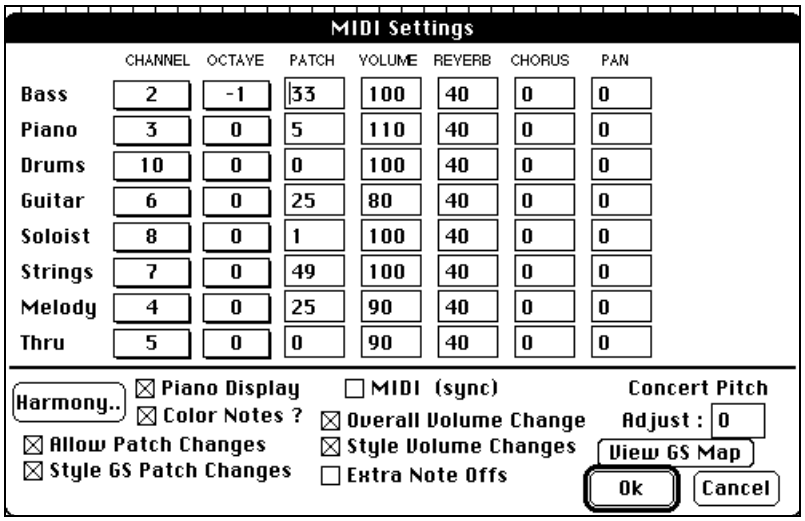
If you would still like the lead in bars to be played, but just want the drum lead in quieter (or silent) :

Press the Pref. or select the **"Preferences"** option (shown below) from the Edit Menu or press **OPT-P** and change the **"Lead in Volume"** to "= 0" (for silent). (Default Volume =64, Volume Range 1 - 127)



MIDI Settings

MIDI Settings Dialog Box



This Dialog Box allows you to setup settings for each part (bass/drums/piano etc.) and also allows you to set the Harmony Channels.

MIDI CHANNELS : range 0-16. (If set to 0, part will be OFF).
Some synths (eg. 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 (-2 to +2). Usually set to 0. (Bass is usually set to -1 for General MIDI instruments.)

PATCH: Range 0 to 128. **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 synthesizer's Patch numbers.)

VOLUME : Range 0 to 127. Typical volume setting is = 90.
It can also be set from the main screen.

PANNING: Panning refers to the Stereo placement (Left to Right).
Range (-63,+63).Setting of 0 is "in the middle".

Only General MIDI instruments respond to Reverb and Chorus.

REVERB: Range 0 to 127. typical setting = 40.

CHORUS: Range of 0 to 127. typical setting = 0.

Default setting ☒ or ☐ listed as well.

ALLOW PATCH CHANGES : ☒
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 : ☒
Styles frequently come with patch changes. If you want to disable these, uncheck this box.

OVERALL VOLUME CHANGE : ☒
To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

STYLE VOLUME CHANGES : ☒
Styles occasionally come with volume changes. To prevent these, uncheck this box.

MIDI (SYNC) : ☐
If you want to SYNC Band-in-a-Box with an external sequencer, Check this box.

EXTRA NOTE OFFS : ☐
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, in addition to the selected notes off that were playing when you press stop.

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

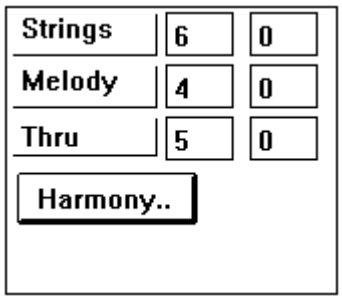
HERE'S AN EXAMPLE OF AN ALTO PLAYER USING BAND-IN-A-BOX BY SETTING THE CONCERT PITCH ADJUST TO +3

If an alto player loads in the song "Satin Doll" (in the key of C).

- He/She should transpose the song to A ("his key") using the Key signature box on the main screen.
- The song will display in the key of A, but will play 3 semitones higher (in the key of C).
- He/She can also print the song out in the Key of A.

Setting the Harmony Channels

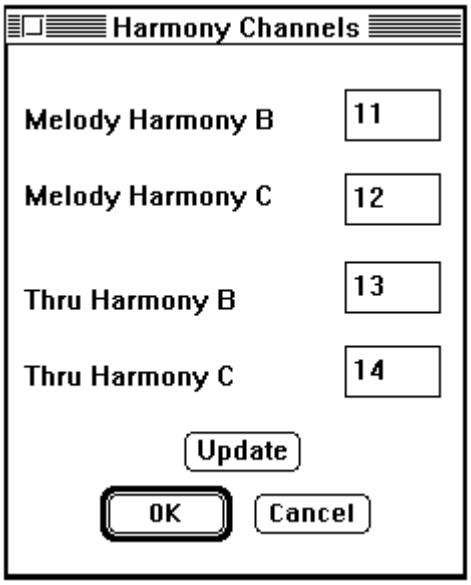
Press the **Harmony..** button in the MIDI Settings Dialog Box to launch the Harmony Channels Dialog box.



Setting up Harmony Channels for modules that have 11 or more parts available Melody Harmony Channel A Always uses the Melody ChannelMelody Harmony Channel B Default =11Melody Harmony Channel C Default =12Thru Harmony Channel A Always uses the THRU ChannelThru Harmony Channel B Default =13Thru Harmony Channel C Default =14Band-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, and the harmony will be sent out on these 11 different channels.**This setting will probably look like this :**

SETUP FOR HARMONY CHANNELS ON MODULES WITH 11 OR MORE TOTAL PARTS AVAILABLE. (e.g. Roland Sound Canvas.)

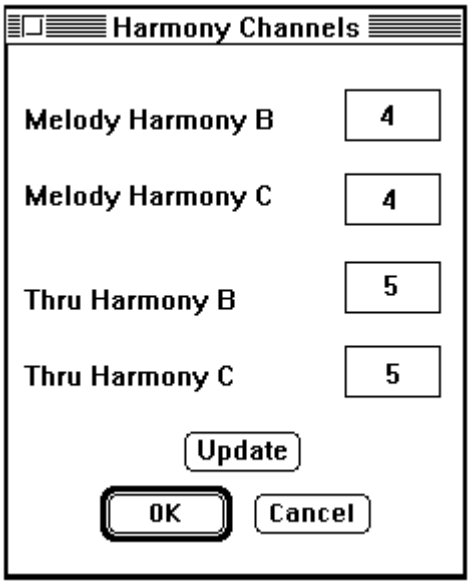


Setting up Harmony Channels for older modules capable of playing only 8 parts at once (like an MT32, or a Korg M1), you wont be able to take advantage of the harmony using different instruments. In this case you should set the harmony channels as follows :

Melody Harmony Channel A	**(Always 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	**(Always 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. **This setup will probably look like this :**

SETUP FOR HARMONY CHANNELS ON MODULES WITH LESS THAN 11 TOTAL PARTS AVAILABLE. (eg. Roland MT32 or Korg M1.)

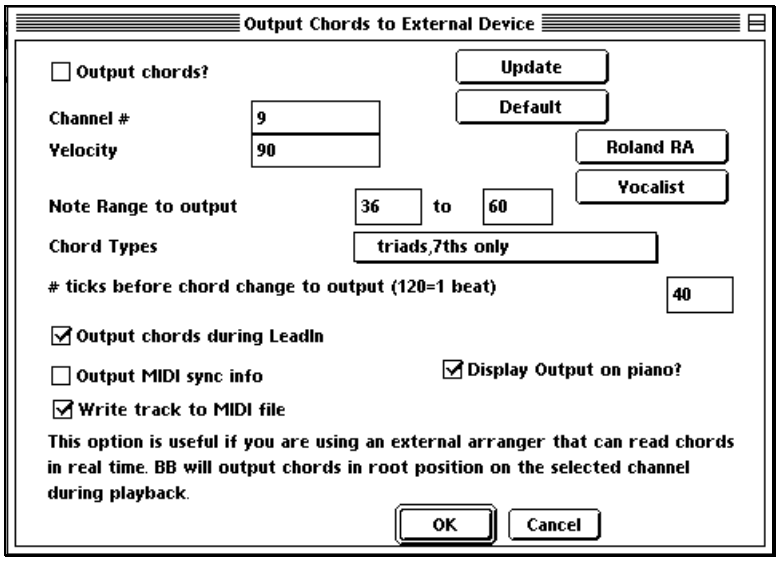


Digitech Vocalist and RealTime Arranger Support
Some external music hardware devices require chords played in root position to drive them in real time.

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 now has the capability of outputting a separate channel with the chords in root position to support such external devices automatically.

There are also settings such as complexity of chords, output channel, velocity, and note range. It will also drive "RealTime Arrangers" like the Roland RA series.

The best way to accomplish this is to access the M | Output Chord to External Device. 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 8.0 will then send it the appropriate chord information automatically as your song is playing (e.g., root position triads).

Then, you can sing along to any Band-in-a-Box file, and the Vocalist will harmonize your voice according to the root position chords that Band-in-a-Box is sending to it.

Tip: if you're planning on exporting your Band-in-a-Box composition to another program or saving it as a MIDI file, check the "Write Track to MIDI file" option to have the chord data svaed along with the rest of your song.

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 on Channel" window (shown above).

Recording Melodies

Overview
Band-in-a-Box has a built-in sequencer allowing you to record and edit up to 2 melody tracks. Melodies are recorded in Band-in-a-Box in a number of ways:

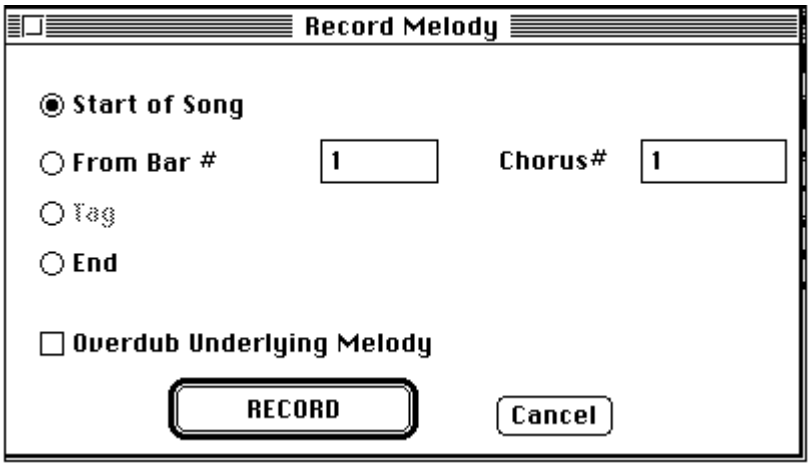
- MIDI keyboard connected to Band-in-a-Box
- Notation Window using your mouse (See Chapter 8 - Notation Features)
- Wizard Feature using your QWERTY keyboard (See Chapter 13.)

Recording Melody in Real-Time

If you want to record using your MIDI keyboard,

-  click on the  button
- or Type R
- or Choose **"Record Melody"** from the Mel or Sol Menu.

The following Dialog Box will appear:



If you select Overdub underlying melody, you will hear the melody that you're overdubbing.

Press R again to begin record.

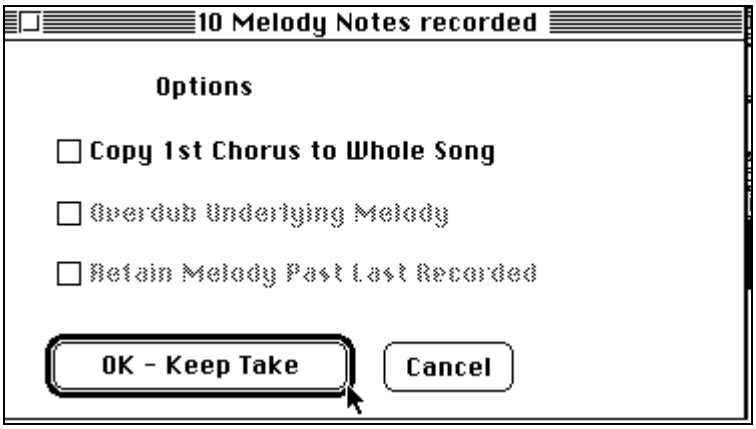
Tip : if you're sure that the settings are correct, just press R twice, and you won't have to see the Record dialog.

When the melody is finished, you have several options.
Keep Take (yes / no)

Copy 1st chorus to whole song. If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all of the choruses.

Overdub Underlying melody. With you have the option to merge the recording with existing melody. If there is no underlying melody - this option will be grayed out.

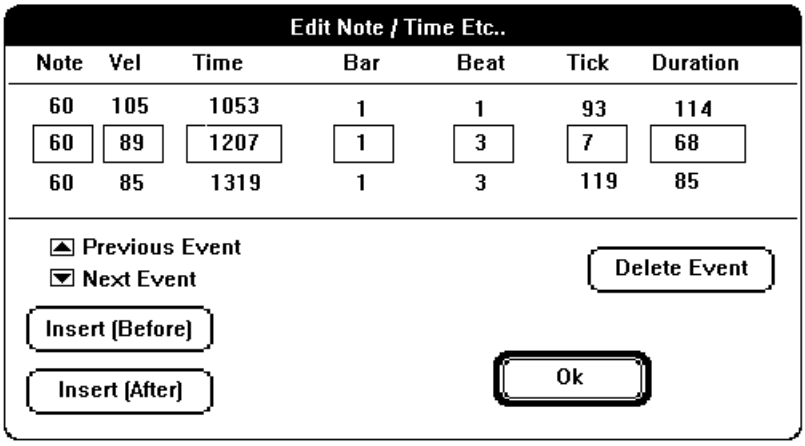
Retain Melody past last recorded. You have the option to erase any melody after the last recorded melody note, or keep it.



Step Edit Melody Dialog Box
This allows you to Edit Individual Melody notes after a melody part has been recorded. Select **"Step Edit Notes"** from the Mel Menu.

Note: The List Editor window is a much better way to edit notes. See the section on using the List Editor for instructions on how to edit notes this way.

This will display the following Dialog Box:



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. (Every 'C' note is a multiple of 12 (12,24,36,48). Notes are numbered as C =12, C#=13,D =14 etc.). In the example above therefore the note = 69 would be 9 semitones above the C at 60 so would be an 'A'.

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.

BAR #, BEAT NUMBER ,TICK
The Bar, Beat and Tick is the time that the note is played.
Ticks are the smallest unit 120 ticks per note.

DURATION is the length of time that the note is played. 120 ticks of duration = 1 beat.

PREVIOUS/NEXT EVENT
This allows step editing of a melody that has been recorded already. Use the NEXT AND PREVIOUS button to move through the Melody one note at a time.

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 piano roll or editable notation mode.

INSERT BEFORE/AFTER
This allows you to insert an event before or after the currently displayed event.

Additional Options For Melody/Soloist Track

- **Manipulation of melodies.** Functions like insert / delete beats, timeshift track, copy melody from bar... to bar...

Press Opt C to Copy Chords and /or Melody over a range of bars

Choose Melody | TimeShift Melody. This will move (slide) the melody a certain # ticks. There are 120 ticks per quarter note. For example, to give the song a more laid back feel, timeshift it about 10 ticks ahead.

Intelligent Humanize of Melody and Soloist track

Most quantize routines can leave the music sounding stiff and unmusical. Some "humanize" routines on other sequencers 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 which 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, MEL(ody) | Humanize Melody was selected. The window for Humanize Soloist is the same.

We have broken down the Humanize effect into 5 main categories: tempo, lateness, 8th note spacing, legato, and feel. The best way to learn how these parameters combine is to try them (you can always press the UNDO button if you don't like the results).

For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness. Press the Quantize NOW button to hear these changes.

> 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 straight forward and you should have no trouble achieving the desired results. *Remember to apply such parameters as Legato and Lateness sparingly*, then press the Quantize NOW button to apply your changes to your song.

Choose Melody | Insert Beats or Melody | Delete Beats to insert or delete beats in the Melody.

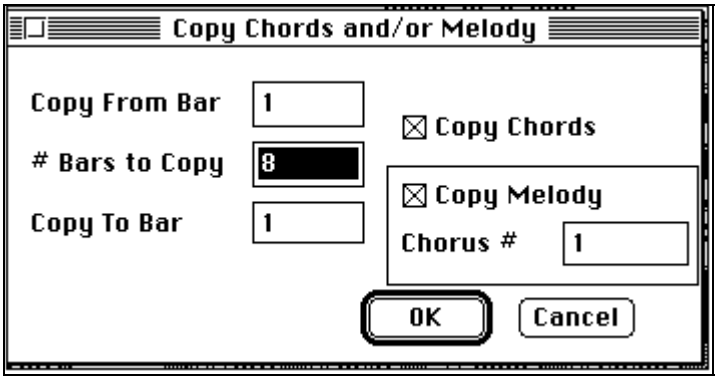
For example, to insert 2 bars in the melody at bar 5, Choose Melody Insert Beats, and select bar 5, and select 8 beats (2 bars) to insert

Additional Copy function for Chords/Melody

Many users have requested the addition of additional copy commands allowing you to Copy From Bar... To Bar... for .... bars, and works for the chords and /or melody, so this has been added.

Press the 

button to launch this Dialog Box to Copy Chords or select the **"Copy From.. To"** option from the Edit Menu or press **OPT-C**.

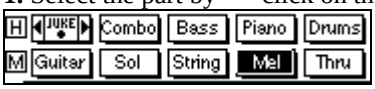


This allows you to copy chords and or melody for a range of bars.

Changing Volume, Panning, Reverb, Chorus, Bank

To change volume,panning, reverb, chorus, or bank of a part:

1. Select the part by click on the desired part to change.

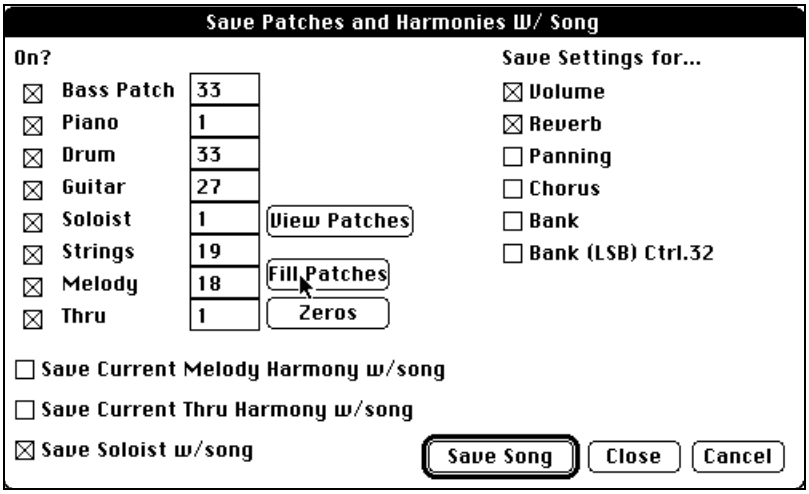


2. Then click in the box for the desired setting to affect.

Saving Songs

Saving a Song
Once you have made a song, or have made changes to a song, you can easily save the song by click on the Save button or choose **Save** 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.

Saving Song With...
Patches may be saved with songs. This is done by selecting the **"Save Song with Patches"** option from the File Menu. This allows you to save instrument patches for each part in a song (including Harmony) for a particular song.



If you would like to save certain patches with a song :
Type in the # of the patch (instrument) that you would like. Leave the other instruments at "0" for No Patch change. *To fill the patch boxes with your current patch setting, simply press the FILL PATCHES button as shown above aand described below.*

Fill Patches
This saves you having to type in the patches to save with songs.
Forgot the number of the patch you wanted? No problem. Just click on the "Show Patch List" button and up pops your numbered patch list.

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.

EXAMPLE: If you want to save ***Clarinet Polka*** with a Melody Patch of Clarinet, then type 72 for the Melody Patch. To look up the numbers of the various instruments, click on the **"View Patches"**. Leave the rest of the instruments at Patch = 0 for no patch change, unless you want to specify a particular instrument.

You are also given a choice as to which instruments you would like to save (checkbox to the left of the patch) and whether you would like to save the Melody and Thru harmony assignments, and the Soloist selected to play on the song.

You can also save the instruments as 'on' or 'off' for each song. For example, you could have a song with no piano part. Usually, these settings are set to "on", as you would normally like all members of your "band" to participate.

Other parameters that may be saved (volume, reverb, etc.) are shown on the left side of the window.

Storing Volume, Panning, Reverb and/or Bank Settings

You can optionally save these kinds of settings with your songs. You can, for example, make a song with the piano a little quieter than usual, or add reverb to the melody patch, or pan the bass to one side, etc. Previously this information was not saved on a song by song basis. You can now save harmony with the song, and "no harmony" can also be saved.

Simply choose the parameters you wish to be saved with a song in the Assign Instruments and Harmonies to Song window and press the SAVE button when you are satisfied with your selections.

TIP: This dialog box is usually used in combination with saving a song. To save a song with patches, you therefore :

1. Choose the **"Save Song with Patches"** Option.
2. Choose the Patch(es) that you want.
3. Press the **SAVE SONG** button to save the song.

Playing/Pausing/Stopping Songs

Playing Songs
There are several ways to play a song in Band-in-a-Box.

To Play a song in Band-in-a-Box :

- Press the 

button.
- ⌘ **A**.
- Press the **X** key.
- Select the **"Play"** option from the Song Menu.

To Play a song in Band-in-a-Box from a particular measure :

- Press the 

button and select the bar from which to play.
- Select the "Play from Bar #" option from the Song Menu.
- Press **CTRL-F**.

To Replay a song in Band-in-a-Box :

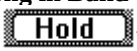
- Press the 

button.
- Select the **"Replay Already Constructed Song"** option from the File Menu.
- ⌘ **R**.
- Press the 'X' key.

Note : Replay plays a song without constructing it first.

Pausing Songs
There are several ways to Pause a Band-in-a-Box song.

To pause a song in Band-in-a-Box :

- Press the 

button.
- Select the **"Hold (Pause)"** option from the Song Menu.
- Press the **< Backspace>** key.

Stopping Songs
There are several ways to Stop a Band-in-a-Box song.

To Stop a song in Band-in-a-Box :

- Press the 

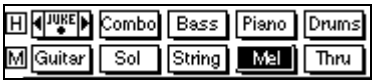
button.

- Select the **"Stop"** option from the Song Menu.
- Press the **< ESC >** key.

Muting Instruments

To turn instruments off (mute instruments):

Select the desired part to mute and  click on the  button to mute or unmute it.



Or use the HotKeys: COMMAND 3- Bass, COMMAND 4 - Piano, COMMAND 5 - Drums, COMMAND 6 - Guitar, COMMAND 7 - Solo, COMMAND 8 - Strings, COMMAND 9 - Melody.

Entering Lyrics

Lyrics are entered on the main screen.

To enter lyrics :

- Press **L**, or press the 

button or select the **"Lyric Window"** option from the File Menu.

You will see 2 lines of lyrics, the current one and the previous one. Press Escape (or =) to finish the lyrics mode. Lyrics will display as the song is playing. You're allowed 78 characters per line. To enter lyrics, click on the Lyrics line, then type in the lyrics. Use cursor down /up keys (or ENTER key) to advance to the next/ previous line of lyrics. The lyrics will print out with the song (above/ below or after the melody - depending on the setting in the Print Options dialog box.

Lyrics can be erased by blanking the lyrics.

To Blank the Lyrics :

- Select the **"Blank Lyrics"** option from the Edit Menu.

Chapter 6: Harmonies

The following Topics are covered in this Chapter:

- Harmony Setup
- Selecting Harmonies
- Making New Harmonies
- 6 easy steps for working with harmonies and notation.

Automatic harmonization of the melody/soloist track, or live playing on the Thru channel. Select from over 100 included harmony types, with 2 to 5 part harmonies like SuperSax, 5 part trumpets etc. Harmonies are sophisticated, using chord tones and passing harmonies. Each harmony can use up to 3 channels, so a harmony can include piano, vibes and guitar for example. An example of a such a harmony is "Shearing Quintet". This includes 5 part piano harmony, plus doubling of melody by vibes, and also doubling by jazz guitar an octave down. This simulates the famous Shearing Quintet sound. Harmonies can be written to MIDI file as single track or each voice on separate track.

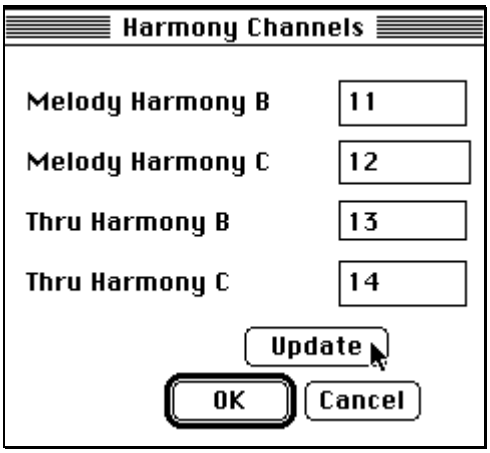
Harmony Setup

Melody Harmony and Thru Part Harmony
Harmonies can be applied to the Melody part or the "Thru part". The "Thru Part" is the part that you are playing on your MIDI keyboard live as Band-in-a-Box is playing. So any of the harmony selections have 2 settings - one for the thru part, one for the melody part. You can have a different harmony on the melody part and the thru part.

A Harmony can use up to 3 different instruments on 3 channels
The melody harmony can be sent out on the Melody Channel A,B and C.
The Thru harmony can be sent out on the Thru harmony Channels A,B and C.
For example, The "Shearing Quintet" harmony uses piano, vibes and guitar. If your using the melody part, this will be sent out on the melody channel A (piano), harmony channel B (vibes) and harmony channel C (guitar).

Setting Channels for Harmonies

Select the menu item M | MIDI Settings



Press the Harmony button to launch the Harmony Channels Dialog box.

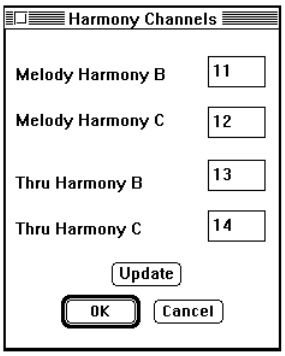
Setting up Harmony Channels for modules that have 11 or more parts available

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

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, and the harmony will be sent out on these 11 different channels.

This setting will probably look like this:

SETUP FOR HARMONY CHANNELS ON MODULES WITH 11 OR MORE TOTAL PARTS AVAILABLE. (e.g., Roland Sound Canvas)



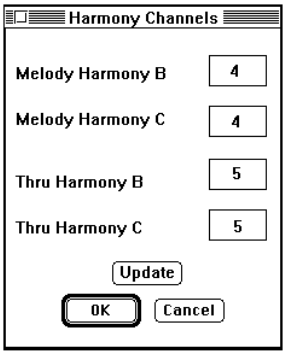
Setting up Harmony Channels for older modules capable of playing only 8 parts at once (like an MT32, or a Korg M1), you won't be able to take advantage of the harmony using different instruments. In this case you should set the harmony channels as follows:

Melody Harmony Channel A
(Always 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
(Always 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

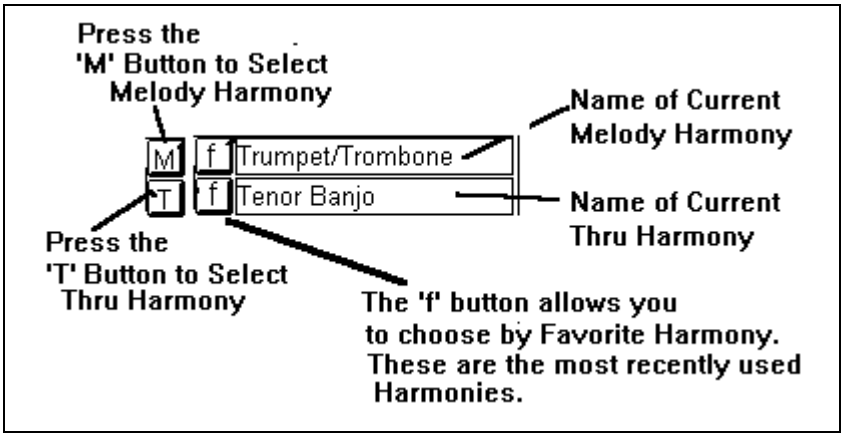
If you do this, then you don't need to do any other modifications to your Band-in-a-Box setup, because it is not using any new channels.

This setup will probably look like this:
SETUP FOR HARMONY CHANNELS ON MODULES WITH LESS THAN 11 TOTAL PARTS AVAILABLE.



Selecting Harmonies

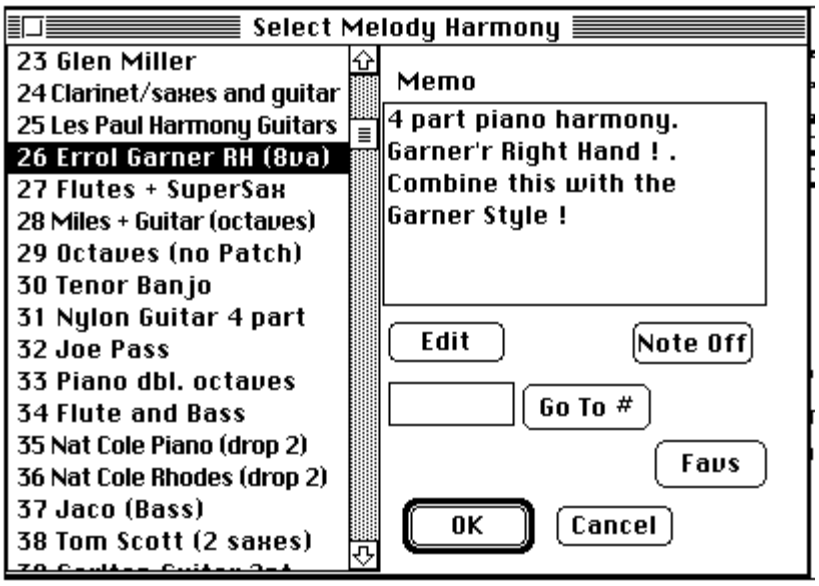
Look to the top right of the screen. The M button allows you to select the Melody harmony, and the T button allows you to select the THRU harmony. The name of the selected harmony is displayed beside the button.



The Melody Harmony may be selected by either :
1. Pushing the M button
2. selecting the menu item Harmony | Melody Harmony select
or 3. Pressing ⌘ H

The Thru Harmony may be selected by either :
1. Pushing the T button
2. selecting the menu item Harmony | Thru Harmony select
or 3. Pressing ⌘ T

This will launch the dialog box for selecting the harmonies.



Use the list box to select the harmony that you want. You will hear the harmony change as you change it.

The Memo field describes the Harmony, and is set in the Harmony Maker.
If you want to Edit the harmony, press the EDIT button.

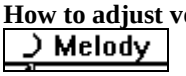
The "Note Offs" button is to turn off any notes that are stuck on (there shouldn't be any).

Turning the Harmonies On and Off

To turn the melody harmony on or off, use the menu Item Harmony | Allow Melody Harmony (opt H).
To turn the thru harmony on or off, use the menu Item Harmony | Allow Thru Harmony (opt T).

You can also use the select melody harmony button (M button) to select NO harmony.

How to adjust volumes, reverb, panning etc. of the Harmony Channels.

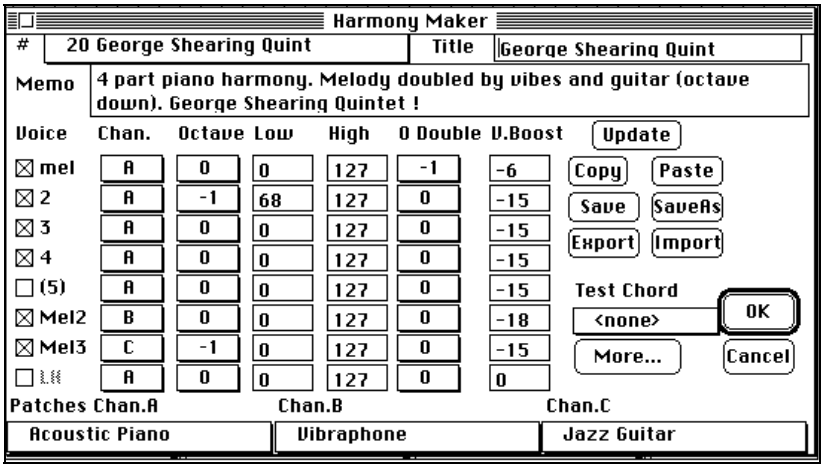


If you are using the melody harmony (for example), then any of the changes you apply to the melody part will be sent out on all the harmony channels, so that if you reduce the volume of the melody, the entire harmony will get quieter.

Technical Note: If you want to change volumes of specific *parts* in the harmony, you can edit the harmony to achieve this. see the next section on the harmony for details.

Making New Harmonies

- **Harmony Maker.** Harmony 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 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.



This 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.

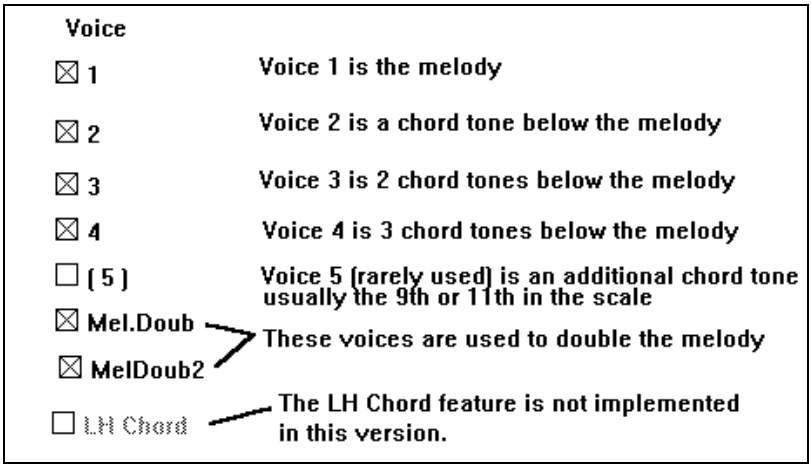
Let's make the Harmony called Shearing Quintet. This is illustrated above. The Shearing Quintet is a famous jazz quintet that used a distinctive sound. This consisted of :
1. **Piano** playing a 4 part harmony with the melody doubled one octave below.
2. **Vibes** double the melody
3. **Electric Guitar** doubles the melody (one octave below).

OK, we'll make this harmony by using Piano as Channel A, Vibes as Channel B, Guitar as Channel C.
Let's start with the Piano.

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.

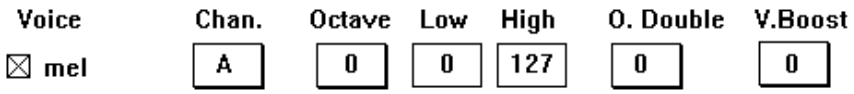
When we have made changes to the harmony, we will hear these changes on the harmony channel**. Important note: You need to press the UPDATE button after you've made any changes, for the changes to take effect.**

VOICES
You'll see the voices down the left side of the dialog box.



For the Shearing Harmony:
The piano is 4 part harmony, so it will use voice 1,2,3 and 4 on Channel A.
The vibes will double the melody, so will use the Mel. Double voice.
The guitar will double the melody, so will use the Mel Double2 voice.

SETTINGS FOR EACH VOICE



CHANNEL is described above. A 1 instrument harmony will use Channel A only. Additional instruments can use Channel B and C.
(technical note: These channels are set to numbers in the Harmony Channels Dialog box, available in the MIDI | Channels dialog box)
For the Shearing 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, HIGH settings.**

For example, in the Shearing 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".

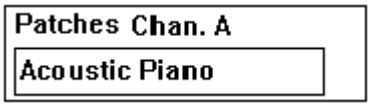
There is also an OVERALL OCTAVE setting (available by pressing the MORE button), that changes the octave of the entire harmony.

OCTAVE DOUBLE. This setting lets you double any voice. Usually you want to do this by doubling an octave below (i.e. octave =-1), but you can set the octave from -2 to +2. (The doubling will always be on the same channel, if you want a different instrument to double the voice, then use the Melody Doubling Voices.)

For the Shearing Harmony, the only voice that needs a doubling like this is the Piano melody, so we'll set this to = -1 on voice 1 (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.



The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No patch", the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the melody or thru channel for example.

For the Shearing Harmony, we will set the Patches as follows :
Channel A : Piano
Channel B: Vibes
Channel C Guitar

Changes that you make to the harmony settings won't take effect until you press the UPDATE button.

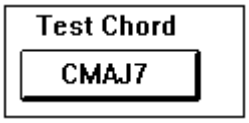
You make Copy a Harmony to the ClipBoard, and then move to a new harmony and PASTE the harmony to the new location.

For example, if you want to make a harmony similar to the Shearing Harmony, choose COPY, move to a new harmony, choose PASTE. Then re-name that harmony "Shearing - modified" and then you can make changes to it (such as using different instruments).

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 SAVE AS. For example, if you want to make a disk of add-on harmonies, you can make one, save it as your name MyName.HAR. Then you could share it with other Band-in-a-Box users who could load in your bank of harmonies (from the Harmonies | Edit a Harmonies File) without disrupting their own existing default.har file.

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. He/she can then import this harmony into his.har file, adding it to his/her system.

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.

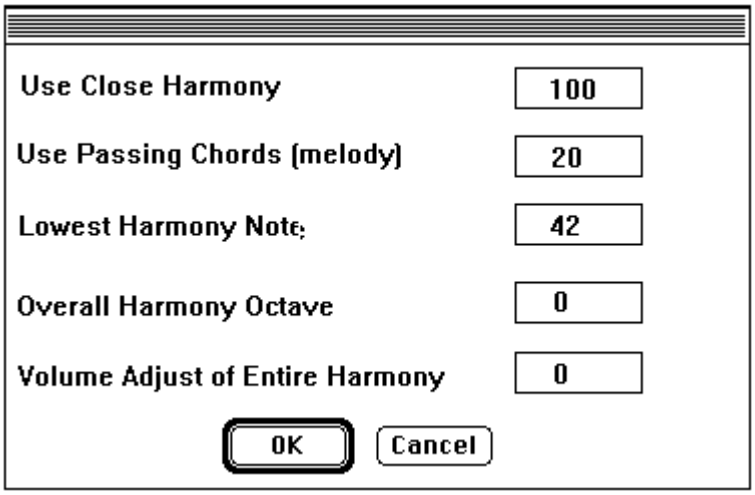


The best way to develop a harmony is to hear it as its playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody (as soon as you press the UPDATE button). You can also play along as the song is playing, and hear the new harmony on the THRU channel.

If you don't want to have a song playing, and want to hear the harmony, then set the TEST CHORD to a certain chord. If set to CMAJ7, then you can play on the MIDI keyboard (with no song playing), and hear your harmony. This allows you to examine exactly what notes BB is using to make your harmony.

More...

Additional Harmony Settings are accessed by pressing the **MORE** button which brings up the following 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 part.

VOLUME ADJUST OF ENTIRE HARMONY
You can set an overall adjust to the entire harmony, so it will be quieter for example.

Working with Harmonies and Notation : 6 easy steps

Harmony parts can be automatically generated, changed 'on-the-fly', notated and even printed out with the same ease that bass, guitar, and piano parts.

Here's how you do it:

Step 1
First, make sure that the harmony is set up on different channels, as we might want to split the parts up into separate parts to give to out at a session or that big gig next month. (see preceding section of this chapter for details.)

Step 2
After you have the harmonies happening on different MIDI channels, launch the Select Harmony dialog by :

a.) Selecting the menu item **Harmony | Thru Harmony.**
b.) Pressing CTRL-F10 key.
c.) Clicking on the 'T' button next to the harmony window.
d.) Click on the Solo button to bring up the Select Soloist Dialog. Then, click in the Harmony Field.

This will launch the dialog box for selecting the harmonies. Use the list box to select the harmony that you want. You will hear the harmony change as you

change it. We want to choose the harmony called Big Band Brass, so find it on the list and highlight it.

Step 3
If you visit the Select Soloist Dialog, you can control how the phrasing of the harmonized solo should be generated. you can set the Solo Mode to "FILLS" and allow the program to generate fills on a percentage (i.e. 40%) of the song.

Also make sure you've go the solo instrument set to Trumpet, so that the "lead" instrument is the "Doc Severenson" of the horn section.

Step 4
Generate a Solo by pressing the OK button in the Select Soloist Dialog. Voila - instant horn fills in less time than it takes to make Brady Bunch rice !

Step 5
Great, you say, but why can I only see the "Doc Severenson" part? This is because the THRU channel in band in a box is the 'live' channel, and therefor the harmonization is happening in real-time - and there is simply not enough time for Band-in-a-Box to generate 5-part notation when it has no idea what notes are going to be played ahead of time.

Don't despair though, help is on the way.

Step 6
Once the Soloist has finished generating a harmonized part, you can STOP the song and press the. MID button to convert the arrangement to a MIDI file. Just save it to the CLIPBOARD, and then select IMPORT from clipboard to *either* the MELODY *or* the SOLOIST track. When the program asks which tracks to import, simply check off the ones that you set up in Step (1) - for example, 5 (THRU), 12, and 13. Then presto, you can view all of the harmony parts in full notation in Band-in-a-Box's editable notation window. View them, print them out, alter the notes, show your friends, etc.

One caveat, make sure if you are working with this harmonized part that you DON'T press the Solo button again, as this will kill your nice newly harmonized part and write a new solo. You can move the track over to the Melody track to avoid this. Once you are happy with your harmonized track, you can generate yet another part (how about a guitar solo) by bouncing the track to the Melody track and generating a new solo.

Chapter 7: Patches

The following Topics are covered in this Chapter:

- Changing Patches (Instruments) while playing
- Setting/Selecting Favorite Patches and Combos

The following topics cover Selecting and Saving Instrument patches. If you have not loaded or created a patch map for your synth, you should disable patch changes in the program until you create one. This is done by selecting the **"MIDI Settings"** option from the MIDI Menu and uncheck the option, **"Allow Patch Changes"** to disable all patch changes. This will prevent unwanted patch changes from being sent to your synth.

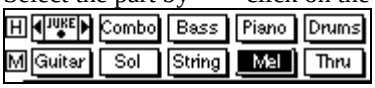
Changing Patches (Instruments) While Playing

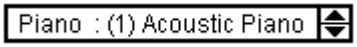
There are several ways to change patches in Band-in-a-Box.
Band-in-a-Box has several **parts** Bass/Piano/Drums/Guitar/Solo/Strings/Thru).

You can change Patches on any Part.

The easiest way to change patches on a part is to:

Select the part by  click on the desired part to change





Click on the Instrument Panel Box. You will then see a menu of 128 instrument names. This list is the General MIDI patch list.Scroll down the list to find the Patch that you want.

A.) Click on the Instrument Panel Box (shown above). You will then see a menu of 128 instrument names. This list is the General MIDI patch list. Scroll down the list to find the Patch that you desire.

B.) Click on the Favorites Button **(F)** to bring up a 'hot-list' of 10 of the most common instruments chosen for that particular part. Then, simply choose from this list and click the left mouse button to continue.

C.) If you have a General MIDI module, or any of the units that have a.PAT Patch file listed for them (as seen when you press the OPEN PAT button), then press the **'+'** button on the main screen. That launches the '**Patches on Higher Banks**' dialog, and this allows you to search for patches by name (type in a keyword, etc.)

This is an especially useful feature if you have a synthesizer or sound source that has patches on higher banks (i.e. beyond the basic GM-128 instruments) such as a Roland GS or Yamaha XG module, click on the PLUS Button **(+)** to gain access to ALL your synth patches (see also proceeding topic).

This will provide you with a list of all the patches available to you by name on the left, and where the patch is located (patch #, bank) on the right.

Searching for Patches by Patch Name

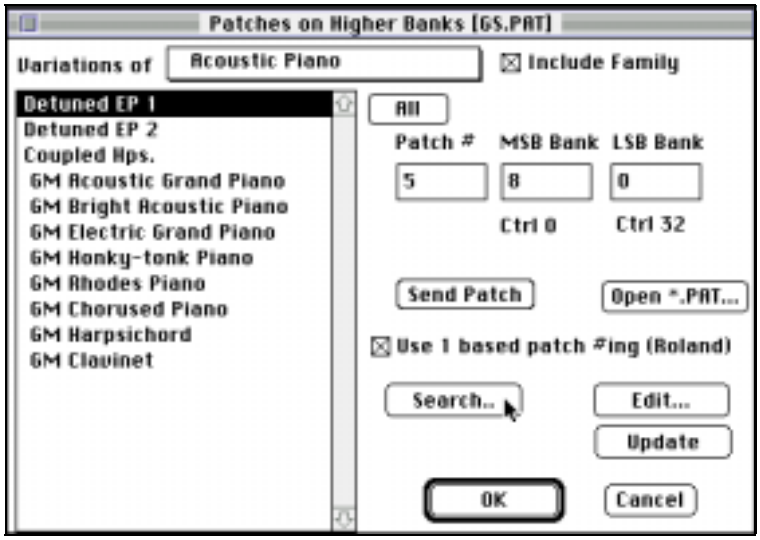
You can search for a patch by name, by using the "Patches on Higher Bank" dialog. If you have a General MIDI module, or any of the units that have a.PAT Patch file listed for them, then press the '+' button on the main screen. Then look in the Synth Kits folder for a.PAT file that corresponds to your sound device. That launches the 'Patches on Higher Banks' dialog, and this allows you to search for patches by name (see next page for illustration).

Press the '+' button to launch the "Patches on Higher Bank" dialog.

To narrow your search you can do one or all of the following:
A) Open the Patch list and select an instrument (i.e. Electric Bass, Acoustic Piano, etc.)

B) Click on the "Include Family" checkbox to have other offerings of similar type shown.(i.e. all Bass family patches, all keyboard family patches, etc.)

C) Find a patch by keyword by clicking the SEARCH button (shown below) and typing some letters that you know are in the name (e.g., "mando" will find your mandolin patch, and any others containing "mando").



Notes:

1) You can open a new patch file by pressing the OPEN *.PAT button.

2) You can also customize the names and descriptions of the patch file list to suit your tastes by pressing the EDIT button and editing a small text file. Press the UPDATE button for your changes to take effect.

3) You can also open this window by selecting the M(IDI) | Choose Patch from Higher Bank menu item at the bottom of the menu.

Favorite Patches/Combos

Do Favorite Combos need to be set up ?

No. We have chosen popular favorite instruments for all the favorite combos. Since the favorite instruments are using General MIDI numbers, they should work well on your synthesizer/sound source as they will be translated by the patch map you have installed or made (see Appendix C). If you want to customize these favorites to *your* favorites, read on !

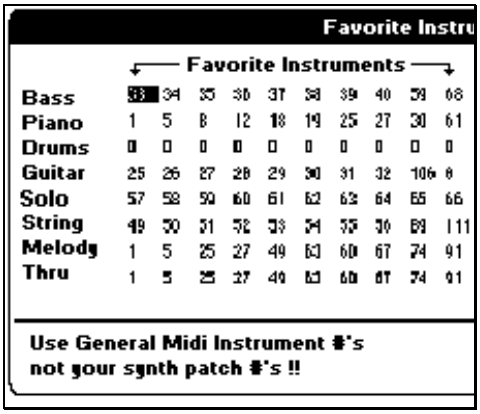
Do Favorite Instruments need to be set up ?

No. We have chosen popular favorite instruments for all the parts favorites, just as we have with the combos. However, you may wish to change *some* of the default 'favorite' parts, such as the Soloist or the Melody, to suit your personal tastes.

Favorite Instruments Dialog Box
For each of the 8 parts (bass/piano/drums/guitar/horns/strings/melody/thru) you can assign 10 favorite instruments. To assign your favorite instruments to a particular part:

Select the **"Set Favorite Patches/Combos"** option from the MIDI Menu or press ⌘ **F**.

This brings up the Favorite Instruments Dialog Box.



The Favorite Instruments Dialog Box allows you to save up to 10 of your favorite instruments for each part. After you have selected your Favorite Patches, press the **"OK"** button.

NOTE: These Must Be General MIDI Instrument Numbers. They are not the Patch Numbers on your Synthesizer (unless you are using a General MIDI Synth).

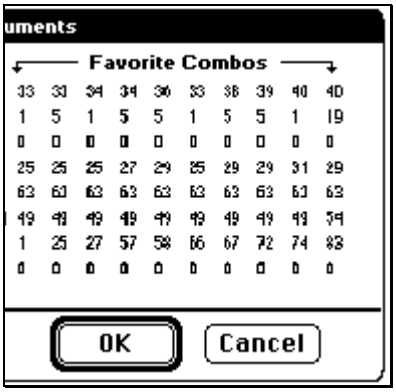
For example, the 33 for Bass refers definitely to Acoustic Bass, because Acoustic Bass is Instrument #33 in General MIDI Patch Map. The Patch Map you have installed or made handles the conversion to your synths patch numbers.

To see a list of the General MIDI Patch numbers, select the "View GS Map" option from the MIDI Settings Dialog Box.

Favorite Combos Dialog Box
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 (see below).

To assign a Favorite Combo to a particular instrument part :

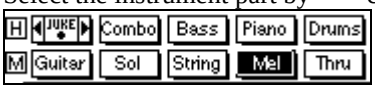
Select the "Select Favorite Patches/Combos" option from the MIDI Menu or press ⌘ **F**.
This brings up the Favorite Instruments Dialog Box.



The Favorite Instruments Dialog Box allows you to save up to 10 of your favorite instrument combos for each part. For Example, you could setup Combo #1 to be an Acoustic Jazz combo which would send out patches like Acoustic Bass, Acoustic Piano, Acoustic Guitar, Flute, etc. After you have finished typing in the instrument patch numbers press the **"OK"** button.

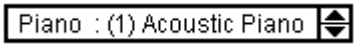
Selecting Favorite Instruments (Patches)
To select a Favorite Instrument for a particular part, you need to:

Select the instrument part by clicking on the desired part.



Then click on one of the 10 Favorite buttons.

The Favorite Instrument that was assigned to one of the numbers between 1 and 10 will appear in the Instrument Panel.



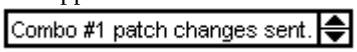
To set up Favorite Instruments, see "Setting Favorite Patches/Combos" earlier in this chapter.

Selecting Favorite Combos
To send one of Favorite Combo group of patch changes, you need to:

Select the "Combo" part by  clicking on the Combo part.

Then click on one of the 10 Favorite buttons.

The Favorite Combo that was assigned to one of the numbers between 1 and 10 will appear in the Instrument Panel.



To set Favorite Combos, see "Setting Favorite Patches/Combos" earlier in this chapter.

Chapter 8: Notation

The following Topics are covered in this Chapter:

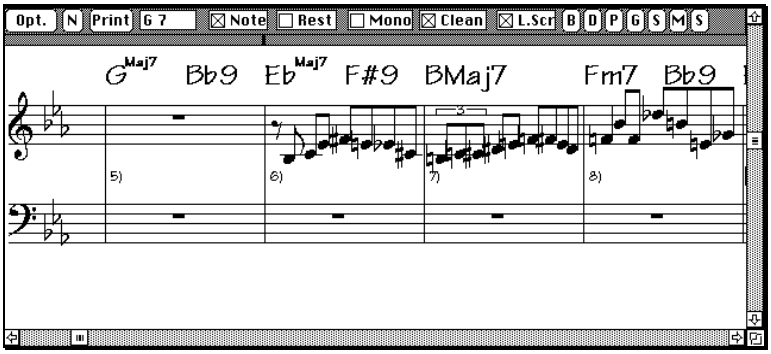
- Opening and Closing the Notation Window
- Exploring the Notation Window
- Entering and Editing the Melody using the Notation Window
- Notation Window Options Dialog Box
- Entering Chords using the Notation Window
- Lead-Sheet Style Printing

- **Standard Notation Window** for display, entry of melodies and chords (or any track). You see the melody/ chords on screen just as you would in a leadsheet. You can even display the bass, drums, guitar, piano or strings tracks in notation. Handles jazz eighth notes and triplet figures correctly. Automatic options like "auto durations", "clean notation", "mono display", "minimize rests ", and "engraver spacing" produce very musical and readable notation. Notes can be entered in step time (clicking with the mouse on the staff, or on the on-screen piano), or in real time from a MIDI keyboard.

Note: Throughout this documentation, we will be showing examples from the Song "Old Folks at Home". This may be on your disk as Old Folks at Home.MGU. If so, load it in to Band-in-a-Box so that you can follow along.

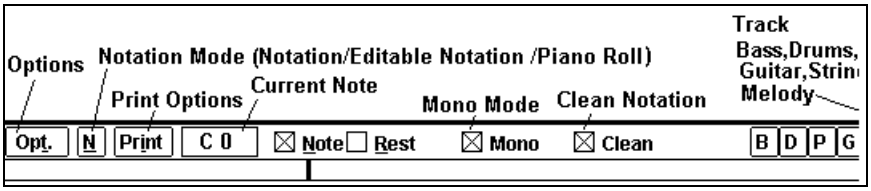
Opening and Closing the Notation Window

To get to the Notation inside Band-in-a-Box you need to open the Notation Window. You can do this by pressing the Notation Button.
You can also open the Notation Window from the Menu (File | Notation Window) or by pressing ⌘**W**. The Notation Window covers the previous Window (the chords window) and is fixed (not-movable). The Notation Window may be closed by pressing the Notation Button again.



Exploring The Notation Window

Notation Window ToolBar

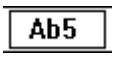


The ToolBar at the top of the Notation Window gives you access to most of the functions.

The **Options Button** launches the Options Dialog Box, which is described elsewhere.

Notation Mode This is an important button. It is the Notation Mode button. This toggles between the 3 modes of the Notation Window :(Notation Mode, Editable Notation Mode, and Piano Roll mode) You can toggle through the 3 modes by clicking the mouse on the button.

Print Button Press this button to Print the Notation to any standard printer supported by the Macintosh. (If you haven't setup your printer to work with any other MAC programs, then you'll need to select a printer in the Chooser.) This launches a dialog box that lets you set options for printing. These are described elsewhere.



Current Note This box displays the name of the note that the

mouse is currently over. This is helpful to know what note will be inserted when you click to insert a note.

Note or Rest CheckBox These determine whether a Note or a Rest will be inserted when a mouse is clicked.

Mono Mode CheckBox. When this is selected, the notation is entered as monophonic (one note only). This is useful for melodies that only have one note playing at a time. Mono mode is a faster way to enter notes, because the Notation Window will automatically delete a note that is present at the same location that you are putting a new note on. So if you have mistakenly put a B note on as a C, you just click on the B note, and if in mono mode the C will be deleted automatically.

"Clean" Notation.

When music has been played in from a MIDI keyboard, there are frequently effects like grace notes, glitches, and notes played off time. The Clean Notation mode is an intelligent feature that "Cleans Up The Notation" for you. It does this by eliminating the display of grace notes and glitches, and also simplifies the Notation display so it is more readable. Clean Notation doesn't effect the actual track, it just controls how it is displayed. In general this should be on, since it improves the display. But if you want to see every grace note or glitch that was played, then turn it off.

Looping the Notation Screen

While a song is playing, click the "L.Scr" checkbox and the song will loop for the 4 bars shown on the notation screen. For example, if you let the soloist create a great sounding jazz solo, you can then look at the notation and sight read along with the solo. When you reach a particularly interesting or difficult part that you would like to practice, set the L.Scr to "on" and it will loop that 4 bar phrase.

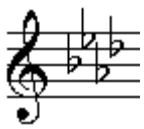
Tips: Since you might be holding your guitar or sax as you try to play with this command, we've made some easy hot keys to navigate around. The "NUMPAD 1" key turns the Looping on or off. The Cursor Up / Down keys jump to the previous / next screen.

The Track Buttons
These stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Solo. Normally you will be displaying the Melody or Solo track, but you can display or Print any track from Band-in-a-Box. The Soloist instrument selection button (shown above) allows you to read along with the solo, or print a hard copy. Why not mute the Soloist track and play the Solo yourself without having to worry about which notes to play.

Note: The instrument tracks are not created by Band-in-a-Box until you press PLAY, so you may notice that the track is blank (or shows a previous song) until the song has been played once !

Just press the button to change the track. You may do this while the song is playing.

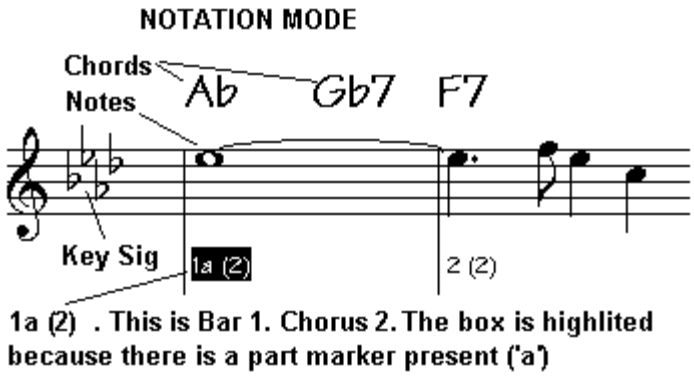
Current Time position This vertical line indicates the current time. You can click anywhere on the Current Time line to set a new position. This is useful to set a different location to type in chords, or to play from a different location.



The clef is displayed, and the key signature of the song. If you want some extra space for the notation, you can press the options button and set Show Key Signature to NO, and this key signature won't get displayed.

Setting the Key Signature

The key signature of the song is set by the Key Signature area which is outside the Notation Window and is under the Title of the song. You'll get a popup menu that allows you to choose a key, and optionally transpose the song.



1a (2) . This is Bar 1. Chorus 2. The box is highlited because there is a part marker present ('a')

As you can see, the Notation Window contains the notes and chords of the song. The bar numbers are also present, with the chorus in brackets (). If there is a part marker present at the bar, the bar will be displayed in blue, and there will be a letter 'a' or 'b' indicating the part marker.

There are 3 modes to the Notation Window.

1. Notation Mode	To display or print Notation
2. Editable Notation Mode	To enter or Edit Notation
3. Piano Roll Mode	To enter/edit Notation in Piano Roll format

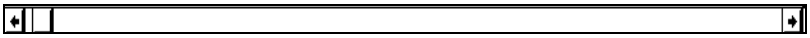
You can toggle between each of the modes by pressing the Notation Mode button on the Notation ToolBar. Shift click on the button will back up one notation mode.

Moving Around The Notation Window

You'll be happy to know that the operation of the Notation Window is very similar to the chord sheet.

You move around using CURSOR KEYS (RIGHT/ LEFT / UP /DOWN) or PAGE UP/DOWN.

You can also do this by using the Horizontal Scroll Bar at the bottom of the Window.

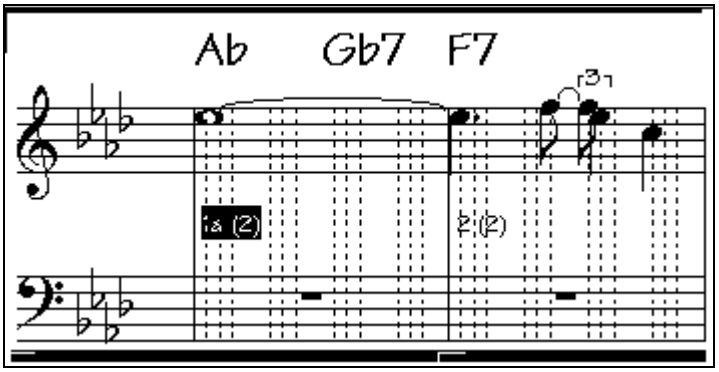


Entering/Editing Melody Notes

Entering Notes using the Notation Window

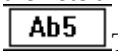
You can enter notes onto the Notation in Editable Notation or Piano Roll. I prefer the Piano Roll entry (because you can visually see the durations etc.), but first we'll cover the Editable Notation mode, and then the Piano Roll.

Editable Notation Mode
This allows you to enter or edit notation. The melody track is the only one you'll want to edit.
(Technical note: although you could edit the other tracks (e.g. bass track), your edits would be lost when the song is re-composed when you press PLAY - unless you make a MIDI file to save it first)



You will notice the grid of vertical lines. That indicates where the notes will be placed. This song is in Jazz Swing, so Band-in-a-Box has automatically set the grid resolution to 3 per beat (triplets). This resolution can be changed in the OPTIONS dialog, but BB has usually set it to the correct value, based upon the STYLE that is currently in use. For example, when a song is a Bossa Nova, the division will be sixteenth notes, since Bossa Nova is an even rhythm (not a triplet feel rhythm).

TO INSERT A NEW NOTE. 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.

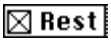


The Current Note box in the ToolBar will give you the name of the note that you're on.
Click with the mouse button to insert the note.
To insert a SHARP : Hold down the SHIFT key as you click the note.
To insert a FLAT: Hold down the CONTROL key as you click the note.
To insert a NATURAL : Hold down the ⌘ key as you click the note.

HOW LONG DOES THE NOTE LAST THAT I INSERT ?
Band-in-a-Box uses an intelligent auto-duration feature to determine how long the note should be.

A note that is put in will initially have a duration of 2 bars (2 whole notes). When the next note is put in (say 2 beats later), Band-in-a-Box will shorten 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 just click on the notes that you want, at the locations that you want.** If you want a specific duration (i.e. over-ride the auto duration), you can do this by EDITING the note by clicking on the note while holding down the OPTION key, and then you're in a dialog box that allows you to type the exact duration that you want.

The purpose of auto-durations is to allow you to enter a lead sheet style melody by clicking only once per note, dramatically speeding up the entry of notation.



INSERTING RESTS You can Insert a REST by clicking the Rest button, and then clicking at the location you would like the rest to be inserted at. This automatically chops off the duration of the previous note.
Note: Band-in-a-Box dislikes rests less than a quarter note, so if it is important to you to see rests less than a quarter note, make sure to de-select the Minimize Rests check box in the OPTIONS dialog box.

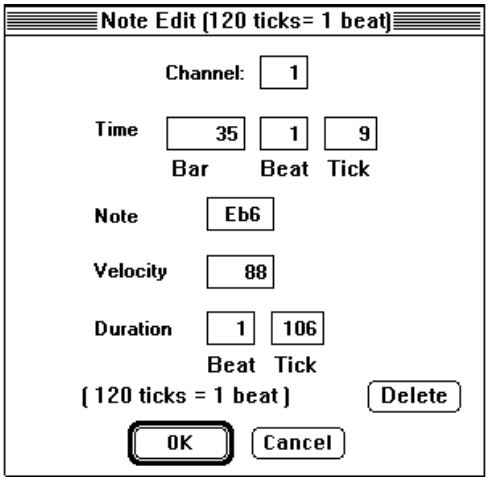
Notes can be ***moved*** via drag and drop. To move a note, move the mouse cursor over an existing note and then  click and hold the mouse button down. The mouse cursor will change to a different shape. While keeping the mouse button pressed, move the mouse cursor over to the location you wish to drop the note and then let go of the mouse button. The note will be moved to the place you dropped it. Certain areas of the screen are not valid locations to drop a note. The mouse cursor will change to a busy cursor to indicate an invalid location. If you try to drop a note in an invalid location, nothing will happen.

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 an Option Click on the note to edit the note.

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/CONTROL or ⌘ key to have the note inserted as a SHARP/ FLAT or NATURAL respectively.

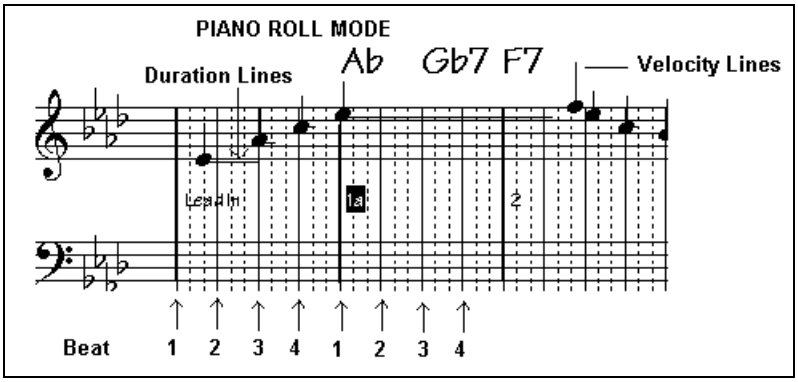
EDITING A NOTE'S VALUES

Click on a note while holding the OPTION key. This brings up the edit note dialog box that lets you change any values about the note in numerical data.



Piano Roll Mode

Click on the Notation Mode button to enter notes in Piano Roll Mode. It will look like this.



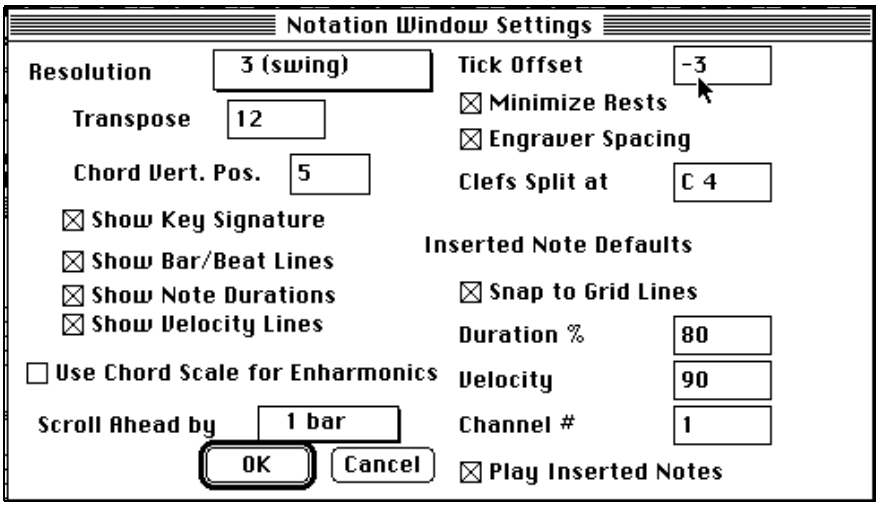
This mode is similar to the Editable Notation mode. Except the beats begin right on the bar line. You can also see the duration of the note visually, as this is represented by a horizontal blue line. Similarly you can see the Velocity displayed as vertical blue lines.

Note: If you can't see these lines, press the OPTIONS button to ensure that you have the Show Note Durations, Show Velocity Lines, and Show Bar-Beat Lines to YES.

This mode works like the Editable Notation - you mouse click to insert a note, and can drag notes horizontally or vertically, and edit notes by pressing the Mouse while holding the OPTION key.

(OptionKey) Mouse Drag of Velocity or duration
There is an additional function available in this mode - **(OptionKey)** MOUSE DRAG. Hold down the Option Key, then you can drag the mouse, starting at the note head going out horizontally (to set the note's duration), or vertically (to set the note's velocity).

Notation Window Options Dialog Box



Resolution Setting
The Resolution DEFAULT = Set by BB with each style loaded.

Band-in-a-Box automatically sets the resolution whenever a Style is loaded. If a style has a triplet feel (such as jazz swing or a shuffle style), then Band-in-a-Box will set the resolution to 3 (triplets). This will ensure that Jazz Eighth notes (triplets) are handled correctly. When a "straight" style like Bossa Nova is loaded in, BB will change the resolution to sixteenths notes. This will provide

even eight notes**. You shouldn't have to change this setting very often, as BB sets it for you.**

Hint: There are some slow bossa novas that BB has set to sixteenth resolution that are usually played in a swing feel to the melody. An example is the song "Angel Eyes". So, if you have a slow bossa nova, you might want to try changing the resolution to sixteenth notes.

The Resolution setting determines how the program rounds the note times and durations when translating a track into standard notation. For example, a resolution of 4 will cause the program to round each note and duration to the nearest 16th note when displaying the music (in 4/4). A resolution of 3 will cause BB to round each note to the nearest 8th note triplet (in 4/4). A resolution of 2 will cause BB to round each note to the nearest 8th note (in 4/4).

Hint: If you're displaying jazz swing or shuffle music that has a triplet feel to the eighth notes, make sure to set the resolution to =3 (triplets). This will display the 8th notes and other aspects of jazz swing music correctly.

Transpose
Default = 0
The **Transpose** setting lets you adjust the Notation window to display notes either higher or lower than their actual pitches. For example, if you're working with guitar music, you could set this to +12 and the guitar music will be displayed an octave higher, which is the way guitar music is normally notated.

Piano Roll Display Options
Show Bar/Beats/Lines, Show Note Durations, Show Velocity Lines
All Default = YES
These options are for the Piano Roll, and determine which lines will show up. Normally you'll want all of them displayed.

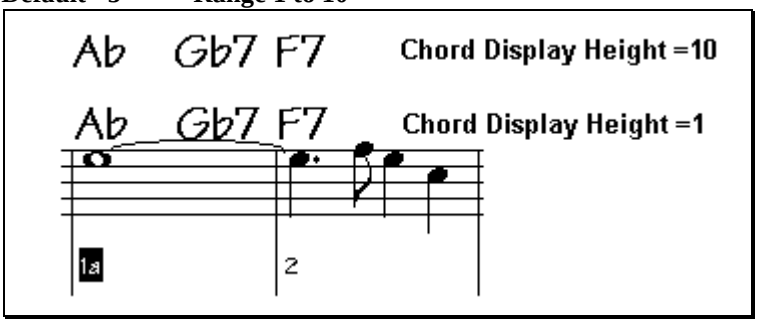
Show Key Signature

Default = YES
If turned off, you won't have the key signature box displayed on the Notation Screen, this will save some space on the screen. You should usually set it to true.

Snap To Grid Lines

Default = YES
If the **Snap To grid lines** checkbox is checked, the inserted note will be lined up with the closest grid line (quantized). So you don't have to click exactly on the beat to have the note inserted exactly on the beat.

Chord Vertical Position
Default =5 Range 1 to 10



The Chord vertical position only has an effect on the Printout, not on the display. This controls how high the chords will be printed above the staff. If set to =5, the chords will be written 5 notes above the top of the Staff (i.e. 5 notes above the F - at high D).

If your piece contains a lot of high notes, then set the chord position to a high setting. If you're using a big font (e.g. 32 point music font size), you should set the chord height to a low value (1 or 2) so it won't be too high and encroach on the staff above.

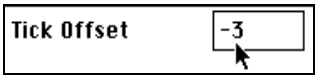
Engraver Spacing
Default =YES
This is an intelligent option that spaces the Notation to avoid overlapping notation, and accounts for space required by accidentals, rests etc. It should be normally be set to on. The only reason to set it to false would be to speed up the Notation redraws, but then you will see a mathematical spacing, which results in overlapped notes in some situations. It is only operative in (non-editable) Notation mode.

Inserted Note defaults
The **Channel** and **Velocity** settings determine the MIDI Channel and velocity of inserted notes.

Duration % is the duration that will be assigned. For example, if a whole note is inserted with a duration of 80%, the note would last 4*80% = 3.2 beats.

Play Inserted Notes
If the **Play Inserted Notes** checkbox is checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

Tick Offset

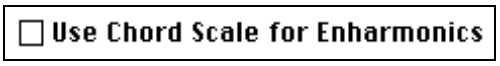


The "Tick Offset" on the notation options is one of the keys to "great looking notation." It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the tick offset so that you don't have to set this yourself. This results in better looking notation.

You may change this setting in the Notation Windows Options box, but normally BB will determine the best tick offset 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, 'laid back'.

Hint: The notation of Jazz swing music will often be improved by a Tick Offset setting of about -5. (minus 5) This is because jazz music is typically played a little after the beat.

Use Chord Scale Enharmonics Option



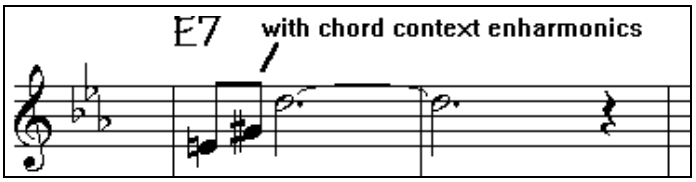
BB will automatically use the *chord tones* (1,3,5 and 7) in choosing its enharmonics. In the Notation Window Options box there is a setting to "Use chord *scale* enharmonics." If this is checked, BB will also use the enharmonics for the *passing tones* of the chord scale.

For example, on a 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.

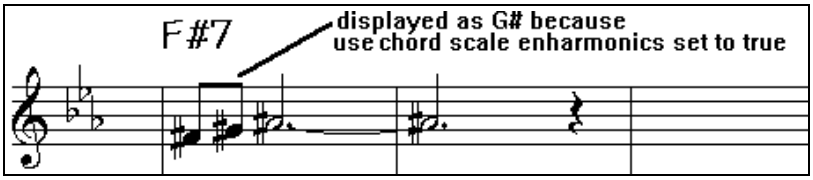
Intelligent accidentals (chord context)
"Chord Scale" Enharmonics

The sharps and flats(b) that BB uses on the melody notes are now context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is a E7, a G# note will show up as an G#, and not a Ab. This means that the notation accidentals will automatically show up correctly.

Enharmonics for Chord Tones are automatically based on the chord, as shown here.



Enharmonics for passing tones are based on the chord if the "Use Chord Scale Enharmonics" is set to true.



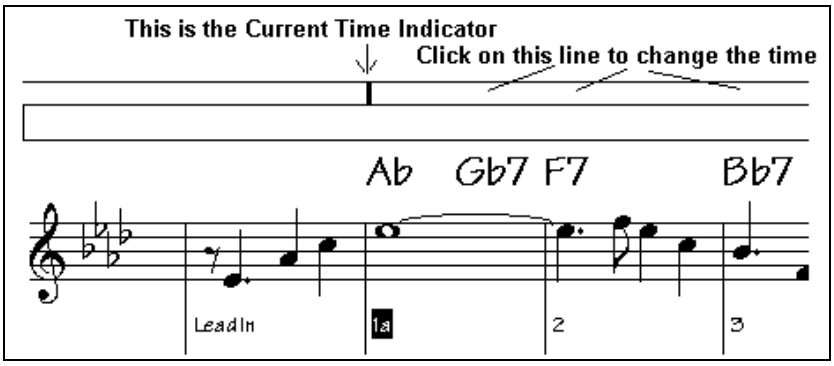
Minimize Rests
Default =YES
The **Minimize Rests** checkbox, when checked, will cause Band-in-a-Box to display the music with minimal rests. Use this setting if notes are displayed as shorter than you intended. For example, if eighth notes are displayed as sixteenth notes because you recorded them staccato.

Clefs Split at Option
Default for Melody Track= C4 (one octave below middle C)
The **Clefs Split At** setting determines the split point for placing notes on the Bass or Treble clef. The default setting is 'C 5' which is middle C. For example, you can use a higher split point, such as 'C 6' if you want some notes up to a G above middle C to be displayed on the bass clef with ledger lines instead of on the treble clef. If the split point is above middle C, and a note in the music is high enough that any of the ledger lines above the bass clef would overwrite the treble clef, the note will be placed on the treble clef.

Scroll Notation Ahead Option
Default = None
The Scroll Notation Ahead Option can be set to none, 1bar or 2 bars. This is useful if you are reading the music from the Notation as it scrolling. Since musicians read ahead of the music, it is helpful for the music to scroll ahead. So when the playback is on bar 4, you'll also see bar 5 of the next screen displayed. This feature still shows you the current bar when it is scrolling ahead, so it is useful even if you don't read ahead.

Entering Chords Using the Notation Window

This is identical to the operation of the chords window. You use the top Current Time Indicator to see where you are in the bar.



Then type in the chords as you do in Band-in-a-Box. To type the Ab that you see here, type Ab. Then to move to the Gb7 that is on beat 3, press the RIGHT CURSOR Key.
Note: To enter a Ab chord on beat 1 and Db7 beat 2, type Ab,Db7 (i.e. 2 chords separated by a comma).

Note : You can also use **OPT Z** or select the **"Chord Settings"** option from the **Edit Menu** to enter chords. This pops up a dialog box that lets you type in the chords, and also sets options like pushes, rests and shots. This is described elsewhere.

Lead Sheet Style Printing

Lead sheet style printing of chords, melodies and lyrics (or any track).
Now your created songs can be printed out. This produces a lead sheet style printout. Most songs will fit on 1 page, so your printout will look similar to a

standard leadsheet. Now you can easily make and printout a custom fakebook of all of your tunes. You can easily transpose parts to print out for trumpet /sax players etc. Selectable margins, portrait / landscape (sideways), paper size. Printout includes title, bar #s, composer, style, and copyright information. Supports all MAC compatible printers. Some printer drivers allow a print preview as well. Prints using a scaleable True Type font.

In designing the Notation Printout for Band-in-a-Box, our goal was to produce a lead sheet style printout. A lead sheet usually contains the chords, melody and lyrics of a song. It is important that the leadsheet fit on a single page if possible. We also have kept the concept of Band-in-a-Box using 4 bars per line on the printout. Since pop music is usually in 4 bar phrases, this aligns these phrases on the beginning of a new line.

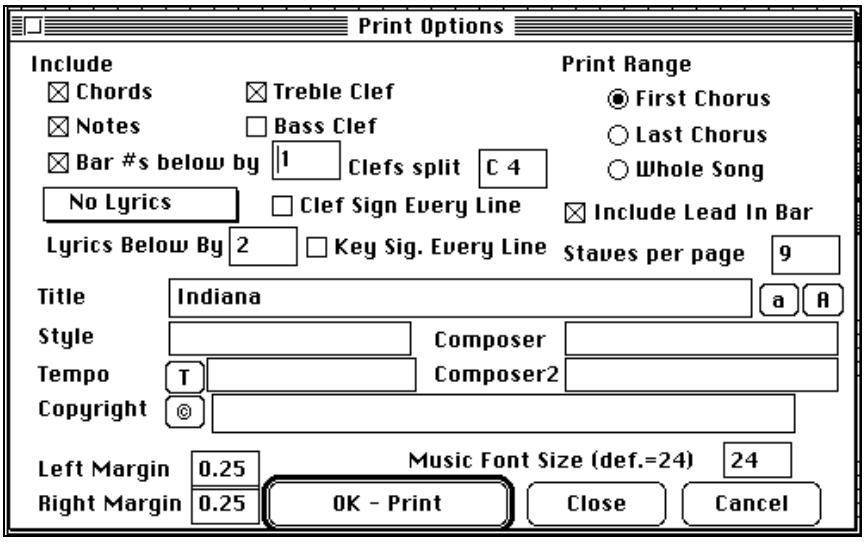
In addition to a lead sheet style printout, you can also print out any part of Band-in-a-Box, such as the piano part, or guitar part. This can be used to practice your sight reading, or to learn the parts if you are learning to play that instrument.

Printing a song is done by pressing the Print button. This launches the Print Options dialog box that lets you view the current settings, and then press the OK- Print button.

Print out any combination of Chords, Notes, Lyrics (or blank paper !)
You'll need to 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 printout to go into a 3 hole binder for example.

Auto-Fit onto 1 page
Band-in-a-Box will set the # staves per page for you. This will be set when you enter the Print Dialog box, or change the range that you want to print (first /last chorus or whole song). This will be done to try to fit your printing onto 1 page. If you're printing the whole song, it is unlikely that it will fit onto 1 page, so BB MAC will set to the default 10 staves per page. You can over-ride this setting by typing in the # staves per page that you would like. **Remember that the title on page 1 takes up 1 stave, so if you choose 10 staves, you will get the title + 9 staves on page 1, and 10 staves on page 2.**

Printout Options Dialog Box



Include Chords
If selected, this will include the chords of the song on the leadsheet. Remember that you can set the height that the chords will appear in a different dialog box (the Options Dialog box)

Include Notes
If you want only a chord leadsheet with no Notes, then turn this off, otherwise it should be true.

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. There is no setting to control how low the lyrics will be printed.

Bar Numbers
If set to YES, this will include a bar # written at every part marker, as well as the letter of the part marker. So bar 1 might be written as 1a. There is no option to print out *every* bar number.

Include Treble Clef

Default =YES

Normally you will want to include the treble clef. If you're printing out the bass part, you probably don't want the treble clef.

Include Bass Clef
Default = NO
For Melodies, you likely won't want the bass clef printed. For other parts (piano, bass, drums) you will want the bass clef printed.

Clef Split at
DEFAULT = C4 for Melody (one octave below middle C)
This determines where the notation will split the treble and bass clefs. Middle C is C5. For the melody part, we want the entire part to be printed on the treble clef, so we choose a Clef Split At lower than middle C5 (usually C4). Notes lower than that will appear on the bass clef (if present).

Key Signature Every Line
Default = NO

Most modern fakebooks don't include the key signature every line. If you would like this to happen, then select this.

Print Range (first /last /whole song)
You can either print the First chorus, Last chorus or the Entire song. When you change this setting, Band-in-a-Box will re-set the # staves per page setting, to auto-fit the printout to one page if possible.

Normally, you'll want to print the first chorus of the song.
You'll want to print the last chorus in a song that has a tag ending, or a song that you want to see the 2 bar ending printed.

The whole song could be printed if you've played differently for each chorus. Use the edit | unfold chorus option to make each chorus different.

Include Lead In
If your song has a lead in (pickup) to bar 1, then make sure you've checked the LeadIn. Actually, Band-in-a-Box has set this for you by determining if there are any notes in the lead in measure). You can over-ride this automatic setting, if necessary.

 # staves per page
This determines how many staves will be shown per page. The title takes up 1 stave on page 1, so that if you set the # staves to =10, you will get 9 staves + the title on page 1 and 10 staves on page 2,3 etc.

Band-in-a-Box sets this setting for you automatically (to auto-fit on 1 page), you only set this yourself when you need to over-ride BB's setting.

Margin Settings
These are set in inches. For example you could set the margin to 1.25 inches. These are left and right margin settings.

Title / style /Composer /copyright
The title gets written in a big font that is underlined and centered.

Like This

There are 'a' and 'A' buttons at the right side of the Title field. These change the case of the title. (A= UPPER CASE or a =Lower Case)

If the title is long (or you're using big margins), then the font size will be reduced, and the font won't be underlined for the title. Titles are limited to 60 chars.

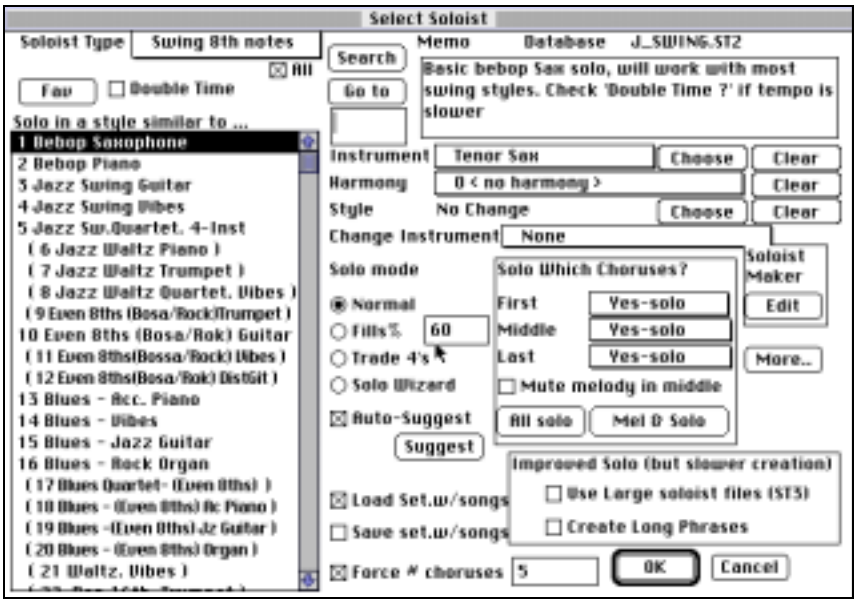
The other fields are for Composer and Copyright information. You can get the © symbol by pressing the © button on the Printer Window.

Chapter 9: Automatic Soloing

Pick any song or chords in any style, and choose a "Soloist". Band-in-a-Box 8.0 then creates and plays a professional quality solo, in the style of your choice. Previous versions of Band-in-a-Box created great accompaniment. Now 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".

To select a premade Soloist, click on the SOLO button on the toolbar (or press Shift F4, or choose Sol | Generate and Play a Solo).

Then, you will get the following window:



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.

There are additional settings in the Select Soloist window (CHOOSE button) to have the Soloist play a 'Harmonized' solo (just like the Melody Harmony feature in V6.0) in the style of your choice.

Soloist Wizard

Additionally, you will find another great Wizard feature in the Soloist menu; the 'Solo Wizard MIDI/QWERTY'. 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 new found 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 (BB will supply the correct notes: see the next section for details.)

Tip: The Soloist will use the velocities you play or pick its own, depending on the setting in the EDIT | Preferences (2) | Soloist Prefs..."Use MIDI velocity for Soloist Wizard" checkbox.

A few ways to use the Soloist feature

1) Generate a Soloist and practice the solo by looping it, slowing it down, or printing it out, until you can perform a great solo *on any chord changes!*

2) Generate a Soloist and attach a Harmony such as "Big Band Brass" to create phenomenally quick and interesting Big Band Arrangements *automatically*. Generate a standard MIDI file or **print** them out for you and your friends.

3) Have the Soloist play a solo according to your accompaniment and arrangement (along with the other members of your Band-in-a-Box, of course!)

4) Trade 4's with the Soloist (you solo for 4 bars, BB solos for 4 bars, etc.)

5) Concentrate separately on different aspects of your playing with assistance from the "Wizard". From soloing with proper phrasing and "feel" (and the best notes) to *accompanying* a soloist with confidence and authority.

6) Use the Soloist track to record another part in addition to the Melody and other parts provided by BB.

7) Generate a Soloist on chords/keys that you would like to practice. BB will play and solo with you all day without getting bored. For example, if you want to work on your II-V7-I progressions ("two-five-one"), you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you see the notation, you can sight read along. Pressing the "Loop Screen" checkbox on the notation will loop the notation 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

1) The Soloist has its own separate channel and settings. But when the Soloist uses a *Harmony*, it becomes linked to the Thru Harmony channels and settings. Since we are already using 12 of the available 16 MIDI channels in Band-in-a-Box, we didn't want to use up another 2 channels on dedicated Soloist Harmony channels. So if you want to hear a Soloist with harmony, use the THRU Harmony settings. In other words, wherever a THRU harmony is selected, the Soloist part will use the THRU Harmony settings.

2) We have designed the Soloist to **not** repeat any solo ideas so that the solos are always fresh, with new ideas forming and playing all the time. As a result, we have included a ReFresh Soloist menu item (under the Soloist menu) that, when selected, will allow the Soloist to 'think about' **all** of its musical notions again. Choosing the "ReFresh Soloist" option 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..."

3) 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 on using the Automatic Soloist feature, you can just use the Soloist track as a 2nd track for counter melodies, overdubs etc. The result; two melody tracks, two solo tracks, or one melody and one solo track all at your disposal for any song, without having to resort to an outboard sequencer.

Soloist Maker/Editor:

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 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 "extra legato, straighter 8th notes, on top of the beat "

4) Choose the type of soloist... (i.e. swing 8th notes, straight 8th notes, 16th notes, etc.) This should be set to Swing 8ths.

5) 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.

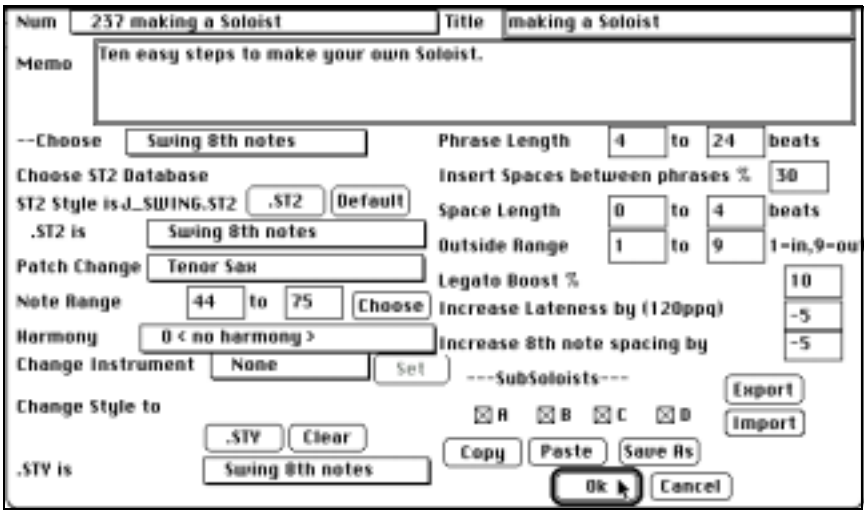
6) Modify (if required) the phrase length, space length, and outside range parameters.

7) Change the Legato Boost to 10 %. This will add 10% to the duration of the notes.

8) Increase the Lateness by -5. This will play the notes more "on the beat" than other jazz soloists.

9) Increase the 8th Note spacing by -5. This will play the 8th notes in a more even feel than other jazz soloists.

10) If your screen looks something like the one below, press OK --you're DONE. Then, give your 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 begin automatically as soon as the Soloist has performed the operations mentioned above.



Enjoy the solo!

"Soloist" Enhancements

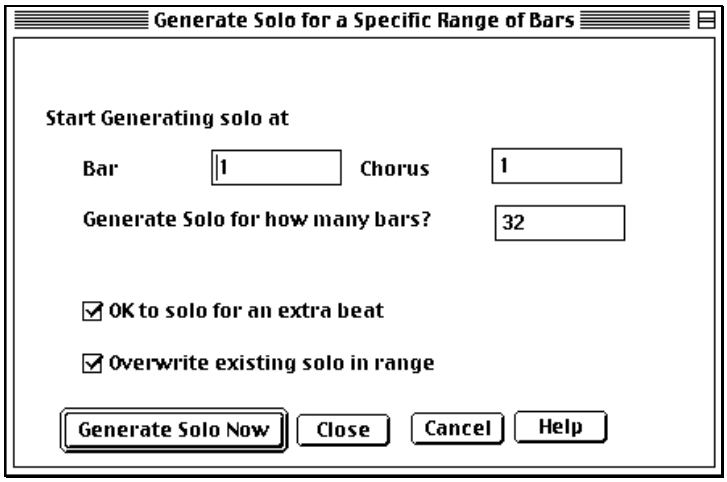
We've improved the popular "Soloist" feature of Band-in-a-Box that generates solo improvisations to any chord progression. **Custom Solo Generation** allows you to generate/regenerate a solo for a selected number of bars, optionally preserving or deleting the previous generated solos. There is now **better soloing over "slash chords".** BB's soloist now analyzes slash chords (like C/Bb) to determine the best scale type to use (e.g. Bb Lydian). There is a new type of **"Fours" soloing type** – it can generate the first 4 or the second 4 bars. We've also **updated the Auto-Soloist picks** for the newest styles disks and soloists.

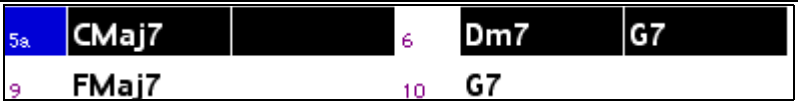
Custom Solo Generation

With the previous version of BB, 'Generating a Solo' would overwrite the previous solo, and you had to generate a full chorus at a time. Now there is the ability to generate and regenerate parts of the solo, so that you can redo any part of the solo that you don't like!

There is a **Custom** button on the Soloist Selection Dialog. This launches the Custom Solo Dialog.

This allows you to set the range that you'd like for the solo:



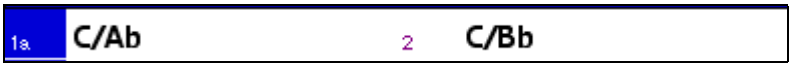


Tip: You can have these values preset to the values you'd like by first selecting the range of bars that you'd like from the Chordsheet screen, and then clicking on the Soloist button.

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 the "**Overwrite existing solo in range"** button.

Once you press the "**Generate Solo Now"** button, the portion of the solo that you have selected will be generated. The song will start playing two bars before the new part, so you can quickly hear the new solo.
Remember that the custom solo generation can be used with different soloists, so you can use a 'tenor sax jazz' soloist for a few bars, and then insert a custom 'bluegrass banjo' soloist for four bars and so on.

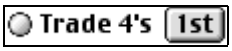


Better soloing over "Slash Chords"

There is now **better soloing over "slash chords".** BB's soloist now 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.

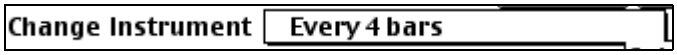
New Type of "Fours" Soloing

There is a new type of **"Fours" soloing -** Band-in-a-Box can generate the first four or the second four bars. Taking 'Fours' refers to a solo lasting four bars, usually followed by a different melodic solo (or drum solo) for the next four bars. It is fun to solo along with BB 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. Also, with BB8, the fours are based on the beginning of the chorus, not the first bar of the song.

Tip: You can generate four bars trading off with each other in two ways.

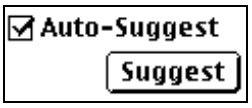


The easiest way is to choose the 'Normal' Solo Mode, and select the *Change Instrument Every 4 bars* option . This will result in different instruments taking four bar solos.

Another method is to choose the trade 4's option, generate 4's using the first setting, and then choose Soloist-Swap Melody and Soloist Tracks, 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.

Updated Auto-Soloist picks

We've **updated the Auto-Soloist picks** for the newest styles disks and soloists.



In the Soloist Dialog, or if you have 'auto-suggest' selected, when you press the Suggest button, it will work for the newest styles.

Chapter 10: The Melodist

Automatic Songs - "The Melodist"
Feel like composing a brand new song? With Band-in-a-Box 8, using the new "Melodist" section, 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 for you, to complete your song! **You can go from nothing to a completed song in less than 1 second!** Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, so may be edited/modified/printed/ saved as MIDI-file etc. as with any other song! And you can auto-regenerate any *part* of the song to modify the composition to your taste. The Melodist will also generate a melody over an *existing* chord progression. A Melodist "JukeBox" mode creates and performs new compositions in succession. Aside from the compositional values of the Melodist, the features can be used as a powerful practicing aid-improving sight reading (by reading the melodies generated in various keys using the Notation window), and ear training (improving your 'ear' by playing along with the chord progressions in the generated songs).

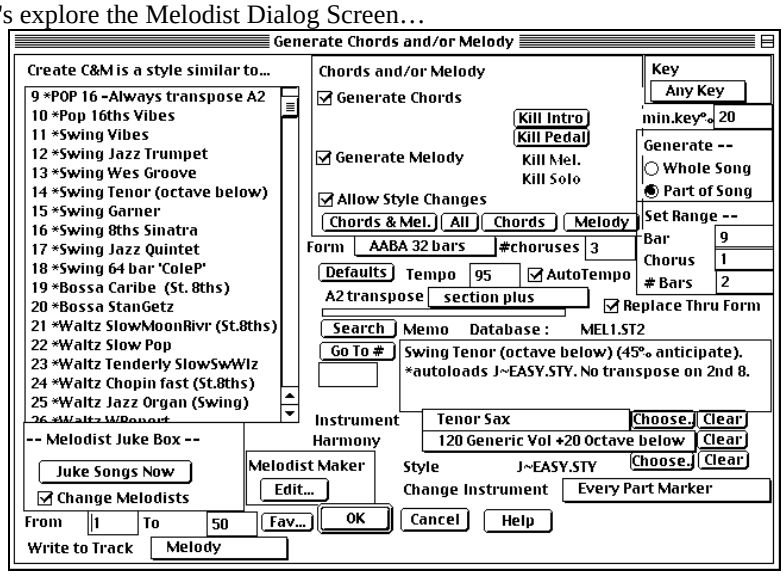
The "Melodist" is the new section of the program that generates complete songs (intros, chords, melodies, solos and titles).

Launching the Melodist

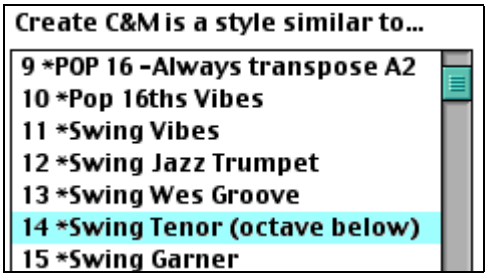
To launch the Melodist, press the Melodist button on main screen, or use the **Shift F5** hot-key.

Melodist Dialog
Once you launch the Melodist, you will see the Melodist Dialog.

Let's explore the Melodist Dialog Screen…

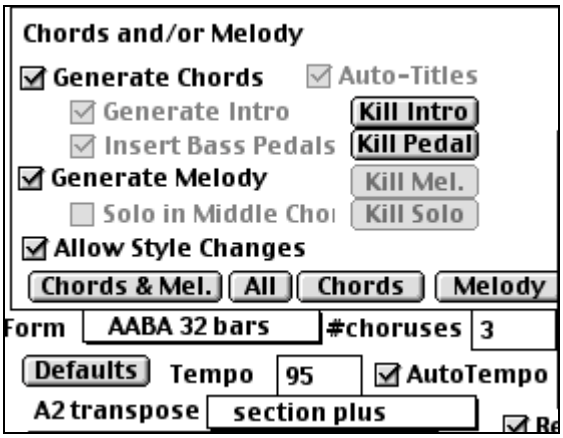


The left of the screen has the list of the Melodists.



In the example above, 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 Trumpet" uses "Jazz Easy Style" (J~EASY.STY) and a trumpet 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 Intros**, 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 the **"Solo in Middle Choruses"** will generate an improvisation in the middle choruses of the song. If you'd like BB 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. This feature may be customized, and is discussed elsewhere in this manual.

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.

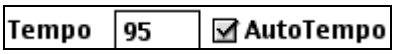
Note: Melodists may alternatively be set to 64 bars (eg. Melodist # 18 ColeP 64 bar form). The song "form" refers to the pattern that the verse and chorus repeat. An "AABA 32" form has 4 sections of 8 bars each - the 'A' section is the verse and the 'B' is the chorus (or bridge) of the song.

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 practising 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.

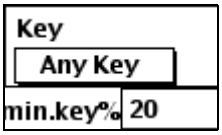
The Defaults button sets the Melodist settings back to Defaults.



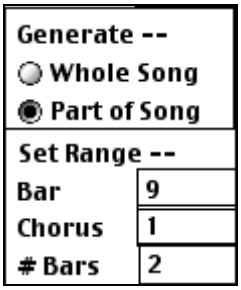
The Tempo Setting determines the Tempo of the song, and defaults to the current tempo of the previous song. If the "Auto-Tempo" is checked, the tempo will be instead set by the tempo range stored with the Melodist. For example, if a Melodist is called "Fast Waltz", it would have a fast tempo range stored 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 also transpose 2 bars early or 2 bars late. The song will only get transposed if the particular Melodist is set to transpose the section (see Melody Maker section for further details).



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 (C, F, etc.).
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.
Tip: If you want to generate only part of the song, 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 "Genereate" form will be automatically set to "Part of Song" and the range of bars will be set to the selected area.

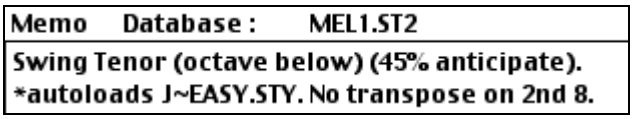
For example, if you are generating a song from 'scratch', you'd want to set "Generate Whole Song". After you listen to the song, you might want to improve on a certain section of the song (say bars 5 and 6 of the first A section). To do this, from the chordsheet window, select bars 5 and 6, and press the Melodist button again.

You'll notice that the "Generate Part of Song" radio button is set, with the range set to bar 5 and 6. Pressing OK at this point will cause only bars 5 and 6 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!

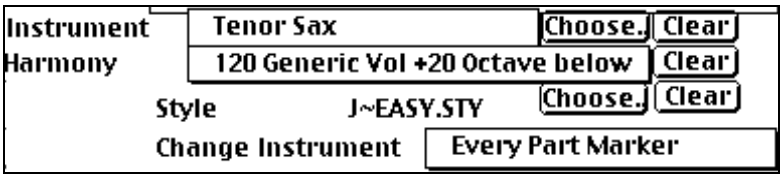
If you have set the Melodist to "Generate Part of Song", this would (in the example above) generate only bars 5 and 6 of the song form (in the A section of an AABA form). If the form of the song is AABA, you'd normally want the regenerated section to be repeated throughout the form, in all of the 'A' sections, The Replace Thru form will set the Melodist to copy the generated bars 5 and 6 to the other 'A' sections (bars 13,14 and 29,30).

If you'd like to remove the current Intro, Melody or Soloist Track, press the "Kill Intro", "Kill Melody" or "Kill Soloist" button.

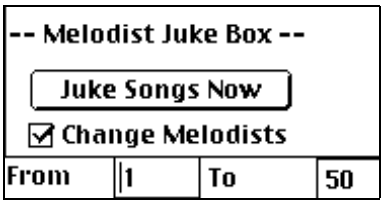
You can press the **Search** button and then type in part of a Melodist name, memo, style name or other text associated with a Melodist. This will then cause the Melodist selection to change to the next item containing the text. Similarly, you can type in a # of a Melodist and press the **Go To #** button.



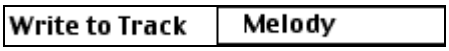
The Memo area displays a Memo for the current Melodist, as well as the name of the Database (e.g., MELPOP1.ST2) that the Melodist is based on.



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 override the settings of the current Melodist and choose your own patch, harmony and change instrument settings in these controls.



The Melodist Juke Box 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 the **"Juke Songs Now" (Command 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.

The **Favorites** button allows you to pick a Melodist that you've used recently.

If you'd like to create your own Melodists, or permanently change the settings of existing Melodists, you should press the **Edit** button to launch the Melodist Maker.

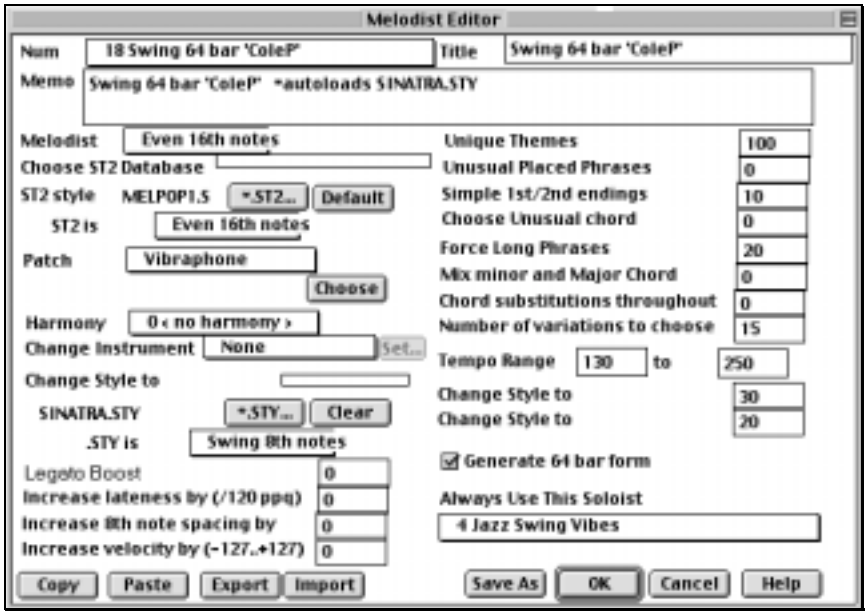
About the Melodist Maker

In addition to the 50 Melodists supplied with the program, this module lets you *define or edit your own melodists* (see above). 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.

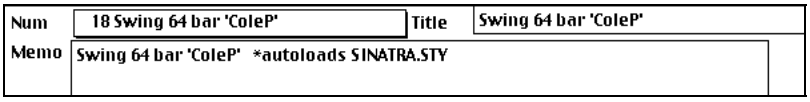
Launching the Melodist Maker

The Melodist Maker is launched from the Melodist selection dialog. Press the **Edit** button to launch the Melodist Maker.

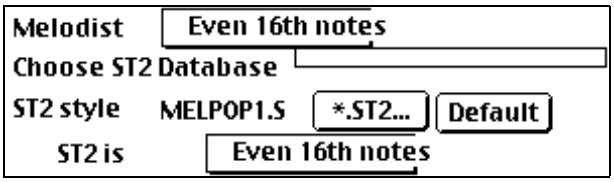
Melodist Maker Dialog



This dialog has settings that allow you to create a Melodist.

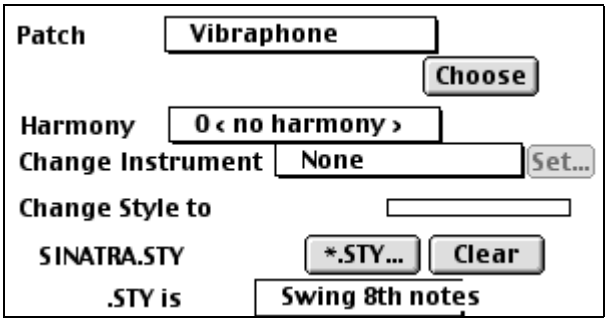


The **Num** selection box allows you to select the Melodist that you'd like to edit. The top area of the Melodist Maker screen allows you to set the **Title** of the Melodist and supply a **Memo**.

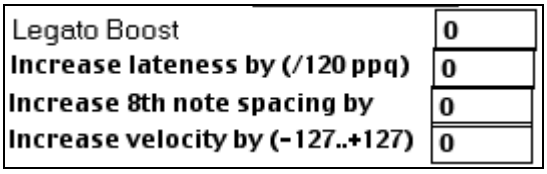


The ST2 area allows you to select the associated ST2 database for the Melodist. Here are some ST2 Melodist databases.
MEL1.ST2=Jazz Swing (8th notes)
MELPOP1.ST2 (Pop Ballads, 16th notes)
MELWLZ1.ST2 (Waltzes, 8th notes)
MELROK1.ST2 (Rock, 8th notes)

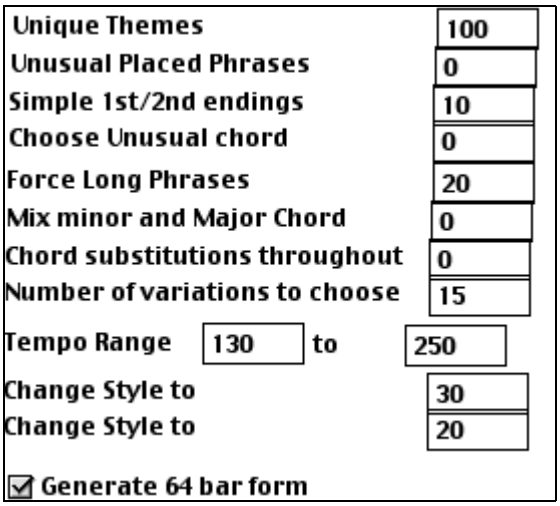
(T*echnical note: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist Databases can be easily identified, as they all begin with MEL).*



The ***Patch change area*** of the Melodist Maker screen allows you to select a **patch change** (instrument), **harmony** and **change instrument** setting (each chorus). You can also choose a **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 120 PPQ).
The Increase Velocity may be used to increase or decrease the volume of that 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 the various options.

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 Phrasing **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 and 2nd Endings **Default=80%**

This setting only applies to Melodists that are using the Jazz Swing (MEL1.ST2) or Waltz (MELWLZ1.ST2) databases. This determines the % of time that endings of the A sections (in AABA forms) will be simple endings (1 or 2 notes) instead of complete phrases. Usually AABA tunes end with simple phrases at the end of the A section, so this option is normally left at 80% or higher.

Choose Unusual Chord Progressions **Default=0**

If set to a value other than zero, the Melodist will generate atypical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7 , the Melodist might generate Dm7 | Db7 | Cmaj7 Am7.

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 Progressions **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 Throughout the 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 # 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**

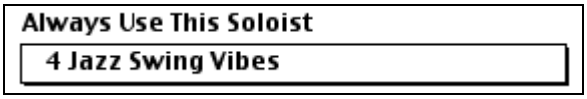
The Tempo Range setting determines the tempo range that the tune will be created with (it will be a random tempo in the range). The **auto-tempo** setting must be set on the Melodist Selection screen for the tempo range to work.

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 get 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.



Since Melodists can also generate Solos, a specific Soloist can be set in this setting. If set to "0 - no Soloist", the program will intelligently 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 for example.

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.

Chapter 11: Using the StyleMaker

The following Topics are covered in this Chapter:

- Overview of the StyleMaker
- Tutorial: Editing Existing Styles
- Tutorial: Creating New Styles
- Tutorial: Importing Patterns into a Style
- StyleMaker Pull Down Menu Items
- StyleMaker Buttons on Main Screen

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 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 in the box below.

MASKS AVAILABLE FOR PATTERNS

Complex Styles can also 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 #s
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 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 in 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 # bars and many others. We believe that the StyleMaker™ satisfies both the need to create simple styles with repetitive patterns and the ability to intelligently create complex styles.

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 small files (e.g. 5K) so 50-60 styles can be stored per 800K floppy disk). Note that styles (with.STY extension) are distinct from song files (.SG? or.MG? extension).

The StyleMaker™ has been designed to be as flexible as possible.
A simple style would consist of three patterns (one each bass, drums and piano) but more complex and varying styles are created by using more patterns (up to 200 may be entered!).

The Styles consist of two "sub-styles", 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 sub-style would be of a Chorus section (Bridge) or 'Swing" part in reference to a typical Jazz Swing Style. On the StyleMaker page you'll see a lot of dots which line up with their respective instruments/sub-style/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 bar	This row is for endings. Endings are 2 bars (2 patterns of 1 each)

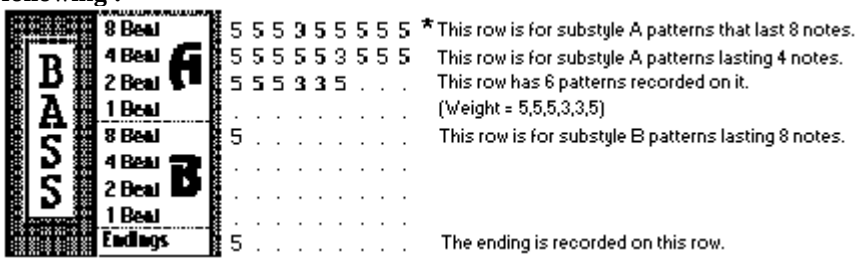
Tip : If you are making a simple style, you only need to use the top row ('A' patterns).

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, ie. the number of notes that the chord lasts without a change of chord.
- Click on the Piano/Guitar/Strings buttons to toggle between each instruments' A/B recording sections.

You get to the instrument screen by mouse clicking on the instrument name button.

For example, when you click on the Bass button, you will see similar to the following :



We have indicated with an **asterix*** the "important" rows, 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 # of beats. For example, a 2 bar pattern would be = 8 beats.

Explanation of the numbers on the screen. The numbers like 5,5,6 on the top row represent patterns that have already been recorded. (If you are looking at a new style, you won't see any of these #s since there are no patterns recorded.) The numbers are from 1 to 9,and are called Weights. The higher numbers will be played more often relative to the other patterns. For example, a weight of 4 would be played twice as often as a pattern with a weight of 2.

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 type of patterns on playback. The # 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, but it is given a much higher value. Weights of 9 are used when you have a pattern which 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. Patterns longer 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 main 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.

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 or not 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. e.g.
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.

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 **OPT-B**) so user defined waltz styles would be made as 4/4 but played as 3/4.

Mini-Tutorial : Editing existing Styles

The easiest way to become familiar with the StyleMaker is to start with an existing style and modify it. Several examples will be discussed in this tutorial.

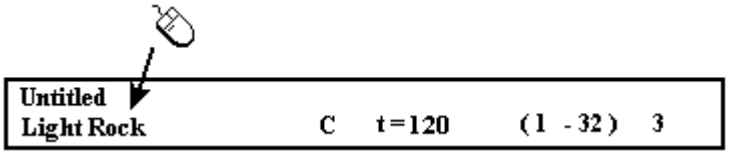
To edit the Jazz Swing style for example, press **OPT-Y** when the style is loaded in. This will edit the Current Style, which is Jazz Swing.

In this tutorial, we will introduce you to the StyleMaker and 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/Key/Tempo/Chorus Area. This area on the main screen indicates the style (if any) that is currently in memory. If you want to edit the current style (in this example it is **ZZLITROK.STY**) then either choose **User | Edit Existing User Style** or press **OPT-Y**. If you want to edit a different style then load a different style by selecting the **"Load Style from Disk"** option on the User Menu or press ⌘ **U** or select a style from either the **Style** Menu or the **STY** Menu.

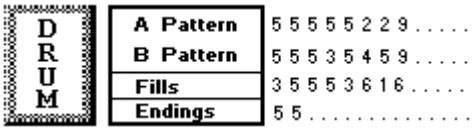
2. The StyleMaker Window is then opened and you will see the display of the style prepared for editing.

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/Gutiar/Strings, then select the appropriate instrument button to view them.

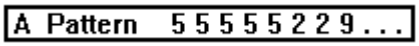
The currently selected instrument for Piano/Bass/Strings is indicated by the highlighted instrument button. In the diagram above you'll notice that the Piano is the current instrument. Clicking the mouse on a different instrument button will change the instruments.
The StyleMaker begins by displaying 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 drum fills row
" Endings " are recorded on the drum endings row (2 consecutive patterns of 1 bar)

Let's have a closer look at the "A Pattern row"



Each of the numbers represent a drum pattern that has been already recorded. There are 8 patterns that have been recorded on this line. The #s themselves are called **weights**. The Weights can be a # 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/lower weight will cause that pattern to be played more/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. You can examine the options for any pattern by selecting the pattern by mouse clicking on it, and then clicking on the **EDIT** button. 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).

Move around the screen to different patterns
by either using the **Cursor Keys** or mouse clicking on the desired pattern to move to.

Let's Examine the Drum Pattern by pressing the 

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 #s 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 # that you want.
See Making Drum Patterns section for further details.

Try typing in some new drum notes. Press the 

to Play. Press


to Exit this Window and return to the StyleMaker. Any changes you have made will be saved as you exit.
Play the patterns by pressing the PLAY button.
Examine the options for the pattern (press the EDIT button).

Let's create a new drum fill.
- Move to an empty location on the **"Fills"** line.
- Press **REC**ord to record the pattern (Step Record).
- Then type in a drum pattern on the Drum Editor.

- See Making a Drum pattern (page 254).
- Save the pattern by pressing **EXIT** to exit the Drum Editor.
- You will see your new pattern on the Drum Fills line as represented by a # (Weight).

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 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 # 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.
See Recording String patterns (stylemaker tutorial)

- 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.
- From the Dialog box that appears :

- Select the **ZZMIAMI.STY** style.
- Press **OPEN** button to open this style.

- 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.
- From the Dialog box that appears :
  - 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 may be entered in STEP time. If you can't enter them in real time, I would suggest that you 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 was 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.

Save the Style

- Press the **SAVE** button to save your new style.

Exit the StyleMaker

- 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.

Play a Song in your New Style

- You can now play a song using your new style by pressing the **PLAY** button or by selecting **"Play"** from the Song Menu.

Summary of Tutorial

In this tutorial, we have introduced you to the StyleMaker and have described several ways to Edit an existing Style :

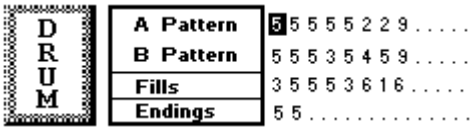
- changing patches saved with style
- adding drum patterns
- copying and pasting drum patterns
- recording bass patterns
- adding strings to a style by importing strings from another style.

Mini-Tutorial: 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**

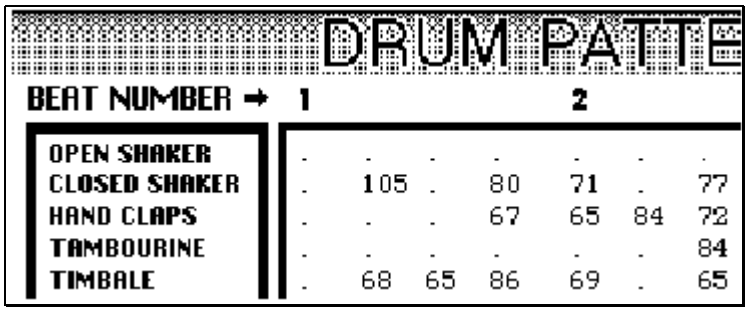
The StyleMaker screen with drum patterns looks like this:



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 # in place of the (**.**) indicating the weight of the pattern.

The 4 rows are for the different types of patterns: '**a**' substyle, '**b**' substyle, Drum fills and 2 bar endings.

Drum Editor Window
THE DRUM EDITOR 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 Editor. There are 16 rows across, indicating 4 beats with 4 divisions per beat.

Changing Timebase of Drum Pattern
Change the TIMEBASE 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 :

CLOSED HI-HAT	90 80 80 . 100 70 80 . 90 70 80 . 90 70 80 .
SNARE DRUM	. . . . 115 . . . . 127 . . .
BASS DRUM	100 . . . . . 90 . 115 . . . . . 115 .

This pattern is in a timebase 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 #s are velocities. Move around the Drum Pattern screen and type in the #s as above. These are velocities and should range between 0 and 127. The fastest way to put the #s onto the screen are to use the hot keys on the bottom row of the typewriter keyboard: **XCVBNM,. /** (These keys will type in typical values from 0 to 127) 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
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 a high tom 30% of the time and NO note the other 70% of the time.

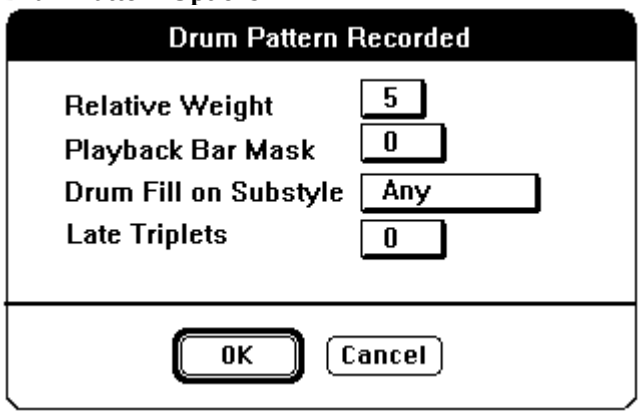
This allows one pattern to sound like many, because it will be played different ways depending on which of the notes are picked.
Putting in Alternate Notes is also discussed on page 270.

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.

Exiting the Drum Pattern Window
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 #s 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 # 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 1st 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 =0)

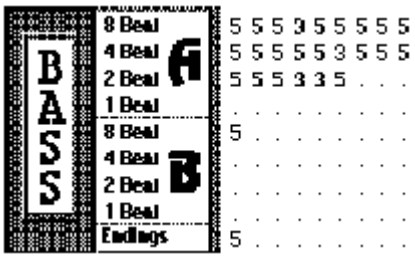
This is only relevant in drum patterns with timebase =12 (triplet feel). If you want the 3rd triplet to be played late (as is usually done in slow jazz style), then set a # from 0-11. Default is 0 (not late at all). A typical setting for a slow triplet style is triplets late =5 (the units are 120/beat).

Now lets 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.)

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



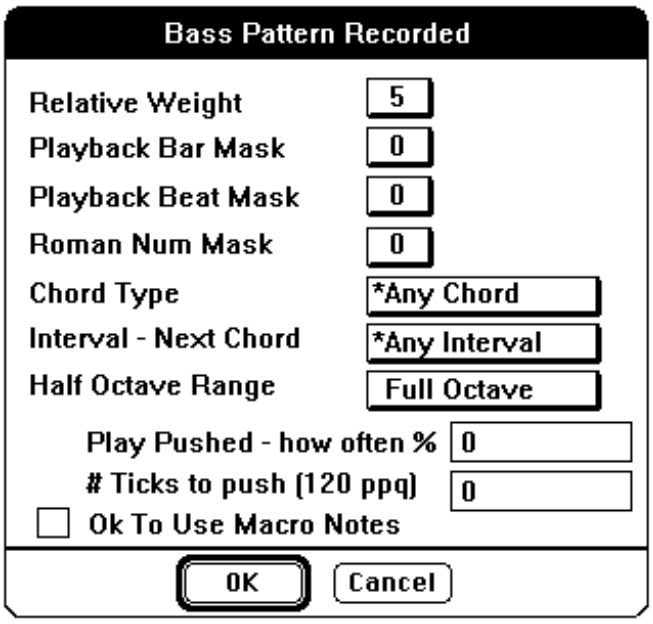
If you're making a real simple bass pattern you'll only need to record pattern(s) on the **A 8 beat row** (the top row). These patterns will get chosen for every chord, regardless of the length.
But if you want the style to play different patterns when the song is encountering chords that last 1,2,3 or 4 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



RELATIVE WEIGHT
USUAL SETTING = 5
Set this # higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.
A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played. See the tutorial Making your own style for examples of using a weight of 9.

PLAYBACK BAR MASK
USUAL SETTING = 0
Playback Bar Mask determines on what bars of the song the pattern will play. The bar #s 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 # 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

9 PRE-FILL special value - refers to the bar before a fill

10 FILL refers to the bar of a fill

(this allows you to put in "bass fills" for example)

11 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 #s. 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 Cmin 7 (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 %

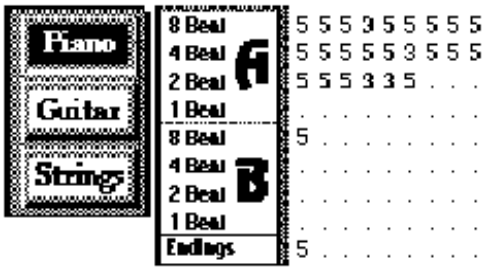
 # TICKS TO PUSH PATTERN
USUAL SETTING = 0

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, as listed below.
List of Bass Macro Notes
Note # 72 (C): Pop Walking Note(s)
On playback, the Note #72 will be replaced by intelligent
notes walking in a pop/country mode to the next chord. Maximum 4 walking notes per pattern.
Note# 76 (E): Note a semitone below Root of Next Chord
Note# 77 (F): Root Of Next Chord
Note # 78 (F#): Note a semitone ABOVE Root of Next Chord
Note # 79 (G): Best Fifth (a Fifth above or below the Root depending on how high the root is. Also stays on the root if in a slash chord (C7 /E).
Remember to get Bass Macros Working you must:
Hit the right note # (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, guitar or strings 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 notes, you should record separate patterns on these rows.

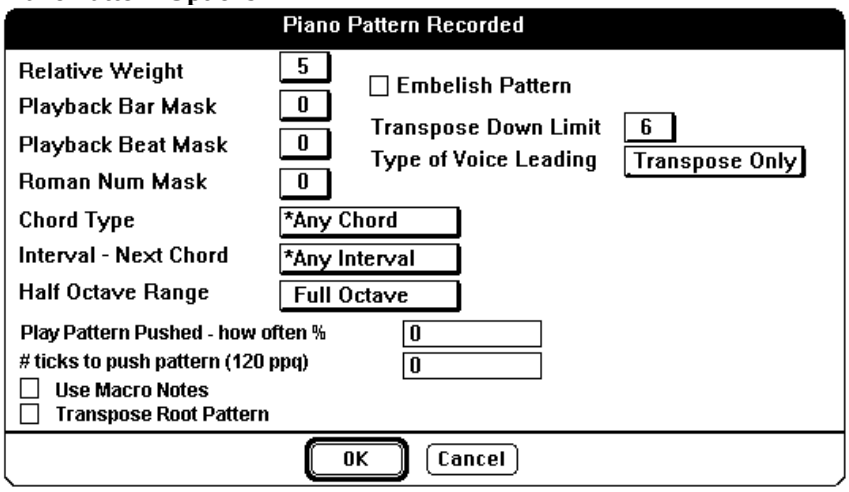
> Q. What is a "chord that lasts 2 notes? "
> A. Look at any chord of a song. See how many beats there are before the next chord change. We refer to that as the "duration" of the chord. If there are 2 beats before the next chord then we consider that the chord lasts 2 notes. In that case the Band-in-a-Box program will look on the **"2 beat"** row of patterns to pick a pattern to play. If there are no patterns, it will default to the top row "8 beat."

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.

Piano Pattern Options



PLAYBACK WEIGHT
USUAL SETTING = 5
Set this # higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.
A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played. See the tutorial Making Your Own Style for examples of using a weight of 9.

PLAYBACK BAR MASK

USUAL SETTING =0

Playback Bar Mask determines on what bars of the song the pattern will play. The bar #s 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 # 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

9 PRE-FILL special value - refers to the bar before a fill

10 FILL refers to the bar of a fill (this allows you to put in "piano fills"example)

11 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 #s. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

ROMAN NUMERALS

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 Cmin 7 (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 = 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 = 0 %

TICKS TO PUSH PATTERN (120 PPQ)
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 the 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 itself.

USE MACRO NOTES
USUAL SETTING = NO
Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below:

List of Piano Macro Notes (same as Guitar/String macro notes)

MIDI Note # 83 B	Pop Chord Diatonic Below
MIDI Note # 84 C	Pop Chord
MIDI Note # 85 C#	Pop Chord Diatonic Above
MIDI Note # 88 E	Jazz Chord Chromatic Below
MIDI Note # 89 F	Jazz Chord
MIDI Note # 90 F#	Jazz Chord Chromatic Above

Remember to get Macro Notes Working you must:
Hit the right note # (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 = 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.

EMBELISH PATTERN
USUAL SETTING = NO
If set to **embellish**, the pattern will be embellished. This is useful in Jazz styles.

TRANSPOSE DOWN LIMIT
USUAL SETTING = 6
This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to =2 the pattern (recorded in C) will be transposed a maximum of 2 semitones **down**, and therefore up to 10 semitones **up** to play all 12 possible roots of the chords.

TYPE OF VOICE LEADING
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...

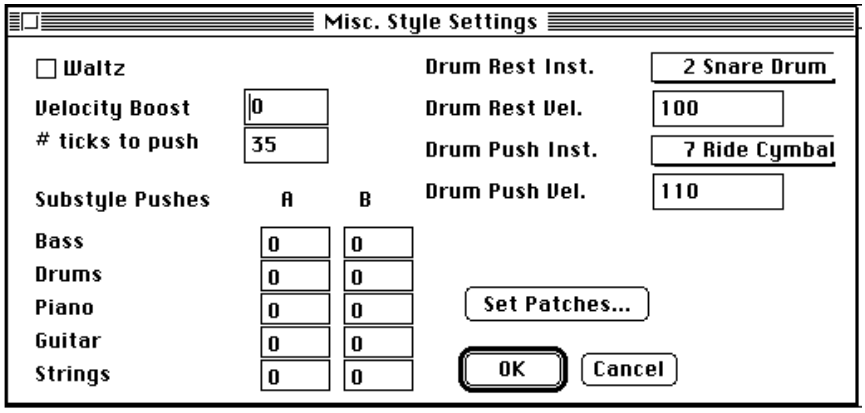
C Eb F A

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**.

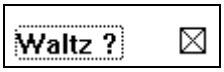
Note : This does not apply to drum patterns, since drum patterns don't play any differently on different chords.

Miscellaneous Settings Dialog Box
This dialog box allows you to set some Miscellaneous settings for the style.



From within the StyleMaker, press the **PATCH** button.

WALTZES?
If you want to make a Waltz Style within the StyleMaker, press the **PATCH** button from within the Stylemaker.



Inside the Miscellaneous Style Settings dialog, 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 (1bar) 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.

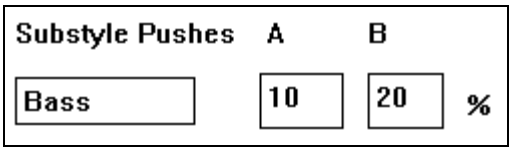
You will also notice that any Waltz style will play better if set to 3/4 time. This makes songs like "Take Five" sound better, which are written as 3/4 + 2/4 bars. Try out the swing_#9 demo in 5/4 time signature.

Pattern Pushing
Patterns can be pushed individually or on instrument basis (random % of time).

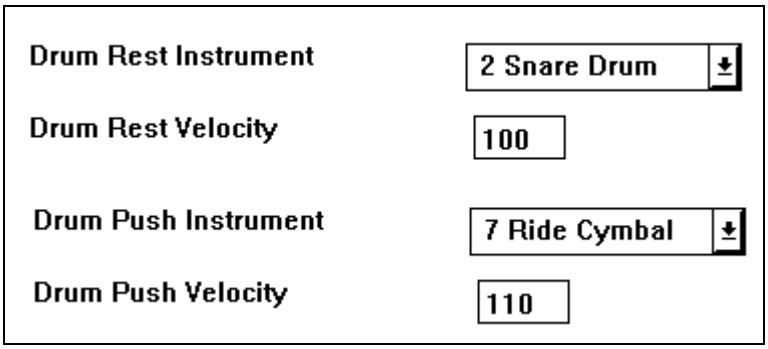
Styles May Be Pushed with The StyleMaker. This will cause the patterns to be played a little ahead of the beat, a certain % of time.
From within the StyleMaker, press the **PATCH** button.

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 # ticks for each push to use.
30=16th note. 40 ticks=triplet, 60 = half note



In this example, the bass part patterns will get 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 volume.

Similarly, each push is accompanied by a drum stab, and the style can define what instrument to use and at what volume.

Set Patch and Volume for Style
This 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 #s, not the Patch #s 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**.

Mini-Tutorial: 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.

Example : Importing The Strings From Miami Pop Style
The Miami Pop style has a nice strings part.

Choose the **LOAD** button.
From the Dialog box that appears :
- Select the **ZZMIAMI.STY** style.
- Press **OPEN** button to open this style.

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.

From the Dialog box that appears :

- 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.

Drum Screen Alternate Notes
WHAT ARE ALTERNATE NOTES ?
Alternate notes can be entered for any note This tells Band-in-a-Box to randomly choose a different note to the one specified.

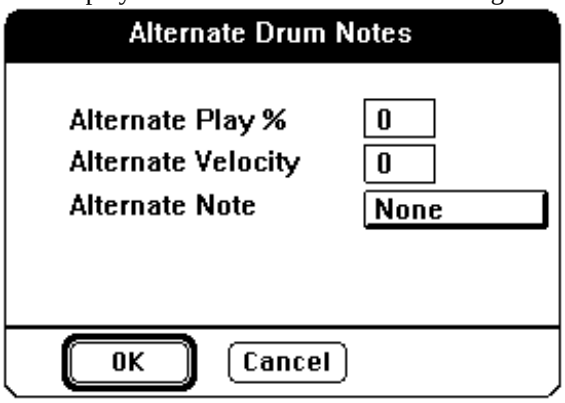
For example:you might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.

-you might want a note to be high conga 60% and low conga 40% of the time.
- or high tom 30% of the time and NO note the other 70%

This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

HOW TO PUT IN AN ALTERNATE NOTE
From the Drum Pattern Entry Screen, Press the **EDIT** button.

This displays the Alternate Drum Notes Dialog Box.



Select the Alternate Note Drum type --e.g., Open High Hat, 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.

StyleMaker Buttons on the Main Screen

PATCH	Miscellaneous Settings for current pattern.
HELP	Displays the StyleMaker Help screens.
EDIT	Allows setting of options for current pattern.
CHORD	Plays the Current Pattern over a specific chord.
QUANT	Allows for quantizing of patterns.
COPY	Allows for copying of patterns.
PASTE	Allows for pasting of patterns.
REC	Records a pattern.
PLAY	Plays the current pattern.
TEMPO	Change tempo of current pattern.
LOAD	Allows you to load styles.
SAVE	Saves the style and allows you to rename it first.
EXIT	Exits the StyleMaker and closes the Window.

Chapter 12: The Jukebox

The following Topics are covered in this Chapter:

- Overview of the Jukebox
- Jukebox Options

Overview of the Jukebox

The Juke Box 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! You can therefore use the JukeBox to provide background music for your Macintosh.

Press the  button, the ⌘ **J** keys, or choose **"Juke Box Play"** from the Song Menu to **Start or Stop** the Juke Box.

Press the  and  or the ⌘ **[** and ⌘ **]** 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 a 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 favorite 10 Melody instruments.

- **Use Tap in click to start :** This option is used to control when the next song starts and allows you to control the tempo of the song. See options **below "Set Cue/Tap Options"**.

- **Hide Song Name :** This feature is used to play the **"Guess the Song"** game. When checked, the titles are hidden till 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 (though not repeating a song). If set to Alphabetical, the songs will be played in Alphabetical order from the **SONGS** Folder.

- **Generate Solos**

Set this option to 'On' to permit the Soloist to play a Solo over all the songs selected for Jukebox Playback (very hip).

Tip: We have created a special Jukebox directory of songs which showcases 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 solodemo folder.
2.) Instead of playing the song you have loaded, press the 'Juke' button.
3.) Ensure that the **Generate Solos checkbox is set to 'Yes'.**
Auto Choose Soloists: when enabled, permits the program to select an appropriate Soloist for a Jukebox Song.
Change Soloist Instrument with each chorus: when enabled, instructs the program to choose different Soloists for each chorus of a song. For example, if BB 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.
4.) Select OK. The **Soloist Select 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.)

Set Cue/Tap Options

The Cue Song Setup is broken down into two parts. **One part defines the Tap Input Device** which allows you choose an Input Device to Start the Song or Start the Song and Set the Tempo. The other part defines whether you would like the Tap Input Device to just **Start the Song** or if you would like it to **Start the Song and Set the Tempo**.

Accept Tap Input From Options
Check one of the following :

Spacebar : If this option is checked, your computer keyboard's **< Spacebar>** would be used as the Tap Input Device.

MIDI Keyboard : If this option is checked, your MIDI Keyboard would be used as the Tap Input Device. The other options here allow you to select a channel and a MIDI note number as the key to start the song. (This is usually defined as the Rim Shot note number.)

Mouse Click : If this option is checked, your Mouse will be used as the Tap Input Device.

Any MIDI Event : If this option is checked, any MIDI Event will be used as the Tap Input Device, ie. Keyboard Metronome, pressing a key on your MIDI Keyboard.

Start Song/Start Song and Set Tempo
Choose one of the following options :

Tap ONCE to START song : If this option is checked, the song will start after one tap from the selected Tap Input Device.

Tap 4 x's to SET TEMPO/ START song : If this option is checked the song will start after tapping 4 times on the selected Tap Input Device. The Tempo will be set automatically according to your tapped in value.

Chapter 13: Wizards

The following Topics are covered in this Chapter:

- Description of the Wizard
- Turning the Wizard On/Off
- Playing the Wizard
- Changing Instruments/Settings for the Wizard
- Recording using the Wizard
- Soloing using the Wizard

Description of the Wizard

The Wizard is an intelligent playalong feature that uses your QWERTY Keyboard to play along with Band-in-a-Box and also allows you to record to the melody track. 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.
The neat part about the Wizard is that it ensures that whatever you play sounds good !

Turning The Wizard On/Off

click on ☒Wz box at top right of screen to turn the Wizard feature on/off. If using a 9" screen you won't see this checkbox, and will have to select the | **"Wizard Playalong"** option from the Song Menu or press **OPT-W**.
(The Wizard is only active During Playback.)

Playing the Wizard

The Wizard Keys are 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)

There are 2 common ways to play the Wizard :

- "Vertical" Playing (Arpeggios). This type of playing just uses chord tones, and therefore only uses the bottom row of the keyboard.

  Z ⇔ X ⇔ C ⇔ V ⇔ B ⇔ N ⇔ M ⇔ , ⇔ . ⇔ /

- "Linear" Playing (Scales). This type of playing uses scale tones, which include the chord tones and passing tones. The scale is played using both rows therefore, usually alternating between top and bottom rows as shown

in the diagram below.

Changing Instruments / Settings For The Wizard

The Wizard is a playalong instrument so it 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 "Smart Notes" off (unchecked) to have the Wizard provide you access to a chromatic scale and toggle on to have BB 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 MIDI/QWERTY'. 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 new found 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 (BB will supply the correct notes: see the next section for details.)

Recording Using the Wizard

To Record the Wizard, press **R** to record, and play the wizard. This will be recorded.

Tip: You can use the feature of recording the wizard as a way to enter music without a MIDI keyboard so that it doesn't sound as stiff as most music entered in step time. This is how it works:
Press R 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 correct melody of course, 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 (with the left mouse button) up to the correct melody note (holding down the SHIFT/CTRL/⌘ key for SHARPS/ FLATS/ AND NATURALS). You'll then have entered a melody that sounds like it was recorded from a keyboard, without the stiff "militaristic" 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.

Chapter 14: GS/GM Functions and other New Enhancments

Overview of GS/GM Functions

In 1991, all major synthesizer manufacturers agreed on a standard set of drum notes to use and standard set of instrument numbers (Patch numbers). For example Snare Drum is note number 38 and Acoustic Bass is instrument number 33. This is called the General MIDI Standard (GM). Sound sources that are Roland-GS or Yamaha-XG compatible are also usually backwards compatible with GM**.**

Band-in-a-Box offers name support of General MIDI Numbers for instruments throughout the program as a default. For example, Acoustic Bass will always be referred to as Patch 33, because it is Patch 33 in the General MIDI standard. There is also additional support for this and two other emerging 'standards' under the **GS Menu** on the main screen.

GS Support
Roland developed the GS standard prior to the General MIDI Standard. The GS standard has extra features not supported by General MIDI. There are a few features supported by Band-in-a-Box that are GS features but not part of the General MIDI Standard. Roland GS synths such as the Roland Sound Canvas, SCC1 card, and JV's will respond to these GS functions- but other General MIDI instruments may not.

Tip: Roland GS instruments won't respond to any SysEx commands unless the module # is set to 17. The Sound Canvas allows you to set this # by pressing the **ALL** button and setting the MIDI Channel to =17. Default is 17.

XG Support
Support for the XG units, including easy selection of the list of patches on higher banks, XG mode-on command, XG Master Volume setting, and a customized XG.DK file to match volumes and other parameters are found in the GS menu.

Tip: If you are using an XG-compatible sound source, use the autosend XG-Mode On at startup feature found in the GS menu.

GS Menu

GS Menu Items

Note (a): The GM functions work on MIDI sound devices that support the GM (General MIDI) standard, which includes most newer MIDI Keyboards and sound modules.
Note (b): The GS functions work on instruments that support the Roland GS specification. This includes the Roland Sound Canvas,SCC1,JV-30.
Note (c): The XG functions work on instruments that support the Yamaha XG specification, For example, the Yamaha Waveforce DB50XG.

Options

Reset Roland GS module
Resets the module to Factory settings.
Reset Roland GS module and send BB
Resets the module to factory settings and then sends the bootup Band-in-a-Box current patches/volumes etc.

Set reverb or chorus type
GS/XG instruments allow different type of reverb and chorus settings. This dialog box allows you to select them.
Assign part/channel etc.
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.

For example, let's say you want the piano part in Band-in-a-Box to have strings doubling it, with the strings part up an octave.You can use this dialog box to do this. Here's how to do this

- use an unused part - PART 11
- set Channel = 3 (the same as the Piano Channel)
- set Patch = 49 (The General MIDI Number for Strings)

The other settings are optional :
BANK NUMBER =0
VOLUME = 60 (Quieter than the piano part)
KEY SHIFT = 12 (So it will play an octave higher)
Allow Patch Changes =NO
Allow Volume Changes= NO (Setting Patch Changes/Volume Changes prevents any future patch/volume changes on the Piano channel from changing patches on the strings (Channel 11). You can use this dialog Box to change patches on the Channel 11 Strings channel.)

Other examples of instrument doublings:

Double (or triple) Melody instrument (Trumpet + Sax + Trombone Octave below) ,etc.

Double Fretless Bass with Fretless Bass One octave below + Lots of Chorus

To stop the instrument doubling you can either restore the Channel number of the Part to the previous setting, or Reset the XG/GS instrument (From the GS Menu).

General MIDI Mode On Message

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.

Set the "Send GM Mode-On at startup" command to 'on' in the GS menu or the **EDIT | Preferences (2)** dialog if you wish to ensure your GM device is initialized into the correct mode.

GS Mode On Message

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.

Note: Many newer modules/keyboards made by Roland and others can take advantage of the extra parameters and features found in the GS mode. We recommend using this mode rather than the GM mode if your synth supports it. Similarly, many newer Yamaha modules/keyboards support the XG specification. If your synth supports this mode, we recommend using it in order to access more parameters and patches than the GM standard provides. Some Yamaha XG modules/keyboards can also be set to work in GS mode, if desired.

XG Mode On Message

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. Set the XG Mode-On at startup option to 'on' in the GS menu or the **EDIT | Preferences (2)** Dialog to ensure proper operation of this unit.

MIDI Master Volume Changes
There is a setting at the bottom of the GS menu for you to select how Band-in-a-Box will control overall combo volumes (master volume). Select either the Roland (GS) or Yamaha (XG) according to the type of synth you have. This option toggles between the Yamaha and Roland implementation of MIDI Master Volume Control (for use with the combo volume control.)

Sending a SysEx Command

Whether you want to load different patches (or ones you have "tweaked" with a patch editor/librarian such as the SC-Pro Editor/Librarian) into your MIDI device or if you have a synth that needs a SysEx file to set it to a certain mode, now you can send SysEx files with a configurable delay (the default is 100 ms).

If you would like to send a SysEx file to your MIDI device automatically at the start of the program, you need to make a file called STARTUP.SYX, and put it in your c:\bb directory. Then, each time the program is started, it will send the appropriate SysEx commands to your MIDI device.

If you need to send a SysEx file at any time during the program, choose the **Options | Send a SysEx File** option. This launches a window from which you can choose which file to send. Since some MIDI devices require a space of time between parts of a SysEx message, there is a default delay value of 100 ms between each part of the message.

If you want to change the default delay, go to the **Options | Make a Patch Map (advanced)** menu item and enter the "SysEx Delay" to a value in milliseconds (ms). If it is set to 0 ms, you'll get the default of 100ms, so if you want almost no delay, enter 1ms.

Technical Notes
SysEx files are files that can be made with programs such as the SC-Pro Editor/Librarian. They begin with a F0(hex) byte and end with a F7 byte. Examples where you might want to use a SysEx file with Band-in-a-Box are:

1) Employing a custom setting or patch you have made with the SC-Pro Editor /Librarian.

2) Sending a GM mode ON message automatically when BB boots up.

**The GM Mode ON message is "F0 7E 7F 09 01 F7". If you have a hex editor, or a SysEx editor, you can make a small file with these 6 bytes, and call it GM_ON.SYX)

Tip : Roland GS instruments won't respond to any sysex commands unless the module # is set to 17. The Sound Canvas allows you to set this # by pressing the ALL button and setting the MIDI Channel to =17. Default is 17.

Additional Enhancements

UNDO Option

- **UNDO Option:** Now you can Undo most operations in Band-in-a-Box, using the familiar Edit - Undo command.
- For example, after inserting a note on the Notation Window, choose Edit – Undo Insert Note.

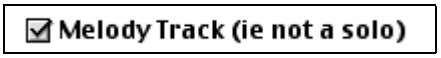
Hot-key to Change Tracks

- **Toggle hot-key between Notation tracks, and Melody/Soloist (Ctrl F5)**

Since a common function is to be able to toggle between Melody and Soloist tracks, the Ctrl F5 hot-key is quite useful. It will toggle between Melody and Soloist tracks. If set on another track, it will increase the track by one. Shift-Ctrl-F5 reduces the track by one. These are also available from the Windows menu.

New humanize function for melody types

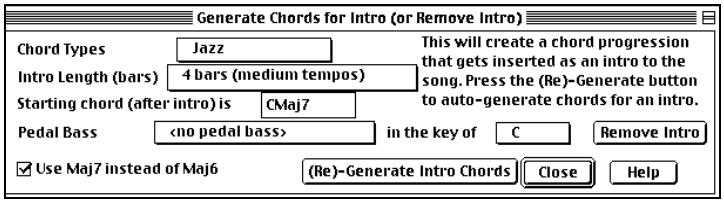
The previous function for humanizing was optimized for 'soloing' type of playing -- that is, usually significantly 'after-the-beat'. Now there is also an option to humanize for 'melody-types' of playing, which is closer to the beat. On the Melody–Humanize and Soloist-Humanize Dialog, there is now a setting "Melody Track" (ie not a solo). If set to true, the "melody-type" will be done, otherwise the "soloist-type" will be done.



Automatic Intros

- **Automatic Intros**: Now, with a single button, you can generate a 2, 4 or 8 bar intro for any song. The chords will be different each time, and you can keep pressing until you get the progression that you want. The intro generated is an intelligent chord progression, appropriate for an intro, in the chosen style of music (jazz/pop), with optional pedal bass, and leads correctly to the first chord of the song. Intros can also be removed.

Generating an intro begins with pressing the Intro button (or choosing the menu item Edit - Intro Bars).
(note: The Melodist also has a setting to auto-generate an intro with a song)
Once you press the INTRO button, the Intro Dialog is displayed.



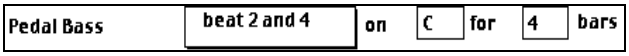
Pressing **(Re)-Generate Intro Chords** will insert or replace an intro in the song, with the given settings. You can choose between Jazz or Pop styles of chords, and you can choose to use Maj7 or Maj6 chords. The duration of the intro can be set to 2, 4, or 8 bars. You can also get a pedal bass figure inserted throughout the intro. You can also **Remove the Intro** by pressing that button.

Pedal Bass Options

- **Pedal Bass Options:** Pedal bass is a repetitive figure played by the bass on the same root – often the fifth of the scale, during a chord progression

You can set the bass part to play a pedal bass at any bar for a range of bars. For example, you could set the bass to pedal on a G note, on beats 2 and 4, throughout a chord progression for 4 bars i.e. C6|Ebdim|Dm7|G7. This is useful for intros, interludes and endings of choruses.

To set a pedal bass at any bar, use the “Edit –chord settings” menu option or press option Z to launch the chord settings dialog.



Set the type of pedal bass that you want, the note that should be used, and the duration.
In the example above, assuming that the chord is Fmaj7, this would put a C Pedal for 4 bars, playing a rhythmic figure of C notes on beats 2 and 4.

On the chord sheet window, this chord will be displayed as
Fmaj7/C (P4).
The P2 indicates a Pedal for 4 bars .

Auto-generate Song Titles
Since Band-in-a-Box generates complete songs, it has to give them a name, so we came up with a method to generate song titles. This can also be used on any song to rapidly generate a succession of new titles.

To generate a song title, simply press the title button, and a new title will be generated, and displayed in the title area of the screen. To go back one title, choose Edit-Undo Title. (Note: The Melodist also has a setting to auto-generate a title when it generates a song).

How Does Auto-Titling work?
The title generation randomly combines pairs of words, usually an adjective + a noun, from different sets of words. So the adjectives might include words like "January, February, Tomorrow's" and the nouns might be words like "Encounter, Surprise, Child". Randomly picked titles might be "Tomorrow's Child" February Encounter", etc.

How Do I Customize the Titles Generation?
These words are all stored in a text file called titl1.txt. This file has several sections, each with two sets of words that will be put together. You can add new sections, with an adjectives section and a noun section. Please see the file titl1.txt for details on adding text to the file, there are comments at the top of the file.

Quicktime Audio Mixer Option

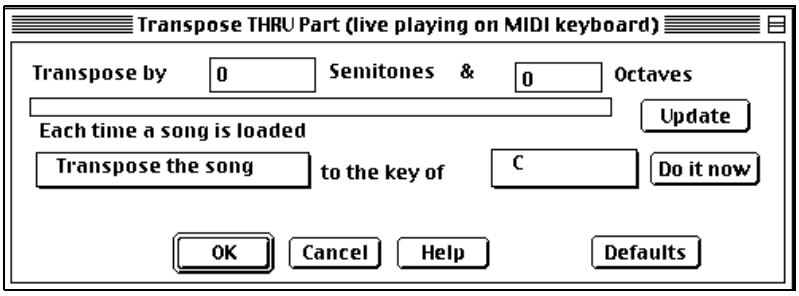
- **Run Quicktime Audio Mixer Option**
  This option allows you to launch an Audio Mixer Panel directly from within Band-in-a-Box to set speaker volume and panning. This is useful if you're using QuickTime Musical Instruments as the sound source for BB.

Choose the Menu item: **Windows – QuickTime – Audio Mixer** or press the on-screen button.

Thru Transpose and Favorite Key

- **Thru Transpose options:** When playing along on your MIDI keyboard, you can now set the thru transpose to transpose semitones or octaves.
- **"Favorite Key ":** You can define a "favorite key" (e.g. F) and BB will optionally transpose any loaded song to that key. This is great for practicing

in a certain key. You can instead set the THRU transpose to the favorite key, and this will just transpose the THRU part so that you can always play along in your favorite key (regardless of the key of the song).



Press **Ctrl-Shift K** or Choose the menu item **MIDI – Thru Transpose Settings**.
To set a Thru Transpose, adjust the semitones and/or octave settings.
If you have a 'favorite key' you can use the "**Each time a song is loaded**" combo box to have this feature automatically adjust the THRU so that it will transpose to your favorite key, or alternatively, you can have the setting to transpose the entire song to your favorite key. Either way, you'd be playing along in your favorite key on your MIDI keyboard. This is useful for people who prefer to play in only one key, and also to those who are practicing other keys.

Load Next File, Load Previous File

- **Load Next File, Load Previous File**: This function allows you to quickly load in the next or previous file (in alphabetical order). So if you're checking out a bunch of files, or making edits to all of the songs, you can save all of the time you'd spend picking the next file from a dialog, just press Ctrl F8 to load in the next file!

It's much faster to use the hot-keys for these commands instead of the menu items on the File menu.

Shift F8 loads in the next song (the next filename in alphabetical order), and **Ctrl Shift F8** loads the previous song.

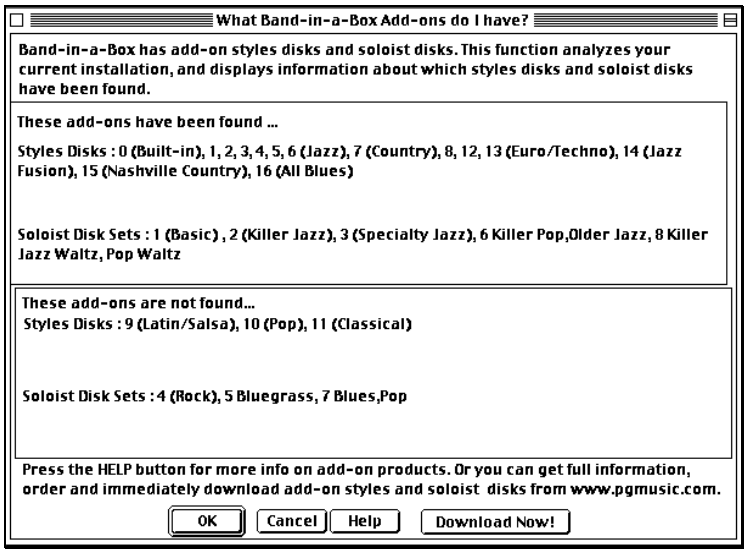
Return To Factory Settings

- **Return To Factory Settings Option**. Choosing this option restores the default settings for various options in Band-in-a-Box.

What add-ons do I have ?

- **What add-ons do I have?** Band-in-a-Box has lots of add-ons these days. There are currently 14 styles disks, 8 soloist disk sets and more. This option scans your Band-in-a-Box directory and displays what add-ons are/aren't found.

Choose MIDI - What Add-Ons Do I have..



This dialog will tell you what add-on styles and soloist disks you have in your BB directories.

pgmusic.com Web-access

- **pgmusic.com Web-access**. PG Music has an active web site with product support, forums, and news. This is a convenient on-screen button to connect to the pgmusic.com Internet site to find out what's new, read forum comments or contact tech support.

 Press the Web icon on-screen to get to the www.pgmusic.com web site. This uses your Internet Explorer or Netscape program as the browser.

There are also dedicated menu items on the Help menu to get to support pages and other locations.

Instant Style Changes

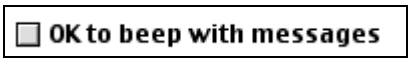
- **Instant Style Changes**. As the song is playing you can instantly change styles without stopping playback of the song. This is useful for auditioning new styles as you continue to play the song.
  This applies to many features of Band-in-a-Box 8. As the song is playing, you can load in a different style, and (after a 1-2 second delay) the program will resume playing in the new style.

Auto-Expand or Reduce

- **Auto-Expand or Reduce option**. If a style is changed with a different feel (16^{th} notes instead of 8^{th} 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.

Silent Beep

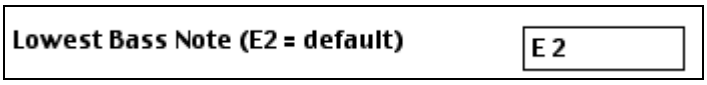
- **"Silent Beep" Option:** Now that people have their Macs hooked up to big speaker systems, a simple "beep" issued by Macintosh when an incorrect key is pressed can seem loud enough to "wake your neighbors". Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar instead of generating an audible "beep".



This option is set in the MIDI – Prefs 2 dialog box.

Lower Bass Notes

- **Lower Bass Notes**. Previous versions of Band-in-a-Box avoided bass roots lower than an A note (above the low E on a bass). Now styles will use lower notes (down to the low E) if the pattern won't go below a low E note. This happens with all styles automatically, but there is also an option to **set the lowest note** that the bass can go (so you can get a low C if you want to!).



The Low notes happen automatically. You can set the lowest note that the bass can go – it is usually E2, but you can set it to C2 if you like that low 5-string-bass sound.

Song Memos

- **Song Memos:** A Song Memo of up to 2000 characters may be added, supporting copy/paste.

memo When a song has a memo, there will be a **red square** around the Memo button (located to the right of the song title). Clicking on the memo launches the memo dialog in which you can type the memo.

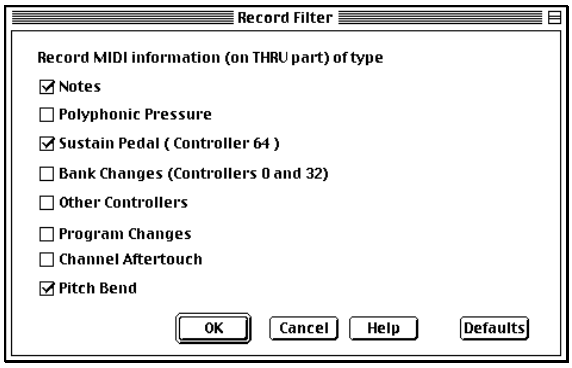
Record Filter

- **Record Filter: Record now supports all MIDI controllers and sustain pedal.** Now you can record any type of MIDI information to the melody or soloist tracks, and use a Record Filter to select what types to include.

Choose MIDI - Filter for Recording.

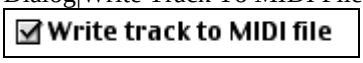
This launches the filter for Recording dialog.

You can choose what types of MIDI information Band-in-a-Box will record. The settings in the diagram are the defaults.



- **"Digitech Vocalist Chords" are now written to the MIDI file.** If you use the feature in Band-in-a-Box that pumps out chords in root position, (for the purpose of driving devices like the Digitech Vocalist), BB now (optionally) writes this chord information to the MIDI file!

You can enable/disable this by the MIDI |Output Chords to External Device Dialog|Write Track To MIDI File.



Chase Patch and Tempo

- **"Play From" function now chases** to the current patch and tempo.

This function happens automatically. When you play from, say bar 34, BB will scan the track from the beginning, so it will send the most recent patch change and tempo change. This is referred to as "chasing" to the current patch.

Relative tempo changes

- **Relative tempo changes:** Now you can change tempos at any bar using relative tempo numbers (like 105%). This allows for gradual tempo changes, and still works when the basic tempo of the song changes.

To input a relative tempo change, use the Edit – Bar Settings Dialog (F5 key), and use the Relative Tempo setting.

In this example, putting a 5% tempo change will increase the tempo from 100 to 105. And if you change the overall tempo of the song to, say 200, the relative tempo will increase the tempo from 200 to 210.

Auto-loading a .PAT file

- **Loading in a DK files auto-loads a .PAT file** of the same name (e.g. XG.DK loads in XG.PAT).

Minor Keys: Roman Numerals Option

- **Option added for minor keys base roman numerals on the relative major:** (e.g. in key of Am, Am is either the Im chord or the Vim chord). To set this option, choose MIDI - Preferences 2 and set the "For Roman Numerals of Chords in Minor Keys, use Relative Major"

Save Button on Main Screen Works as Save-As

The SAVE button on the main screen normally works as a Save-AS button in that it shows a file dialog allowing you to choose the name of the file to save. If you'd prefer it to work like a "Save" button that doesn't prompt for a file name, de- select this option in the **Edit | Prefs 2** dialog.

Nuke It!

- **Option added on File Menu to rename or delete the current file name**
  …don't like this song, 'Nuke It'!.

These file-utility items are available from the File - Utilities menu.

You can:

- ✓ Rename a file on disk
- ✓ Rename Current Song FileName
- ✓ Delete any file from disk
- ✓ "Nuke It" (Delete Current song from disk)

Chapter 15: All About Files

The following Topics are covered in this Chapter:

- Explanation of Band-in-a-Box Song File Names
- Explanation of Band-in-a-Box Style File Names
- Explanation of Band-in-a-Box Soloist File Names
- Making Standard MIDI Files
- Transferring Files Between Computer Platforms (IBM/Mac/Atari)
- Configuration Files

Explanation of Song Filenames

The following is an explanation of the Extensions that the Band-in-a-Box program adds for you when you save a song. It is not essential that you understand this.

If the song has a melody the extension will begin with M (otherwise S).

The second letter of the song name is G

The third letter is the style of the song (1-9 and A-N for built in styles and U for a User style)

Example:**Old Folks at Home.MGU The** 'M' **tells us that a Melody is recorded. The** 'G' **is always present in song names telling us that it is a song. The** 'U' **indicates a User style.**

Example: **LEVLFUNK.SGU. The** 'S' **indicates that no melody is recorded. The** 'G' **is always present in song names telling us that it is a song. The** 'U' **tells us that the style is a user style.**

Opening songs with melodies only :
To only open songs with melodies, choose the **"Open Song with Melody"** option from the File Menu.

Explanation of Style Filenames

All Band-in-a-Box styles end with an extension of.**STY**. They reside on disk and may be loaded into Band-in-a-Box.

Explanation of Soloist/Melodist Filenames

All Band-in-a-Box soloist files end with an extension of.**ST2 or ST3**. They must reside in the Band-in-a-Box folder. They are fairly large files, but are necessary for Soloist and Melodist generation.

Making Standard MIDI Files

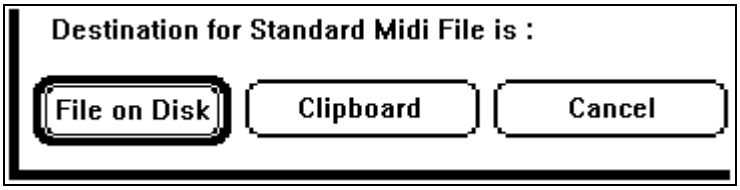
Band-in-a-Box makes Standard MIDI Files. This is the way to export a Band-in-a-Box performance to other Music programs such as sequencers or Notation Programs like Vision or Finale.

To make a MIDI File :


click on the 

button or press **OPT-S** or choose the **"Save Standard MIDI File"** option from the File Menu.

You will then see this **MIDI File Dialog Box**:



This will let you choose either the **Clipboard** or a **File on Disk** as the destination for your MIDI File.

- If you choose **File on Disk**, the MIDI File will be saved as a file with a suffix of **".MID"**. It will be saved to the folder that you specify in the Save Standard MIDI File Dialog Box or to the desktop. If you do not specify a folder to save the Standard MIDI File to, it will be saved to the **SONGS** Folder located within the Band-in-a-Box Folder.

- If you choose **Clipboard**, the MIDI File will be copied to the clipboard. You can then Switch to another music program and choose the Paste option. This will paste in the MIDI File to the program without any file being written to disk !

Technical Notes :
Band-in-a-Box writes Type 1 Standard MIDI Files (multiple tracks).
Not all music programs support the pasting of Files from the Clipboard.

Additional information in Standard MIDI files

Additional info when writing Standard MIDI files. MIDI files can also contain track names, song titles, and other information.

The Harmonies are written to the MIDI file. From the MIDI | Preferences dialog box you can select whether you want the harmony to be written, and if so, if you want the harmony written on 1 track or separate tracks for each voice.

Transferring Files Between Computer Platforms (IBM/MAC/ATARI)

All of the Band-in-a-Box Song/Style and Patch Map files are directly compatible.

MAC to IBM

If using a disk drive on the Mac that can read IBM disks (most can, including ZIP, JAZ, and CD-ROM) --use Apple File Exchange or PC Exchange. Alternatively, turn 'on' the ISO9660 file support in the Apple Extensions Manager.

MAC to ATARI
IBM and ATARI Song/Style/Patch Map Files are identical. You will have to convert the file to IBM first to transfer a file to the ATARI system. MAC to IBM below.

Configuration files

Band-in-a-Box uses the following files for configuration. If you want to restore Band-in-a-Box to the "factory settings", you may erase these files (or rename them).

MYSETUP.DK
This file contains :

- MIDI Channels/Patches/Volumes/Reverb/Chorus/Bank
- Patch Map
- Favorite Patches, Favorite Combos settings
- Drum Kit
- Modem/Printer Port choice
  (Each of the other.DK files also contains this information)

Band-in-a-Box Preferences
This file contains all OMS settings.

INTRFACE.BBW
This file contains info specific to Band-in-a-Box for the Macintosh.,
as well as most of your current settings.

DEFAULT SOLOISTS, HARMONIES, MELODISTS

DEFAULT.SOL
This file contains information about the various soloists available to Band-in-a-Box. You can modify this file with your own soloists by using the Soloist Maker Dialog found inside the program. It is a good idea to make a backup of this file before editing it so that you can restore factory soloist defaults, if necessary.

DEFAULT.MEL
This file contains information about the various melodists available to Band-in-a-Box. You can modify this file with your own melodists by using the Melody Maker Dialog found inside the program. It is a good idea to make a backup of this file before editing it so that you can restore factory melodist defaults, if necessary.

DEFAULT.HAR
This file contains information about the various harmonies available to Band-in-a-Box. You can modify this file with your own harmonies by using Harmony Maker Dialog found inside the program. It is a good idea to make a backup of this file before editing it so that you can restore factory defaults if/when necessary.

Chapter 16: More Help

The following Topics are covered in this Chapter:

- Typical Setup Scenarios
- Basic Troubleshooting
- Miscellaneous Help Tips

How To Reach Us

If you have questions or problems regarding Band-in-a-Box, please refer to the Program Manual, On-Line Help, and the topics covered in this manual before calling Technical Support.

Technical Support
If the question or problem that you have is not covered by the Program Manual, On-Line Help or this chapter, refer to the **"How to Reach Us"** topic at the end of this manual for the Technical Support telephone numbers.

Typical Setup Scenarios

1.Charlie just took delivery of a brand new PowerMAC. He plans on using the built in musical sounds on the Macintosh - using QuickTime. He installs the Band-in-a-Box software on his computer. What else must be done to start making 'beautiful sounding music' with his computer?

(PG Music response)
Simply install the Band-in-a-Box program. The first time that Charlie runs Band-in-a-Box, the program presents him with a Dialog Box listing the types of MIDI connections (Standard Interface -modem/printer-, OMS, MIDI Manager and QuickTime). He should choose QuickTime, and then press OK. This will activate the "QuickTime Musical Instruments". Band-in-a-Box uses QuickTime version 2.5 (or higher).
Possible error messages at this point would be:

- *"QuickTime not detected - unable to install"*. In this case, you need to obtain QuickTime from www.apple.com, and install it on your computer. The extensions "QuickTime" and "QuickTime Musical Instruments" are required.
- *"QuickTime detected, but version is less than 2.5."* Band-in-a-Box will check to see what version of QuickTime is installed. If it is less than version

2.5, it will display a message to that effect, but will still play music (at reduced quality). The latest version of QuickTime (i.e. 2.5 or higher) may be obtained from www.apple.com. If you can't find it there, check with PG Music (www.pgmusic.com)

Now Charlie has activated QuickTime, and can proceed with the program. He can load in a song (using the OPEN button), and play it. The sound output using the built in Mac speakers might be too quiet (if so he should attach external speakers using the audio plug on the Mac). The other settings for QuickTime are found in the control panel - Sounds section (i.e. volume), and Control Panels-QuickTime.

2. Matthew has a MIDI setup using a Roland Sound Canvas, and a "Roland PC200" MIDI keyboard controller. He's using a Mac LC 575 with 16mb RAM. He wants to use Band-in-a-Box with his setup.

(PG Music response)
He should install the program, run it and select "Standard Interface". This dialog is accessed from MIDI-Select MIDI Driver, and also comes up the first time that you run the program.

He should set the driver to use modem or printer port, and 1.0 MHz speed using "MIDI- MIDI Settings" dialog. Most people use the modem port for MIDI on the Mac. The newer Sound Canvases have built in Mac interfaces- you just connect a cable from the modem port of the Mac to the "Computer" interface on the Sound Canvas, and set the switch to "RS422", which is the setting for Mac serial ports. Make sure both the computer and Sound Canvas are powered off during this operation.

If he prefers to use a dedicated MIDI interface, he can get any MAC compatible interface, and connect it to the modem or printer port. The advantage of a dedicated interface, is that it usually has a 'pass through' switch allowing switching between an external modem and the MIDI interface on the same connection.

3. Shivaun has a MIDI studio with all of the latest gear. She has an existing Mac MIDI setup, with OMS installed. Shivaun wants to run Band-in-a-Box using her new PowerMac, and her OMS multi-port interface.

(PG Music response)
Shivaun should install the program, run it and select "OMS". This dialog is accessed from MIDI-Select MIDI Driver, and also comes up the first time that you run the program. Then, she can use the OMS items on the MIDI menu to configure Band-in-a-Box to use the correct ports on her system. The MIDI-OMS Parameters selection allows the ports to be chosen.

4. Kaylee has a PowerBook and is having trouble-getting MIDI to come out of the interface. The unit comes with a built in modem, fax and networking software. She has selected the "Standard Interface" and connected a standard MIDI interface, but seems to be receiving no MIDI. She also plans on using a "Software Synthesizer" that she has purchased.

(PG Music response)
With some of the newer Macs or add-on software that also uses the interface, the "Standard Interface" won't work. In this case, she should install the "OMS" drivers (available at www.opcode.com). Kaylee then selects OMS as her MIDI driver, and uses the MIDI-OMS menu items (As described for Shivaun in case 3 above.)

5. Bob's got a Mac Classic with 4mb RAM. This is a 68000 processor. He'd like to configure it with Band-in-a-Box. Joe's bought an old Mac SE (with a 68000 processor and 2mb RAM) at a garage sale.

(PG Music response)
Version 8 of Band-in-a-Box requires a 68030 processor, and 8mb RAM.
Bob won't be able to get Version 8 to run on the Mac Classic because he only has 4mb RAM, and his processor is a 68000 (not a 68030 or better). Joe would be in the same position. They should contact PG Music (www.pgmusic.com), and obtain an earlier version of Band-in-a-Box (e.g. "Band-in-a-Box Version 6 for 68000 processor", or Band-in-a-Box version 5). They will have reduced features, but will run fine on the Mac Classic/Mac SE and other "old Macs."

Basic Troubleshooting

The following topics cover some of the most common technical problems that can occur running the Band-in-a-Box program and some possible solutions.

Lockups/Crashes/Incompatibilities etc.
Most problems will occur when your Macintosh is under "stress" of some kind. This means that your Macintosh spends most of its time on memory management or hard disk file operations. So if you are having problems, ensure that :

Available RAM 8500k For maximum performance, Band-in-a-Box requires 6000k free memory. You can allocate more memory to the program by Highlighting the Band-in-a-Box Program Icon within the Band-in-a-Box folder and selecting the **"Get Info"** option from the File Menu from the main Macintosh screen and increase the amount of preferred memory.

Extensions
Sometimes memory resident programs such as Screen Savers, Virus Checkers, etc. can interfere with Band-in-a-Box. Try disabling extensions by holding down the Shift-Key when you boot-up your computer. If you are using System 6 or if you are running either the Apple MIDI Manager or OMS you will have to disable extensions by dragging memory resident programs (extensions) onto the desktop from the system startup folder and re-booting your computer.

Standard Driver
The Standard MIDI Driver is the Driver that Band-in-a-Box defaults to. If the program output is silent and you are using the Standard Driver, make sure that the modem or printer port has been set using the **SET** button on the Main Screen. Some interfaces like the Roland Sound Canvas require the use of the Apple MIDI Manager or they will "cut out" after a few seconds of successful playback. The newer Powerbooks and some other new Macs also require the use of the Apple MIDI Manager or OMS.

Standard Driver - No Output
If the program output is silent and you are using the Standard Driver option :

- Make sure that the Modem or Printer Port has been set using the **SET** button on the Main Screen.
- If you are not getting any MIDI, try turning Apple Talk on or off. This is done from the Macintosh Chooser.
- You can also try disabling extensions on your computer to make sure that there are no memory resident programs that are interfering with the Band-in-a-Box program.

- Try using **OMS** (Opcode MIDI System). (See Below)
- Try switching to Apple's Quicktime 2.5 (or higher.)

OMS (Opcode MIDI System)
OMS is an alternative to the Apple MIDI Manager and may be required especially if you are using newer Macs with non-standard serial ports or if you are using an Opcode MIDI Interface. You can acquire this from Opcode's web site.

OMS - No Output
If you are using OMS and the program output is silent, erase the "Band-in-a-Box Preferences file". This will put the OMS settings in BB to default. Run the "OMS setup" application that come with OMS and select the Modem/Printer port settings etc. Then inside Band-in-a-Box, use the OMS Parameters option to select the prot to use for each instrument. **Note :**You need to choose an Input Port for BB to save these settings between sessions.

No MIDI Input
An easy way to check if the program is receiving MIDI Input is to look at the on-screen piano as you play notes on the MIDI Keyboard. If BB is receiving input, the piano will display the notes on the piano. Another way is to press R to record some notes. If you get '0' notes recorded, then BB is not receiving notes.

If you are not receiving MIDI Input, try re-initializing MIDI. If you are using the Standard Interface, you can do this by pressing the **SET** button and then pressing the "Modem" or "Printer" radio button and then pressing Ok.

Printing
Users with a PostScript printer, make sure that you have a current driver. The old "LaserWriter driver (1992)" doesn't print the "PG Text Font" properly, but the newer "LaserWriter 8.11 (1993)" prints it fine.
You can print the notation to an EPS (Electronic Publishing Software) file to be loaded into a Desktop Publishing program. Use the Setup Printer button to set your PostScript printer to output to a file.

Recording to External Hardware Sequencers
Many people use Band-in-a-Box in live situations. If you are unable to bring your computer with you, a good alternative is a hardware sequencer.

The newest hardware sequencers read Standard MIDI Files. An example of this is the Roland Sound Brush. To transfer songs to the Sound Brush, do the following: Make a MIDI file of the song by pressing the 

button. Either Save it directly to a 3.5" 800K floppy disk or copy it to the floppy. The Sound Brush is then able to read the MAC formatted disk with MIDI files on it.

Older sequencers (like the MC500) are unable to read Standard MIDI files. It is much harder to transfer files to these Sequencers.**To do this you must:**

- Set the sequencer to External Sync.
- Set Band-in-a-Box to **MIDI (Sync)** from the MIDI Settings Screen.
- Then press record on the sequencer and play in Band-in-a-Box.

Hopefully your sequencer can record multiple tracks at once - otherwise you'll have to repeat the process several times.

Internet

PG Music is available on the Internet (World Wide Web) for Tech Support, Sales, and Customer Service.

You can contact us at: **www.pgmusic.com**.

See you on the net!

Miscellaneous Help Tips

- ***If the program takes a long time to bootup***, try reducing the number of songs, styles and drum kits in your song, style and drum kit folders.

- ***If songs are taking a long time to construct***, try reducing the number of bars the song has.

- ***Avoid using Quick Keys or Macro Key controlling inits***.

- ***Patch numbers*** other than those in the MIDI patch dialog should always be GS (General MIDI) patch numbers.

- ***If MIDI is cut off by another program in multi-finder***, you can re-initialize MIDI by visiting and exiting the MIDI Setup Dialog (as long as you click on one of the interface settings while you are in the dialog).

- ***If notes are hanging***, select the **"Panic Button"** under the Help Menu. It sends an **"All Notes Off"** message to your instrument.

- ***Band-in-a-Box Styles***. Make sure that you have only one folder called **"Styles"** (or beginning with "Styles...") in the Band-in-a-Box folder as this will cause problems. The program might never find the correct styles folder to find the essential styles in the original Styles folder. The best place to put all of your styles is in the **"Styles"** folder in the "Band-in-a-Box" folder. BB will always find them there, regardless of where you are loading a song from.

- ***Band-in-a-Box Songs*** can be placed in any folder, but are available fastest from the **"Songs"** Folder.

- ***If you are moving Band-in-a-Box to another computer without re-installing it***, copy all the files in to the **"Band-in-a-Box folder"** and also copy the font file **"PG Music Font Suitcase"**. The Font suitcase should contain 2 versions of the **"PG Music Font"** and **"PG Text"**. There are no files put anywhere else by BB.

- ***To un-install Band-in-a-Box*** you need to delete all the files in **the "Band-in-a-Box Folder"**.

- ***If you want to include examples of BB notation in a Word Processing document***, use a **"Screen Snap Shot"** (e.g., Command Shift 3 or 4, this saves a PICT file called Screen 1 to the root directory of the hard drive).

- ***Non-Concert players*** (like Sax or Trumpet) can set the **"Concert Pitch Adjust"** setting on the MIDI Settings Screen (press the **SET** button from the Main Screen). This transposes the song. The Transpose setting on the Notation Options Window can also change display of notation. It is useful to change the octave for example.

- ***.DK Files*** also come with Documentation. For example, the KORGM1.DK has an associated KORGM1.DOC file that may be present. If so, read this file with a text editor like Teach Text. These files are located in the **"Synth Kit Documentation"** folder which is located in the Band-in-a-Box folder.

- ***If your synthesizer or sound module doesn't have enough channels for the Harmony channels***, set the Melody Harmony channels to be = melody channel (similarily for the Thru Harmony channels). Then the harmony will all be played on the same channel.

- ***For people upgrading from a previous version of Band-in-a-Box***, it is intended for the new version to overwrite all of the old files - this is normal. As long as you have kept the **name "Band-in-a-Box Folder"**, then the installation will happen automatically to that same "Band-in-a-Box Folder". If you have changed the name from "Band-in-a-Box Folder", then the upgrade will install to your hard drive and you can run it from the "Band-in-a-Box Folder". Just move over your old songs to the Songs Folder in the new version so that they will appear on the pull down menu inside the program.

Appendix A: List of Hot Keys

It's often faster to use keystrokes instead of picking up the mouse. We've added many keystroke 'hot keys'. For example...to mute instruments, or to adjust volume, panning, reverb, chorus or bank of instrument without using the mouse.

KeyStroke List
List of Keystroke "Hot Keys". (These keys are also listed on the pull down menus beside the function.)

Playing a Song	⌘ **A**
Set the First bar of the Chorus	⌘ **B**
Copy to the Scrap	⌘ **C**
Delete the Highlighted Chord Area	⌘ **D**
Set the Last (Ending) bar of the Chorus	⌘ **E**
Display and edit Favorite Patches Dialog	⌘ **F**
Display and edit General MIDI Patch Map	⌘ **G**
Melody Harmony	⌘ **H**
Insert x bars in the highlighted chord area	⌘ **I**
Erase (Kill) entire Melody	⌘ **K**
Set the number of choruses in a song	⌘ **L**
Display and edit the MIDI Settings	⌘ **M**
Erase current song (New)	⌘ **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**
Edit the current user style	⌘ **U**
Paste the scrap contents at current position	⌘ **V**
Set the number of lead in bars	⌘ **W**
Cut bars to the scrap	⌘ **X**
Load a "SETUP.DK" file from disk	⌘ **Y**

ADDITIONAL HOT KEYS

'='	Press = 4 times to set the tempo and play a song.
'-'	Press - to just set the tempo.
R	Records a melody to the currently loaded song.
X	Plays the song from the Current cursor position.
L	Enters Lyrics in the lyrics window.
TAB	Moves the cursor to the right.
SHIFT- TAB	Moves the cursor to the left.
CTRL-SHIFT-C	Toggles color 'schemes' for the main window.
CTRL-SHIFT-G	Opens the virtual guitar fretboard window.
CTRL-SHIFT-D	Opens the virtual drums window.
CTRL-SHIFT-L	Opens the list editor window.
CTRL-SHIFT-B	Generates intro-bars (melodist).

(These keys are also listed on the pull down menus beside the function.)

SAVE SONG	**F2** SAVE SONG WITH
PATCHES	**COMMAND-F2**
LOAD SONG	**F3**
LOAD FAVORITE SONG	**SHIFT-F3**
LOAD SONGS WITH MELODIES	**COMMAND-F3**
LOAD SONG BY TITLE	**CTRL-F3**
PLAY SONG	**F4**
SELECT SOLOIST	**SHIFT-F4**
QUIT - END PROGRAM	**COMMAND-F4**
EDIT CURRENT BAR OPTIONS	**F5**
LAUNCH THE MELODIST	**SHIFT-F5**
SAVE MIDI FILE	**F6**
OPEN FILTERED BY STYLE	**F7**
REFRESH SOLOIST	**SHIFT-F7**
GENERATE CHORDS/MELODY	**SHIFT-F5**
REFRESH MELODIST	**SHIFT-F7**
JUKEBOX START/STOP	**F8**
LOAD NEXT SONG	**SHIFT-F8**
LOAD PREVIOUS SONG	**CTRL-SHIFT-F8**
CHOOSE A USER STYLE	**F9**
CHOOSE A FAVORITE STYLE	**SHIFT-F9**
EDIT USER STYLE	**COMMAND-F9**
ALLOW MELODY HARMONY	**F10**
SELECT MELODY HARMONY	**SHIFT-F10**

ALLOW THRU HARMONY	**F11**
SELECT THRU HARMONY	**SHIFT-F11**
PANIC-ALL NOTES OFF	**F12**

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

Backspace	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.

MUTING PARTS

⌘ **2**	Mutes the Combo (all the instruments)
⌘ **3**	Mutes the Bass
⌘ **4**	Mutes the Piano
⌘ **5**	Mutes the Drums
⌘ **6**	Mutes the Guitar
⌘ **7**	Mutes the Horns
⌘ **8**	Mutes the Strings
⌘ **9**	Mutes the Melody
⌘ **0**	Mutes the THRU

SELECTING PARTS

CTRL 2	Selects the Combo
CTRL 3	Selects the Bass
CTRL 3	Selects the Bass
CTRL 4	Selects the Piano
CTRL 5	Selects the Drums
CTRL 6	Selects the Guitar
CTRL 7	Selects the Horns
CTRL 8	Selects the Strings
CTRL 9	Selects the Melody
CTRL 0	Selects the Thru

HOLDING DOWN CTRL SHIFT AND THE FOLLOWING LETTER TO CHANGE THE VALUE FOR THE SELECTED PART

Q,W Decrease/Increase Reverb
E,R Decrease/Increase Chorus
T,Y Decrease/Increase Panning
U,I Decrease/Increase Bank
O,P Decrease/Increase Volume

HOLDING DOWN CTRL SHIFT AND 1-9 and 0 keys (on top row of keyboard) to Select Favorite Instrument Patch

HOLDING 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- e.g., Rhodes Piano.

Appendix B: List of Chords

(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,
Cmaug,Cm#5,
CmMAJ7,
(half diminished)
Cm7b5,
(diminished)
Cdim,
(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

(sustained 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,

Note 1: it is not necessary to type upper or lower case. The program will sort this out for you.Note 2: Any chord may be entered with an alternate root ("Slash Chord") e.g.: C7/E = C7 with E bassNote 3: 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

You can now type C-7 for Cm7 (i.e. use the minus sign) or C7-9 for C7b9

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

Maj7H=m7b5 (H stands for Half Diminished)
D=dimS=Sus
Example: To type CMaj7, just type CJ (it will be entered as CMaj7)

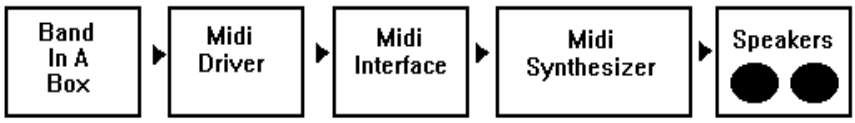
Appendix C: MIDI Configuration Guide

Section 1: MIDI Driver Setup - The Basics

Band-in-a-Box requires that you have either a MIDI Interface and a synth/sound module or QuickTime™ 2.5 Musical Instruments installed on your computer.

Connecting to MIDI

- Example of the connections for a MIDI system using a MIDI Interface & MIDI Synthesizer.



- The **Band-in-a-Box** program running on your Macintosh computer.
- The **MIDI Driver** for your MIDI interface that the Band-in-a-Box program directly supports will either be the Standard Interface Driver that is part of the Band-in-a-Box program, the Apple MIDI Manager which we have included in the Band-in-a-Box program (located in the "ReadMe Files" Folder), OMS (Opcodes MIDI System Driver - for use with Opcode MIDI Interfaces) which is located in the Band-in-a-Box folder), or QuickTime 2.5.
- The **MIDI interface** transmits information between the computer and your synthesizer(s), ie. Opcode's Studio 4.
- The **Synthesizer or Sound Module** (ie. Roland Sound Canvas) produces the Sounds. Band-in-a-Box tells it what notes to play. You must ensure that your Synthesizer is able to play several instruments at once (multi-timbral), and must then set it to the multi-timbral mode.
- **Stereo Speakers or Headphones** are connected to your synthesizer so that you may hear the music.

MIDI Port and Interface Frequency

MIDI Port

The Macintosh has two interface ports on the back of the computer. One of the ports is marked with a telephone symbol (MODEM PORT) the other is marked with a printer (PRINTER PORT). Your MIDI interface can plug into either one of these ports. Band-in-a-Box allows you to choose which port your interface is in by clicking on either the **Modem** or **Printer** port option by selecting the

"MIDI Settings" option from the MIDI Menu within the Band-in-a-Box program. You cannot select both **Modem** and **Printer** port. To do this we suggest that you use the **Apple MIDI Manager** and select both ports from that configuration screen.

Interface Frequency
The interface you are using that is attached to your Macintosh has a certain frequency at which it runs. Almost all interfaces run at 1 Mhz. Band-In-A-Box supports three interface frequency rates:

The default frequency is 1 Mhz. To change this frequency click on the current frequency and select the desired frequency from the popup menu.

Selecting a MIDI Driver

Choose "Select MIDI System" from the MIDI pull down menu. You will then see 4 options:

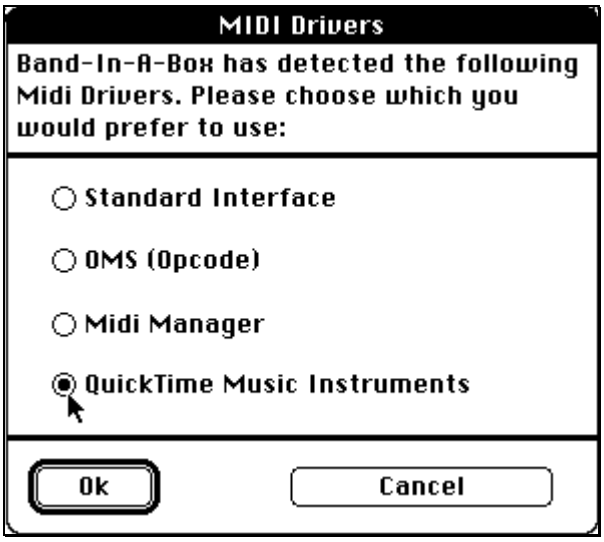
1. Standard Interface (Default)
2. OMS (Opcode)
3. MIDI Manager
4. QuickTime Musical Instruments

Choose the MIDI driver that you want to use.
The MIDI Driver for your MIDI interface will either be the **Standard Interface** Driver that is part of the Band-in-a-Box program or another driver (recommended) such as **OMS** (Opcode's MIDI System Driver -for use with Opcode MIDI Interfaces. Please contact Opcode AT WWW.OPCODE.COM to obtain OMS.) The Opcode MIDI System Driver is installed and configured seperately from the Band-in-a-Box program. You then choose the driver inside Band-in-a-Box from the **"Select MIDI System"** option from the MIDI menu.

Notes on QuickTime Support

Direct QuickTime musical support (QuickTime™ 2.5 or higher) is available for Band-in-a-Box, allowing the program to generate a full band sound on a Macintosh without using an external sound source or MIDI device. If you would like to audition the QuickTime™ 2.5 musical instruments, simply select the **M(IDI) | MIDI Driver or QuickTime...** menu item.

If you have installed the QuickTime™ 2.5 drivers on your system, you should get a dialog like the one below:



Select the QuickTime Music Instruments button (shown above) and press OK. You will now hear QuickTime's "software synthesizer" instead of a MIDI sound module.

Notes: if you do not hear any sound output through QuickTime:

1) If you are using the built-in speaker and find the sound volume to be too low or inaudible, you may want to use an external speaker.

2) Make sure the level in Control Panel | Monitor & Sound (or Sound) menu item is set to an appropriately high level for your sound system.

3) Ensure that the volumes in the Band-in-a-Box program are set to a high level (i.e. 100 or higher).

4) In the Control Panel | QuickTime settings, ensure that the QuickTime settings music panel is set to Music and the QuickTime Music Synthesizer checkbox is enabled.

TIP: The Band-in-a-Box program defaults to the **Standard Interface** driver. The Apple MIDI Manager, OMS driver (including the OMS MIDI Menu Options), and the QuickTime Musical Instruments options will not be available (i.e. grayed-out) unless they have been installed and configured on your system.

Section 2: Setting Up Drum Notes, Patches, & Channels

Setting up Patch Numbers
In 1991 all major synthesizer Manufacturers agreed on a standard set of drum notes to use and standard set of instrument numbers (Patch numbers). For example, Snare Drum is note #38 and Acoustic Bass is instrument #33. This is called the General MIDI Standard (GM).

Band-in-a-Box employs the General MIDI Numbering scheme for instruments throughout the program --regardless of what type of synthesizer you are using. For example: Acoustic Bass - will always be referred to as Patch 33, because it is Patch 33 in the General MIDI standard. If your synth uses Patch 26 for Acoustic Bass, you will type #26 in the Patch map beside the Acoustic Bass. Then Band-in-a-Box knows to always send out Patch 26 to your synthesizer when you want Acoustic Bass. You will still refer to Acoustic Bass by the General MIDI Patch Number (Acoustic Bass =33) throughout Band-in-a-Box.

Setting Up MIDI Channels
Band-in-a-Box will be pumping out MIDI information on up to 11 different MIDI channels, bass/drums/piano/ (guitar/horns) /strings/melody/thru and Harmony channels. **You must ensure that your Synthesizer is able to play several instruments at once (multi-timbral), and must set the instrument to the multi-timbral mode.** Then you must set up your synth or module to receive these instruments on the same channels as the program is using with the channels set to the correct instruments (patches). You can view the channels that the program is using from the **"MIDI Settings Dialog Box"** which you can access by selecting the **"MIDI Settings"** option from the MIDI Menu.

Section 3: Making a Patch Map/Drum Kit (.DK)

What is a Patch map/Drum kit?

Band-in-a-Box uses General MIDI Drum Note Numbers and Patch Numbers Your synth may not use General MIDI settings.
The purpose of a Patch Map is to remap (translate) the General MIDI drum note numbers and Patches (Instrument numbers) to the Drum/Patch numbers that your synth uses.
We have made over 40 preset kits for you. If you synth is not on the list, you can make up a custom kit.
Synths that are General MIDI compatible usually do not require a patch/drum kit, but we have made them anyway (they still assign channels, volumes to use)

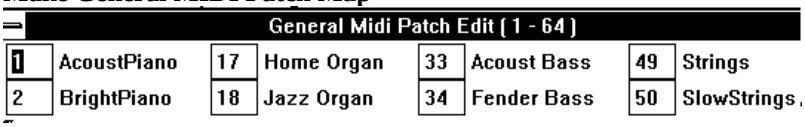
Do I need to configure my own drum/patch drum kit ?

Probably not. If your synth is one if the 40 synths listed below, you **don't** have to configure a patch drum kit (.DK file). Instead you can just load in the preset kit from the MIDI Menu by selecting (✓) from the list of factory preset patch maps on the bottom section of the MIDI Menu or by selecting the **"Load MIDI Setup/Drum Kit"** from the MIDI Menu.

Creating a Custom Patch/Drum File

Create a custom setup file for
1. *Drum notes*: This is done from the **"Edit Drum Kit (Note Values)..."** option on the MIDI Menu. This is essential for the Drums so that the drum notes that BB sends out will match your synthesizer.
2. *Patch Map*: This is done in the **"Make General MIDI Patch Map..."** option on the MIDI Menu. This is essential to re-map the General MIDI Instrument numbers to those that your synthesizer uses.
Note: If you want to get started with Band-in-a-Box prior to making the patch map, make sure that you disable patch changes by selecting the **"MIDI Settings"** option from the MIDI Menu and unchecking the **"Allow Patch Changes"** option on the MIDI Settings screen.

Make General MIDI Patch Map



This dialog box allows you to **Make a General MIDI Patch Map**.

Type in the Patch numbers that your synth uses for each instrument listed below. If your synth doesn't have an exact match, use a nice sounding patch that it **does** have.

For example: Suppose that your Synth has Acoustic Piano at Patch 41.
On the GS Patch Numbers Dialog Box screen: Move the cursor to the Acoustic Piano, and type 41.
Once you have done this (made a patch map), whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map, and then send out Patch 41 to your synth.
After you have done this, you never refer to instruments in Band-in-a-Box by your synth's number, instead you'll use the General MIDI instrument numbers (i.e. Acoustic Piano =1). So if you are Saving a Song with Patches or Assigning favorite instruments or combos you will type number "1" to tell Band-in-a-Box that it is Acoustic Piano to use.
The list of the General MIDI Patch Numbers is available inside Band-in-a-Box by selecting the **"View GS Map"** option from the **MIDI Settings** option on the MIDI Menu.

We use Roland Numbering, which is a Numbering scheme from 1-128. Some other manufacturer's use numbering from 0 to 127. So to get patch 0 on a Korg M1 for example, you type a 1 on the Band-in-a-Box Patch Map. The beauty of setting up the Patch Map, is that, once you have set up the patch map, you can then forget about all these numbering issues and just use General MIDI numbers. But it is important to recognize this when you are making the map.

What are the advantages of doing this :
Patch changes can be built into styles which will work on any synthesizer.
Songs can be saved with patches which can play on any synthesizer. (For example if you save Clarinet Polka with Melody instrument =72= Clarinet, and then give it to a friend with a different synth, he/she will still hear Clarinet, because the Patch map will translate Instrument 72 to the Clarinet Patch in his/her Patch map.)

Edit Drum Kit (Note Values)

This dialog box allows you to **Make a Customized Drum Kit**.

The **"Assign Drum Map"** Dialog Box displays the names of drum instruments like bass drum, snare drum, etc. You need to type the MIDI note # that you want to be sent out for each instrument.

Band-in-a-Box will work with any drum machine or synthesizer with built-in drum sounds. There is a one time installation procedure to install your particular drum kit into the program. The drum kit will be loaded automatically whenever you run the program. You may always change this definition if you get a different machine. In fact, you can keep a library of kits on disk.

If you have been unable to find a preset drum map that matches your synth's drum notes, then you'll need to enter the drum note numbers that your machine uses. These Drum Note numbers may be available in your Synth or Drum Machine manual. If they are not, you need to :

- **Set your synth keyboard to play the drum sounds from the MIDI keyboard that you use. Make sure the MIDI Out of your keyboard is connected to the MIDI In on your interface! Select the instrument sound that you wish to enter a new value for. Press the key on our keyboard that represents that sound. you will notice the value being filled in automatically.**

Save MIDI Setup/Drum Kit
Band-in-a-Box can save your **Factory or Custom Patch Map, Drum Kit and MIDI Settings Parameters** to a file called **MYSETUP.DK**. This file is the first file the program reads when it boots up so it will automatically load your setup.

If you want to save the Patch Map, Drum Kit and the MIDI Settings parameters to the **MYSETUP.DK** and have it load automatically every time you use the program, you must:

- Select the **"Save MIDI Setup/Drum Kit"** option from the MIDI Menu.

The following Dialog Box appears :

- Select the **"Autoload MYSETUP.DK"** option.

The next time that you boot-up your Band-in-a-Box program your settings will automatically be loaded!

Note : If you have created a custom patch map and/or drum kit, you should also save your setup to an **"Alternate File Name"**. This will give you a backup of your Patch Map and Drum Kit!

Appendix D: Summary of New Features

- **Automatic Songs - "The Melodist"**
  Feel like composing a brand new song? With Band-in-a-Box 8 , using the new "Melodist" section, 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 will automatically generate the intro, chords, melody and arrangement in the chosen style. It even auto-generates a title to complete your song! **You can go from nothing to a completed song in less than 1 second!** Once the song is generated, the chords and melody are part of the regular Band-in-a-Box tracks, and may be edited/modified/printed/saved as a MIDI-file etc., as with any other song! And you can auto-regenerate any *part* of the song to modify the composition to your taste. The Melodist will also generate a melody over an *existing* chord progression. A Melodist "JukeBox" mode creates and performs new compositions in succession. Aside from the compositional values of the Melodist, the features can be used as a powerful practicing aid-improving sight reading (by reading the melodies generated in various keys using the Notation window), and ear training (improving your 'ear' by playing along with the chord progressions in the generated songs).

- **Melodist Maker**
  In addition to the 50 Melodists supplied with the program, this module lets you *define or edit your own melodists* (see above). 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.

- **Interface enhancements**
  Program now ‘fills-the-screen’ on any resolution monitor. Fonts enlarge at higher resolutions. On-screen picture buttons added. More color.

- **"Soloist" Enhancements**
  We've improved the popular "Soloist" feature of Band-in-a-Box that generates solo improvisations to any chord progression. **Custom Solo Generation** allows you to generate/regenerate a solo for a selected number of bars, optionally preserving or deleting the previous generated solos. There is now **better soloing over "slash chords".** BB's soloist now analyzes slash chords (like C/Bb) to determine the best scale type to use

(e.g. Bb Lydian). There is a new type of **"Fours" soloing type** – it can generate the first 4 or second 4 bars. And we've **updated the Auto-Soloist picks** for the newest styles disks and soloists.

- **UNDO Option**
  Now you can Undo most operations in Band-in-a-Box, using the familiar Edit-Undo command.

- **Guitar Fretboard Window**
  This is a window for Guitar and Bass Players! On-Screen fretboard displays any track on guitar or Bass. This is a similar window to the guitar window in PowerTracks Pro Audio but has many new features, such as auto-setting of correct positions, notes named on screen, auto-octave adjust to play in selected position, and sizable guitar fretboard. 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!

- **Guitar Tuner**
  Plug your guitar into the microphone input or line-in and this window will tune your guitar. Also works with the microphone input for any other instrument.

- **Animated Drum Kit Window**
  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 playalong/record using any of the drum instruments (by using QWERTY keys or mouse). Very educational and lots of fun!

- **Automatic Intros**
  Now, with a single button, you can generate a 2,4 or 8 bar intro for any song. The chords will be different each time, and you can keep pressing until you get the progression that you want. The intro generated is an intelligent chord progression, appropriate for an intro, in the chosen style of music (jazz/pop), with optional pedal bass, and leads correctly to the first chord of the song. Intros can also be removed.

- **Pedal Bass Options**
  You can set the bass part to play a pedal bass at any bar for a range of bars. For example, you could set the bass to pedal on a G note, on beat 2 and 4,

throughout a chord progression (C6 Ebdim Dm7 G7). This is useful for intros, interludes and endings of choruses.

- **Auto-generate Song Titles**
  Since Band-in-a-Box generates complete songs, it has to give them a name, so we came up with a method to generate song titles. This can also be used on any song to rapidly generate a succession of new titles.

- **Thru Transpose Options**
  When playing along on your MIDI keyboard, you can now set the thru transpose to transpose semitones or octaves.

- **Favorite Key**
  You can define a "favorite key" (e.g. F) and BB will optionally transpose any loaded song to that key. This is great for practicing in a certain key. You can instead set the THRU transpose to the favorite key, and this will just transpose the THRU part so that you can always play along in your favorite key (regardless of the key of the song).

- **New Lead In Options**
  There's an option to skip the lead-in countin for any song that has an intro in it. There is also a "**Metronome During Recording**" option, useful to help define the downbeat for styles that don't have drums.

- **Load Next File, Load Previous File**
  This function allows you to quickly load in the next or previous file (in alphabetical order). So if you're checking out a bunch of files, or making edits to all of the songs, you can save all of the time you'd spend picking the next file from a dialog, just press Shift F8 to load in the next file!

- **Return To Factory Settings Option**
  Choosing this option restores the default settings for the various options in Band-in-a-Box.

- **"What add-ons do I have ?"**
  Band-in-a-Box has lots of add-ons these days. There are currently 16 styles disks, 8 soloist disk sets and more. This option scans your Band-in-a-Box directory and displays what add-ons are/aren't found.

- **pgmusic.com Web-access**
  Convenient on-screen button to connect to pgmusic.com web site to read forum or contact tech support etc.

- **Instant Style Changes**
  As the song is playing you can instantly change styles without stopping playback of the song. This is useful for auditioning new styles as you continue to play the song.

- **Auto-Expand or Reduce Option**
  If a style is changed with a different feel (16^{th} notes instead of 8^{th} 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.

- **"Silent Beep"**
  Now that many people have their Mac internal sounds hooked up to big speaker systems, a simple "beep" issued by Macintosh 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 avoid using the beep with messages.

- **New STY window!**
  This new Window allows easy selection of Styles by Category, Full Style Title, Memo, and examples of songs that work in that style . This list may be printed out. For example, you can select JAZZ styles, and see all the Jazz styles in Band-in-a-Box displayed. Then you can select a style such as GARNER.STY , and see a full title, description of the style and examples of songs appropriate to the style. You won't have to go 'hunting' for the style you want any more . This information may be printed out.

- **Lyrics to Clipboard**
  This function allows you to copy the lyrics to the Macintosh text clipboard. They are auto-formatted to remove extra spaces, etc.

- **Search buttons**
  Search buttons have been added for many dialogs, including Styles, Songs, Soloist, Melodists. Also, the searches work on all fields.

- **"Take-Again"**
  This is a new option in record. At the end of recording, there is a one-button option to take again, which rejects the take and starts the record process again from the same point.

- **Master Settings Changes for Non-GS Instruments**
  Now the Master Volume/Reverb/Chorus/Pan changes work on Quicktime or any soundcard, synthesizer (not just Roland GS instruments).

- **Lower Bass Notes**
  Previous versions of Band-in-a-Box avoided bass roots lower than an A note (above the low E on a bass). Now styles will use lower notes (down to the low E) if the pattern won't go below a low E note. This happens with all styles automatically, but there is also an option to **set the lowest note** that the bass can go (so you can get a low C if you want to!).

- **Song Memos**
  A Song Memo of up to 2000 characters may be added, supporting copy/paste. An on-screen Song Memo button is highlighted in red if a song memo is found.

- **Record Filter**
  Record now supports all MIDI controllers and sustain pedal
  Now you can record any type of MIDI information to the melody or soloist tracks, and use a Record Filter to select what types to include.

- **"Digitech Vocalist Chords" now written to the MIDI file**
  If you use the feature in Band-in-a-Box that pumps out chords in root position, (for the purpose of driving devices like the Digitech Vocalist), BB now (optionally) writes this chord information to the MIDI file!

- **"Play From" function now chase** to the current patch and tempo.

- **Relative Tempo Changes**
  Now you can change tempos at any bar using relative tempo numbers (like 105%). This allows for gradual tempo changes, and still works when the basic tempo of the song changes.

- **Loading in a DK file auto-loads a .PAT file**
  This function will auto-load a .PAT file of the same name as the loading DK file, (e.g. XG.DK loads in XG.PT), or can specify a specific .PAT file name to load in the BBW.DKL file.

- **MIDI files written by BB now contain song title, tempo changes and time signature changes**

- **Option added, 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.

- **Option added on File Menu to rename or delete the current file name**
  If you don't like this song, 'Nuke It!'.

- **Default file name for a song defaults to the song title**

- **Event List Editor**
  This allows you to quickly edit notes on the Melody or Soloist track using an Event list.

- **Sound Canvas Editor built-in**
  Edit Roland Sound Canvas sounds and parameters using this built in editor. Save/Load files with new sounds.

- **New humanize function for melody types**

- **Toggle hot-key between Notation tracks, and Melody/Soloist (Ctrl F5)**

- **"K"- Quick-Copy-Option**
  By simply typing K at a bar (followed by RETURN key), you can instantly copy the last 8 bars to the current position. By adding additional keys in the K command, you can customize this (eg. Typing K12,3 would copy from bar 3 for 12 bars to current position.

And many more, including…

- OMS "Set-To-All" button allowing all ports to to be quickly set to current value
- Copy From ..to.. dialog advances cursor to first bar following the copied region
- Additional Hot keys for many commands
- Song Files now read in with lowercase extensions (.mgu)
- MIDI Files can be named with .MID extension (optional)

Other Key Features

- **Automatic Soloing!** 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. Previous versions of Band-in-a-Box created great accompaniment. Now you can hear sensational solos as well -- showing you exactly what notes are played. Choose from "soloists" in the style similar to great jazz musicians such as Django Reinhardt, John Coltrane, or country/ pop soloists and others, or create your own soloists using the "Soloist Maker".
- **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 the style of "John Coltrane"-- the great jazz saxophonist. The soloist maker allows you to define the parameters essential to Coltrane's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than typical jazz musicians, and playing straighter 8th notes than usual swing 8th notes. Also, 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 him loose," and hear the soloist play over any song!
- **QuickTime™ Support:** Direct QuickTime musical support (QuickTime™ 2.5 or higher) has been added, allowing Band-in-a-Box to generate a full band sound on a Macintosh, without using an external sound source or MIDI device.
- **Intelligent Humanize of Melody track:** Most quantize routines leave the music sounding stiff and un-musical. Some "humanize" routines on other sequencers attempt to "humanize" a part by adding "randomization", which rarely has the desired effect. At PG Music we've created intelligent humanization routines which 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.
- **Additional Melody Track:** Previous versions had only 1 track to record melodies. We've now added a 2nd melody track (called the "Soloist" part). This allows you to record counter melodies, or use the automatic soloist to generate fills, trade 4's, etc.
- **MIDI Chord recognition:** Play any chord on your MIDI keyboard; Band-in-a-Box will recognize it instantly and insert it onto the chord sheet. This allows you to enter an entire song without having to type in any of the chords!

- **EZ- Access Patches:** We've added a patch popup menu for selecting the instrument you would like a given track to play. We've also added a dialog that makes it easier to select your patches on higher banks. No messing with bank numbers, this displays your patch names and lets you pick them from an easily customizable list. You've probably got great sounds on higher banks -- now you can find and use them easily!
- **Yamaha XG support added:** We've added support for the XG units, including easy selection of the list of patches on higher banks, XG or GS mode on command, XG Master Volume setting, and a customized.DK file to match volumes and other parameters.
- **Notation - Notes Highlight as they are playing**: As the notation plays, the notes that are sounding are highlighted in red. This helps with sight-reading or following the music.
- **Melody auto-adjusts when changing # of choruses**: If you decide to have a different number of choruses, Band-in-a-Box will offer to fill up or remove choruses of the melody tracks so that they match the new number of choruses.
- **Style Aliases:** Let's say you've got a new style for jazz called "Dizzy." You can create an alias so that when BB 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.
- **Intelligent accidentals (chord context):** The sharps(#) and flats(b) that BB uses on the melody notes are now context sensitive to the chord names. For example, if you are in the key of Eb, and the chord is a D7, a F# note will show up as an F#, and not a Gb. This means that the notation accidentals will automatically show up correctly.
- **Enhanced Lead Sheet Printout:** We have added features such as upper & lower print margins and more!
- **Notation forced rests ("hard rests"):** This allows you to insert a rest on the notation, which will be in effect even if you have Minimize Rests set to false.
- **Tick Offset set automatically**: 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 tick offset so that you don't have to set this yourself. This results in better looking notation.
- **Harmony Change at any bar/beat:** You can now 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.

- **Loop Notation Screen:** While a song is playing, click the "Loop Screen" checkbox and the song will loop for the 4 bars shown on the notation screen. For example, if you let the soloist create a great sounding jazz solo, you can then look at the notation and sight read along with the solo. When you reach an particularly interesting part that you would like to practice, set the Loop Screen to "true" and it will loop that 4 bar phrase.
- **Favorite Songs Window:** This window keeps a list of your most current 150 songs. This allows you to quickly load songs that have been used in the most recent sessions of Band-in-a-Box.
- **Favorite Styles Window:** This window keeps a list of the 150 *styles* you have used most recently. This lets you quickly load in *styles* that have been used in the last few sessions of Band-in-a-Box. This will likely become your preferred method of choosing styles in BB, since your favorite styles are usually near the top of the list.
- **"Digitech Vocalist "and "RealTime Arranger" Support:** 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 into the device. Band-in-a-Box now has the capability of outputting a separate channel with the chords in root position to support such external devices automatically. There are also settings such as complexity of chords, output channel, velocity, and note range. It will also drive "RealTime Arrangers" like the Roland RA series.
- **Songs Now Can Store Volume, Panning, Reverb and/or Bank Settings:** You can optionally save these kinds of settings with your songs. You can, for example, make a song with the piano a little quieter than usual, add reverb to the melody patch, or pan the bass to one side, etc. Previously this information was not saved on a song by song basis. You can now save harmony with the song, and "no harmony" can also be saved.
- **Save instruments as on/off for a song:** You can also save the instruments as 'on' or 'off' for each song. For example, you can have a song with no piano part.
- **Fill Patches option on Save with Patches Dialog:** This saves you having to type in the patches to save with songs.
- **Patch change for any instrument at any bar:** You can now have patch changes inserted for any part at any bar.
- **Edit | Unfold:** If you have a song with 3 choruses, and want to convert it to a single large chorus, this command "unfolds" the song into one big chorus. This is useful for customizing a song.

- **Highlighting regions works for copy from, to, erase, insert, delete:** This makes it easier to copy/insert, etc. Simply highlight the region and select the option.
- **The Name of the File that is open is identified** in the window title at the top of the screen.
- **The Wizard has been improved,** and there is now an option to play "regular" non-wizard notes, for those of you up to the task of poking out actual melodies on their QWERTY keys.
- **Send SysEx command.** There is now a dedicated option to send SysEx files, with a configurable delay.
- **Auto-send SysEx on bootup (STARTUP.SYX, or autosend from a.DK file).** Some synthesizers need a SysEx command to be sent when BB is started (e.g., Vivace). A file called STARTUP.SYX can be sent on program startup, or SysEx files can be programmed to be sent when a.DK file is loaded.
- **Other MIDI messages added:** including GS Mode-ON, XG Mode-ON, and MIDI Master Volume Changes.
- **Standard Notation Window** for display, entry of melodies / chords and lyrics (or any track). The earlier versions of Band-in-a-Box have included a chords window to type in chords. Now you can also have a Notation Window. This allows typing-in of chords, but you can also display or enter melodies in standard notation. You see the solo/ melody/ chords/ lyrics on screen just as you would in a leadsheet. You can even display the bass, drums, guitar, piano or strings tracks in notation. Handles jazz eighth notes and triplet figures correctly. Automatic options like "auto durations", "clean notation", "mono display", "minimize rests ", and "engraver spacing" produce very musical and readable notation. Notes can be entered in step time (clicking with the mouse on the staff, or on the on-screen piano), or in real time from a MIDI keyboard.
- **Lead sheet style printing** of chords, melodies and lyrics (or any track). Now your created songs can be printed out. This produces a lead sheet style printout. Most songs will fit on 1 page, so your printout will look similar to a standard fakebook like "The Real Book". Now you can easily make and printout a custom fakebook of all of your tunes. You can easily transpose parts to print out for trumpet /sax players, etc. Selectable margins, portrait / landscape (sideways), paper size. Printout includes title, bar #s, composer, style, and copyright information. Supports all printers.
- **Automatic harmonization** of solo or melody track, or live playing on thru channel. Select from over 100 included harmony types, with 2 to 5 part harmonies like SuperSax, 5 part trumpets, etc. Harmonies are sophisticated, using chord tones and passing harmonies. Each harmony can use up to 3 channels, so a harmony can include piano, vibes and guitar, for example.

An example of a such a harmony is "Shearing Quintet". This includes 5 part piano harmony, plus doubling of melody by vibes, and also doubling by jazz guitar an octave down. This simulates the famous Shearing Quintet sound. Harmonies can be written to MIDI file as single track or each voice on separate track.

- **Harmony Maker.** Harmony 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 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.
- **Support for non-standard Chord display types.** You can enter or display chords in Roman Numeral Notation, Nashville notation, or Solfeggio 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. 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.
- **Recording of Melodies.** You can Punch In/Out, unlimited overdub, record directly to end, tag, keep take (yes/no) and more.
- **Standard MIDI files can be read in** to the Melody or Solo track from MIDI files or ClipBoard. For example, you can read-in a MIDI file, starting at bar 10, reading in channels 4,7, and 8 to the Melody track.
- **Concert Pitch Adjust.** This is useful for non-concert instruments such as Saxophone or Trumpet, and has now been added to the MAC version. The output is transposed so that you see the music in one key, and it plays in another.
- **Entry and editing of melodies.** You can enter or edit melodies using an event list, piano roll, or standard notation.
- **Improved manipulation of melodies.** New functions like insert / delete beats, timeshift track, copy melody from bar.. to bar...
- **Slide of Tracks**. This allows you to move any of the bass, drums, piano, guitar, strings or melody track ahead or behind by a certain amount. You could, for example, slide the bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player "drive the band", and is useful in jazz styles to make the music sound more exciting.

Appendix E: Styles & Soloist Add-On Disks

This section describes the styles and soloist disks that are currently available for use with Band-in-a-Box Version 8. Many of these products are ***included*** with your Band-in-a-Box package (see installation disk(s) labels). If your package did ***not*** include a Disk Set that you are interested in, please contact us for purchasing information.

STYLES DISKS

STYLES DISK #0

STYLE NAME	# INSTRUMENTS	DESCRIPTION
"JAZZ SWING"		**Style built in to the program.**
ZZJAZZSW.STY		3 Jazz User style version of Jazz Swing piano / bass / drums Note: the old Jazz Swing style is still built in and used. To use JazzSw.Sty, load it as user style)
ZZCOUN12.STY	5	COUNTRY Rhodes / bass / m. guitar / strings / drums
Z3COUN12.STY	3	COUNTRY version of the same style piano / bass / drums
Z4COUN12.STY	4	COUNTRY version of the same style piano / bass / guitar / drums
ZZCOUNTRY.STY	4	COUNTRY piano / bass / guitar / drums
"Bossa"		**style is built in to the program**
Z3BOSSA.STY	3	LATIN style piano / bass / drums
Z4BOSSA.STY	4	LATIN Bossa style piano / bass / drums Note: the old Bossa style is still built in Select style 4 from the pull down menu.
ZZETHNIC.STY	4	ETHNIC style ac.bass / accordian / guitar / drums
Z3ETHNIC.STY	3	ETHNIC style piano / bass / drums
Z5ETHNIC.STY	5	ETHNIC style ac. bass / accordion / guitar / fiddle / drums
ZZBLUSHF.STY	4	BLUES Blues Shuffle style bass/organ/guitar/drums
Z3BLUSHF.STY	3	BLUES 3 instrument version piano / bass / drums
ZZBLUSTR.STY	4	BLUES Blues Straight style bass/organ/guitar/drums
Z3BLUSTR.STY	3	BLUES 3 instrument version piano / bass / drums
"Old Waltz"		**style is built in to the program**
"Pop Ballad"		**style is built in to the program**
Z4POPBAL.STY	4	POP bass / piano / string / drums
POPBALAD.STY	3	POP 3 instrument version bass/piano/drums
ZZSHFROK.STY	4	ROCK style bass/piano/guitar/drums
ZZLITROK.STY	3	ROCK Lite Rock Style bass/piano/drums
ZZMEDROCK.STY	3	ROCK Med Rock Style bass/piano/drums
ZZHEVROK.STY	3	ROCK Heavy bass/organ/guitar/drums
ZZMIAMI.STY	4	LATIN Style bass/guitar/string/drums
ZZMILLY.STY	4	POP Style bass /Rhodes/string/drums

"Jazz Waltz"			**style is built in to the program**
ZZFUNK.STY	3	FUNK	3 instruments bass/piano/drums
ZZBOUNCY.STY	3	POP	3 instruments bass/piano/drums
ZZIRISH.STY	3	ETHNIC style bass/piano/drums	
ZZRHUMBA.STY	3	LATIN style bass/piano/drums	
ZZCHACHA.STY	3	LATIN style bass/piano/drums	
ZZOLDCTRY.STY	4	COUNTRY style bass/piano/strings/drums	
ZZPBAL12.STY	4	POP style bass / piano / strings / drums	
RAGGAE.STY	4	REGGAE style bass / organ / guitar /drums	

STYLES DISK #1

STYLE NAME	**# INSTRUMENTS**		**DESCRIPTION**	
AFRICAN.STY	3	JAZZ	African Style	Fretless / Rhodes / drums
ARPRGGIO.STY	3	POP arpreggiated Piano Style		Fender Bass / piano / drums
BLUHILL.STY	3	OLD ROCK Simple style from Stylemaker Tutorial		
BLUSHF_2.STY	3	BLUES	Shuffle #2 bass/piano/drums	
DANCE_1.STY	3	DANCE	Modern Pop	
DANCE _2.STY	3	DANCE	Modern Pop	
DISCO_1.STY	3	DANCE	Disco	
FUNK_1.STY	3	FUNK	1 style	
FUNK_SEV.STY	3	FUNK	seventies guitar oriented Funk	
FUSN_SHU.STY	3	JAZZ	Fusion Shuffle Style	
GARNER.STY	3	JAZZ	Acoustic Piano Comping in Garner tradition	
HEAVYMET.STY	3	ROCK	Heavy Rock Style piano / bass / drums	
JAZFOURS.STY	3	JAZZ	Jazz Fours Style - in 'a' substyle plays swing	
and - in 'b' substyle plays 4 bars swing then 4 bars of drum solos ("playing in 4's")				
MAMBO.STY	3	LATIN	Mambo Style	
MERENGE.STY	3	LATIN	Mowtown Style piano / Bass / Drums	
OLDPOP.STY	3	OLD ROCK Useful for fidle tunes etc.		
OLDTYME.STY	3	ETHINIC OLD TYME - useful for fiddle tunes etc.		
POPBALAD.STY	3	POP	piano/bass/drums straight eighths	
POP BAL_2.STY	3	POP	ballad with 16th note fell	
RAP_1.STY	3	RAP	Style #1	
RAP_2.STY	3	RAP	style #2	
REGGAE_2.STY	3	RAGGAE a triplet feel reggae style		
RHYBLUE1.STY	3	R & B	Rhythm and blues style #1	
ROCKABIL.STY	3	OLD ROCK Rockabilly#1 - Old Rock style		
SALSA_2.STY6	3	LATIN	piano oriented Salsa Style	
SAMBA.STY	3	LATIN	Samba Style	
SAKA_1.STY	3	REGGAE Ska = British + Fast + Reggae		
SOUL-1.STY	3	SOUL	Soul feel	
TWIST.STY	3	OLD ROCK Typical Twist Style		

STYLES DISK #2

STYLE NAME	# INSTRUMENTS		DESCRIPTION
JAZZSLOW.STY	3	JAZZ	Slow Jazz Swing Style
JAZSW2.STY	3	JAZZ	medium tempo Jazz Swing Style
JACO_JAZ.STY	3	JAZZ	Jaco Fretless Bass Modern Jazz style
LEE-RIT.STY	3	JAZZ	Syncopated Rhodes Piano oriented Jazz -Fusion style
MODJAZZ 1.STY	3	JAZZ	Modern Jazz style #1
MODJAZZ2.STY	3	JAZZ	Modern Jazz Style #1
LTNBRZL.STY	3	LATIN	Latin / Brazil - Samba type style
STRIDE.STY	1	JAZZ	piano only - Plays the "left hand" of a stride painist you play along the melody
CHACHA_G.STY	3	LATIN	a Cha Cha variation - more jazzy
RHUMBA_G.STY	3	LATIN	a Rhumba Variation
LA_PBAL.STY	3	JAZZ	Pop Ballad
CHUK_B_1.STY	3	OLD ROCK	piano oriented Chuk B. style
FATS_DOM.STY	3	OLDROCK	piano oriented Fats D. Style
J_CASH.STY	3	COUNTRY	"prison" songs
NASHVIL_G.STY	3	COUNTRY	Triplet feel
BLUGRAS1.STY	5	COUNTRY	BlueGrass in 'b' substyle guitar/banjo/fiddle + Bass Drums
LITROK_G.STY	3	POP/ROCK	
LA_POP_G.STY	3	POP	L.A. Pop Style
POPRIFF1.STY	5	POP	riff turned into a style guitar / piano / strings / bass / dr.
POPWALZ1.STY	3	POP WALTZ	must set time sig. to 3 at bar 1
BOBALLAD.STY	5	POP	Ballad variation
HIPHOP_1.STY	5	RAP	HipHop Style
SWBALLAD.STY	4	SOUL	ballad style

STYLES DISK #3

STYLE NAME	# INSTRUMENTS		DESCRIPTION
COUNTROK.STY	5	COUNTRY ROCK	piano / guitar / strings / bass / drums
CARIBEAN.STY	4	CARIBEAN	slow caribean style guit / steel drum / bass / drums
COUNROK2.STY	4	CUNTRY ROCK	piano / guitar / strings / bass / drums
DANCPOP2.STY	4	DANCE/POP	
EUROBEAT3.STY	5	DANCE/POP	
FUNKSHF2.STY	3	JAZZ/FUNK	shuffle style
LEVLFUNK.STY	5	FUNK	in the Levl style
HIPHOP2.STY	4	RAP / HIPHOP	
HOUSE_1.STY	4	RAP/ HOUSE BEAT	

JOPLIN.STY	1	RAGTIME left hand of a Rag Pianist. Playalong the melody.	
LATNROK2.STY	2	LATIN ROCK	
LITEROK2.STY	5	POP/ROCK	B. Hornsby Piano voicings
MEDROK2.STY	4	POP/ROCK	Medium Rock Style
MEXICAN2.STY	4	POP/ ROCK	Lite Rock type Style
FUNKSEV2.STY	5	FUNK	Seventies Funk Style
NEWAGE_1.STY	5	NEWAGE	piano / guitar / strings / bass / drums
NEWAGE_2.STY	5	NEWAGE	piano / guitar / strings / bass / drums
OLDMOTWN.STY	4	MOTOWN	Motown Style
OLDMOTW&.STY	5	MOTOWN	Motown Style same as above but strings added in 'b' substyle
COUNTSWG2.STY	4	COUTRY	SWING #2
RAGGAE_3.STY	4	RAGGAE	even eighths organ / guitar / bass / drums
ROKBALD2.STY	5	ROCK	ballad piano / pad / stings / bass / drums
SHUFROK2.STY	4	ROCK	shuffle rock variation
SOUL2.STY	5	SOUL	Soul Style
SWINGBAL.STY	4	SOUL	Ballad Style

STYLES DISK #4

STYLE NAME		# INSTRUMENTS	DESCRIPTION
9 Jazz Styles			
Charleston	CHARLSTN	4	Charleston Style With Piano,Guitar,Bass,Drums
Dixieland	DIXILAND	4	Hot 5 piece Dixieland Combo (incl. banjo,clarinet)
Fats Waller	FATSWALR	1	Fats Waller Left Hand Piano Stride in Tenths.
Jazz Quintet	JAZQUINT	5	5 piece Jazz Quintet (incl. piano,guitar,vibes)
Jazz Fast	JAZZFAST	3	piano,bass,drums for real fast jazz tunes
Lui Prima Style	LUIPRIMA	4	Shuffle in Lui Prima Style
Tango	TANGO	5	Tango ! (incl piano,guitar,strings)
Cha Cha G	CHACHA_G	5	Cha Cha ! (incl piano,guitar,strings)
Jaco Jazz	JACO_JAZ	5	Modern Jazz sound - 5 piece
8 Country Styles			
Chet	CHET	5	Famous Nashville "boom chic" Guitar Style
Cryin'	CRYIN	5	Simple Country Ballad (incl. piano,guit,strings)
Country Ballad	C_BALAD	5	Country Ballad (incl. piano,guit,strings)
Country Contemp	C_MODERN	5	Country Rock with Elec. Guit ,piano,bass,drums
Floyd Piano	FLOYD	5	Nashville "Bent Note" Piano sound
Ozark	OZARK	5	BlueGrass (incl. banjo,fiddle)
Folk	FOLK	4	Folk style (incl. Guitar pluck, piano)
J Cash	J_CASH	5	J Cash style (incl. Strat Guit,piano,strings)
7 Pop Styles			
Breezin'	BREEZIN	5	Pop Ballad (incl. piano, guit, strings)

Larry	LARRY	5	Pop Boogie (incl. Piano,Guit)
Grover	GROVER	5	Pop Ballad (incl. piano,guit,strings)
Kladrman Piano	KLADRMAN	4	Arpeggiated Piano,Guitar,Bass
St. Elmo	ST_ELMO	5	Pop Ballad (incl. piano,cellos,strings)
Yesterday	YESTERDAY	5	Middle of Road
Georgia Style	GEORGIA	5	Triplet feel Pop Ballad (incl.guitar,piano,strings)
On BoardWalk	BOARDWLK	5	Lite Rock Style (incl. piano,guitar)
4 "Old Pop" Styles			
Supremes	SUPREMES	4	Includes Bass,drums,piano,guitar
"Sam Cook " Style	SAM_COOK	5	Triplet piano style (incl piano,guitar,strings)
J B Goode	JB_GOODE	5	Bluesy piano,guitar,horns,bass,drums
Fats Dom	FATS_DOM	4	Fats Dom Style (piano,guitar,bass,drums)
6 Ethnic/Misc. Styles			
GUMBO	ETHNIC	4	New Orleans Gumbo (incl.Accordion,guitar,piano)
KLEZMER1	ETHNIC	5	Israeli (fast)
KLEZMER2	ETHNIC	4	Israeli (slow)
MARCH_12	TRADITIONAL	5	now you can be a one man marching band ! (12/8)
MARCH_16	TRADITIONAL:	5	Even eighths feel march
MOZART	CLASSICAL	5	Harpsichord,Strings,Bowed Bass,Tremelo Strings

STYLES DISK #5

Jazz Styles

CABARET.STY	Show-tune Rehearsal Group
CUTXFUNK.STY	Cut - time funk style
JAZCOOL.STY	Jazz Cool Style
JAZSAMBA.STY	Jazz Samba Style
JAZSIMP.STY	Jazz Simple Style
J_DIZZY.STY	Jazz Dizzy Style
REDROBIN.STY	Old Classic Favorites Style
SINATRA.STY	Medium Tempo Swing Style
TWO_BEAT.STY	Two-Beat 30's and 40's Style

Waltz Styles

J_WALTZ.STY	Jazz Waltz 2 Style
LUCILLE.STY	Pop-Country-Rock Waltz
CT_WALTZ.STY	Country Waltz Style
JEAN.STY	Simple Pop Country Swing Waltz
MOONRIVR.STY	Pop Waltz- Straight-8ths
POPWALTZ.STY	Pop-Rock 16th Note Waltz
TENDERLY.STY	Pop-Standard Swing Waltz

Country Styles

FOLK_ST8.STY	Folk with straight 8ths
PAULMARY.STY	Folk Style - Swing 8ths

SIMP_ROK.STY	Country-Rock (Simple) Style

Pop Styles

GOSPEL1.STY	Up tempo Gospel Style
MEMORIES.STY	SlowPop-Rock Triplet Style
TANTUKER.STY	Shufle Country-Rock Style

Ethnic /other Styles

HYMN_3_4.STY	Simple Church Organ 3/4 Style
HYMN_4_4.STY	Simple Church Organ 4/4 Style
KILARNEY.STY	Irish-Shotiche 12/8 Style
PNOSIMP3.STY	Simple Solo Piano 3/4 Style
PNOSIMP4.STY	Simple Solo Piano 4/4 Style
STR_QT34.STY	Simple String Quartet 3/4 Style
STR_QT44.STY	Simple String Quartet 4/4 Style
BRASS_3_4.STY	Simple Brass Quintet 3/4 Style
BRASS_4_4.STY	Simple Brass Quintet 4/4 Style

Styles Disk #5 Descriptions

CABARET.STY Show-tune Rehearsal Group

This emulates a style for singers rehearsing show tunes. Rehearsal pianist accompanying singer with bass , simple drums and guitar. Tempo range 140-240

Examples: Gettin' to Know You, I'm Gettin' Married in the Morning

CT_WALTZ.STY Country Waltz Style

This is a simple Country swing waltz style featuring electric piano, acoustic guitar, bass, drums and organ pad. Tempo range: 60-180

Examples: With Pen In Hand, Tennessee Waltz.

CUTXFUNK.STY Cut - time funk style

This is a rock, jazz, fusion, funk style with slap bass, drums, electric piano and strat guitar. It's called cut time because the tempo is twice as fast as it feels. That is, four beats feels like two beats. It works with any jazz, bebop ,swing standard, or any funk-rock tune, although you might have to use the Expand feature in the edit menu. Tempo range: 160-400

Examples: Any Jazz Swing Tune .

FOLK_ST8.STY Folk with straight 8ths

This is a 60's folk style with a straight 8ths feel. There are 2 guitars, finger picking and strumming. Tempo range: 100-200

Examples: Four Strong Winds, The River Is Wide.

GOSPEL1.STY Up tempo Gospel Style

A 5 piece funk-gospel style with p,b,d, strat guitar and rock organ. Fast tempo. Tempo range: 100-300

Examples: When the Saints

HYMN_3_4.STY Simple Church Organ 3/4 Style

This style will emulate a church organist playing in 3/4 tempo. Tempo range 50-200

Examples: Here Comes the Bride, Silent Night, Star Spangled Banner

HYMN_4_4.STY Simple Church Organ 4/4 Style

This style will emulate a church organist playing in 4/4 tempo. Tempo range 50-200
Examples: Wedding March, Adeste Fideles, Any 4/4 organ piece

JAZCOOL.STY Jazz Cool Style

This jazz swing style has less rhythmic agitation and fills etc. than the ZZJAZZ or the J_DIZZY styles. It will work with all jazz, bebop and standard swing tunes. Simpler bass, drums and piano. Tempo range: 50-250
Examples: My Funny Valentine, All The Things You Are.

JAZSAMBA.STY Jazz Samba Style

This jazz samba style feel is in the style of Dave Grusin, Lee Ritenour. It features electric piano, fretless bass and Latin drums with a backbeat. It works with any tune where you'd like an upbeat driving Samba feel. Tempo range: 100-150
Examples: Lucky Southern, Brazil.

JAZSIMP.STY Jazz Simple Style

This is the simplest jazz swing style that will work with all jazz, bebop and swing standards. It features simple, non agitated bass lines and a lack of piano and drum fills. The chords however, retain the full jazz enhancement features and some piano pushes are also implemented. Tempo range: 60-250
Examples: Green Dolphin Street, I Love You, Move.

J_DIZZY.STY Jazz Dizzy Style

This jazz-swing style is an alternative to the built in ZZJAZ style. It features different comping (with piano pushes) as well as different bass-lines and drums. It will work with any jazz, bebop or standard swing tune. Tempo range: 60-200
Examples: Donna Lee, All The Things You Are, Stella By Starlight.

J_WALTZ.STY Jazz Waltz 2 Style

This is an alternative to the built in ZZJAZWAL style. This quintet version features p/b/d/ as well as guitar and strings in section B. It works for any jazz waltz. Note, incidentally that the jazz waltz styles work very well for implementing 5/4 tempos using the F5 key to indicate a bar of 3/4 followed by a bar of 2/4. Tempo range: 70-200
Examples: Someday My Prince Will Come, Ju-Ju.

JEAN.STY Simple Pop Country Swing Waltz

This is a swing waltz that works well for Pop or Country tunes. The instruments are Rhodes piano, acc. guitar, bass, drums, cello (in A) and Strings (in B). Tempo range: 70- 200
Examples: Jean, Tennessee Waltz, Fascination.

KILARNEY.STY Irish-Shotiche 12/8 Style

Shotishe 12/8 dance style. Works well for many Irish tunes. Tempo range: 120-200
Examples: Shotiche, Humoresque.

LUCILLE.STY Pop-Country-Rock Waltz

A faster Pop-Rock-Country swing waltz with a backbeat on every second bar. This waltz also simulates a 6/8 feel. The instruments are el. piano, bass, drs, strat guitar and rock organ (in B). Tempo range: 120-300
Examples: Lucille, Lucy in the Sky with Diamonds (1st part).

MEMORIES.STY SlowPop-Rock Triplet Style

This style features the acc.piano in triplets thru-out. The rhythmic feel is slow 4/4 in a 12/8 triplet tempo. Also with vibes, strings, bass and drums. A pretty middle-of-the-road sound. Tempo range: 50-120 Examples: Memories(Cats)

MOONRIVR.STY Pop Waltz- Straight-8ths

This is a 5 piece Pop, Country or Standards type waltz in straight 8ths (as opposed to swung 8ths). The acc. guitar plays arpeggios thru-out while strings join in in section B. Tempo range: 60-160 Examples: Tenderly, Moon River.

PAULMARY.STY Folk Style - Swing 8ths

This is a 60's folk style which features 2 guitars and p/b/d with a swing -8ths rhythmic feel. One guitar plays arpeggios, while the other guitar strums. Reminiscent of the Peter, Paul & Mary or Kingston Trio styles. Tempo range: 100-220

Examples: Four Strong Winds

PNOSIMP3.STY Simple Solo Piano 3/4 Style

This style will emulate simple Solo Piano playing in 3/4 tempo. tip :Use 3 part harmony for the melody (Harmony #44) Tempo range 50-200

Examples: Here Comes the Bride, Silent Night, Star Spangled Banner, Simple classical pieces

PNOSIMP4.STY Simple Solo Piano 4/4 Style

This style will emulate simple Solo Piano playing in 4/4 tempo. Tempo range 50-200

Examples: Wedding March, and most tunes in 4/4

POPWALTZ.STY Pop-Rock 16th Note Waltz

This is a dedicated 16th note based pop-rock-jazz waltz. The 5 instruments are el. piano, frettless bass, drums, nylon string guitar playing arpeggios and strings in B section. Tempo range: 60-140

Examples: Emily, Tenderly

REDROBIN.STY Old Classic Favorites Style

A simple swing style for the old chestnuts featuring p,b,d guitar and banjo. Tempo range: 100-250

Examples: Heart of My Heart, Red Robin, Down By the Riverside.

SIMP_ROK.STY Country-Rock (Simple) Style

A 5 piece bluesy Country, Rock style with p/b/d and strat guitar on 2 & 4. Strings in B section. Tempo range: 100-180 Examples: Hard Day's Night, You Won't See Me

SINATRA.STY Medium Tempo Swing Style

A classy swing feel reminiscent of the Sinatra style. The A section is in 2, the B section in 4. Tempo range: 100-200 Examples: Any Swing tune Frank would sing.

STR_QT34.STY Simple String Quartet 3/4 Style

This style will emulate a String Quartet playing in 3/4 tempo. tip : Use 3 part harmony for the melody (Harmony #44).Tempo range 50-200 Examples: Here Comes the Bride, Silent Night, Star Spangled Banner

STR_QT44.STY Simple String Quartet 4/4 Style

This style will emulate a String Quartet playing in 4/4 tempo. Tempo range 50-200

Examples: Wedding March, Rule Brittania, Pachabel's Canon

TANTUKER.STY Shufle Country-Rock Style

This is a bluesy swing/shuffle style with strat guitar on 2 & 4. Tempo range: 100-200 Examples: Kansas City .

TENDERLY.STY Pop-Standard Swing Waltz

A 5 piece swing waltz style with guitar and organ. Works well with Pop, Country, Old-classic and standard waltzes. Tempo range: 100-200 Examples: Emily, Fascination, Tenderly

TWO_BEAT.STY Two-Beat 30's and 40's Style

This is a fast swing two-beat style out of the 30's and 40's. The quintet features banjo and guitar as well as p/b/d. Tempo range: 200-400

Examples: If You Knew Susie, Margie

BRASS_3_4.STY Simple Brass Quintet 3/4 Style

This simple style will emulate a Brass Quintet playing chords in 3/4 tempo. tip :Use 3 part harmony for the melody (Harmony #44) Tempo range 50-200

Examples: Fanfares, Here Comes the Bride, Silent Night, Star Spangled Banner

BRASS_4_4.STY Simple Brass Quintet 4/4 Style

This style will emulate a Brass Quintet playing in 4/4 tempo. Tempo range 50-200

Examples: Fanfares, Rule Britannia

STYLES DISK #6

Jazz and Latin Styles

There are over 21 Jazz Styles and 9 Latin Styles.

FILE NAME	STYLE NAME	# INSTR.	DESCRIPTION
21+ Jazz Styles			
J_CARIBE.STY	Caribe, Jazz Bossa	3	alternative Jazz-Bossa style
J_DJANGO.STY *	Django, Jazz Swing	4	2 rhythm guitars with p/b (no drums)
J_JSMITH.STY *	J. Smith, Organ Trio	3	Jazz-swing organ trio style,
J_L_MAYS.STY	LMays, Jazz-Pop Pad	5	A PMeth/Mays jazz-pop straight 8ths style
J_MDFAST.STY *	MilesD Fast Jazz Style	3	A very up tempo (t= 200-350) jazz style,
J_MILES1.STY *	Miles1 (50s) Jazz Styl	3	A jazz swing style (t=100-200) with p/b/d.
J_MISTY.STY *	Misty, Slow Ballad	5	A very slow jazz-swing ballad style (45-75)
J_NOPNO.STY *	No Piano, Duo Style	2	Bass & Drums only
J_PNO&BS.STY *	Piano & Bass only	2	Piano & Bass only
J_WESGRV.STY *	Wes Groove Style	3	A med-slow-swing groove trio style
J_WESWLZ.STY *	Wes Waltz Style	5	A jazz waltz (t=105-180) with p/b/d/g/str.
J_WYNT_K.STY *	Wynton K. 1	3	This is a trio Wynton Kelly jazz comping
J_WYNT_2.STY *	Wynton K. 2	3	More chordal embellishments than WK1
J~~LAURA.STY *	Laura, Ballad w/Brush	5	A slow jazz-ballad style with brushes **
J~BAS&BR.STY *	Bass & Brushes Style	2	Bass & Brushes.
J~DEXTER.STY *	Dexter, Bop w/Brushes	3	A medium bop style (t=100-200) w/br
J~EASY.STY *	Easy, Swing w/Brush	5	A simple,smooth swing style w/Brushes
J~MD_WLZ.STY *	MilesD Waltz w/Brush	3	A jazz-waltz style with brushes
J~OLEO.STY *	Oleo, Bop w/Brushes	5	This jazz-swing style (t=110- 250)
J~SONICE.STY *	So Nice, Jazz-Bop w/Br	3	Features p/b and brushes

J~WINDOW.STY *	Windows, Fast Waltz	5	Jazz-waltz w/Brushes

9 Latin Styles

L_ARRIBA.STY	Arriba, Latin Salsa	5	A Samba with salsa Piano, Pushed Bass etc.
L_CHANEW.STY	Cha Cha New, Latin	5	A Cha Cha with a pushed bass pattern
L_CHURRO.STY	Churro, Mexican Samba	5	Salsa samba with a mexican feel
L_FIESTA.STY	Fiesta, Latin New Samba	5	A party-like Samba feel from N.E. Brazil
L_HAVANA.STY	Havana, Cuban Mambo	5	A Cuban Latin Mambo style (t=100- 200)
L~JOBIM1.STY	Jobim, Latin Bossa	5	This emulates the original, simple Bossa
L_MACARO.STY	Macarena, Dance Craze	5	A current Latin hit
L_SALSA.STY	Salsa, Latin Samba	5	Salsa Samba with p/b/g/mt-g/d
L_SERENA.STY	Serena, Latin Jazz,	5	16ths Rock-Bossa-Samba

* denotes style is in a triplet feel

STYLES DISK #6 DESCRIPTIONS

Jazz and Latin Styles

21 Jazz Styles

J_CARIBE.STY Caribe, Jazz Bossa Style

Memo: This alternative bossa style has more jazz elements than the regular bossa style. Strings & guitar at 'b'.

Examples: Desafinado, The Sidewinder.

J_DJANGO.STY Django, Jazz Swing

Memo: Features two rhythm guitars with piano & bass (no drums) a la Hot Club of France. If you are not using General Midi (GM), set Strings to acc.guitar.

Examples: After You've Gone, Nuages

J_JSMITH.STY J. Smith, Jazz, Organ Trio

Memo: In this jazz-swing organ trio style, the jazz organ (B3) patch is used (GM #19). This will load automatically if your module is GM compatible. Or select jazz-organ.

Examples: I'm Walkin, Moanin

J_L_MAYS.STY LMays, Jazz-Pop Pad Style

Memo: A PMeth/Mays jazz-pop straight 8ths style (t=100-150) with frt. bass, muted guit, drums and two pad patches; Pno=GM#51(SynStrs); Strs=GM#104(Star Theme)

Examples: Any straight 8th or bossa, Metheny type tune

J_MDFAST.STY MilesD Fast Jazz Style

Memo: A very up tempo (t= 200-350) jazz style, the 'a' section features acc.piano, acc.bass and drums.

Examples: Impressions, The Song is You

J_MILES1.STY Miles1 (50s) Jazz Style

Memo: A jazz swing style (t=100-200) with p/b/d. 'a' style has drums providing low volume shots with bass in two feel. 'b' features a Red Garland comp over walking bass.

Examples: Four on Six, Autumn Leaves.

J_MISTY.STY Misty, Slow Ballad Style

Memo: A very slow jazz-swing ballad style (t=45-75) with p/b/d, B3 organ and acc. guitar . 'a' style has smooth piano comp with organ pad. Bass in '2'. In 'b' pno. plays a 4/4 comp and guit. is added.

Examples: Misty, Body and Soul.

J_NOPNO.STY No Piano, Duo Style

Memo: A Jazz-swing style (t=95-200) with acc.bass and drums only. Ideal for G. Shearing harm. or pno/guit players.

Examples: Autumn Leaves, Bye Bye Blackbird.

J_PNO&BS.STY Piano & Bass only

Memo: This jazz-swing style features acc. piano & bass only (no drums). The comping in the 'b' section is more rhythmically active.

Examples: All of Me, Alone Together, any medium tempo swing.

J_WESGRV.STY Wes Groove Style

Memo: A med-slow-swing groove (t=90-145) jazz style with p/b/d. 'a' section has piano comping with bass in '2' and drums on hi-hat. 'b' style has walking bass and ride cymbal.

Examples: Slow-med tunes. Summertime, Grooveyard.

J_WESWLZ.STY Wes Waltz Style

Memo: A jazz waltz (t=105-180) with p/b/d, guitar and strings. 'a' style has piano, bass and drums only. 'b' style adds jazz guitar and strings. The bass is in '1'.

Examples: Medium tempo jazz waltzes. My Favorite Things, Full House.

J_WYNT_K.STY Wynton K. 1

Memo: This is a trio Wynton Kelly jazz comping style with p/b/d. The piano comping has less chordal embellishments than WK2.

Examples: All of You, Stella By Starlight

J_WYNT_2.STY Wynton K. 2 (Chord Embel)

Memo: This is a trio Wynton Kelly jazz comping style with more chordal embellishments than WK1. Features p/b/d

Examples: Freddie the Freeloader, Have You Met Miss Jones?

J~~LAURA.STY Laura, Ballad w/Brushes

Memo: A slow jazz-ballad style (t=50-100) with p/b/d/g & organ. 'a' style has p & b, organ and brushes. Map drum note #69 to 40(See Readme file). 'b' style adds guit with pno in a 4/4 comp.

Examples: Lover Man, But Beautiful.

J~BAS&BR.STY Bass & Brushes Style

Memo: A Jazz-swing style (t=100-200) with only b&brushes thru-out. Ideal for G. Shearing harm. The drum patch change (GM-Drums #41) works automatically on GM modules like the S. Canvas.

Examples: All the Things, Funny Valentine.

J~DEXTER.STY Dexter, Bop w/Brushes Style

Memo: A medium to up bop style (t=100-200) with acc.piano, acc.bass and brushes on 'a' section.

Examples: Jeannine, Have You Met Miss Jones?

J~EASY.STY Easy, Swing w/Brushes Style

Memo: A simple, smooth swing style which works well as vocal accompaniment for most standards. Features p/b/g and brushes (w/strings at 'b')

Examples: All the Things, I Get a Kick Out of You

J~MD_WLZ.STY MilesD Waltz w/Brushes Style

Memo: A jazz-waltz style with brushes in the tempo range of 100-200.

Examples: Emily, West Coast Blues.

J~OLEO.STY Oleo, Bop w/Brushes Style

Memo: This jazz-swing style (t=110- 250) features p/b and brushes in the 'a' section. In the 'b' section, strings and guitar are added.

Examples: Bye Bye Blackbird, Now's the Time

J~SONICE.STY So Nice, Jazz-Bop w/Brushes

Memo: This jazz-swing style sounds good in a tempo range of 85-200 and features p/b and brushes (with the ride cymbal in the 'b' section).

Examples: There Will Never Be Another You, Gone With the Wind.

J~WINDOW.STY Windows, Fast Waltz w/Brushes

Memo: This jazz-waltz style can be played in a tempo range of 100- 200. It features p/b/brushes with guitar & strings in the 'b' section.

Examples: Someday My Prince Will Come, Full House

9 Latin Styles

L_ARRIBA.STY Arriba, Latin Salsa

Memo: This is a modern Samba with salsa Piano, Ac.Bass (w/pushed down-beats thru-out), Ac.Guit.& synth strings. The tempo range is 150- 350.

Examples: Any Samba or fast bossa, Cumenchero, No More Blues

J_CARIBE.STY Caribe, Jazz Bossa Style

Memo: This alternative bossa style has more jazz elements than the regular bossa style. Strings & guitar at 'b'.

Examples: Desafinado, The Sidewinder.

L_CHANEW.STY Cha Cha New, Latin

Memo: This Cha Cha retains the basic rhythm and adds a push bass pattern thru-out. With El. Piano, Frt. Bass, Ac. Guitar, Drums & Strings (at 'b').

Examples: All Cha Chas, Never On a Sunday, Perfidia

L_CHURRO.STY Churro, Latin Mexican Samba,

Memo: This is a samba with a mexican feel, featuring salsa Piano, Bass, Drums, Ac.Guitar & Brass. The drums are more lively in 'b' section with timbales etc. (t=200- 320)

Examples: Any Samba, Brazil

L_FIESTA.STY Fiesta, Latin New Samba

Memo: A party-like Samba feel from N.E. Brazil which is used in a Salsa line-dance. With p/b/d/g/ &brass. t=150-300. Brass lines only active in b section, so no 'vary style in mid. chor.'

Examples: Festa do Interior

L_HAVANA.STY Havana, Latin Cuban Mambo

Memo: A Cuban Latin Mambo style (t=100- 200) with salsa Piano, Ac. Bass, Drums, Ac. Guitar and Brass fills (more prominent in 'b'section).

Examples: Sunny, any Mambo

L~JOBIM1.STY Jobim, Latin Bossa

Memo: This emulates the original, simple Bossa style. Tranquil thru-out, it features Ac. Piano, Ac. Bass, Ac. Guitar, Drums with brushes & Strings.

Examples: Any Bossa, Girl From Ipenema, Corcovada

L_MACARO.STY Macarena, Latin Dance Craze

Memo: A current Latin hit with El. Piano, Slap Bass, Drums, Ac. Guitar and Square Wave.

Examples: Macarena

L_SALSA.STY Salsa, Latin Samba

Memo: Salsa Samba with Bright Piano, Frt. Bass, Drums, Ac. Guitar & Muted Guitar (on String inst.). Tempo range: 200- 340.

Examples: Any Samba, Brazil, Samba de Orfeu

L_SERENA.STY Serena,Latin Jazz, 16ths Rock-Sa

Memo: This rock-bossa-samba has a serene feeling and a jazz flavor.16th note feel. El.Pno, Frt.Bass, Drs, Ac.Guitar &Strings. Tempo range: 80-110

Examples: Rock ballads, bossas, Something, Quiet Nights

STYLES DISK #7

Country and Pop Styles

There are 19 Country Styles and 6 Pop Styles.

FILE NAME		STYLE NAME	# INSTR.	DESCRIPTION
19 Country Styles				
C_2STEP.STY		Country 2 Step Style	4	Country 2 step
C_ACHY.STY		Achy Shaky Style	5	Line Dance
C_BOBBYG.STY		Bobby Goldsbro Style	5	Country Rock w/ guit, strings (8th notes)
C_CLANCY.STY	*	Clancy (Irish) Style	4	Irish 6/8 style w/ accordian
C_DENVER.STY		Denver (Country)	5	Country Rock w/guitar ,strings-16th notes
C_DOSEDO.STY	*	Do-see-Do (Squaredance)	4	Fiddle Squaredance
C_EAGLES.STY		Eagles Style	4	Country Rock w/ guitar strumming
C_EZSHUF.STY	*	Country EZ Shuffle	4	Shuffle country style w/guitar
C_FINGER.STY		Fingerpickin' Guitar	4	Folky, fingerpickin' guitar
C_GT_WLZ.STY	*	Country Guitar Waltz	5	Country waltz w/guitar and strings
C_JETHRO.STY		Jethro Bluegrass	4	Bluegrass banjo w/ banjo and guitar
C_LDANCE.STY		Country Line Dance	5	Country Line Dance w/ syncopated guitar
C_LSHUFF.STY	*	Line Dance (Shuffle)	5	Line Dance - shuffle feel w/swing in 'b'
C_NUWALZ.STY	*	Country New Waltz	5	New Country Waltz - Cape Breton

C_NU_BAL.STY	Country New Balad	5	New Country Balad w/guitar and strings
C_SIMP24.STY	Country Simple 2 &4	5	Guit. chording on 2 and 4, strings in 'b'
C_SWING.STY *	Country Swing	4	Country swing in 'a' and 'b' section
C_TEX_SW.STY *	Country Texas Swing	4	Two feel in 'a', swing in 'b' section
C_TRAVIS.STY *	Country Merle Travis	5	Nashville sound (shuffle) w/ guitar picking
6 Pop Styles !			
P_50BOUN.STY*	50's Bounce	5	Light pop w/ bouncy feel
P_JONI.STY	Joni Mitchel piano	2	Left and Right hand Solo piano style of Joni
P_MANLOW.STY	Barry Manlow Style	5	Pop Balad style w/ strings in 'b' section
P_PHIL_C.STY	Phil Collens Style	5	Slow Pop Balad style,16th notes
P_SURFIN.STY	Surfin' style	5	Beach Boys, Jan and Dean
P_TEK1.STY	Dance Tek 1 Style	4	Techno-Disco- Dance rhythm.

* denotes style is in a triplet feel

STYLES DISK #7 DESCRIPTIONS

Country and Pop Styles

19 Country Styles

C_2STEP.STY Country 2 Step Style

Memo: 2 step country dance style. Bass (root/5th), ac.Guitar (chording on off beat), rhodes (pad chording) Examples: On The Road Again. Blowin in The Wind , Wabash Cannonball

C_ACHY.STY Achy Shaky Style

Memo: Great for line dances. Even feel. Rhodes(pad chords), bass (root/5th), muted guitar (5ths), jazz guitar (chording)

Examples: Achy Breaky Heart

C_BOBBYG.STY Bobby Goldsbro Style

Memo: Light Rock feel. Rhodes, Bass (root/5th), Ac Guitar chording, Strings in 'b' section

Examples: Light Rock tunes. Dream Dream Dream, If You Could Read My Mind, I'll Have to Say I Love You in a Song, You'ge Got a Friend, Rhinestone Cowboy, Kiss an Engel Goog Morning, Rainy Day People.Songs in Eagles style will also work.

C_CLANCY.STY Clancy (Irish) Style (triplet feel)

Memo: Irish 6/8 feel, Piano, Accordian, Bass (root/5th),

Examples: Macnamara's Band, Washer Woman

C_DENVER.STY Denver (Country)

Memo: Light Rock style . bass (root/5th), piano (floyd cramer clicks), guitar fingerpickin', strings in 'b' Examples: On the Road Again, Country Roads, Red River Valley

C_DOSEDO.STY Do-see-Do (Squaredance) (triplet feel)

Memo: Fiddle/squaredance tunes. Triplet feel. Bass (root/5th), Banjo(chording in 'a', picking in 'b'), Ac Guitar chording on 2&4

Examples: Fiddle Tunes with triplet feel.

C_EAGLES.STY Eagles Style

Memo: Country light rock feel. Guitar strumming throughout. Guitar anticipates chords. Bass (root). Rhodes (pad chording).

Examples: Desperado, Ramblin' Man, Kiss an Angel Good Morning, Bobby McGee, Rainy Day People. Best of My Love, New Kid In Town, Tequila Sunrise, Songs in Bobby Golsbro style will also work.

C_EZSHUF.STY Country EZ Shuffle (triplet feel)

Memo: Bass on root and 5, piano steady chording on 2 and 4.guitar fingerpicking

Examples: Song Sung Blue, Your Cheatin Heart, Would you catch a fallin' star ? Can't Smile Without You, Tie a Yellow Ribbon, Bye Bye Love, Paper Roses

C_FINGER.STY Fingerpickin' Guitar

Memo: Ac Guitar fingerpicking. Rhodes (pad chording). Try muting all but the guitar.

Examples: Folky stuff. Bob Dylan, Pete Seeger tunes, Wabash Cannonball

C_GT_WLZ.STY Country Guitar Waltz (triplet feel)

Memo: Slow country waltzes. Bass (root on beat 1),Guitar chording (on 2 and 3) , rhodes(pad chording on 1), strings in 'b' section.

Examples: Could I Have This Dance, Happiest Girl in the USA, Time in a Bottle, Irene Goodnight Irene, Mocking Bird Hill, Vaya Con Dios

C_JETHRO.STY Jethro Bluegrass

Memo: Acoustic Bass (root and 5th), Ac Guitar chording, Banjo (pickin in 'a', chording in 'b'

Examples: Bluegrass tunes. Bill Monoroe, Earl Scruggs, The Beverly Hillbilly Theme.

C_LDANCE.STY Country Line Dance

Memo: Drivin' bass on root and 5th, Muted Guitar in 5ths, Ac Guitar syncopated fills.

Examples: Country Rock, Black Sheep of The Family, Bobby Sue, Drivin My Life Away

C_LSHUFF.STY Line Dance (Shuffle)

Memo: Rockin' in 'a', swing in 'b'. Shuffle feel. Bass (drivin' on root in 'a' section, swing in 'b' section), Muted Guitar (chording in 5ths). Tempo = 150 (medium)

Examples: Bad Bad Leroy Brown, Dont Stop Thinkin Bout Tomorrow,

C_NUWALZ.STY Country New Waltz (triplet feel)

Memo: Bass (root on beat 1), Ac. Guitar chording, Jazz Guitar fills, Ac. Piano (Floyd Cramer)

Examples: Country Waltzes, Cape Breton, Mr. Bojangles, Friends and Lovers (Both To Each Other)

C_NU_BAL.STY Country New Balad

Memo: Slow Balads (tempo=65). Piano, AC Guitar and bass in 'a', Strings in 'b'

Examples: The Rose (Conway Twitty version!), New Country Balads (Vince Gill), Chariots Of Fire, Feelings,

C_SIMP24.STY Country Simple 2 &4

Memo: Bass on root and 5ths, Guitar chording on 2 and 4. Strings in 'b'

Examples: Blowin in the Wind. Older Country tunes, Happy Days Are Here Again

C_SWING.STY Country Swing (triplet feel)

Memo: Swing bass in both 'a' and 'b' section. Drums change to ride cymbals in 'b'. Rhodes and guitar chording

Examples: Country swing tunes. Heartaches by the Numbers.

C_TEX_SW.STY Country Texas Swing (triplet feel)

Memo: Two beat feel in 'a' and swings in 'b' section. 'Bob Wills' (Texas) used to talk to the audience and musicians during the 'b' section

Examples: Country and Jazz Swing tunes.

C_TRAVIS.STY Country Merle Travis (triplet feel)

Memo: Fingerpickin' Merle Travis style, bass (root and 5th), rhodes chording, Ac. Guitar chording in 'b' on 2 and 4

Examples: Song Sung Blue, any song in C_EZ Shuffle style.

6 Pop Styles

P_50BOUN.STY 50's Bounce (triplet feel)

Memo: This style is between a swing and a light pop style. strings in 'b'

Examples:

P_JONI.STY Joni Mitchel piano

Memo: Solo piano style. Left hand plays pattern, Right hand chording- anticipating the beat

Examples: Joni's 'Blue Album'

P_MANLOW.STY Barry Manlow Style

Memo: Pop Balad style. Ac Guitar and Piano chording. Strings in 'b' section.

Examples: Arthur's Theme, You Don't Bring Me Flowers, Desparado, Always on My Mind, Evergreen, Mandy, Don't Get Hooked on Me, You've Lost that Lovin' Feelin.

P_PHIL_C.STY Phil Collens Style

Memo: Slow Pop Balad style. 16th note feel on drums. Rhodes chording. Synth Voice pad as well. Elec. Guitar rhythm in 'b' section

Examples: Phil Collens tunes. Pop Balads w/ slow tempos. Do You Remember, When I'm back on my Feet Again, Sailing, The Wind Beneath My Wing, Time After Time

P_SURFIN.STY Surfin' style

Memo: Typical surfin song rhythm, synopated in 'b' section

Examples: Jan and Dean, Beach Boys

P_TEK1.STY Dance Tek 1 Style

Memo: Technno-Disco- Dance rhythm. Open High hats in 'b' section. 16th note feel. Tempo =125. Uses Tr-808 Kit

STYLES DISK #8

Jazz, Classical, Pop, Ethnic, Country and Latin Styles

11 Jazz; 4 Classical; 5 Pop; 3 Ethnic; 2 Latin, 1 Country;
with 5 Waltzes; 2 6/8 tempos; and 1 9/8 Tempo.

FILE NAME		STYLE NAME	# INSTR.	DESCRIPTION
11 Jazz Styles				
J_BASIE1.STY	*	Basie 1 Big Band	5	Jazz Sw. (p,b,drs,g, **less**-brass fills at 'b')
J_BASIE2.STY	*	Basie 2 Big Band	5	Jazz Sw. (p,b,drs,g, **more**-brass fills at 'b')
J_EVAN2H.STY	*	B Evans 2 Hands	3	2-handed comping Trio (p,b &d)
J_EVANLH.STY	*	B Evans L-H only	3	L-H only comping Trio (use with Pno solo)
J_HERBIE.STY	*	Herbie H comping	3	Herbie comping style. Trio

J_LIGHT.STY *	Light Jazz Feel	4	R-Sect. w/light piano fills (p,b,g,drs)
L_BOSROK.STY	BossaRock,	4	Lively Bossa/Rock (ElPno,b,d,AcGuit)
L_BOS_MC.STY	McCoy Bossa	3	MC comp. w/ Salsa push-bass at 'b'
CLASSY.STY *	Classy Easy Swing	5	R-Sect w/lush StrSect.(p,b,d,g,& big strings)
J_DIXIE2.STY *	Dixieland 2	5	Traditional (Tuba,Banjo & Clarinet&Trbone)
J_DIXIE3.STY *	Dixieland 3	5	Conventional (drums,bass,banjo,clar,&trbone)

4 Classical Styles

ALBERTI.STY	Alberti Clasical Piano		Solo Piano accompaniment style
BACH_1.STY	Bach 1 Classical Piano	1	Solo Piano accomp. (Prelude 1) Arpeggios
CHAMBER1.STY	Chamber 1 Orch.	4	Chamber Orch style. Pno,ArcoBass, 2-StrSecs
CHOPIN_W.STY	Chopin Waltz Piano	1	Stride Solo Pno Accomp. Pno Bass @ 'b'

5 Pop Styles

9-8_SLOW.STY	9/8 Slow-Tempo arpeg.	5	Slow 9/8 Pop/Rock (p,b,d,g,harp)
GOODNITE.STY	Goodnite, Slow 6/8	5	Slow 6/8 Pop/Rock arpeg.(ElPno,b,d,g,Harp)(
LULABY34.STY	Lullaby, Slow waltz	5	Gentle slow Waltz (p,b,d,g,str)
L_BOSROK.STY	BossaRock	4	Bossa/Rock (ElPno,b,d,AcGuit)
P_WHITKR.STY	R Whitiker Pop	5	M.O.R Pop/Rock El.Pno,FrBass,Drs,Git,Strs)

3 Ethnic Styles

6-8_FAST.STY *	6/8 Fast-Tempo.	5	Fast 6/8 (ElPno,b,d,g,acord)(12/8 tempo 50-150
SANTALUC.STY	Santa Lucia- Italian wltz	5	Italian Waltz (Acord,b,d,g,TremGuitar @ 'b')
WLZPARIS.STY	Waltz Paris -French wlz	5	French Waltz (Acord,b,drs,g,clar fills @ 'b')

2 Latin Styles

L_BOS_MC.STY	Bossa McCoy, Jazz	3	Bossa, Even 8ths, push bass in 'b' (p,b,d
L_BOSROK.STY	BossaRock	4	Pop/Jazz Bossa (ElPno,b,d,AcGuit)

1 Country Style

C_STRIDE.STY	Country Waltz Stride	3	Solo country stride waltz @ 'a'. B & D @ 'b'

* denotes style is in a triplet feel

STYLES DISK #8 DESCRIPTIONS

11 Jazz Styles

J_BASIE1.STY Basie Big Band

Memo: This style features R-Sect w/Freddie Green Guitar and (less) Brass background shots. Tip: Choose one of the sax-section harmonies for melody and soloist

Examples: One O'Clock Jump, L'il Darlin.

J_BASIE2.STY Basie Big Band

Memo: This style features R-Sect w/Freddie Green Guitar and (more) Brass background shots. Tip: Choose one of the sax-section harmonies for melody and soloist

Examples: All of Me, April in Paris.

J_EVAN2H.STY B Evans 2 Hands

Memo: Features a Trio with 2-handed comping in the style of B.E. Use this when another inst. is playing the melody.

Examples: Green Dolphin St., Solar

J_EVANLH.STY B Evans L-H only

Memo: A Trio (p,b,d) which features Left Hand only comping. Use with Piano melody or Piano soloist.

Examples: Green Dolphin St. I'll Remember April

J_HERBIE.STY Herbie H comping

Memo: This jazz swing Trio style (p,b,d) features Herbie's spacey and inventive comping style. Bass in two at 'a', and walking at 'b'. Will work with most tempos.

Examples: Any swing tune, Dolphin Dance

J_LIGHT.STY Light Jazz Feel

Memo: A jazz swing style (t= 85-300). Rhythm Section with light piano fills (p,b,g,drs).Will work with most tempos. Bass in 2 at 'a', and walking at 'b'.

Examples: Stella By Starlight, Any swing tune

L_BOSROK.STY BossaRock, Jazz/P/Rk/ Bossa

Memo: A Lively Bossa/Rock style with ElPno, b, d & AcGuit.

Examples: Carnival, Any bossa or standard.

L_BOS_MC.STY McCoy Bossa

Memo: A jazz-bossa Trio with Piano, Bass & Drums featuring McCoy style comping. Salsa push-bass (each bar is anticipated by one beat) at 'b'

Examples: Any Standard, any Bossa, Desafinado.

CLASSY.STY Classy Easy Swing with Stings

Memo: An easy Nelson Riddle-like Jazz-swing style (t=95-200) with Piano, bass,guit, drums and lush String section in both sections. Strings are higher in 'b'section.

Examples: Nice 'N Easy, Any Standard.

J_DIXIE2.STY Dixieland 2

Memo: This is a 4- piece Traditional Dixieland style with no drums (Tuba, Banjo & Clarinet & Trombone)

Examples: When the Saints, Any Dixieland or Standard tune

J_DIXIE3.STY Dixieland 3

Memo: This is a 5- piece Conventional Dixieland style with drums, bass, Banjo, Clar, & Trbone).

Examples: Any Dixieland or Standard tune, Muscrat Ramble.

4 Classical Styles !

ALBERTI.STY Alberti Clasical Piano

Memo: This is a 4/4 Classical solo Piano accompaniment style which features pianistic rhythmical accompaniment for a variety of classical tunes.

Examples: Mozart tunes, Hayden Trpt. concerto

BACH_1.STY Bach 1 Classical Piano

Memo: This is a 4/4 Classical Solo Piano accomp. (Prelude 1) Arpeggios

Examples: Prelude 1, any classical arpeg. accomp.

CHAMBER1.STY Chamber 1 Orch.

Memo: Chamber Orch style. Pno,ArcoBass,2-StrSecs

Examples: Mozart tunes, Hayden Trpt. concerto

CHOPIN_W.STY Chopin Waltz Solo Piano

Memo: Stride Solo Pno Accomp. Pno Bass @ 'b'

Examples: Minute Waltz, any Chopin or classical waltz

5 Pop Styles

9-8_SLOW.STY 9/8 Slow-Tempo arpeg.

Memo: This is a slow arpeggiated 9/8 Pop/Rock style - a slow waltz with triplet divisions (p, b, d, g, harp)

Examples: any slow waltz with triplet divisions

GOODNITE.STY Goodnite, Slow 6/8

Memo: This ia slow arpeggiated 6/8 Pop/Rock style with El.Pno, b, d, g, & Harp

Examples: Greensleeves, any faster waltz

LULABY34.STY Lulaby, Slow waltz

Memo: Gentle slow Waltz (p,b,d,g,str)

Examples: Eidleweiss, Moon River

L_BOSROK.STY BossaRock

Memo: Bossa/Rock (ElPno,b,d,AcGuit)

Examples: Desafinado, The Sidewinder

P_WHITKR.STY R Whitiker Pop M.O.R.

Memo: M.O.R Pop/Rock El.Pno,FrBass,Drs,Git,Strs)

Examples: You Were Always on My Mind, Yesterday

3 Ethnic Styles !

6-8_FAST.STY 6/8 Fast-Tempo.

Memo: A 5-instr. fast 6/8 style with El.Pno,b,d,g,accordian. Remember, when entering chords, each beat has 3 subdivisions. Use tempos from 50-150

Examples: Girls and Boys Come Out to Play. any 6/8 tempo

SANTALUC.STY Santa Lucia- Italian wltz

Memo: A 5-instrument Italian Waltz style with Accordian,b,d,g,and Tremelo Guitar @ 'b'

Examples: Sorrento, Santa Lucia

WLZPARIS.STY Waltz Paris -French wlz

Memo: A 5-instrument French Waltz style with Accordian,b,drs,g, and clarinet fills @ 'b')

Examples: Under the Bridges of Paris, Under Paris Skies

2 Latin Styles

L_BOS_MC.STY Bossa McCoy, Jazz

Memo: A jazz-bossa Trio with Piano, Bass & Drums featuring McCoy style comping. Salsa push-bass (each bar is anticipated by one beat) at 'b'

Examples: Any Standard, any Bossa, Desafinado.

L_BOSROK.STY BossaRock

Memo: A Lively Bossa/Rock style with ElPno, b, d & AcGuit.

Examples: Carnival, any bossa or standard.

1 Country Style

C_STRIDE.STY Country Waltz Stride

Memo: This 3- instrument country style features solo Piano country stride waltz @ 'a'. Bass & Drums enter @ 'b'

Examples: On Top of Old Smokey, Tennesee Waltz

Styles Disk #9: Latin Styles for Band-in-a-Box
Introduction and Overview

Styles Disk #9 features 20 great new Latin styles (Salsa and Brazilian) for Band-in-a-Box, inspired by authentic Latin performances by world-renowned recording artist Rebeca Mauleon-Santana. This is also the first styles disk to feature live MIDI-drum patterns captured and preserved inside of Band-in-a-Box.

You can press the 'STY' button, press the Rebuild button, and click on the 'Latin' category, where you will see descriptions of your newly added styles.

Here are some suggestions: Study how the demo tunes were done. Notice the muting of instruments, shots, rests and holds as well as tempo changes. This is accomplished by right/option clicking on a bar (for shots, holds and rests) or by pressing F5 (for tempo changes). We've tried to cover the most useful and essential Salsa and Latin styles.

Latin music is stylistically varied, so, you might like to take advantage of some of the following features:

At any bar in your Band-in-a-Box tune you can:

- Change the tempo (F5)
- Mute any instrument or rest (right/option click on any bar)
- Have instruments hold a note (hold) (right/option click on any bar)
- Create a shot on any beat (right/option click on any bar)
- By resting all of the accompanying instruments, the melody can play solo passages with a very effective and forceful sound.

The DEMO songs for these styles follow the same naming convention as the styles themselves. So, for example, the DEMOSONG for L_32SAMB.STY is for L32_SAMB.MGU.

We hope you have fun listening, learning and creating with these 20 Latin Styles on Styles Disk #9.

There are 20 Latin Styles (Salsa and Brazilian) on Styles Disk #9:

L_32SAMB.STY **Samba in 3-2 clave (Brazilian)**
Memo: Brazilian 3-2 Samba w/ Piano, Bass, Percussion & Guitar. Add Strings & ride at 'b'. Tempo = 155. This style has 5 instruments.
Examples: Most Bossas, Brazil, Samba de Orpheu, any medium temp. Samba

L_50CHA.STY **50's Cha-Cha (Salsa)**
Memo: Salsa Charanga style Cha-cha circa the mid 50's. With Salsa Piano, Bass & Percussion At 'b' add Strings, ride & louder. Tempo = 130. This style has 4 instruments.
Examples: Morning, Oye Como Va, any Cha-cha

L_AFRO.STY **Afro Salsa Rhythm (Salsa)**
Memo: Salsa style featuring the traditional Afro rhythm adapted from the sacred 'bata' drumming. Tempo = 115. Congos, Bongos, Piano, Bass & Drums at 'a'. Strings & Guitar at 'b'. This style has 5 instruments.
Examples: How Insensitive, Triste, Any medium tempo Bossa or Latin tune

L_BATUCD.STY **Batucada (Brazilian)**
Memo: The Batucada style (similar to Bossa) features the repetitive Surdo (large bass drum) and agogo bells, ganza (shaker) and cuica (friction drum) and Piano, Bass, Drums & Guitar. Strings at 'b'. 5 instruments. Tempo = 150. This style has 5 instruments.
Examples: Any Bossa, Carnival

L_BOMBA.STY **Bomba (Salsa)**
Memo: A Puerto Rican Bomba (Salsa) style (Tempo = 115 - in cut-time) featuring accordion (melody), Piano, Bass & Percussion This style has 3 instruments.
Examples: Alegria y Bomba , any cut-time Latin or Jazz tune,
All the Things You Are

L_BOSMED.STY **Medium Smooth Bossa (Brazilian)**
Memo: A smooth sounding, medium tempo Bossa style featuring El. Piano, Bass & Percussion Add Guitar & Strings at 'b'. Note: Jazz chord embellishment is on. Tempo = 145. This style has 5 instruments.
Examples: Corcovado, Gentle Rain

L_BOSPAR.STY **Bossa-Partido Alto (Brazilian)**
Memo: The 'a' section features an up tempo Bossa style. The 'b' is Partido Alto rhythm. The clave direction is 3-2. With Piano, Bass, Guitar & Percussion. Tempo = 185. This style has 4 instruments.
Examples: Any Bossa, Desafinado

L_CONGA.STY **Conga (Salsa)**
Memo: A traditional Salsa carnival Conga rhythmic style (in cut-time: Tempo = 115). Has Piano, Bass & Percussion At 'b' add Brass and more Percussion. This style has 4 instruments.
Examples: Congamara, any cut time Samba or fast Jazz tune in cut-time

L_CUMBIA.STY **Cumbia (Salsa)**
Memo: A Colombian Cumbia rhythmic style. Notice the amount of 1 beat pushes, especially in the melody. Piano, Bass, Guitar & Percussion Tempo = 210. This style has 4 instruments.
Examples: Mi Cumbia

L_GUARCH.STY **Guaracha (Salsa)**
Memo: A Guaracha style descarga (jam) in 3-2 clave (see 'Latin Pianist' dictionary, excerpted from 'The Salsa Guidebook for Piano and Ensemble" by Rebeca Mauleon-Santana, published by Sher Music Co.) With Piano, Bass & Percussion Tempo = 190. This style has 3 instruments.
Examples: Bilongo, Maria Cervantes, Sabrosa

L_JAZCHA.STY **Jazz Cha-Cha (Salsa)**
Memo: A Latin-jazz style cha-cha with Piano, b and percussion at 'a'. Add Strings & el. Guitar arpeggios at 'b'. Tempo = 145. This style has 5 instruments.
Examples: Morning, Oye Como Va, West Coast Cha-cha

L_MAMBOJ.STY **Mambo-Jazz (Salsa)**
Memo: A Latin-jazz Mambo style featuring the traditional Salsa percussion, piano and bass. Tempo = 90. This style has 3 instruments.
Examples: Mambo Diablo, Mambo Mulato, any Mambo

L_MERENG.STY **Merengue (Salsa)**
Memo: A medium tempo Merengue (fast 2-step) Salsa style. With Salsa-style Piano, Bass and Percussion. Tempo = 120. This style has 3 instruments.
Examples: Compadre Pedro Juan, Merengation

L_MONTUN.STY **50's Son-Montuno (Salsa)**
Memo: A 50's style Son-Montuno. A montuno is an open vamp section. With Salsa-style Piano, Bass and Percussion. Tempo = 145. This style has 3 instruments.
Examples: Dile a Catalina, Montuneando

L_PARTID.STY **Partido Alto (Brazilian)**
Memo: Partido Alto is a very popular Brazilian rhythmic style. Featuring El. Piano, Slap Bass, Percussion and Strat Guitar. Tempo = 185. This style has 4 instruments.
Examples: Linda Flor, any Bossa

L_RIO.STY **Rio-Smooth Samba (Brazilian)**
Memo: A Smooth Samba style with Brazilian-style percussion, El. Piano, Bass, Guitar. At 'b' add Strings. Tempo = 170. This style has 5 instruments.

Examples: Brazil, any Samba

L_SAMBA2.STY **Samba in 2-3 clave (Brazilian)**
Memo: A Brazilian Samba in 2-3 clave direction, featuring Piano, Bass, Percussion & Guitar. Add Strings at b. Tempo = 185. This style has 5 instruments.
Examples: Samba Too, Bossas, Sambas

L_SONCHA.STY **Son Cha-cha (Salsa)**
Memo: A Son-Montuno in cha-cha tempo over a funky backbeat. With Piano, b & Percussion Add Guitar and strings at 'b'. Tempo = 135. This style has 5 instruments.
Examples: Morning, Oye Como Va, any montuno, Tequila, Funky Son Cha

L_SONGO.STY **Songo (Salsa)**
Memo: A contemporary, danceable Songo style with lots of percussion fills. Featuring Piano, Bass and Percussion. Tempo = 105. This style has 3 instruments.
Examples: Guarare, Songomania,

L_TITO.STY **Tito-Mambo (Salsa)**
Memo: Tito-Mambo Salsa style. Featuring Salsa-style Piano, Bass, Guitar & Percussion Add Brass at 'b'. Tempo = 115. This style has 4 instruments.
Examples: Mambo Diablo, Manteca, Coffee in Brazil

Styles Disk #10: Rock Styles for Band-in-a-Box
Introduction and Overview

Styles Disk #10 features 20 great new Rock and Pop styles for Band-in-a-Box, inspired by authentic real-time MIDI performances by professional studio musicians. This is also the first styles disk to feature all-live MIDI patterns captured and preserved inside of Band-in-a-Box.

You can press the 'STY' button, press the Rebuild button, and click on the 'Pop/Rock' category, where you will see descriptions of your newly added styles.

Here are some suggestions: Study how the demo tunes were done. The DEMO songs for these styles follow the same naming convention as the styles themselves. So, for example, the DEMOSONG for R_JB_70s.STY is R_JB_70s.MGU.

We've tried to cover the most useful and essential Rock and Pop styles, but since this genre is so vast, watch out for more of these kinds of styles coming soon.

Rock/Pop music is stylistically varied, so, you might like to take advantage of some of the following features:

- At any bar in your Band-in-a-Box tune you can:

- Change the tempo (F5)
- Mute any instrument or rest (right/option click on any bar)
- Have instruments hold a note (hold) (right/option click on any bar)
- Create a shot on any beat (right/option click on any bar)

By resting all of the accompanying instruments, the melody can play solo passages with a very effective and forceful sound.

There are 20 Pop/Rock Styles on Styles Disk #10:

R_90DISC.STY **90's Disco Rock**
Memo: 90's Madonna Disco 16ths with a big back-beat. This style has 4 instruments - bright piano, organ, synth Bass & imported MIDI drums. T=120.4
Examples: She Works Hard For Her Money

R_BOSSA1.STY **Rock Bossa #1**
Memo: A smooth pop-rock Bossa feel with El. Piano, Bass, Guitar & 'live' imported MIDI Drums. Strings at 'b'. T=125. This style has 5 instruments.
Examples: Love You Just the Way You Are

R_BRZSAM.STY **Rock Samba**
Memo: A Rock Samba with a relaxed feel and many Brazilian percussive flavors. T=200. This style has 4 instruments: Piano Bass drs. (and strings at 'b').
Examples: You Are the Sunshine of My Life

R_COPA.STY **Rock Copa Jazz-Samba)**
Memo: Rock-Jazz Samba (fast t=240). Can be used for Pop Rock Sambas or Chick Corea type sambas. With El. Piano Frt. Bass & drums. T=240. This style has 3 instruments
Examples: I Go to Rio, At the Copa

R_GYPSYK.STY **GypsyK style**
Memo: Spanish Pop style with a Gypsy flavor and fast '2' feel. With Ac. Guitar, Bass and Drums. T=250. This style has 3 instruments.
Examples: Bambalao

R_HEVMET.STY **Rock Heavy Metal**
Memo: Heavy Metal power chords with organ, el. guitar, distortion guitar, bass & drums. T=140. This style has 5 instruments.
Examples: In the style of groups like Bon Jovi

R_HEVROK.STY **Heavy Rock**
Memo: A Heavy Rock style in the tradition of groups like Def Leopard and AC-DC. With piano, bass, el. guitar, & drums. At 'b' add Strat guitar. T=120. This style has 5 instruments.
Examples: In the style of groups like Bon Jovi

R_HHFUNK.STY **Funky Hip Hop in Swing 16ths**
Memo: Rock Hip Hop Funk style in the Rock-Pop ballad vein with el. piano, slap. Bass muted. G & drums. T=95. This style has 4 instruments.

Examples: Feel Like Makin' Love

R_JB_70S.STY **JamesB 70's Dance Groove**
Memo: 70's Rock dance groove. El. Piano Bass g & drs.
Examples: The Jerk, I Feel Good

R_LAMBAD.STY **Rock Lambada Style**
Memo: This style is modeled after the 90's dance craze rhythm. With nylon guitar, acoustic guitar, bass & drums. At 'b' add Bottle-Blow. T=240. This style has 5 instruments.
Examples: Lambada Rhythm, Manha De Carnival

R_MEDROK.STY **Medium Rock**
Memo: Medium Rock style with Piano muted guitar, strat guitar, Bass & drums. T=125. This style has 5 instruments.
Examples: Hard Day's Night

R_NEWORL.STY **New Orleans Rock Funk**
Memo: This funk style is based on 16th note triplets (or 16th shuffle) and features Piano g, Bass & drs. T=95. This style has 4 instruments.
Examples: 50 Ways to Leave Your Lover

R_POP16S.STY **Pop 16ths Ballad**
Memo: Rock Pop 16's Ballad style w/ el. Piano muted Guitar, Bass & drs. At 'b' add strings. T=80. This style has 5 instruments.
Examples: Lady in Red, Yesterday

R_PRINZ.STY **Prinz Rock Funk (Sw.16ths)**
Memo: Rock Funk 2 style with a swing 16th feel. With clavinet, Strat guitar, slap Bass MIDI drums. T=104. This style has 3 instruments.
Examples: SMF, Miles Davis funk groove

R_RAP1.STY **Rap 1 Rock style**
Memo: Rock-Rap style with swung 16ths (shuffle 16ths) with El. Piano muted Guitar, Bass & Drums. T=100. This style has 4 instruments.
Examples: Just the Two of Us

R_RIOROK.STY **Rio Rock Samba Style**
Memo: Rock-Jazz Samba w/Bass pushes thru-out. With Piano Bass drs. T=225
Examples: Copacabana

R_ROCK1.STY **Straight Classic Purple Rock Style**
Memo: Rock w/organ thru-out. With Guitar Bass Drums. T=107

Examples: Smoke on the Water, Age of Belief

R_SHUFLE.STY **Rock Shuffle**
Memo: This Rock Shuffle style features Piano, Organ, Bass & Drums. At 'b' add ride. T=140. This style has 4 instruments.
Examples: I'm Walkin'

R_SLOWHH.**STY Slow Hip Hop**
Memo: Slow Hip Hop Funk style with swing 16ths used by groups like Maria Carey, James Ingram etc. With Piano Bass g, & drs. Strings at 'b'. T=90. This style has 5 instruments.
Examples: Come to Me

R_TRAIN.STY **Rock-Country 'Train' groove**
Memo: 'Train' groove with ac. Guitar, Bass Banjo & Drums. T=250. This style has 4 instruments.
Examples: They're Gonna Put Me In the Movies

Styles Disk #11: Classical Styles for Band-in-a-Box
Introduction and Overview

There are 28 Classical Styles on Styles Disk #11:

128ORK.STY **Orchestral 12/8**
Memo: An Orchestral 12/8 classical style with Piano arpeggios. Quiet Strings, Piano and Ac. Bass at 'a'. French Horns and slightly louder at 'b'.
Example: Schubert's Ave Maria, Chopin's Fantaisie Impromptu

98ORK.STY **Orchestral 9/8**
Memo: A 9/8 Orchestral classical style with Piano arpeggios at 'a'. Strings and French Horns added at 'b'.
Example: Prelude in A by Chopin

ARPORK34.STY **Orchestral arpeggio 3/4**
Memo: Classical 3/4 style with left hand Piano 8th note arpeggios and quiet Orchestra. Add French Horns at 'b'.
Example: Andante in Bb K533, 2nd movement by Mozart

ARPORK44.STY **Orchestral Piano arpeggios 4/4**
Memo: LH Piano 8th note arpeggios with quiet Orchestra and Bass at 'a'. Add French Horns at 'b'.
Example: Chopin's Fantaisie Impromptu in C#m

CHPSLO34.STY **Chopin Slow Waltz**
Memo: Legato LH Piano in 3/4 tempo. Add Strings, Clarinets, Bass and Harp at 'b'.
Example: Chopin's Waltz in Bm

DRAMORK4.STY **Dramatic 4/4 Orchestra**
Memo: A dramatic volume contrast, section 'a' has quiet woodwinds. A very loud Orchestra with Timpani and crashes at 'b'.
Example: Dvorak's Slavonic Dance #2 in Em

HRPORK34.STY **Orchestral Waltz with Harp**
Memo: Quiet 3/4 Orchestral accompaniment with Slow Strings, French Horns and Harp arpeggios. Louder at 'b'.
Example: 'Scene by the Brook' -Symphony #6, 2nd movement by Beethoven.

HRPORK44.STY **Orchestral 4/4 with Harp**

Memo: Quiet 4/4 Orchestral accompaniment with Slow Strings, French Horns and Harp arpeggios. Louder at 'b'.
Example: Schubert's Symphony #4 in Cm, 'Tragic'

JOPLNORK.STY **Joplin LH 4/4 with Orchestra**
Memo: Left hand ragtime a-la Joplin at 'a'. Orchestral string pad at 'b'.
Example: The Entertainer, Any Joplin Rag

MOZ44LH.STY **Mozart Alberti LH Piano Only**
Memo: Mozart Alberti style LH Piano with 8th notes in 'a' section and 16ths at 'b'.
Example: Sonata 3 by Mozart (K545) or any 4/4 tune.

MOZORK34.STY **Mozart Orchestral 3/4**
Memo: Mozart waltz style with LH Piano, Strings, Clarinets and Bass. Piano 8th notes at 'a' with 16ths at 'b'.
Example: Mozart Sonata 2, 1st movement

MOZORK44.STY **Mozart Orchestral 4/4**
Memo: Mozart 4/4 style with LH Piano, Strings, Clarinets and Bass. Orchestral pads with Piano 8th notes at 'a'. 16ths at 'b'.
Example: Mozart sonata #3 in C.

ORK448.STY **Orchestral 4/4 with 8th notes**
Memo: Allegro 4/4 'Mozart' orchestral style with Strings and Clarinets in 8th notes at 'a'. Add Bass and French Horns at 'b'.
Example: Mozart's 'Eine Kleine Nachtmusik', K525, 1st movement in G.

ORK816S.STY **Orchestral 8ths and 16ths**
Memo: Strings have an 8th note feel at 'a'. At 'b' the feel is 16ths and add Bass.
Example: Mozart, Rondo in C, K545 3rd movement.

ORKALB34.STY **Orchestral Alberti 3/4**
Memo: Alberti style LH Piano in 3/4 at 'a'. Add Strings, Bass and French Horns at 'b'.
Example: Minuetto in Eb by Beethhoven.

ORKALB44.STY **Orchestral Alberti 4/4**
Memo: Alberti style LH Piano in 4/4 at 'a'. Add Strings, Bass, French Horns and snare drum at 'b'.
Example: Sonata in Gm (opus 49 #1 by Beethoven.
ORKBCH44.STY **Orchestral 'Bach' style in 4/4**

Memo: LH quarter notes Piano with Strings, Clarinets, C-Bass at 'a'. At 'b' the Piano is in 8th notes, the orchestra in quarter notes.
Example: Bach 2 Part Invention #2 in Cm.

ORKBIG34.STY **Big 'Handel' 3/4 Orchestral**
Memo: Grandiose3/4 'Handel' style orchestra with Harpsichord, Timpani, French Horns and Strings at 'a'. Add crashes and snare at 'b'.
Example: Handel's Minuet #2 in D ('Fireworks')

ORKBIG44.STY **Big 4/4 Orchestra**
Memo: Strings, French Horns, Clarinets and snare at 'a'. Add crashes and timpani at 'b'.
Example: Slavonic Dance #2 in A by Dvorak

ORKBRQ34.STY **Orchestral Baroque in 3/4**
Memo: 'Handel' style (or Bach) Baroque Orchestra with Harpsichord, Bassoon and Strings at 'a'. Add Clarinets at 'b'.
Example: Menuet in Dm ('Fireworks Music') by Handel

ORKCHWLZ.STY **Orchestral 'Chopin' Waltz**
Memo: LH Piano in 3/4 at 'a'. Orchestral string pad at 'b'.
Example: Chopin's Waltz in C#m

ORKMED34.STY **Medium 3/4 tempo Orchestral**
Memo: A medium 3/4 tempo Orchestral style with Strings, Clarinets, C-Bass and French Horns. Louder at 'b'.
Example: Brahms Symphony # 3, opus 90, 3rd Movement

ORKMED44.STY **Medium 4/4 tempo Orchestral**
Memo: A medium 4/4 tempo Orchestral style with Strings, Clarinets, C-Bass and French Horns. Add crashes at 'b' with the Bass in 8th notes.
Example: Mozart's 'Prague' Symphony, #38, 1st movement.

ORKPOLKA.STY **Orchestral Polka**
Memo: Orchestral Polka style with accordion, Strings, Clarinets, Bass and Drums in a '2' beat feel. Louder at 'b'.
Example: Light Character Polka by Strauss

ORKWALTZ.STY **Orchestral 'Strauss' Waltz**
Memo: Orchestral waltz a-la Strauss with Strings, Clarinets, French Horns, Bass and Drums. Louder at 'b'.
Example: The Blue Danube by Strauss

SATIORK4.STY **Orchestral 'Satie' style in 4/4**
Memo: 'Satie' style LH Piano with Orchestra in 4/4. 8th notes at 'b'.
Example: La Paloma

SIMPORK3.STY **Simple Orchestral 3/4**
Memo: Simple Orchestral pads in 3/4 with Strings, Clarinets and C-Bass. At 'b' add French Horns.
Example: Symphony #3 in D, 3rd Movement, by Schubert

SIMPORK4.STY **Simple Orchestral 4/4**
Memo: Simple Orchestral pads in 4/4 with Strings, Clarinets and C-Bass. At 'b' add French Horns.
Example: Paganini's Adagio in Bm, Opus 6, 2nd Movement

Styles Disk #12: Styles for Band-in-a-Box
Introduction and Overview

Styles Disk #12 features 27 great new styles for Band-in-a-Box.

With the recent release of our more specialized Styles Disks (#9-Latin, #10-Rock, #11-Classical, #13-EuroTek, and #14-Fusion), we decided Styles Disk #12 should answer some of your requests for styles not covered by these more specific Styles Disks.

We listen to and greatly appreciate your comments and feedback about BB Styles on the pgmusic.com forum.

You wanted more authentic modern Country styles - we have 8 new Country styles here which feature styles based on Willie, Merle, Waylon etc.

Many of you wanted simple Pop-Swing styles without too many fills. Check out SlowWaltz, Bogey (Slow Ballad), Cocktail, Raindrop, Boogie, Rhumba3, Bossa Easy, City Rock, MilsBros, Beguine and more. Styles that use Brushes (GM #41) were suggested. Thanks to the General MIDI (GM) spec, most sound sources, synths and modules now support Brushes.

There were also requests for Barbershop, Vocal a-cappella, and Church styles. We've got those too (in 3/4 and 4/4 meters). In the memos, we describe how you can print out your harmonized vocal parts.

Many of the demo melodies and chord progressions were generated with the new Band-in-a-Box (Version 8) Melodist feature.

Here are some suggestions: Study how the demo tunes were done. More detailed information about each style is available by pressing the Memo button of the Demo tune. The Demo songs for these styles follow the same naming convention as the styles themselves. So for example, the DEMO song for SlowWaltz.STY is SlowWaltz.MGU.

There are 27 New Styles on Styles Disk #12:

SLOWWALZ.STY **Slow Waltz**
Memo: A slow straight 8ths waltz style - simple and uncluttered -with ac.piano, bass, drums with brushes, ac.guitar and slow strings. Slow tempos (65-120).
Examples: Emily, Facination, Always

CITYROCK.STY **City Rock**

Memo: City Rock is a slow basic Rock style which features up-front drums and bass, unobtrusive piano comping, strat guitar and Warm Pad. Drum and piano fills are kept to a minimum. Tempos 75-130
Examples: New Kid in Town, And I Love Her

COCTAIL.STY **Cocktail Swing w/brushes**
Memo: A smooth basic swing style with ac. Piano, ac. Guitar, ac. Bass and Drums with brushes. Strings at 'b'. Fills are minimal. Tempos 100-200
Examples: Ain't Misbehavin', Summertime

RAINDROP.STY **Raindrop 60's Swing**
Memo: An easy-going 60's Pop-swing style which features Ukulele, Piano, Bass and Drums with brushes. At 'b' strings are added. Works well with bouncy medium tempos. Tempos 90-30
Examples: Isn't She Lovely, Up a Lazy River

BOSA_EZ.STY **Bossa Easy**
Memo: A simple Bossa with minimal fills which works well in a wide tempo range (100-200). P,B,G,Dr-brushes, Calliope pad. This variation of the BosaBrazil style does not have the Surdo (deep) drum.
Examples: Wave, Desifinado

BOOGYROK.STY **Boogie Rock straight 8ths style**
Memo: Features left hand acoustic Piano (only) playing the 'classic' boogie pattern. At 'b' add Piano right hand (on Guitar track), Bass, Drums and Brass. T=120-220
Examples: Any tune, Bumble Boogie,Any Blues

BOOGYRK2.STY **Boogie Rock Variation**
Memo: A slight variation of BoogyRok.Sty - the horns play different shots. Two or more styles with slight (or large) variations can be combined for greater flexibility. T=120-220
Examples: Boogie Blues, Roll Over Beethhoven

BOOGYSHF.STY **Boogie Shuffle**
Memo: A Swing 8ths version of BoogyRok Style. The Piano plays boogie-woogie left hand pattern. At 'b', add piano right hand shots and bass, drums and horns. T =120 -220
Examples: Any swing tune, Rock Around the Clock, Any Shuffle

BOSABRAZ.STY **Bossa Brazil**

Memo: A simple Brazilian style bossa. Brazilian Surdo (deep) drum sound is featured, yet the drums and the style are very light and uncluttered. G,B,Drs w/Surdo & brushes, Calliope pad. P@b. T=100-170
Examples: Corcovado, Felicidade

BEGUINE.STY **Beguine -Latin**
Memo: A Beguine style which features ac. Piano, ac. Guitar, ac. Bass and smooth Drums (41) with brushes. At 'b' add congas and SlowStrings. T= 130-180
Examples: Begin the Beguine, You Belong to My Heart

L_RUMBA3.STY **Latin Rhumba w Brushes and Conga**
Memo: This Rhumba style features the basic Latin Rhumba rhythm featuring brushes and Congas. With P,B,G,D(brushes and Congas). Strings @b. T =90-140
Examples: Yours, Yellow Bird

BOGEY.STY **Bogey - Slow Swing Ballad**
Memo: A Slow easy swing Ballad style with Piano (light stride w/some fills), ac. Bass, ac.Guitar, Drums 41w/brushes. Strings @'b'.T= slow (65-110)
Examples: I Can't Get Started, Misty, Dream

C_BILLY2.STY **Rockabilly Blues2**
Memo: A Rockabilly Blues style with an Albert Lee influence on Electric Guitar. Works best at Medium to Fast Tempos (120-190). With Drums, Bass Acoustic and Electric Guitars.
Examples: I Fell In Love, Chattahochee

C_BOOGIE.STY **Uptempo Country Boogie**
Memo: Uptempo Country Boogie Style with driving piano on chorus (b). Drums,Bass,Elec Guitar and Piano. Medium to Fast Tempos (120-180)
Examples: Be My Baby Tonight, John Michael Montgomery

C_GUIT8.STY **Contemporary Country Rock**
Memo: Contemporary Country Rock Style ala Eagles, Trisha Yearwood. 5 Instruments -Piano, Bass, Drums and 2 Acoustic Guitars. Tempo 84-130
Examples: Peaceful Easy Feeling, Best Of My Love, Mama He's Crazy

C_HONKY3.STY **Drivin' Honktonk**
Memo: Drivin' Country Honktonk style ala Brooks and Dunn. Bass plays 2/4 on verses (a) and walks on the chorus (b). 4 Insts -Drums,Bass,Piano and Elec Guitar. Tempo 110-160
Examples: Boot Scootin Boogie, Family Tradtion

C_MERLE.STY **Merle Honktonk**
Memo: Country Honktonk style ala Merle or Hank Williams Jr. Halftime beat at 'a' and double time at 'b'. With Elec lead fills at 'b'. Drums, Bass, Piano and Elec Guitar.Tempo 120-200
Examples: Stay Here And Drink

C_SHUF1.STY **Rockabilly Blues**
Memo: Rockabilly Blues - medium to very fast tempos. Piano has a classic jazz swing feel against a 50's Rock and Roll Rhy Section. Drums,Bass,Piano,Elec Guitar. Tempo 110-180
Examples: Dumas Walkers, Tell me Why

C_WAYLON.STY **Country Waylon**
Memo: Outlaw country style ala Waylon and Merle with Drums,Bass,Piano, Acoustic Guitar,Telecaster Elec Guitar. Tempo 150-120
Examples: Good Hearted Woman, I've Always been Crazy, Texas When I Die

C_WILLY.STY **Simple Country Willy**
Memo: Simple country style ala Willie Nelson featuring Drums, Bass and Gut String Guitar. Good for slow medium or fast tunes (T=90-200)
Examples: Blue Eyes Crying In The Rain, You Never Even Called Me By My Name

MILSBROS.STY **Mils Bros**
Memo: A simple 3-part vocal group swing style with rhythm guitar accompaniment throughout. This style relies on BB's ability to harmonize a melody (try harmony #9). At 'b', add Bass & claps. T=100-200
Examples: Glow Worm, Cab Driver

BARBERSH.STY **Barbershop Quartet**
Memo: An a-cappella barbershop style. Use Harmonies 134, 135 or 140. Tenor sings a 3rd above the Lead (melody).See demo Memo.@b,optional rhythm guitar and bass voice on roots. T=70-200
Examples: Sweet Adeline, Give My Regards To Broadway

B_SHOP34.STY **Barbershop Quartet in 3/4**
Memo: A-cappella Barbershop Quartet in 3/4 meter with optional rhythm guitar and bass voice on roots at 'b'. Use Harmonies 134, 135 or 140. See demo Memo for more info. T=80-200
Examples: Daisy, Good Old Summertime

ACAPELA.STY **A-cappella 4/4 vocal style**

Memo: An a-cappella (no-instrument) style for 4-part Choral group or Choir. At 'b' a bass voice follows the chord roots. See demo Memo for more info. T=60-200
Examples: Any 4-part 4/4 choral music, Bach Chorales

ACAPEL34.STY **A-cappella 3/4 vocal style**
Memo: An a-cappella (no instrument) style in 3/4 meter for 4 part vocal chorale or Choir. At 'b' bass voice follows chord roots. See Memo for more info. T =60-200
Examples: Bach Chorales or any Choral music in 3/4 meter

CHURCH.STY **Church Organ and Choir 4/4**
Memo: A style for Church Organ and Choir. Choose from Harmonies 136-139. At 'b', Organ volume is louder and bass voice follows the chord roots. T=60-200
Examples: Any 4/4 Church-like music or Hymns

CHURCH34.STY **Church Organ and Choir 3/4**
Memo: Similar to Church.Sty except this covers tunes in 3/4 meter. Choose from Harmonies 136-139. Please see demo Memo for made details. T=60-200
Examples: Any 3/4 Church-like music or Hymns

Styles Disk #13: Euro-Tek Styles for Band-in-a-Box
Introduction and Overview

There are 20 Euro-Tek Styles on Styles Disk #13:

BBE_TEK.STY **BBE_Tek Euro-Tek**
Memo: Repeated 8th note bass pattern Euro-Tek style (tempo=140). Uses 2 bass sounds, Pad Sweep & TR-808 drums. General MIDI instrument patches: p=88, b=39, d=26, g=36, str=96.
Examples: Flash

BERLYN.STY **Berlyn Euro-Tek**
Memo: Bass pattern is 2 low 16ths followed by 2 high 16ths in this Euro-Tek style which uses Standard drums(tempo=140). General MIDI instrument patches: p=81, b=39, d=1, g=81, str=90.
Examples: Take My Breath Away

CINDI_L.STY **Cindi_L Euro-Tek**
Memo: Synth Bass quarter note rhythm against a 16th note Saw Wave background (t=120). Tambourine and more intensity at 'b'. General MIDI instrument patches: p=2, b=39, d=128, g=82, str=49.
Examples: Girls Just Wanna Have Fun

CORUNA.STY **Coruna Euro-Tek**
Memo: Bass pattern is 4 16ths followed by 2 8ths at tempo=135. Uses TR-808 drums. General MIDI instrument patches: p=2, b-88, d=26, g=89, str=51.
Examples: Baby Baby, tunes by Corona

CULTURE.STY **Culture Euro-Tek**
Memo: The bass pattern is 8th note sequential octaves (tempo=145). Uses TR-808 drums. General MIDI instrument patches: b=40, g=82, d=26, str=53, p=91 at 'b'.
Examples: Anything, tunes by Culture Beat

DEEJDADU.STY **DeeJDadu Euro-Tek**
Memo: The 'a' substyle is quiet with an 8th note bass pattern; sequential octaves in the 'b' substyle (tempo=120). General MIDI instrument patches: p=103, b=40, d=1, g=25, str=51.
Examples: X-Files Theme

ELEGIUS.STY **Elegius Euro-Tek**
Memo: The bass rhythm is 8th note octaves (tempo=125). The bass is more spacey in the 'b' substyle (especially on 2 bar patterns). GM patches: p=63, b=38, d=1, g=46, str=49.
Examples: St. Elsewhere Theme

FUNFACT.STY **FunFact Euro-Tek**
Memo: The bass pattern is an 8th followed by 2 16ths in this Euro-Tek style at tempo=130. General MIDI instrument patches: p=6, b=40,d=26, g=81, str=52.
Examples: Close to You

HOTBUTER.STY **HotButer Euro-Tek**
Memo: This style features 2 basses; Fretless (8th & 2 16ths) and Synth (quarter notes)at tempo=135. General MIDI instrument patches: p18=, b=36, d=1, g=39. At 'b', str=103.
Examples: Popcorn

INSTINCT.STY **Instinct Euro-Tek**
Memo: The bass pattern here is 4 16ths followed by an 8th in this disco Tek dance style (tempo=120). General MIDI instrument patches: p=53, b=39, d=26, g=96, str=19.
Examples: Any medium Techno Disco

LECLIK.STY **LeClik Euro-Tek**
Memo: The bass pattern is 2 low 16ths followed by 2 high 16ths at a tempo of 135. General MIDI instrument patches: p=82, g=40, b=39, d=1. At 'b' add str=Pad Bell(89).
Examples: Call Me

MADONA_M.STY **Madona_M Euro-Tek**
Memo: In this Euro-Tek style, the bass rhythm is, 2-quarters, 2-8ths, 8th rest and 8th at tempo=140. (General MIDI instrument patches: p=6, b=34, d=1, g=28, str=96.
Examples: Material Girl

SPICE_M.STY **Spice_M Euro-Tek**
Memo: A slower smooth (tempo=100) Euro-Tek style with a 16ths bass pattern. General MIDI instrument patches: p=2, b=39, g=26, d=1, str=49. Note: Instrument patches can be changed within the Stylemaker.
Examples: Mama

SPICE_W.STY **Spice_W Euro-Tek**

Memo: The bass rhythm is a dotted 8th, 8th note pattern in this Euro-Tek style (tempo=110). General MIDI instrument patches: b=88, d=26, g=28. At 'b', p=88.
Examples: Wannabe

TEK_ARP.STY **Tek_Arp Euro-Tek**
Memo: This Euro-Tek style (tempo=130), features quiet arpeggios thru-out. The bass rhythm is low 8th followed by 2 high 16ths. GM patches: b=39, b=26, g=47, str=96.At 'b', p=2.
Examples: Automatic Lover(Real McCoy)

TEK_FAST.STY **Tek_Fast Euro-Tek**
Memo: The bass rhythm 8th note octaves in this Euro-Tek style (tempo=160), suitable for faster tempos. Uses TR-808 drums. General MIDI patches: p=82, b=88, d=26, g=104. St=89 at 'b'.
Examples: Automatic Lover

TEKREGAE.STY **TekRegae Euro-Tek**
Memo: A slow funky Euro-Tek Reggae style at tempo=100. Uses TR-808 drums. General MIDI instrument patches: p=2, b=39, d=26, g=107, str=50.
Examples: Everybody (DJBobo)

TEKWALTZ.STY **TekWaltz Euro-Tek**
Memo: This is a Euro-Tek style in 3/4 meter. The bass pattern has an 8th note octaves feel at a tempo of 135. General MIDI instrument patches p=2, b=29, g=88, d=26. At 'b', str=103.
Examples: Any tune in 3/4 tempo

TRANSX.STY **TransX Euro-Tek**
Memo: The bass pattern is 8th note octaves in this Euro-Tek style (tempo=135). Hand claps at 'b'. General MIDI instrument patches: p=2, b=39, d=1, g=88, str=100.
Examples: Living On Video

YOU97.STY **You97 Euro-Tek**
Memo: This dramatic style features a repeated 16th note bass pattern (tempo=110). General MIDI instrument patches: b=39, d=1, g=95, str=49. At 'b', p=1.
Examples: Das Boot

Styles Disk #14: Fusion Styles for Band-in-a-Box
Introduction and Overview

Styles Disk #14 features 21 great new Fusion styles for Band-in-a-Box.

You can press the 'STY' button, press the Rebuild button, and click on the 'Fusion' category, where you will see descriptions of your newly added styles They are also cross referenced in the Jazz and Pop/Rock category.

Here are some suggestions: Study how the demo tunes were done. The DEMO songs for these styles follow the same naming convention as the styles themselves. So, for example, the DEMO song for BREKBROS.STY is BREKBROS.MGU. Experiment with some of the Band-in-a-Box features listed below.

We have tried to pick a wide range of Fusion styles including those which emulate the feel of groups like Miles Davis (post 1970), the Brecker Brothers, Weather Report, Grover W, etc.

You might like to try out of some of the following features:

- Create and save a memo with your tune (press 'Memo' button)
- Generate an Intro or Pedal Bass (press 'Intro' button)
- At any bar in your Band-in-a-Box tune you can:
- Generate an Intro or Pedal Bass (press 'Intro' button)
- Change the tempo (F5)
- Mute any instrument or rest (right/option click on any bar)
- Have instruments hold a note (hold) (right/option click on any bar)
- Create a shot on any beat (right/option click on any bar)
- By resting all of the accompanying instruments, the melody can play solo passages with a very effective and forceful sound.

There are 21 Fusion Styles on Styles Disk #14:

BREKBROS.STY **BrekBros Funk (Fusion)**
Memo: Fusion style a la Breckers (T=122) with El. Piano, slap Bass, clean El.Guitar and Drums. Organ and ride bell at 'b'.
Examples: Grease Piece, Hard Day's Night

BUSYBASS.STY **Busy Bass (Fusion)**
Memo: Fusion 16ths style (T=120) featuring busy syncopated bass. With El. Piano, Bass & Drums. Busier bass and ride bell at 'b'.
Examples: Any medium tempo Fusion, Shadow Hill

EKLUGH.STY **EKlugh (Fusion)**
Memo: A Soft 16ths ballad-like Fusion style (T=85) in the Grover and Earl K mode. Has Piano, fretless Bass, Drums (op/cl hh at 'a', backbeat at 'b'), Guitar. Synth Strings (#51) at 'b'.
E**xamples:** Silent Witness, Grover style tunes

FUSNSOFT.STY **Fusion Soft**
Memo: Soft Fusion swing-16ths (T=96), with El. Piano, Bass, Drums, muted Guitar, and Pad #109.
Examples: Winelight, Grover feel

FUSNSW16.STY **Fusion Swing 16ths (Fusion)**
Memo: Miles swing 16ths (T=110 with El. Piano 2, Bass, Guitar & Drums. PolySynth #91 and Ride Bell at 'b'.
Examples: Oui Oui

GROVERW.STY **Grover W (Fusion)**
Memo: A medium tempo (T=120) Grover-like 8ths soft feel with El. Piano, Fretless Bass, Drums, muted Guitar & Slow Warm Pad. Back beat feel at 'b'.
Examples: Make Me A Memory

MARCUS51.STY **Marcus 5 to 1 (Fusion)**
Memo: This funk fusion style (T=100) is similar to MarcusM.Sty, except that the bass features an off-beat 5 to 1 pattern throughout. With synth-Piano, slap bass, Drums, muted Guitar. Pad #80 & RideBell at 'b'.
Examples: Catembe, Elegant People

MARCUSM.STY **Marcus M (Fusion)**
Memo: Miles Funk fusion style (T=100)similar to Marcus51 except that the bass does not have the stylized 5-1 motive. With synth-Piano, slap Bass, Drums, muted Guitar. Pad #80 & Ride Bell at 'b'.
Examples: Catembe, Gibraltar

METH8081.STY **Meth 80/81 (Fusion)**
Memo: This Jazz-Folk style (T=120) features acoustic rhythm Guitar, Ac. Bass, Piano and Drums a la Johnette. Pad #90 and Ride Bell at 'b'.
Examples: Two Folk Songs, any medium tempo tune

MILESFNK.STY **Miles Slow Funk (Fusion)**
Memo: Slow sparse Funk (T=80)in swing 16ths feel a la MD. With El. Piano, Bass, Drums, Guitar. Ride Bell, more back-beat & Slow Pad at 'b'.
Examples: Jean Pierre, any jazz ballad

MILESROK.STY **Miles Rock (Fusion)**
Memo: Miles 16th Shuffle Feel (T=83) with El. Piano, Fretless Bass & Drums & Guitar. Pad #84 & Ride Bell at 'b'.
Examples: Big Time, Lusitanos

PASTORUS.STY **Pastorius Latin Funk (Fusion)**
Memo: This is a Weather Rpt-like Latin funk fusion style (T=118). With El. Piano, Fretless Bass, Drums & muted Guitar. Square Wave pad & Ride Bell at 'b'.
Examples: Palladium, Gibraltar

SLICK.STY **Slick Disco Funk (Fusion)**
Memo: This is a fusion style (T=120) with a BrekBros groove. The 'a' substyle is smooth (op/cl HH); 'b' substyle - more aggressive approach (drs–backbeat). With Piano, Bass & Drums. Guitar at 'b'.
Examples: Slick Stuff, When it Was Now

SLOWFUSN.STY **Slow Ballad (Fusion)**
Memo: A slow 16ths ballad style (T=80)featuring Ac. Piano, fingered Bass, Drums, and SciFi (GM pad 104). 'b' subsection adds Slow Strings (50))& Ride.
Examples: The Waffer, Beware My Foolish Heart, any ballad

TSCOTT.STY **Tscott (Fusion)**
Memo: Slow ballad 16ths (T=80) with El. Piano, Slap Bass, Guitar & Drums. Add Organ & Ride at 'b'.
Examples: Feet First, Yesterday, any ballad

WR_FAST.STY **W-Report Fast (Fusion)**
Memo: Fast swing 16s (T=127) like the Weather guys. With El. Piano, fingered Bass, Drums & Organ. Ride & backbeat at 'b'.
Examples: Havona, Gibraltar

WR_HHOP.STY **W-Report Hip Hop (Fusion)**
Memo: Funky Hip Hop shuffle 16ths WR feel (T=100). Piano uses Chiff Lead (GM #84), Fingered El. Bass, Drums. Square Wave pad & loose Ride at 'b'.
Examples: Corner Pocket, any blues

WR_SLOW.STY **W-Report Slow (Fusion)**
Memo: A very slow, smooth ballad 16ths style (T=60-90) with El. Piano, Fretless Bass, Drums and Warm Slow Pad. Ride in '4' at 'a'; in '8' and add Synth Strings at 'b'.
Examples: A Remark You Made, Love Song, any ballad

WR_WALTZ.STY **W-Report Waltz (Fusion)**
Memo: A straight 8ths Fusion style Waltz (T=140) with El. Piano, Bass, Drums, & muted Guitar. Add ride cymbal & Synth (Fifth Lead)at 'b'.
Examples: Boogy Woogie Waltz, Someday My Prince Will Come, any waltz

YELOWJAK.STY **Yellow Jak (Fusion)**
Memo: This medium (T=120) straight 16ths style features a repeated 8th note Piano ostinato in the 'a' subsection and smooth piano voicings at 'b'. Piano, Bass, Drums & Pad Bell. Muted Guitar 'b'.
Examples: Claire, any Samba

ZAWINUL.STY **Zawinul (Fusion)**
Memo: A W-Report-like fast (T=160) Straight 8ths style with Ac. Piano, Fretless Bass & Drums. Add more back beat and Poly Synth at 'b'.
Examples: Birdland, Stella By Starlight (chord durations expanded)

Styles Disk #15 : Nashville Country Styles for Band-in-a-Box

Introduction and Overview

As usual, we paid a lot of attention to your requests for Country styles as posted in the PG Music Forum - Styles wishlist. We enlisted Nashville session player Mike Harrison to assist with our latest styles disk featuring these 22 great new contemporary and classic Country styles.

Most of the styles use 5 instruments and many feature multiple guitar sounds which were inputted from a MIDI guitar controller. Some of the styles

cross over into the Pop/Rock genre. Other highlights are; sparse and uncluttered contemporary Country ballads ala Shania, Judds and GeoJones; classic Country shuffles; an up-tempo fast pickin' guitar style; a drivin' Cajun style ala Buckwheat Zydeco; contemporary Country Rock ala Judds or Shania; a train beat style ala Vince Gill; a Country honky-tonk style ala Hank Williams Jr.; a Rockabilly style ala Dwight Yokem; a Hillbilly Country blues rock style ala Marty Stuart and much more. ALL of the solos that are included in the demos (middle chorus) are auto-generated by Band-in-a-Box. Only the melodies are composed by musicians.

More detailed information about each style is available by pressing the Memo button of the Demo tune. Many of these Demo tunes were saved with some added reverb, chorus and panning - mainly on the guitars. The Demo songs for these styles follow the same naming convention as the styles themselves. So, for example, the DEMO song for C_Cajun.Sty is C_Cajun.Mgu.

C_90BAL.STY **Contemporary Country Ballad**

Memo: Contemporary med-tempo Country Ballad Style ala Judds, Reba McIntyre. Instruments - Piano, El.Piano at b, Bass, Drums and Acoustic Guitar. Tempo 80-126

Examples: Grandpa, Somebody Should Leave, Mama He's Crazy

C_BLUE.STY **Classic Country Shuffle**

Memo: Classic Country Shuffle - Similar To C_Clasic.Sty but with more edge. 5 Instruments: Drums, Bass, Piano, Elec. Guitar and Acoustic Guitar. Tempo 90-130

Examples: Walkin' After Midnight, Crazy Arms

C_BWILLS.STY **Up-tempo Country**

Memo: Up-tempo Country Style with Fast Pickin' Guitar on chorus (b). Insts -Drums, Bass, Acoustic Guitar, Elec. Guitar and Piano. Medium to Fast Tempos 90-160

Examples: Orange Blossom Special, My Window Faces The South, Right Or Wrong

C_CAJUN.STY **Country Cajun**

Memo: Drivin' Country Cajun style ala Buckwheat Zydeco 4 Insts - Drums, Bass, Piano Accordian and Elec. Guitar. Tempo 110-160

Examples: Hey Good Lookin'

C_CLASIC.STY **Classic Country Shuffle**

Memo: Grand Ole Opry 'Classic' Country Shuffle Style. 5 Instruments: Drums, Bass, Piano, Elec. Guitar and Steel Guitar. Tempo 90-130

Examples: The Key's In The Mailbox, Crazy Arms

C_GEORGE.STY **Sad Country Ballad**

Memo: Sad Country Ballad style ala George Jones. 4 Insts - Drums, Bass, Piano, Acoustic Guitar . Tempo 80-100

Examples: He Stopped Loving Her Today, Tennessee Whiskey

C_GIRL.STY **Contemporary Country**

Memo: 'Girl' Country style ala Mary Chapin Carpenter, Trisha Yearwood. 5 Insts - Drums, Bass, Piano & 2 Acoustic Guitars. Tempo 90-120

Examples: She's In Love With The Boy, You Never Had It So Good

C_HANK.STY **Country Honkytonk**

Memo: Country Honkytonk style ala Hank Williams Jr. or David Alan Coe. 5 Insts - Drums, Bass, Piano, Acoustic Guitar and Elec. Guitar. Tempo 100-140

Examples: You Never Even Called Me By My Name, Family Tradition

C_HBILLY.STY **Hillbilly Country Blues Rock**

Memo: Hillbilly Country Blues Rock Style ala Marty Stuart. 5 Instruments - Piano, Bass, Drums, Elec. Guitar and Acoustic Guitar. Tempo 130-150

Examples: Hillbilly Rock, Six Days On The Road

C_JUDDS.STY **Contemporary Country Rock**

Memo: Contemporary Country Rock Style ala The Judds, Dixie Chicks. 5 Instruments -Piano, Bass, Drums and 2Acoustic Guitars. Tempo 110-138

Examples: Have Mercy, I Feel Lucky

C_JUKBOX.STY **Country Honkytonk**

Memo: Country Honkytonk style ala Alan Jackson, Mark Chestnut, Brooks and Dunn. 5 Insts - Drums, Bass, Piano, Acoustic Guitar and Elec. Guitar. Tempo 115-160

Examples: Don't Rock The Jukebox, Working On My Next Broken Heart

C_LEROY.STY **Contemporary Country Blues Rock**

Memo: Contemporary Country Blues-Rock Style ala Leroy Parnell or Delbert McClinton. 4 Instruments - Piano, Bass, Drums & Elec. Guitar. Tempo 100-130

Examples: Hearts Desire, Everybody Knows

C_PICKIN.STY **Up-tempo Country**

Memo: Up-tempo Country Style with Fast Pickin' Guitar on chorus (b). 4 Insts. Drums, Bass, Elec. Guitar and Piano. Medium to Fast Tempos 110-160

Examples: One Way Rider, Country Boy, That's What I Like About You

C_ROCKIN.STY **Contemporary Country Rock**

Memo: Medium Contemporary Country Rock style ala Shania Twain. 5 Insts - Drums, Bass, Piano, Acoustic Guitar and Elec. Guitar. Tempo 115-140

Examples: You Win My Love

C_ROSE.STY **Contemporary Country Rock Ballad**

Memo: Contemporary Country Rock Ballad style ala Roseanne Cash, Hal Ketchum. 5 Insts -Drums, Bass, 2 Acoustic Guitars and Elec. Guitar. Tempo 100-130

Examples: Seven Year Ache

C_SHANIA.STY **Contemporary Country Ballad**

Memo: Slow Contemporary Country Ballad style ala Shania Twain. 5 Insts - Drums, Bass, Piano, Acoustic Guitar and Synth Strings. Tempo 63-78

Examples: The Woman In Me, You're Still The One

C_SHUFLN.STY **Rockin' Country Shuffle**

Memo: Medium Rockin' Country Shuffle Style ala Kentucky Headhunters, The Tractors. 5 Insts - Drums, Bass, Piano, Elec. Guitar and Acoustic Guitar. Tempo 115-160

Examples: Dumas Walker, Old Pipeliner

C_SMOOTH.STY **Contemporary Country**

Memo: Radio Country style ala Restless Heart or Diamond Rio. 5 Insts - Drums, Bass, Piano & 2 Acoustic Guitars. Tempo 90-120

Examples: The Bluest Eyes In Texas, That Rock Won't Roll

C_SWEET.STY **Contemporary Country Ballad**

Memo: Slow Contemporary Country Ballad style ala Leann Rhimes or Trisha Yearwood. 5 Insts - Drums, Bass, Piano Acoustic Guitar and Strings. Tempo 63-78

Examples: How Do I Live

C_VINCE.STY **Medium Tempo Train Beat**

Memo: Medium Tempo Train Beat Style ala Vince Gill. 5 Instruments - Drums, Bass, Piano, Elec. Guitar and Acoustic Guitar. Tempo 90-130

Examples: Liza Jane, Oklahoma Borderline

C_WORKIN.STY **Workin' Man Country**

Memo: Med-tempo 'Workin' Man' Country Style ala Merle Haggard or Elvis. 4 Insts - Drums, Bass, Piano & Elec. Guitar . Tempo 95-160

Examples: Workin' Man Blues, That's Alright Mama, Mystery Train

C_YOKEM.STY **Rockabilly Country**

Memo: Rockabilly Country Style ala Dwight Yokem or Elvis. 5 Insts - Drums, Bass, Organ, Elec. Guitar and Acoustic Guitar. Tempo 125-160

Examples: Little Sister

Styles Disk #16: All Blues Styles for Band-in-a-Box

Introduction and Overview

This is a collection of 23 great new Blues styles featuring - funky blues piano sounds in the style of DrJon; some great 'Stevie Ray' styles with strat guitar, organ and fender bass; Clapton styles with bass and guitar riffs; BeeB rock and shuffle styles; a Chuck B style featuring the repeated guitar riff; down and dirty slow blues styles ala Curtis, Muddy and Elmore; a Stones shuffle blues jam; a dynamic James B with horns groove; up-tempo Jitterbug; fast 24 bar blues; wild and crazy Jerry Lee piano and more. There's a good mixture of shuffle (swing 8ths) and straight 8ths rhythms.

This styles disk features over 20 blues styles that we felt were most needed (using your feedback and requests from the PG Music forum Styles wishlist). ALL of the solos that are included in the demos are auto-generated by Band-in-a-Box. Only the melodies are composed by musicians.

Bonus! Styles Disk 16 also includes 80 Blues Jam tunes featuring every conceivable blues chord progression. You will find them in 2 folders: BlueJamC (80 tunes in the key of C) and BlueJamF (the same 80 tunes in the key of F). Turn on the BB Jukebox and wail!

Because these are specifically Blues styles, typing in a C or a C7 chord will have the same effect - the Stylemaker will respond with a bluesy lick based on a C7 type of chord. If you specifically want a Major (only) chord, you should type in a specific chord such as C2, C6,Cmaj7, C69 etc. Of course all other chords are also supported.

Another suggestion: Study how the demo tunes were done. More detailed information about each style is available by pressing the Memo button of the Demo tune. The Demo songs for these styles follow the same naming convention as the styles themselves. So, for example, the DEMO song for CURTISM.STY is CURTISM.MGU.

BEEBROCK.STY BeeB Rock Blues

Memo: This St. 8ths back-beat rock blues style features 5 insts. - el. Piano, el. Bass, el. Guitar, LiveMIDI Drums & Strings at a & b. Sparse fills & comps from the Guitar.T=106

Examples: The Thrill is Gone, Any St. 8th rock tune

BEEBSHUF.STY BeeB Blues Shuffle

Memo: This blues swing shuffle features off-beat snare drum rhythm. 5 insts. - Piano, ac. Bass, overdrive Guitar fills, LiveMIDI Drums. Organ w/fills at b. T=130

Examples: Caledonia, Everyday I Got the Blues

CHUKSHUF.STY ChuckB Blues Shuffle

Memo: There are 5 insts. in this med-fast swing-shuffle blues ala Chuck - Honkytonk Piano fills, el. Guitar lick, ac. Bass, LiveMIDI Drs. Rock Organ at b. Bass in 2 at a, in 4 at b. T=185

Examples: Joint Was Rockin', Mabeline

CLAPTON1.STY Clapton1 Rock Blues

Memo: This is a British hard rockin' blues style which features the Bass & Guitar playing a busy riff thru-out. Drs ala Ginger. 4 insts. - OvDrv Guitar, el. Bass, LiveMIDI Drs, Rock Organ. T=130

Examples: Crossroads, Scuttlebuttin'

CLAPTON2.STY Clapton2 Rock Blues

Memo: Similar to the Brit-Rock blues style, Clapton1, this variation features a steady Guitar comp, rather than the busy Bass line. 4 insts.- OvDrv Guitar, el. Bass, LiveMIDI Drs, Rock Organ. T=130

Examples: Crossroads

CURTISM.STY Curtis M Slow Blues

Memo: A very slow New York funky 70's blues style ala Curtis. Straight 16ths. 5 insts. - el. Piano, Guitar, el.Bass, LiveMIDI Drums, Organ at b. T=75

Examples: Any slow blues, The Thrill is Gone

DRJONROK.STY DrJon Rock Blues

Memo: This 5-inst. st.8 rock blues style features Piano ala Dr Jon and simple Guitar comp. It has a New Orleans blues-jam feel. ac. Piano, el. Bass, el. Guitar, LiveMIDI Drums. Organ at b. T=110

Examples: Any med-tempo St. 8ths blues

DRJONSHF.STY DrJon Shuffle Blues

Memo: A 2-handed full Piano blues trio style in the mode of the Doctor with ac. Piano, ac. Bass & LiveMIDI Drums. T=105

Examples: Any Shuffle or Swing blues

ELJAMES.STY ElJames Basic Blues Shuffle

Memo: Based on the basic repeated Guitar riff, this 4 inst. shuffle blues style features Otis Span-type Honkytonk Piano fill at b. el. Guitar, el. Bass & LiveMIDI Drums. T=105.

Examples: Goin' to New Orleans, Any med. shuffle

HOWLINW.STY HowlinW Drivin' St.8 Blues

Memo: A St.8 primitive blues style ala Howlin' or Stones. 4 insts. - ac. P, el. B, OvDrv Guitar & LiveMIDI Drums. Driving quality. Piano maintains steady rhythm. Off-beat Guitar shots.T=105.

Examples: Any med-tempo st.8 blues

JB_BRASS.STY JB_Brass Funky Blues

Memo: Similar to JBrown.Sty with Brass Section instead of guitar. A St.8 funky blues style in the mode of James B. With Brass Section and syncopated organ fills. Brass Section, el. Bass, Rock Organ & LiveMIDI drums. Tempo = 120

Examples: Sex Machine, Popcorn

JBROWN.STY JBrown Funky Blues

Memo: A St.8 funky blues style in the mode of James B. With spare rhythm Guitar chops and syncopated organ fills. el. Guit, el. Bass, Rock Organ & LiveMIDI Drums. T=120

Examples: Heard It Through the Grapevine, any St.8 blues

JERYLEE.STY JeryLee Fast Boogie Blues

Memo: A fast St.8ths Piano trio style featuring lots of wild R&R Piano fills ala Jerry Lee. Piano, ac. Bass & LiveMIDI Drums. T=180

Examples: Great Balls of Fire, Roll Over Beethoven

JITERBUG.STY Jiterbug Fast Blues Shuffle

Memo: A 5 inst. Sw.8 instrumental jam style at a fast tempo. Also in the mode of Stevie Ray. Guitar is less busy than Jiterbug2. W/ ac. Piano, el. Bass, el. Guitar, LiveMIDI Drums & Organ.T=215
Examples: Stray Cats, Rock Around the Clock

JITRBUG2.STY Jitrbug2 Fast Blues Shuffle
Memo: A variation on Jiterbug.Sty, this version features busier Guitar. 5 insts. - ac. P, el. B, el. G, LiveMIDI Drums & Organ. T=215
Examples: Rip It Up, Rock Around the Clock

JONLEE.STY JonLee Slow Blues Shuffle
Memo: Real gritty slow Chicago urban blues in the style of JLH. Features Guitar riff with Honkytonk Piano fills. 4 insts. - Honkytonk Piano, strat Guitar, el. Bass & LiveMIDI Drums. T=95
Examples: Goin' to Chicago, Any slow blues shuffle

MOJO24BR.STY Mojo 24 bar Fast Blues
Memo: A fast 24 bar swing-shuffle blues with ac. Piano, el. Guitar, el. Bass & LiveMIDI Drums. Organ at b. T=240
Examples: Got My Mojo Workin', Any fast 24 bar blues

MUDYSLOW.STY MudySlow Slow Blues
Memo: A very slow 12/8 blues ala Mud. 5 insts. - ac.Bass, Guitar, LiveMIDI Drums & Organ pad. ac. Piano fills at b.T=65
Examples: Tobacco Road, Any Slow Blues

SLOARPBL.STY Slow Arpeggio 12/8 Blues
Memo: Triplet style ac. Piano and a smooth Sam Cook feel are the main features of this slow 12/8 style. 5 insts. - ac. Piano, el.Bass, g & LiveMIDI Drums. Rock Organ at b. T=65
Examples: It's a Wonderful World, any slow 12/8 blues or non-blues

STONESHF.STY StoneShf Blues ala Stones
Memo: This med-tempo shuffle blues has a jam-like feel and features Keith Richards-style Guitar and Billy Preston Gospel-style Piano. 5 insts. - ac. Piano, el. Bass, OD Guitar & LiveMIDI Drums. Organ at b. T=125
Examples: Stone Blues, Bad Mama Blues

STRAYSHF.STY StRay Shuffle Blues
Memo: Big loud and proud blues shuffle ala Stevie. The 'b' section features Guitar Bass & comp. 4 insts. - el. Bass, el. Guitar, Organ (at b) & LiveMIDI Drums. T=105
Examples: Pride and Joy

STRAYST8.STY StRay Straight 8ths

Memo: A 4 instrument med-tempo st.8 blues style featuring organ fills thru-out. W/ el. Bass, el. Guitar, LiveMIDI Drums & Rock Organ. T=125

Examples: Why I Sing the Blues, Watermelon Man

TAJMALL.STY TajMall St.8 Blues

Memo: This med-tempo blues is based on a repeating Bass rhythm which gives it a slight Latin flavor. Sparse Guitar comp. 4 insts. - el. Piano, el. Bass, el. Guitar & LiveMIDI Drums. T=145 **Examples:** Teeny Weeny Bit

SOLOIST DISK SETS

SOLOIST DISK SET #1 : Jazz Swing, Blues, Country, Pop

This Disk Set is the basic 'starting package' of soloists covering a broad range of styles. This set of soloists is included with every copy of Version 8.0.

SOLOIST DISK SET #2 : "Killer" Jazz Swing Soloing

This 'Jazz Swing Soloist KnowledgeBase' has 5 times as much intelligence built-in as the one that ships with 8.0 (and is different from the soloists included as "Soloist Disk #1" with Version 8.) This soloist must be heard to be believed. It will generate professional level, interesting and inventive jazz solos over any chord progression, and a different one each time.

SOLOIST DISK SET #3 Specialty Jazz Soloing

'Older'	Generates solos in style of Teddy Wilson, Benny Goodman, etc.
'Modern'	Uses newer kinds of phrases in style of McCoy Tyner, Cecil Taylor, etc.
'BillEv'	Pianistic KnowledgeBase in style similar to Bill Evans, Cedar Walton, etc.
'Monty'	Bluesy jazz piano KnowledgeBase in style of Monty Alexander, Art Tatum, etc.
'CharlieP'	Saxophone bebop phrasing in the style of Charlie Parker.

SOLOIST DISK SET #4 : Rock Soloing

Hard Rock Soloist KnowledgeBase This solos in even time in the style of hard rockers like Eddy Van Halen, Jan Hammer, Beck, Vai and more ! Solos created uses pitch bend and mod wheel effects on your synth.
Shuffle Rock Soloist KnowledgeBase Triplet feel soloist KnowledgeBase in style similar to Larry Carlton, Stevie RayVaughan, Hendrix, and Page!

SOLOIST DISK SET #5 Bluegrass Soloing

Soloist KnowledgeBases with Bluegrass banjo, flatpick guitar, mandolin, fiddle and piano.
16th note "Bluegrass" and 8th note "Bluegrass swing" soloing.
Enhanced soloist options that allow the program to change soloists every 4 or 8 bars, just like a real Bluegrass Band!

These soloists play authentic Bluegrass Solos on banjo, flatpick guitar, mandolin, fiddle and piano. Combined with our Bluegrass styles (eg. Jethro), you'll have a full 5 piece Bluegrass band playing leads to any song that you type in the chords to Generate an authentic Bluegrass solo every time!

Remember: These soloist are showing you the authentic lines to play over the changes in the style chosen, based on the KnowledgeBase that it has learned from expert musicians, it is not generating computer lines. This is what makes the Soloist so useful as a teacher - its shows you exactly what

real musicians play over any chord changes that you select. It's like having top musicians always on call to answer the question "What could I play over these chord changes?"

Soloist Disk #6: Older Jazz and Modern POP Soloing - Old and New

Soloist with "Old-style" Jazz chops, similar to (but much 'smarter' than) the soloist found on Specialty Jazz (Soloist Set#3)
Soloist with Modern POP chops, equally at home on a POP ballad, New Age 'experience', or straight-ahead 16th note explorations. Replaces P_16.ST2.
Requires a minimum 486DX2/66, 16MB of memory, 15MB available Hard Drive space.

These new Soloists have 5 times as much 'intelligence' built-in as Soloist Disk Set #1 (included with Version 8), and they extend and improves the Solos that Band-in-a-Box is capable of creating and playing. They will allow Band-in-a-Box to generate professional level, interesting and inventive Jazz and Pop solos over any chord progression, and a different one each time!

Soloist Disk #7: POP/FUNK/ETHNIC/CLASSICAL Soloing

Soloist with Modern 12/8 POP (pop-waltz) chops, equally at home on a POP or Jazz Ballad.
Soloist with Jazzy Funk chops, equally at home on a JBrown funkout or Jazz-Funk/Fusion.
Soloist with olde-style ethnic 'Turn of the Century-Europe' melodic improvisation.
Soloist with Mozart and Bach (with a dash of Beethoven) influenced classical improvising.

These soloist come from all over, from Pop to Classical and places in-between.

Whether you need some ballad saxophone soloing (a la Kenny G), some jazz-fusion 'cutting' in the spirit of Scofield, some authentic accordion playing for the weekend polka, or some classical 'improvising' in the spirit of Mozart and Bach, this soloist disk set can be best summarized as having "a bit of everything".

Soloist Disk Set #8: Jazz and Waltz Soloing

Soloist Disk Set #8 contains all new "Killer" Jazz, Older/Pop/Classical Waltz and Jazz Fusion (swing 16^{ths}) solos.

The "Killer" Jazz Waltz soloist has 3 times as much musical intelligence as the original Band-in-a-Box waltz soloist. These new Waltz soloists generate professional, innovative solos for the most sophisticated jazz waltzes.

There's also a new soloist for more straight-ahead pop/older/classical style ¾ time standards. The new Jazz Fusion soloists add jazz and rock soloists with exciting shuffle 16^{th} solos in the style of Steely D., Spyro G., and Grover W.

Appendix F: Other PG Music Products

PG Music Inc. is a leading innovator of computer music software that is easy, powerful and fun! Here is our complete line, please register to receive regular updates on the latest programs from PG Music Inc.

Band-in-a-Box™ (Windows/Mac)

intelligent music creation software

Simply select the style of song you'd like to create, and Band-in-a-Box will automatically generate a complete song in that style, in the key and tempo you want, complete with intro, chords, melody, arrangement and solo improvisations. Or just type in the chords to ANY song, using standard chord symbols (like C or Fm7), choose a style and press PLAY. Band-in-a-Box then generates a complete, professional quality 5 piece arrangement of bass, drums, piano, guitar and strings to be played back through your MIDI system or PC sound card. High quality notation and printout, automatic solos and harmonies, and much more!

Add-on Band-in-a-Box Style, Song, & Soloist Disks available:

(… get them ALL in the Band-in-a-Box MegaPAK!)

- **Styles Disk #4** - 25 Styles - Jazz, Country, Pop, 'Old Pop", Ethnic
- **Styles Disk #5** - 25 Styles - Jazz, Waltz, Country, Pop, Ethnic
- **Styles Disk #6** - 30 Styles - Jazz and Latin
- **Styles Disk #7** - 25 Styles - Country and Pop
- **Styles Disk #8** - 25 Styles - Jazz, Classical, Pop, Ethnic, Country, Latin
- **Styles Disk #9** - 20 Styles - Latin and Salsa
- **Styles Disk #10** - 20 Styles - Pop & Rock
- **Styles Disk #11** - 28 Styles - Classical & Classical MIDI-Fakebook
- **Styles Disk #12** - 27 Styles - Country, Swing, Rock, Waltz & Boogie
- **Styles Disk #13** - 20 Styles - Euro-Tek Dance/Techno/Pop
- **Styles Disk #14** - 21 Styles - Jazz/Fusion
- **Styles Disk #15** - 22 Styles - Nashville Country
- **Styles Disk #16** - 23 Styles - All Blues
- **Soloist Disk Set #2** - "Killer" Jazz Soloist Disk Set
- **Soloist Disk Set #3** - 5 Jazz Soloist Disk Set
- **Soloist Disk Set #4** - 4 Bluegrass Soloist Disk Set
- **Soloist Disk Set #5** - 4 Rock Soloist Disk Set
- **Soloist Disk Set #6** - "Killer" Pop & Older Jazz
- **Soloist Disk Set #7** - Blues, Pop, Funk & More
- **Soloist Disk Set #8** - "Killer" Jazz Waltz/Older Waltz/Jazz Fusion
- **The MIDI Fakebook** - Traditional/Original Jazz and Pop - 50 Songs, Classical - 200 Songs, Bluegrass - 50 Songs.

PowerGuide CD-ROM Video

video instruction for Band-in-a-Box

Both Volume 1 (Basics) and Volume 2 (Advanced) of the popular "Inside Band-in-a-Box" training videos with program author/creator Peter Gannon on one convenient CD-ROM. Everything you need to become a "power user" - from easy setup to 'hot' tips and advanced techniques.
… creating and working with songs, generating solos, entering and printing notation, MIDI driver setup, creating new harmonies, creating new soloists, creating new styles … and much more!

"Inside Band-in-a-Box" with program author/creator Peter Gannon!

PowerTracks™ Pro Audio (Windows)

integrated digital audio and MIDI workstation

PowerTracks Pro Audio is a professional, fully featured Digital Audio MIDI workstation, packed with features for musicians, students & songwriters. With seamlessly integrated stereo digital audio/MIDI recording, & built-in music notation, PowerTracks Pro Audio turns a typical soundcard equipped Windows PC into a music production powerhouse! Up to 48 tracks of stereo recording, with awesome effects & audio plug-ins! You can record up to 48 tracks of CD quality audio (vocals, guitar, etc.) or MIDI using your soundcard and microphone. Monitor audio levels with stereo VU meters for Input and Output. Full screen Lead Sheet notation display and printout - enter, edit, display music in standard music notation with chord symbols, lyrics & Karaoke style 'Big Lyrics window. On-screen piano keyboard & guitar fretboard show notes as they are played. Comprehensive support for guitar including tab display and printout and built-in Guitar Tuner. Cool animated 3D Drum Kit window, play and record the dynamic drum kit with your computer keyboard!

Seamlessly integrated digital audio and MIDI workstation!

2 Volumes of MultiTracks play along CD-ROMS now available!
Now you can have full-length (4-5 minutes) songs recorded by top studio musicians! Each MultiTracks volume comes with 3 CD-ROMs packed full of great Jazz, Blues, and Rock songs, and each song is conveniently provided in MultiTracks format with each individual instrument recorded on a separate track.

Multimedia CD-ROM Performance Series

The Blues Guitarist (Windows)
multimedia guitar program

The Blues Guitarist is a professional, fully featured music program containing studio recordings of great electric blues guitar music.. Listen to hot session players perform great sounding blues music, while you learn the riffs, licks and tricks! See the music notation on-screen as you listen to the audio performance or watch the on-screen guitar. Learn the music by slowing down the performance or print out engraver quality notation and tablature for further study. PLUS … biographies, history, trivia and much more!

The thrill of electric blues!

The Rock Guitarist (Windows)
multimedia guitar program

The Rock Guitarist is a professional, fully featured music program containing studio recordings of great Rock electric guitar music. Listen to hot session players perform great sounding Rock music while you learn the riffs, licks and tricks! See the music notation on-screen as you listen to the audio performance or watch the on-screen guitar. Learn the music by slowing down the performance or print out engraver quality notation and tablature for further study. PLUS … biographies, history, trivia and much more!

Hot players, cool licks, neat tricks!

The Barbershop Quartet (Windows)
multimedia vocal program

The Barbershop Quartet is a professional, fully featured music program containing all-time favorite Barbershop songs and an interactive multimedia history of barbershop singing in America. We've recorded each voice (tenor, lead, baritone and bass) on a separate track, allowing you to listen to each part independently. Powerful multimedia features let you study the arrangements, hear the music, and sing along with a top barbershop quartet. Made with the assistance of SPEBSQSA, the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.

Sing along to 'the songs that made America a singing nation'.

The Bach Chorales (Windows)
multimedia vocal program

The Bach Chorales is a professional, fully featured music program containing inspiring performances of Bach's famous Chorales. Listen to a professional choral ensemble sing some of J.S. Bach's greatest compositions, complete with a detailed multimedia history of the life and times of Johann Sebastian Bach. See the music notation on-screen as you listen to the audio performance. Print out engraver quality notation for further study. Powerful multimedia features let you study the arrangements, hear the music, and sing along with a top choral ensemble.

The foundations of vocal harmony PLUS multimedia fun!

The Jazz Saxophonist (Windows)
multimedia instrumental program

The Jazz Saxophonist is a professional, fully featured music program containing studio recordings of great jazz saxophone music. Listen to hot session players perform great sounding jazz saxophone music while you learn the riffs, licks and tricks! ! See the music notation on-screen as you listen to the audio performance or watch the on-screen keyboard. Learn the music by slowing down the performance or print out engraver quality notation for further study. PLUS … biographies, history, trivia and much more!

A "must-have" program for students, teachers and jazz buffs!

The Rock Saxophonist (Windows)
multimedia instrumental program

The Rock Saxophonist is a professional, fully featured music program containing studio recordings of great rock saxophone music. Listen to hot session players perform great sounding rock saxophone music while you learn the riffs, licks and tricks! ! See the music notation on-screen as you listen to the audio performance or watch the on-screen keyboard. Learn the music by slowing down the performance or print out engraver quality notation for further study. PLUS … biographies, history, trivia and much more!

Learn the riffs, licks and tricks!

The Sor Studies For Classical Guitar (Windows)
multimedia guitar program

The Sor Studies is a professional, fully featured music program containing superb professional classical guitar performances of 121 of Fernando Sor's celebrated studies for guitar (Opus numbers 6, 29, 31, 35, 44, and 60, complete). See the music notation on-screen as you listen to the audio performance or watch the on-screen guitar. Watch the onscreen fretboard and fingering to see exactly how these famous studies should be played. Print a high-resolution engraver quality copy for further study. This interactive program contains hours of high quality classical guitar music on 3 CD-ROMs plus a complete Sor biography, a historical timeline, and many more powerful multimedia features for enhanced appreciation and study!

'Complete Technique' for classical guitar PLUS videos!

Pianist Series Programs

The Pianist (Windows/Mac)
classical piano performance program

A music program containing an 'indispensable' collection of over 200 of the world's most popular classical piano pieces. All pieces have been recorded live-to-MIDI in real time by concert pianists on an 88-note weighted MIDI piano keyboard. They are never quantized or step recorded. All are complete artistic performances professionally performed, recorded and saved as standard MIDI files. Hear the CD-quality music through your PC sound card, MIDI system, MIDI piano or sound module as if the pianist was in your home. Program notes and Biographies provide a wealth of information. The onscreen piano keyboard lets you see the music as it's played - learn the music by watching the keyboard or slowing down the performance. Other functions: Stop, Pause, Rewind, Slow Motion, Tempo Changes, Transposition, Volume, and Velocity. Background playback lets you listen to your favorite music while you work in other programs. **PLUS**...Music Trivia Game, "Guess the Song", Musical Dictionary … and much more!

"The Pianist is indispensable … an embarrassment of riches!" Piano & Keyboard

Complete your library with the full set.

The Pianist Volume II (Windows/Mac)
classical piano performance program

By popular request, we've recorded 200 more fabulous classical pieces for The Pianist program - many titles were suggested by our customers on registration cards. This Volume 2 upgrade includes a new version of the program, plus the 200 new pieces - all played by world class concert pianists. It adds to your existing program, doubling the number of pieces to over 400!

200 selections from the great composers by popular request!

The Pianist Volume III (Windows/Mac)
classical piano performance program

Volume 3 is packed with 170 brand new performances of Chopin, Brahms, Bach, Liszt, Debussy, Ravel and many more! You'll find popular selections from light opera, including Delibes, Léhar, Rossini, Gounod, and Gilbert and Sullivan! For duet lovers, there are the complete Brahms' Waltzes and Liebeslieder Waltzes. If you already own Pianist 1 and 2, Volume 3 will give you the complete set of Chopin Etudes and Preludes. Plus... you will find new memos about the composers and their music, as well as improved memos on all of the music in The Pianist. This is simply a "must have" upgrade!

170 selections including complete Brahms Waltzes, Light Opera and Duets!

The Pianist Volume IV (Windows/Mac/)
classical piano performance program

Volume 4 adds 200 fabulous selections to The Pianist program. There is now more music by your favorite composers including Haydn, Mozart, Liszt, Debussy, Fauré, Schumann and Schubert. Now listen to the complete Mozart Piano Sonatas, Chopin Etudes, Nocturnes, Preludes, Ballades and Scherzi, Schumann Carnaval and Album for the Young (complete), Debussy Preludes (complete) and much more!

200 selections including complete Debussy Preludes, Mozart Sonatas and more!

The Pianist Volume V (Windows/Mac)
classical piano performance program

For the first time, all 32 Beethoven Piano Sonatas are available on this new "must have" volume of live-to-MIDI performances for The Pianist program. The greatest sonatas ever composed for the piano have been performed by world-class pianists, they are all here for your study and enjoyment. Hear all new performances of your favorite masterpieces including: *Pathétique, Moonlight, Pastorale, Tempest, Waldstein, Appassionata, Les Adieux* and *Hammerklavier!*

The complete Beethoven Piano Sonatas!

More great piano programs in popular styles.

The Blues Pianist (Windows/Mac)
piano performance program

Volume 1: 50 selections, older styles. Volume 2: 50 selections, newer styles.

We've recorded great down-home blues piano stylings by top professionals, 100 selections in all. A wide variety of blues piano styles are included - Boogie Woogie, Slow/fast boogies, New Orleans style, Chicago blues and more. These are the styles made famous by Pete Johnson, Albert Ammons, Jelly Roll Morton and others. Hours of listening pleasure plus info and trivia on the great masters of piano blues. For the student, a full range of playing techniques are presented through the piano roll and the on-screen notation (Windows version) - slow them down and learn the licks. The perfect gift for any blues lover!

Great 'down-home' blues, virtuoso piano performances!

The Children's Pianist (Windows/Mac)
piano performance program

The Children's Pianist includes over 90 great piano performances of the worlds best-loved children's songs - ideal for listening or singalong! These pieces are presented with the care, artistry, and craftsmanship that will spark the interest of young and old alike. The words are displayed in a large "Karaoke" style display while the song plays so you can sing along! On-screen notation (Windows version) makes it a

pleasure to read the musical score right off your computer screen! These songs are great for sight-reading practice or learning to play by ear - teach your kids or teach yourself!

Includes piano arrangement tutorials. Easy-to-understand examples have been selected from within the actual performances to illustrate a host of techniques used by real pianists to create arrangements. These methods are drawn from the standard repertoire of classical, pop and jazz piano. Work through the tutorials yourself to learn about these and other methods:

Alternating Bass · Broken Chords · Vamping Syncopation · Parallel 3rds · Embellishments ·
"Mozart" bass · Stride accompaniment · Passing Chords · "Bent Notes" · Chorale Style · Modulations

Sing-along with the world's best-loved children's songs!

The Christmas Pianist (Windows/Mac)
piano performance program

The Christmas Pianist contains great piano performances of over 50 all-time favorite Christmas songs and carols -ideal for listening or sing along. The words are displayed in a large "Karaoke" style display while the song plays so you can sing along! (Windows version) The on-screen piano keyboard lets you see the music as it's played - learn the music by watching the piano keyboard or slowing down the performance. All-time favorites including:

Adeste Fideles · All Through The Night · Angels We Have Heard On High · Away In a Manger · The First Noel · God Rest Ye Merry Gentleman · Hark The Herald Angels Sing · It Came Upon a Midnight Clear · O Christmas Tree · The Twelve Days Of Christmas · We Wish You a Merry Christmas · What Child is This … and many more!

Fill your home with wonderful piano music this Christmas!

The Gospel Pianist (Windows/Mac)
piano performance program

The Gospel Pianist is a music program with over 50 "Gospel Style" piano standards played on MIDI keyboard by top gospel pianists. Plus we've

also included Music Trivia questions, Guess the Song game, program notes, pianist biographies (all on disk) and much more!
The Gospel Pianist is a powerful program for playing and studying a piano style that is both universally appealing and which underlies much of the blues, jazz and popular music played today. An on-screen piano keyboard shows you exactly what the pianist is playing. Slow down the piece, or step through it chord-by-chord. Learn the music note-for-note by watching the notes on screen. Load the MIDI files into your favorite programs for future study! We've included all your favorites, recorded by top Gospel pianists playing in a wide variety of Gospel piano styles:
Amazing Grace · By and By · At The Cross · Go Tell it on the Mountain · Will the Circle Be Unbroken · Sweet Chariot · Wade in the Water · Give Me That Old Time Religion … and many more!

Powerful Gospel performances with that 'old-time' feeling!

The Latin Pianist (Windows/Mac)
piano performance program

The Latin Pianist is a music software program containing over 50 Latin and Salsa pieces recorded live-to-MIDI by popular Latin pianist Rebeca Mauleón-Santana (editor of Sher Music's Latin Real Book) in a wide variety of Latin Piano styles. The Latin Pianist includes authentic piano songs and styles such as *Conga, Cumbia, Merengue, Son, Mambo, Cha-Cha, Guaracha, Samba, Partido Alto,* and much more. With the onscreen piano keyboard, you can see exactly what the pianist is playing. Slow down the piece or step through it chord by chord. Learn the music "note for note" by watching the notes onscreen, or load the MIDI files into your favorite programs for further study. This program is hot, Hot, HOT!

Authentic Latin and Salsa stylings, hot piano performances!

The Modern Jazz Pianist (Windows/Mac)
piano performance program

The Modern Jazz Pianist is the software that makes it too easy to learn how to be a great jazz pianist. Top studio musicians Renee Rosnes, Miles Black, Ron Johnston, and Brad Turner perform over 50 tunes in a wide variety of modern jazz styles, such as those by Herbie Hancock, Fred Hersch, Cedar Walton, Mulgrew Miller and many others. With the on-screen piano keyboard, you can see exactly what the pianist is playing. Slow down the piece or step through it chord by chord. Learn the

music "note for note" by watching the notes on screen, or load the MIDI files into your favorite programs for further study.

This software makes it "too easy" to learn how to be a great jazz pianist!

The New Age Pianist (Windows/Mac)
piano performance program

This program includes over 70 "New Age" and "New Age-Jazz" style piano pieces, performed by top New Age Artists. This is a beautiful collection of solo piano compositions inspired by the natural world. Learn all about New Age piano music, where it came from, and how it's played. A full range of piano techniques are presented, from the ambient music style of George Winston to the "New Age-Jazz" styles of Chick Corea and Keith Jarret. PLUS a photo album of stirring nature scenes, real time piano score (Windows version) and much more! Over 4 hours of beautiful music, perfect for playing in the background while you work in other programs!

Beautiful piano performances inspired by nature!

The New Orleans Pianist (Windows/Mac)
piano performance program

In a theme similar to "The Blues Pianist", we have created "The New Orleans Pianist". This program has a huge library of over 50 "New Orleans" style piano music standards, played on MIDI keyboard by top New Orleans Pianists Henry Butler, Jon Cleary, Tom McDermott, Joel Simpson, and David Torkanowsky. This is the wonderful 'rolling', 'bluesy' New Orleans piano style made famous by Professor Longhair and Dr. John. Includes on-screen music notation and printout ability (Windows version) so that you may learn every nuance of the pieces ! Plus we've included music trivia questions, a "Guess the Song" game, program notes, pianist biographies (all on disk) and much more!

Good-time piano performances "New Orleans" style!

Performance Series

More great live MIDI performance programs for listening and learning!

The Bluegrass Band (Windows/Mac)
instrumental performance program

A "feel good" pickin'-and-grinnin' program. We've recorded virtuoso performances by top bluegrass musicians, playing 50 Bluegrass standards on their MIDI equipped bluegrass instruments (banjo, fiddle, bass, guitar and mandolin). These MIDI files are hot! As you listen to the tunes, you can single out any of the instruments using the on-screen fretboard display, tablature, or notation. PLUS ... Lots of Bluegrass pictures, bio's, and trivia (all on disk) and much more. You'll be singing and dancing along with your computer! And since it's MIDI, you can slow them down to learn them at your own speed. Includes: *Wildwood Flower, Sally Goodin, Cripple Creek, Fire on the Mountain, Pigtown Fling, Red Haired Boy, Jesse James* … and many more!

Dazzling virtuoso performances, you'll "feel good all over"!

The Jazz Soloist (Windows/Mac)
instrumental performance program

Volume 1: Swing (50 pieces), Volume 2: Swing (50 pieces), Volume 3: Latin, Blues, Waltzes (60 pieces).

The Jazz Soloist is a music program with professional jazz quartet arrangements of over 50 songs per volume. Each song features a great jazz solo played by top jazz musicians, as well as piano comping, bass and drums. Sight-reading was NEVER so much fun before the Jazz Soloist series! Start the program playing, slow it down to a tempo that you can sight-read the solos at, and then read along with these great jazz solos. You'll be improving your reading and playing while having FUN at the same time! The on-screen notation "scrolls ahead" so you can sight-read without interruption. Musicians studying improvisation typically learn by copying other soloists' performances. There are several key ingredients for this process to work correctly - hearing the solos, seeing and printing the music - and they are all offered together in this program. Includes the standalone "Jazz Soloist" program PLUS files in Band-in-a-Box format**.** Windows users can see/print the notation in the standalone program and Band-in-a-Box. Mac users can see/print the notation in Band-in-a-Box.

Learning to solo has never been so much fun!

The Roland Virtual Sound Canvas ***software MIDI synthesizer***

The Virtual Sound Canvas is a software application for Windows and Macintosh that directs MIDI file data in real time through the CPU of a sound capable computer rather than the MIDI processor chip of an existing sound card. This high-speed software adds a sophisticated musical enhancement for a dramatic improvement in the performance of MIDI files and any PG Music program, with the true instrument fidelity found in a Roland GM/GS format wavetable synthesizer.

Windows requirements: Windows 95/98 with Pentium 166 MHz, Pentium II or equivalent.
Macintosh requirements: OS 7.55 or later with PowerPC 603e 133 MHz or higher.

PG Music programs sound spectacular!

SC-PRO Editor/Librarian (Windows/Mac) ***utility program***

Full featured Editor/Librarian for Roland Sound Canvas and other Roland GS Products. On screen programming for easy patch edits and storage, built-in mixer, MIDI file player, and more!

Sound Canvas editing made easy!

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PG Music Tech Support

The Technical Support Phone Number: 250-475-2708

E-Mail Internet: support@pgmusic.com

BAND-IN-A-BOX™ Info

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Canada V8Z 1T3

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Internet: www.pgmusic.com
ph. (800) 268-6272, (888) PG-MUSIC or (250) 475-2874
fax (877)-475-1444 (250) 475-2937 fax

Technical Support
250-475-2708 - 9:00 am - 5:00 pm Pacific Standard Time

The Band-in-a-Box™ program was
written by Peter Gannon

Registration Form

Register your **Band-in-a-Box Version 8.0.**
Mail to PG Music Inc or **Fax** to 250-475-2937 or 877-475-1444
You can also register on-line at our web address: **www.pgmusic.com**.

With this information, we can provide you quality support and keep you up-to-date with the newest products from PG Music.

Name _____
Address _____
City _____
State/Prov _____
Zip/Postal Code _____
Country _____
Telephone number_____ Fax number_____
E-mail address _____

Computer (circle): IBM MAC Model _____
If using Windows, which Version (e.g. 3.1, 95, NT etc.) _____
Purchased from _____
Date of purchase _____

Comments/Suggestions _____
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