Band-in-a-Box™ Version 9
for Windows®
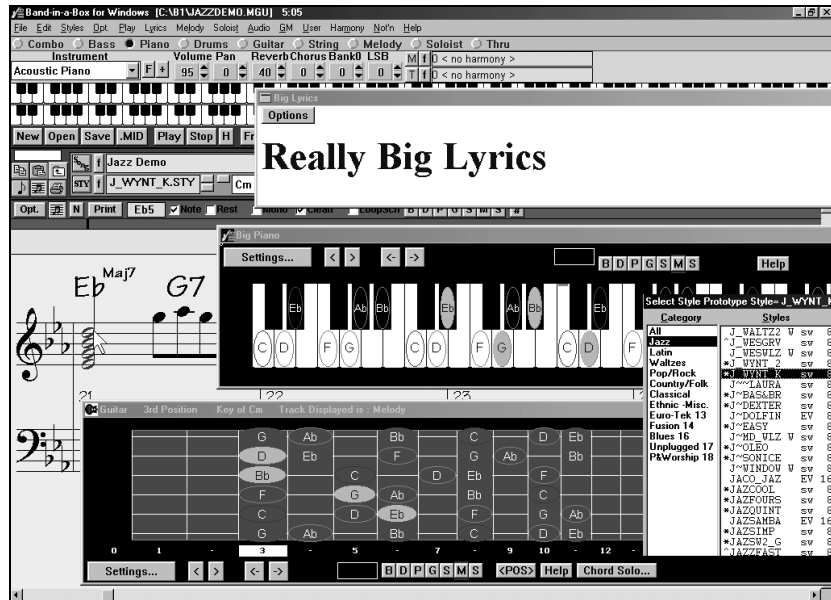
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Chapter 1: Introduction

This documentation covers the new features in Band-in-a-Box Version 9.
- ✓ Chapter 2 is a Summary of the New Features
- ✓ Chapter 3 is a Quick-Start Tutorial
- ✓ Chapters 2-13 and Appendix A-B describe the New Features in detail

This major new upgrade to Band-in-a-Box includes over 50 new features! We've added a full featured digital audio track, so you can add live vocals or guitar playing to your song. There's also an intelligent style selection wizard which shows you what styles would work best in your song, highlighting all styles that have a similar tempo, genre, and feel. Guitarists will love the guitar enhancements, tablature display, and a great automatic feature that creates a pro quality guitar chord solo to any melody, displayed perfectly on the guitar fretboard. There's a new *Big Lyrics Window* with selectable font and size, and a *Big Piano Window* that displays a piano with large size keys and optional note names. And much more…Read on for details!

There have been many improvements and added features in Version 9.0 for Windows. People familiar with the previous versions of Band-in-a-Box will be pleased to know that we have kept the same functionality of our previous releases. All of the new features are optional and don't interfere with familiar methods of using the program. All songs, styles etc. are completely compatible with previous versions, so that you can upgrade without losing any of your existing work.

Chapter 2: Summary of New Features

New Features in Band-in-a-Box Version 9 are ...

- **Audio Track! –** Feel like adding vocals to your Band-in-a-Box song? Or a live guitar part. No problem with version 9. You can easily record a track of CD quality audio using the new audio features. Plug in your guitar or a microphone to your soundcard, press the Microphone record button in Band-in-a-Box, and Band-in-a-Box will add your track to the song. You can overdub the audio parts to add in harmonies etc. The MIDI and audio tracks are compatible with other sequencers and sound programs (like PowerTracks Pro Audio, SoundForge, Cubase or Cakewalk), so your full MIDI and Audio performance can be used in these other programs.

- **Save Song as wave file (.WAV)** Band-in-a-Box normally exports it songs as MIDI files. Now you can directly export the song as a .WAV file as well. This is referred to as 'rendering' the file from MIDI to audio. Once you have it as a .WAV file, you can send it to others, or put it on the Internet, and they will hear it exactly as you did. Or use "CD-burning" software to save the .WAV file onto a conventional audio CD, so your Band-in-a-Box creations will play in standard audio CD players.

- **Save song in Internet formats.** There are many new formats for saving audio files that take up less space than a wave file. Band-in-a-Box can save files directly in these 'compressed audio' formats, using the drivers that come with Windows. (Note: you must have already have these drivers with your Windows system, they are not included with Band-in-a-Box.)

- **Note-based lyrics.** Previous versions of Band-in-a-Box had lyrics based on a "line at a time". We've added note-based lyrics. This allows more accurate placement of lyrics as you can place a word under each note. As you enter the lyrics, the note is highlighted, and pressing the TAB or Enter key moves to the next word. Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

- **Big Lyrics (Karaoke) Window.** We've added a 'Big Lyrics Window' to Band-in-a-Box. Selectable font, font size, and Window size. This is great for singalongs or 'Karaoke' .

- **Style Selection Enhancements**. Selecting a style to use for your song has been made much easier, and more fun! When you open the new StylePicker Window, it shows you which styles would work best in your song, highlighting all styles that have a similar tempo, genre, and feel to your

song. You can **preview** styles before loading them so you can hear what they'll sound like in your song. The window remembers the style and genre that you've used, and will return to it the next time you visit the window.

- **Big Piano Window**. We've added a new Big Piano Window, showing you the notes of any track on a piano keyboard. You can set the size of the Window, range of the piano, and number of octaves to display. You can also display notes names, or guide notes showing the scale notes of the current key. Notes can be displayed using a different color for each note. There's an "Auto-Octave" setting that will scan the track to be displayed, and auto-size the piano to the largest size that would display all of the notes. This 'Big Piano' makes it easier to learn piano parts from within Band-in-a-Box.

- **Guitar Tablature.** The notation screen now has an option for Guitar Tablature, that displays any track in standard Guitar TAB. This can be seen on the notation screen, leadsheet window or printed out.

- **Automatic Guitar Chord Solos to any Song!** Now you can easily make and learn a professional quality guitar chord solo to your favorite song! Load in any song with a Melody into Band-in-a-Box (or generate a song with a melody). Then open the Guitar Window and Press the 'Auto-Generate Chord Solo' button . Band-in-a-Box then generates a chord solo on guitar for that song, using the same guitar chords that the pros use. Chord types can be selected to use standard, advanced, or embellished chords. The chord solo plays on the correct positions on the guitar window, so you can see the performance played on guitar. Or view it in notation, or TAB , and print it out!

- **'Jazz Up' the Chords, 'Jazz Down' the Chords.** When switching genres (from Pop to Jazz, or Jazz to Pop) , its often necessary to change the chords from 'Pop/Rock' chords (C) to Jazz Type chords (Like CMaj7) . Now you can quickly do this, by new menu options called 'Jazz Up', 'Jazz Down'.

- **Convert Harmony Part to Notation track.** Previously if you added a harmony, the harmony parts wouldn't be seen on the notation, you would only see the lead part. Now you can write the harmony part directly to the notation track, so you can see it and print it out, just like any other part.

Notation Enhancements

- **Keystroke Note Editing.** You can easily edit notes using only keystrokes now. By stepping through the notes one-by-one, when a note is highlighted you can change the pitch using the cursor keys, and other values (timing,

duration, channel) with other hot keys. This speeds up editing of notes. For example, you can record a song using the Melody Wizard, which will have the correct timing and durations but incorrect pitches. Then you can quickly step through the notes of the song, using the cursor up/down keys to fix the notes, and you'll end up with a Melody as good as if you had played it on a MIDI keyboard.

- **Notation range.** You can specify an upper limit of a note range so that high notes won't result in an excessive number of ledger lines.

- **Enhanced Event List Editing.** You can edit events including all MIDI events and lyric events using the new Event List.

- **Harmony enhancements.** You can specify a harmony to only occur for notes longer than a certain duration. There are new options for how the program 'fixes' the harmony when chord changes occur during a sustained note harmony. And there's a 'use guitar voicings' harmony type that uses real guitar chord voicings that display correctly on the guitar fretboard. We've enhanced the existing harmonies file to take advantage of these new features, so your harmonies will sound better.

- **Solo Around The Melody option.** There's a new option for the Soloist part to create a solo around the melody, that is solo at times when the Melody is silent.

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

- **Read in Chords from a PowerTracks or Band-in-a-Box MIDI file.** Many of PG Music's programs have MIDI files with the chords in them. You can open these files in Band-in-a-Box, and the chords will be imported onto the chord sheet.

StyleMaker Enhancements

- **Larger style limit.** Previous limit was 40K for styles. This is now 65K, allowing for bigger styles.

- **Copy all 'a' substyle patterns to 'b' slots.** This feature is handy when only a volume increase tweaking is required for the 'b' substyle.

- **Delete all patterns** in this row option added.

- **Pattern trim routine** that deletes notes past the end of a pattern, or (optionally) a specified distance from the end of a pattern.

- **Event list** for Editing Notes in patterns using a list.

- **Enhanced Song List Window.** The Song List Window (accessed by pressing the SONG button) used to have a limit of 800 songs. This has been enhanced to 5,000 songs, and full information shows for each song (title, filename, stylename , Melody/ Lyric / style present status). The window auto-sizes to fill the screen.

- **Song Endings option.** The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This new option gives you an alternative to end the song on the last bar of the song. Band-in-a-Box will still play an ending on the chord that you specify, and the ending will occur as a 2 bar phrase beginning 2 bars before the end of the form. This results in more natural endings for many songs.

- **New Lyric Functions**. Since there are now 2 types of lyrics (line-based lyrics and the new note-based lyrics), we've added functions to convert note-based lyrics to line lyrics. This will update your old songs that might have line-based lyrics to note-based. The copy-lyrics-to-clipboard feature has been enhanced, you can select which elements should be copied, margin size, etc.

- **Enhanced Volume Control.** When adjusting the volume of a part (say to increase the volume) , if you hold down the Alt key while clicking on the volume change, it will also decrease the volume of the other parts. This is especially useful when you've reached the maximum volume of a part, but still 'want it to be louder'. By holding down the alt key, the other volumes get reduced, which has the desired effect. This is most useful for Melody parts, or the THRU part that you are playing along.

- Easy **STEREO/MONO panning menu items**. These allow you to quickly set the instruments to a stereo panning or mono panning.

- **Total time for song in Minutes and seconds** are now displayed at the top of the screen (e.g. 4:58).

- **Polyphonic adjust of Melody tracks**. This function will convert a polyphonic track to a monophonic track by eliminating note overlap, optionally preserving the double stops (chords) in the track.

- If a song has an intro, its usually not necessary to play the 2 bar lead-in count. There's a new option to always **OMIT the lead-in** if an intro is present.

- **"K"- Quick-Copy-Option.** By simply typing K at a bar (followed by ENTER key), you can instantly copy the last 8 bars to the current position. By adding additional keys in the K command, you can customize this (e.g. Typing K12,3 would copy from bar 3 for 12 bars to the current position. The current position is advanced to the bar beyond the copy. This speeds up song entry!

    … and more!

Chapter 3: Quick-Start Tutorial

Quick-Start Tutorial For Version 9 Upgrade

The full description of the new features in Version 9 of Band-in-a-Box are provided elsewhere. This tutorial is a *quick-start* tour of the new features in Version 9.

Band-in-a-Box: Overview

It is assumed 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 recent releases of BB (version 7/8), we added major new features called "The Soloist" and "The Melodist". BB can, using the Soloist, automatically generate a professional quality solo improvisation along to any chord progression. This is written to the Soloist Track. The Melodist creates songs from scratch, including Chords, Melodies and even a Title.

Explore BB Version 9.0

OK, let's begin to explore BB version 9.0.

We'll begin the tutorial in earnest when we get a song playing with the new guitar, audio, lyric, style selection and guitar features. 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:
- New Buttons for Version 9
- New Menu Items
- New Windows

There are new audio features, allowing you to record an audio track along to any song.

Find these buttons on the main screen:

[microphone icon] Find the microphone button, this is the way to launch the recording of audio.

[recording inputs icon] There is a button that allows you to set your Recording inputs. This is essential, since you need to select Microphone or Line-in if you plan on recording audio.

[playback icon] Find the playback audio settings button, this allows you to view levels of playback, and also can lead to the Recording Panel by choosing Options-Properties-Recording.

Look at the new audio menu, with access to all of the new audio features.
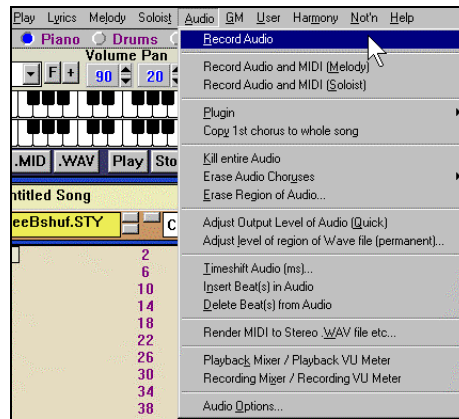
Locate the Render MIDI to Stereo .wav menu item. This allows you to convert a BB song to a .wav file, with all of the BB music on it. The other items on the menu allow utility functions to erase/ delete/ insert portions of the audio that have been recorded.

Let's record an audio section!

Note: We'll assume we're recording vocals using a microphone. Alternatively, you could be recording a guitar using the line-in on your soundcard.

Load in a song, like Old Folks at Home . MGU (or any song).

[microphone icon] Press the microphone button to start recording, or choose the Audio-Record audio menu item. You'll now see the Audio – Recording Dialog.

The Dialog usually opens up with another window at the right – this is the Recording Control .
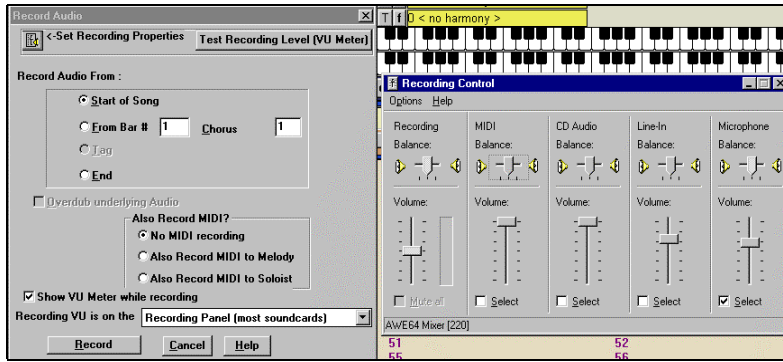
(Hint: If your soundcard doesn't open with the recording control shown, and instead shows the playback control, you'll need to select Options-Properties-Recording in the menu of this Mixer – or upgrade from Windows 95 to Windows 98.)

 If the Recording Control has not launched, you can manually launch it by pressing the Recording Control button on the audio dialog.

As you can see from the Recording Control checkboxes at the bottom, we've selected to record the input from Microphone, and have de-selected the other options (line-in, audio CD). We've also de-selected record of outgoing MIDI, since we don't want this to 'bleed' on to our audio track.

Now that we've set the Recording Properties, we can set our VU levels of the recording.

 Press the Test Recording Level button to do this. As this dialog displays, you can test the level of your microphone ("testing 1 2 3"), so that the VU levels are not too high (should be green/yellow, but not red).

OK, now we're ready to record.

 Set the record audio to the start of the song, and press RECORD.

You'll now hear the 2 bar count-in and can record your voice singing along to Band-in-a-Box!

As the song plays, you can look at the VU meters to ensure that you haven't sung too loud and got into the red zone of the VU meters – indicating a 'clipping' of the sound.

When you've completed recording your section (say after 16 bars of singing), press the ESCAPE key or STOP button on the main screen, answer YES to Keep Audio Take.

Save Now press SAVE, and Save your new vocal arrangement. Call it "Old Folks at Home With Vocals. MGU"

Technical note: There'll now be an Old Folks at Home With Vocals .MGU song with just the BB MIDI information, and there'll also be an Old Folks at Home With Vocals .WAV audio file with the audio information. If copying this file from one computer to the next, you'd need to copy both the song and the .WAV file.

Adjust the volume of the wave file using the Audio – Adjust volume permanent command, or just use the playback Volume Control.

That's the end of the record audio portion of the tutorial.

Let's RENDER a BB song to audio.

Rendering a song involves recording the outgoing MIDI and converting it to a .WAV file. This is separate from the recording of an audio track as we've done in the previous tutorial (though you can include any audio track in the final rendered wave file).

Load in one of your favorite BB compositions.

.WAV Press the Render to .WAV button or choose Audio – Render to .WAV.
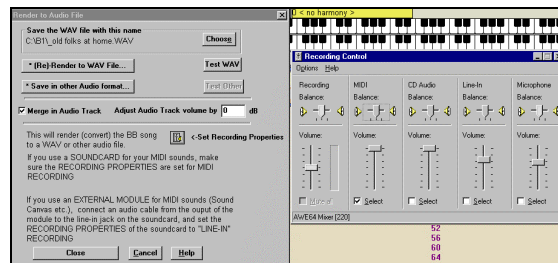
This opens the Render Dialog, and the Recording Control panel.

Use the Recording Control to select recording of OUTGOING MIDI, and de-select everything else, including microphone, line-in and audio CD.
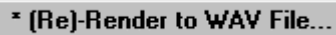
* (Re)-Render to WAV File... Now press the Render to WAV file button. This begins the process of recording the outgoing MIDI to WAV. The Rendered wave file name is shown at the top. It will be called "_Old Folks at Home .WAV" in this example. Note that the underscore at the beginning is a convention that BB uses to indicate that this is a Rendered wave file.

Press the STOP Render button after about 10 seconds, so that we can test the level.
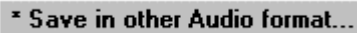
Test WAV Pressing the Test WAV allows us to hear the WAV played by the Windows® Media Player.

* (Re)-Render to WAV File... If we're satisfied with the recording levels and playback, then press the Re-Render-to WAV, but this time let it play for the whole song, and it will auto-stop at the end.

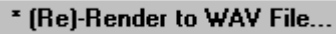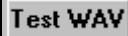We've now rendered the whole song to audio. We now have the Rendered WAV file in a file called "c:\bb_Old Folks at Home.wav". We can work with this file in any other programs that we have, converting it to other audio formats for example.

* Save in other Audio format... We can also make a compressed wave file of this directly inside the BB Render dialog if we want. This is discussed elsewhere.
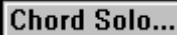
That ends the Render to Audio Portion of the tutorial.

Let's Add a GUITAR CHORD SOLO to an existing song.

Load in a song with a Melody on it. We suggest the song GIT_TEST that should be in your c:\BB directory. If it isn't there, choose the song "Old Folks at Home" or any other song with a Melody.

Open the Guitar Window. (Ctrl-Shift-G)

Chord Solo... Press the Chord Solo button (or alternatively, you could choose menu Melody- Convert Melody to Guitar Chord Solo).

You'll see the Select Guitarist Dialog.
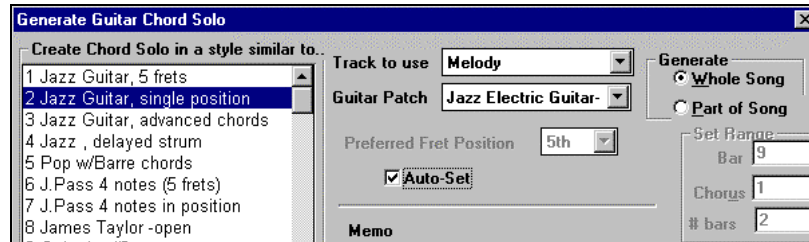
Choose Guitarist #2 "Jazz Guitar Single Position".
(If you've been already changing these setting make sure that the other settings haven't been changed from their defaults, and that the Fret Position is at 5, Track is Melody, and Generate is set to Whole song.)

 Press OK

You'll now see a confirmatory dialog, indicating that a chord solo has been added. The music will begin playing and you can hear the chord solo added to your song. In this case, the whole solo is using chords within the current position, other Guitarists use a wider range. Listen for the strumming effect on the guitar, see the authentic guitar voicings on the fretboard, and choice of when to voice note vs. chord for the arrangements.
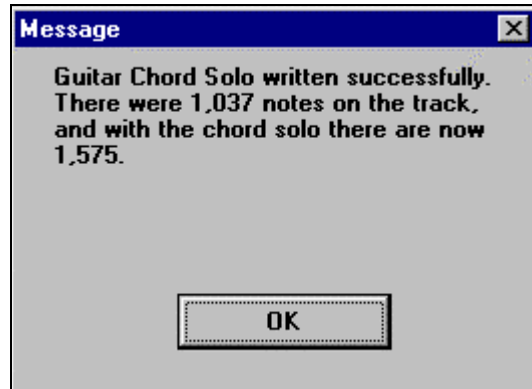
Stop STOP the song. Let's edit this chord solo a little.

♪ Open the Notation Window.

You'll notice that there is guitar tab displayed. This is because the track type for the Melody has been set to Guitar (automatically by the Chord Solo routine). You can change this on the Melody menu if you don't want to see tab, by setting the track type to Normal.
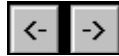
<- -> On the Guitar Window. Press the Chord Step Advance buttons (INS and DEL on the NUMPAD). These advance and highlight a chord at a time.

Ch- Ch+ When you have a note or chord highlighted press the Ch- or Ch+ (Insert Guitar Chord) button on the guitar (or 7 or 8 on the NUMPAD keypad). Each time you press the Ch- or Ch+, you'll see that the guitar chord changes to a different voicing, cycling through the available 5-10 voicings possible for each chord. (Some notes won't have any chord voicings, for example a C# note on a Cmaj7 chord, because it is always a passing tone.)

Nt- Nt+ In a similar manner, you can convert a chord to a guitar note, and use the Insert Guitar Note button for this. Pressing the N+ (or 3 or 4 on the NUMPAD keypad) repeatedly cycles through playing the same note on all 6 strings.

Save the song as a BB song. The guitar information is stored on channels 11 to 16 of the Melody track, so it will be saved with the correct information. You can make a MIDI file which will preserve this information, as long as the Melody Track Type menu item is set to "Guitar".

That ends the guitar portion of the tutorial.

Let's input some Lyrics to Old Folks at Home

Load in the song, Old Folks at Home. MGU.

We'll add lyrics for the first 4 bars, "Way down upon the Swanee River …".

Open up the Notation, and choose the Melody track so that you can see the Melody for the first 4 bars of Old Folks at Home.

 Click on the Lyrics button on the notation window, this is an L button (on the notation toolbar) , or press Ctrl L. The lyric edit will open up.

Use ENTER to advance by a chord, and Shift TAB to move back by a chord.

When the highlighted note is on the note for the word "Way" (i.e. Bar 1 Beat 1), then type "Way" into the edit, and then press Enter to move to the next chord and type "down" <ENTER> then continue with the rest of the notes, until you have entered the lyrics for the first 4 bars.

They should now look like this!
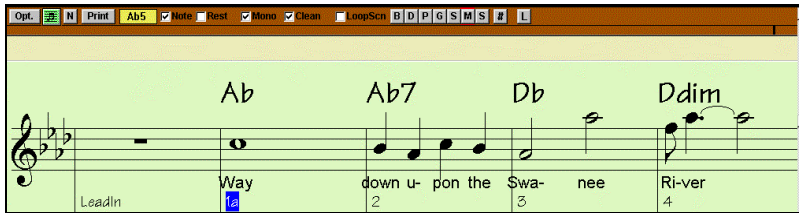
You can adjust the height of the lyrics by pressing the Notation Options button, and setting the lyric height (smaller values like –7 are higher on the notation).

Press Ctrl L (or the Lyrics L button again) to get stop the entering of lyrics.

 Now,. Press PLAY and open up the Big Karaoke Window, by pressing Ctrl-Shift-L or the Big Lyrics Button. (on the main screen).

You'll now see the lyrics in a big font.

You can see that they are interleaved with the chord names. This is called the "Busker format", since Buskers usually work with a sheet of chords and words only.

You can press the Options button to de-select the show chords option, and you'll just see the lyrics without chords interleaved.

Choose the Option – Lyrics – Copy to clipboard. This will copy the lyrics we've done, with or without the "Busker format" chords interleaved, to the text clipboard, so that we can paste the text into other applications like Word or Notepad for future work.

That ends the Quick Tutorial.

Many other features are described in the documentation of the new features.

Let's check out Styles Disk #19 …

Note: Styles Disk #19: If you ordered Band-in-a-Box 9 as an upgrade, the package includes Styles Disk #19 (this is not one of the styles disks that are included in the first time purchase). If you have the first time version of Band-in-a-Box, and don't have a \bb\styles19 directory, instead use the \BB\SOLODEMO directory of BB for this example.

To try out the new styles from Styles Disk #19, press the OPEN button and load in a song from c:\bb\styles19. Once you have a song loaded in, the directory will be set to c:\bb\styles19. You can then press the SONG button to see a full list of the songs.

Since the songs are shipped as short file names, let's convert them to long file names, using the title of the song as the new file name. Choose File - File Utilities, Auto Rename to Long File Names. Use the default settings. After pressing OK, the songs will be converted to long file names. The program may then rebuild the songlist.doc file. Now load in the demo songs for styles disk #19, and listen to the new styles.

Press the JukeBox button to hear all of the styles demo'ed.

This is the end of the tutorial. The next sections examine the features in detail.

Chapter 4: Audio Features

Audio Features Overview

- **Audio Track!** – Feel like adding vocals to your Band-in-a-Box song? Or a live guitar part. No problem with version 9. You can easily record a track of CD quality audio using the new audio features. Plug in your guitar or a microphone to your soundcard, press the Microphone record button in Band-in-a-Box, and Band-in-a-Box will add your track to the song. You can overdub the audio parts to add in harmonies etc. The MIDI and audio tracks are compatible with other sequencers and sound programs (like PowerTracks Pro Audio, SoundForge, Cubase or Cakewalk), so your full MIDI and Audio performance can be used in these other programs.

- **Save Song as wave file (.WAV).** Band-in-a-Box normally exports it songs as MIDI files. Now you can directly export the song as a .WAV file as well. This is referred to as 'rendering' the file from MIDI to audio. Once you have it as a wave file, you can send it to others, or put it on the Internet, and they will hear it exactly as you did. Or use "CD-burning" software to save the .WAV file onto a conventional audio CD, so your Band-in-a-Box creations will play in standard audio CD players.

- **Save song in Internet formats.** There are many new formats for saving audio files that take up less space than a wave file. Band-in-a-Box can save files directly in some of these 'compressed audio' formats, using the drivers that come with Windows. (Note: you must already have these drivers with your Windows system, they are not included with Band-in-a-Box.)

Using The New Audio Features.

You can do the following with the new Audio Track in Band-in-a-Box:

1. Add an audio track to your Band-in-a-Box song, such as vocals, guitar, sax etc.
2. Process the Audio track using Audio Plugins like reverb, chorus etc. (over 20 plugins included).
3. Export the Audio (and MIDI) track to sequencers like PowerTracks Pro Audio, Cubase or Cakewalk for further work.

Even if you aren't recording an audio track, you can use the new "**Rendering Features**" to convert an all MIDI "Band-in-a-Box Song" to a .WAV file. You can do the following:

1. Convert a Band-in-a-Box song file to a stereo 44K (CD Quality) .WAV file (with the audio track included as an option)
2. Use the Rendered .WAV file in your other sequencers (PowerTracks etc.)
3. Convert your compositions to "compressed .WAV" files that don't take up much space, and are more suitable for Internet use.
4. Use third party CD-R burning software like Adaptec EZ-Creator to write the Rendered wave file to an audio CD. This means you can go from a new song in Band-in-a-Box to a completed song on an audio CD – all on your PC!
5. Use third party conversion programs (such as Real Player Plus or Microsoft® Windows® Media Tools –available from www.microsoft.com) to convert your Band-in-a-Box compositions (.WAV files) to the newest Internet streaming formats.

There are two types of Audio Features in Band-in-a-Box.
1. The first refers to the "**Audio Track**". This is a single audio track, 44K Mono track that you can use to add vocals etc.
2. The second refers to "**Rendering**" which is the process of converting a MIDI performance in BB to a stereo .WAV file.

The "**Audio Track**" just includes your added vocals, whereas **the "Rendered WAV**" file includes the entire performance (MIDI and Audio Track).

First we'll describe the features of the Audio Track.

Audio Items on Main Screen

If you look at the BB screen, you can see the new additions for the audio track.

 There is a microphone button on the main toolbar. This is used for audio recording. The 'Record' button to the left of it is used for MIDI recording.

Audio Menu

There is now an **Audio menu**, where all of the audio functions are found.

The **Record audio** function is used to Record Audio (using a microphone plugged into your soundcard, or a guitar (optionally plugged into a mixer) and then into the line-in on your soundcard. This launches the Record Audio Dialog (discussed elsewhere).

The next 2 items (**Record audio and MIDI**) refer to the situation where you want to simultaneously record an audio track (vocals etc.) as well as a MIDI piano part. You can record the MIDI to the Melody or Soloist track.

The **Plugins** menu command refers to running a 'plugin' audio effect. This applies an audio effect such as Reverb or Chorus to the already recorded audio part. BB comes with a large selection of high quality audio effects built in –
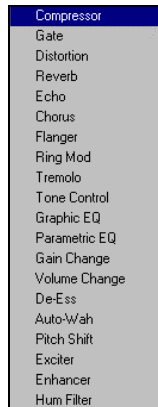
The **Kill Entire Audio** menu item is used to erase the Audio Track.

Erase Audio Choruses will erase some of the choruses.

Erase Region will erase a specified region of bars/beats of audio.

 Adjust Output level – quick uses the Windows Mixer to adjust the output level of the audio track. You can also use the Windows Mixer directly by pressing the Speaker icon.

Adjust Level of .WAV file permanently changes the volume of the audio track itself. It uses a sophisticated peak-limiting algorithm to ensure that increases in the volume do not result in 'clipping' of the sound (which would be heard as a loud distortion). It accepts units of decibels (dB). Zero means no change in the level, whereas +6 would be a doubling of the sound, and –6 is a halving of the sound level.

Timeshift audio in ms (milliseconds) is used to timeshift the whole audio track a certain number of milliseconds. Normally you wouldn't have to timeshift a track at all. There are settings in the Audio-Options Dialog (see below) that can adjust for synchronization differences between your soundcard and MIDI devices (for example, the VSC-88 has a 430ms latency). But the timeshift audio command can be useful in special cases. (1000ms = 1 second. Positive values move the audio track ahead, negative values move it back)

Insert Beats in Audio and **Delete Beats in Audio** are used to insert silence or remove parts of the audio track. You can specify the region to use. For example, if you decide to add an extra 2 bars to the intro in Band-in-a-Box, and you've already recorded an audio track, you should insert 2 bars (8 beats in a 4/4 time signature) in the audio track as well.

Render MIDI to Stereo .WAV file This command launches the dialog that allows you to Render (convert) the BB song (with or without an audio track) to a stereo .WAV file. This rendering is discussed in detail elsewhere.

Audio Options Dialog – this allows you to set options for the audio track, and is discussed elsewhere.
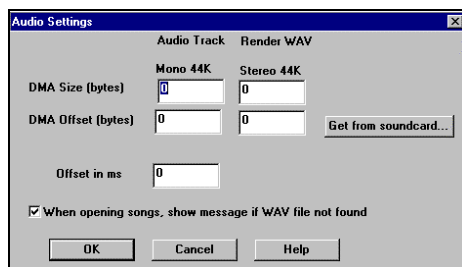
Audio Track Recording

Band-in-a-Box has a single audio track. It is a 44 K mono track (CD quality). This allows you to record vocals or other instruments using a microphone or line-in from a mixer or guitar.

To record audio to your song, first prepare the Band-in-Box song (i.e. type in the chords or load in an existing song).

Then press the microphone button (or choose menu Audio-Record). This launches the Audio Record Dialog

Before you begin recording, you'll need to:

1. Set the Recording Properties, this tells your soundcard (and BB) what sources you would record from. You'd normally be recording from a microphone or a line-in plug into your soundcard, and you select those items.

A soundcard is capable of recording from the following sources:

- **Microphone** –plugged into the soundcard e.g. vocals, sax
- **Line –in** . e.g. Guitar or Mixer
- **CD-ROM** player – this would record the audio from an audio CD, normally you wouldn't be doing this in BB.
- **Outgoing MIDI**. (not used when recording audio tracks, but is used if 'Rendering' the whole BB song to Audio.) This is an important point to understand when using audio in BB. The soundcard is capable of recording the outgoing MIDI* that is being sent from your soundcard out to the speakers. When recording an audio track (vocals etc.), you'd almost *never* want to record the outgoing MIDI as well (or it would 'bleed' onto the audio

track), whereas when Rendering the whole composition to a single .WAV file, you *always* want to record the outgoing MIDI. It is essential that you understand this!

Technical Note: This is only true if you are using the soundcard for your output MIDI driver. If you have an external MIDI device like the Roland Sound Canvas, the outgoing MIDI doesn't get recorded – you'd need to route it back into the line-in to record the MIDI.

When you press the Recording Properties Dialog, you'll see the Recording Properties panel of your soundcard's Mixer.
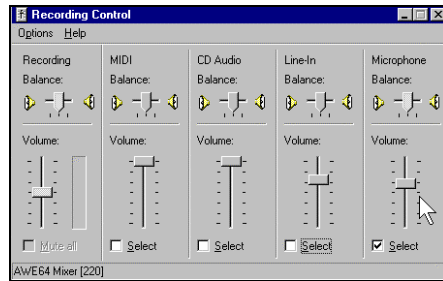
The Panel displayed here is the typical panel that soundcards use. Newer soundcards (like the SoundBlaster Live) have additional panels.

From this panel, you can set the recording level for the items you want to record.

Since we are discussing recording of an audio track, this is usually vocals, guitar etc. We'll be using a microphone input or a line-in. Let's assume we're using a microphone.

 We select the check box to record the microphone.

 We de-select the items that we're not using (recording outgoing MIDI, CD audio recording, and line-in recording).

Then we set the level of the recording input for the microphone.

 To do this properly, you'll need to see a "Recording VU Meter" that shows you the level of input on your soundcard. This should be done *prior* to recording. You do this by pressing the "Test Recording Level (VU Meter). While this dialog is open, you can sing (or talk …"Testing 1 2 3") and you should be able to see the levels of the recording color coded as green/yellow/red. Ideally the sounds should remain in the green and avoid the red altogether. Unlike analog recording (where its good to get a

"hot" high signal, digital recordings need to absolutely avoid high levels, since any overload (clipping) of the signal will result in a ruined recording.

When you press the "Test Recording VU Meter" button, this launches the Windows mixer. The recording settings are on the recording panel of this Mixer. Note: BB opens the Windows Mixer with the window titled "Recording Control". On some older systems (Win 95) ,it may open with the Window titled "Volume Control"- this is the playback window, and you'll need to select the Recording Control manually by choosing Options-Properties - Recording.

Recording VU is on the `Playback Panel (SB Live)` ▾

If you don't see any movement on the VU meters , then its possible that your soundcard shows its VU meters on the Playback panel - the SoundBlaster Live does this. In this case, you should set the option "Recording VU Meter" to "is on the Playback Panel"

Next, you should set the start point for the recording. You can record from the Start of the song, or somewhere in the middle, by choosing a bar and chorus # to start the record.

Also Record MIDI?
- ⦿ No MIDI recording
- ○ Also Record MIDI to Melody
- ○ Also Record MIDI to Soloist

In most cases you will only be recording audio, so you should set this to "No MIDI recording". But if you want to record MIDI at the same time (in a situation where you were playing a MIDI piano at the same time as you are singing for example), then you could set this setting to "Also Record MIDI to Melody (assuming that you wanted the MIDI to get recorded to the Melody track - use the Soloist setting if you want it recorded to the Soloist track).
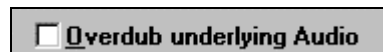
☐ **Overdub underlying Audio** If you have previously recorded audio on the track, and want to overdub (to add a harmony for example), then you should select the Overdub underlying Audio. It is not essential to select it at this point, since you'll get another chance at the end of the recording. Note that the audio track will not play during record, so you'd have to sing the harmony without hearing the original audio part.

Record When you press RECORD, the audio recording begins.

☑ Show VU Meter while recording   If you've set the 'SHOW VU Meter" option, then the Recording VU Meter will open up and display during recording, so you can monitor the VU meters.

Stop .When you are finished recording, press STOP or hit the Escape Key.

You will then see the "Keep the Audio Take Dialog"
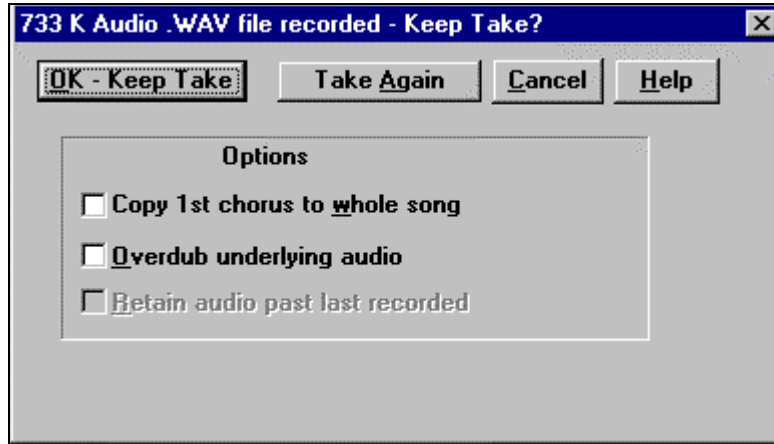
OK - Keep Take   If you are happy with the recording, you should choose Keep Take. Then the Audio will get added to the Audio Track. You can listen to the results by pressing PLAY. If you are then not happy with the results, you can choose Edit - Undo Keep Take, and you will be back to where you were prior to the recording.

You can also choose the option to "Take Again". That rejects the take, and starts the Recording dialog again.

Technical Details: The recorded take is recorded to a temporary wave file called TEMP_REC.WAV. This resides in the BB directory or the directory of the current song. Once you decide to keep the take, the TEMP_REC.WAV is merged with the main wave file for the program, which is usually titled with the same name as the song (e.g. MySong.wav).

☑ Copy 1st chorus to whole song   If you've recorded only 1 chorus of the song, you can choose the option to copy that first chorus of audio to the whole song. This will fill up the whole song with audio. Then you'd just need to do another recording and record to the ending of the song.

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Overdub underlying audio   At the end of recording, you get an option to Overdub with the underlying audio.

Playing the Audio File.

Now you can play the Audio file that you've recorded.

Band-in-a-Box for Windows [NONAME.SG1] [3.4mb WAV 0:38]   3:20

The size of the audio file will be displayed at the top of the screen. If you haven't saved the song yet, your window title will look like this. In the example, above, the song is titled NoName.SG1, and there is a 3.4mb .WAV file associated with the file, and that's 38 seconds of audio. The total duration of the song is 3 minutes and 20 seconds.

You should save the song, give it a name of "My First Song". Then the window title will look like this…

[C:\B1\My First Song.SGU] [3.4mb WAV 0:38]   3:20

Once the song is saved, the wave file will be called with the same name as the song, that is "My First Song.wav". So if you ever need to work with the .WAV file in another program, you can just directly edit the wave file. If you do this, make sure the .WAV stays a 44K mono .WAV file.

Applying Audio Plugins

When you've recorded audio, you'd likely want to apply some type of effect to the audio recorded. The usual one is Reverb. Choose the Audio Plugin that you want from the Audio -Plugins menu. For Reverb, choose the Reverb option. You'll then see a plugin with its own settings, specific to the type of plugin. The plugins are described in Appendix A of the manual. There is also extensive on-line Help, accessed from the plugin directly. Inside the plugin, you can Preview the plugin effect, and if you like it, you can then Proceed with processing the entire .WAV file. You can UNDO the plugin effect from within Band-in-a-Box by choosing Edit-Undo.

Technical Note for Programmers: Writing Band-in-a-Box Audio Plugins.

External Audio Plugins can be easily written for Band-in-a-Box. When BB calls the plugin, it writes an c:\bb\input.txt file that includes information such as the tool number for the plugin, and the name of the input wave file and the output wave file. The plugin gets registered on the BB menu by including a small P^NNN.INI file, where NNN is the name of the Plugin's EXE. If you have a

look at the Delay plugin, i.e. the P^.DLY.INI file and then look at a sample INPUT.TXT file that BB writes prior to launching the plugin, and the small Output.txt file that the plugin writes on completion, you should have what you need to write a plugin. There are more DOCS available on our web site www.pgmusic.com, and sample Delphi code to write plugins if you're interested. The plugins can be written in any language, since they just need to interface with BB through the Input.txt, Output.txt and P^NNN.INI file.

Audio Options Dialog

Most of the settings in this dialog are set automatically by the auto-testing of the soundcard. This test can be repeated by pressing the "GET FROM SOUNDCARD" button. This includes the DMA Size and Offset settings. The usual value for all of these settings is zero.

You can over-ride these settings (if you know what you're doing!). Otherwise, just press the Get From Soundcard button, and they'll set themselves.

 The Offset in MS is not a setting that gets set automatically. It defaults to zero. This allows you to adjust the timing that the soundcard plays audio in relation to MIDI. Normally you'd leave this at zero, but if you need to fine tune the sync between audio and MIDI, you could change this setting.

When Opening songs, show message if WAV file not found.

A Band-in-a-Box song called "My Song.MGU" will have the associated wave file called "My Song.wav". If BB loads this song file, and it can't find its associated file, it will put up a message to that effect. If that message is distracting, and for some reason you don't have the wave files that were recorded with the songs, then you can disable that message.

Reading the Audio and MIDI tracks into other programs.

If you have a BB song that has an Audio Track as well, and want to export that song to a sequencer like PowerTracks Pro Audio, Cubase, or CakeWalk, you can do it as follows:

- For a Band-in-a-Box song called MySong.MGU, the associated .WAV file (audio track) will be called "MySong.wav".
- You should make a MIDI file (by pressing the .MID button). Save the .MID in the same folder as the song. Then your sequencer can read the entire file by doing the following inside your sequencer:
- Open the MIDI file
- Import the .WAV file track into the sequence.

Note: PowerTracks Pro Audio version 6 automates this, it recognizes that this is a BB file with a wave file associated with it, and will read them both in. In earlier versions of PowerTracks Pro Audio, and other sequencers like CakeWalk, you'll need to do steps #1 and #2 as above.

Audio Rendering

.WAV You can Render a MIDI file to an Audio .WAV file by pressing the .WAV button or choosing Audio-Render to wave file.

The Process of Converting a MIDI file performance in Band-in-a-Box is referred to as "Rendering". It involves "Recording" the MIDI performance in real time, as a stereo .WAV file.

The process differs from usual audio recording, in that you aren't recording from an input source of a microphone or line-in, but instead are recording the OUTPUT of the MIDI as it goes out your soundcard to your speakers. (note: if you use an external MIDI module as your driver, then you would be recording from the line-in to the soundcard).

If you use your soundcard as your MIDI driver …

It is essential that when you Render the file, you have selected the correct inputs, and are recording the outgoing MIDI, and not recording the mic or line-in.

If you use an external MIDI module (Sound Canvas etc.) as your MIDI Driver …

You should connect a cable from the audio out of the Sound Canvas to the line-in on the soundcard, and then de-select the recording of the rest of the inputs (Audio CD, microphone in and MIDI).

| 🔲 <-Set Recording Properties | All of these selections are done from the Recording Panel of your Windows soundcard Mixer. This is launched from the Rendering dialog.

Here is the Rendering to WAV dialog.
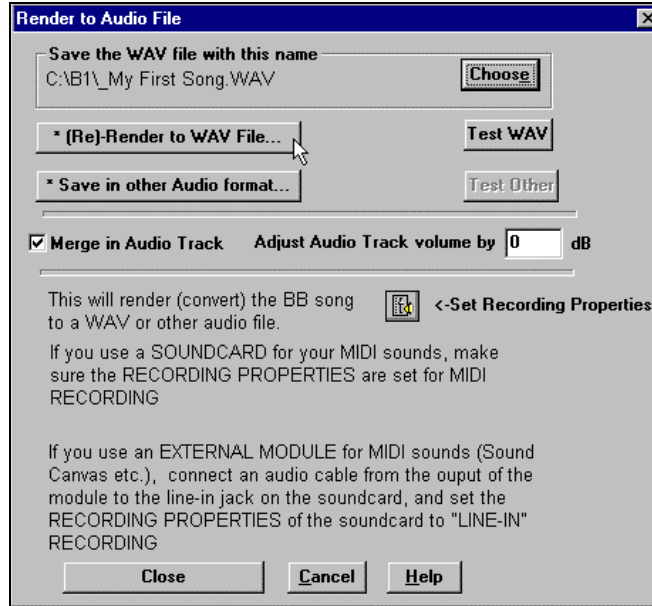
Rendering is a 3 -step process:

| 🔲 <-Set Recording Properties | Set the inputs to record your outgoing MIDI. This would be MIDI if you use a soundcard for MIDI, and line-in if you use an external module.

| * (Re)-Render to WAV File... | Press the "RENDER to WAV" file button, and wait as the song is recorded (rendered) in real time.

Test WAV Test the WAV file by playing it, to ensure that the MIDI is being recorded, and the volume levels are correct, and that the volume of the audio track (if any) is in balance with the MIDI track.

Adjust Audio Track volume by [0] **dB** If the audio track Volume isn't in balance with the MIDI tracks, adjust the level of the audio track to put it in balance. A setting of 6 dB would make the audio track twice as loud.

It's quickest to do this with a small sample of the wave file. Once you have the volume in balance, you can record (Render) the whole file. This process takes as long as the song takes to play in real time, 3-4 minutes for a typical song.

Setting the Recording Properties.

[icon] **<-Set Recording Properties**
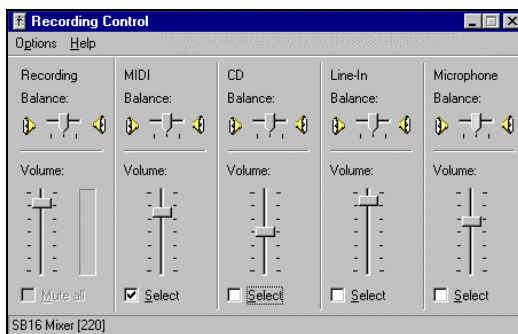
These settings would be correct for recording MIDI if you use a soundcard for MIDI (select line-in instead if you use an external module.

* (Re)-Render to WAV File... When you press this, the Rendering will begin. The file will be rendered with the name stored in the field above. If your BB song is called "My First Song", the Rendered wave file will be called "_My First Song.wav" The Rendered WAV files are always named beginning with an Underscore character, so you can easily identify them. OF course you can rename them afterwards, and can use the choose button to choose a completely different name for the wave file. Don't call it "My First Song.wav" since that is the name of the audio track wave file.

Save the WAV file with this name
C:\B1_My First Song.WAV   **Choose**

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Currently Rendering WAV file..please wait

STOP RENDERING FILE

The file is now being rendered to an audio file. The file is recorded as the song plays, so this process takes a few minutes. At the end of playback, the process will be completed, and this dialog will close automatically.
REMEMBER: UNLESS YOU HAVE MIDI SET TO RECORD IN THE RECORDING PROPERTIES, NOTHING GETS RECORDED

When you press the Render button, a dialog will popup indicating that the Rendering is proceeding. You can STOP this at any time, and if you stop it early, you'll be able to listen to the portion of the file rendered.

When the Render is finished, a message will popup indicating the name and size of the saved file.

Test WAV You can then use the TEST WAV button to test the WAV file. This uses Media Player (MPLAYER.EXE) to play the wave file.

Compressing the WAV file using the Windows Audio Compression Manager (ACM Drivers).

* Save in other Audio format... If you choose this option, BB will launch the Windows Audio Compression Manager applet. That is the same Windows dialog that launches from the Sound Recorder - File-Properties-Convert option.

Sound Selection

Name:
[untitled]   Save As...   Remove

Format: Microsoft ADPCM

Attributes: 44,100 Hz, 4 Bit, Stereo   43 KB/s

OK   Cancel
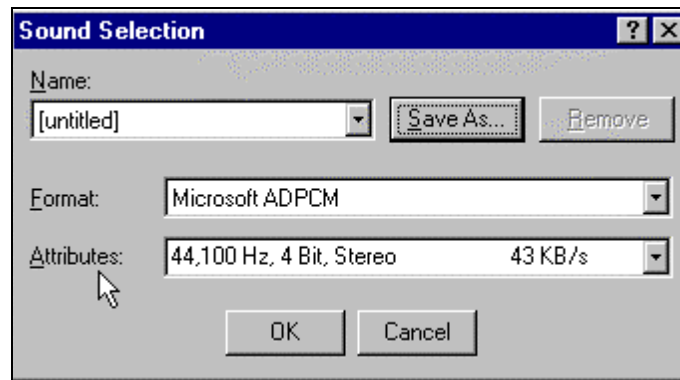
From this dialog, you can choose the type of compression that is appropriate (from the available drivers). You can save your settings as named presets by using the "Save As" button.

For example, if you choose Microsoft ADPCM as the compression method, and choose 44K, you'll get a 4:1 compression and a bit rate of 43K / second. You can save this as a preset called "MS ADPCM44K" or whatever name you like.

Using the Audio Rendered Stereo .WAV file with other programs.

In the example above, we have Rendered a stereo 44K wave file called "_My First Song.wav". This file can be read directly into other programs. For example, from Media Player, or "Real Player Plus" you would choose "File-Open". Most audio programs have a similar ability to read a 44K Stereo .WAV file. These programs are able to convert and process the wave file into other formats, including the latest Internet formats. See these programs for details and requirements for converting files. For example, Microsoft has the Windows Media Tools – available from www.microsoft.com - that can convert WAV files to ASF or WMA files.

Chapter 5: Lyrics Features

New Lyrics Features

Note-based lyrics.

Previous versions of Band-in-a-Box had lyrics based on a "line at a time". We've added note-based lyrics. This allows more accurate placement of lyrics as you can place a word under each note. As you enter the lyrics, the note is highlighted, and pressing the TAB or Enter key moves to the next word. Note-based lyrics are saved with the MIDI file, so you can use them in your other MIDI programs.

Big Lyrics (Karaoke) Window.

We've added a 'Big Lyrics Window' to Band-in-a-Box. Selectable font, font size, and Window size. This is great for singalongs or 'Karaoke'.

New Lyric Functions.

Since there are now 2 types of lyrics (line-based lyrics and the new note-based lyrics), we've added functions to convert note-based lyrics to line lyrics. This will update your old songs that might have line-based lyrics to note-based. And the copy-lyrics-to-clipboard feature has been enhanced, you can select which elements should be copied, margin size etc.

With previous versions of Band-in-a-Box, the only type of Lyrics input was "line-based-lyrics". This allowed you to type in a line of lyrics that would correspond to the notation. This was limited in that the Notation then couldn't change its layout to a different number of bars per line, and the Lyrics weren't written to MIDI files, since MIDI files expect lyrics to be done on a note-for-note basis.

With Version 9, you are still able to enter and display lyrics in "line-based' format, but now have the option to enter and display lyrics in "note-based' format.

The Lyrics functions are accessed from the new menu called Lyrics.
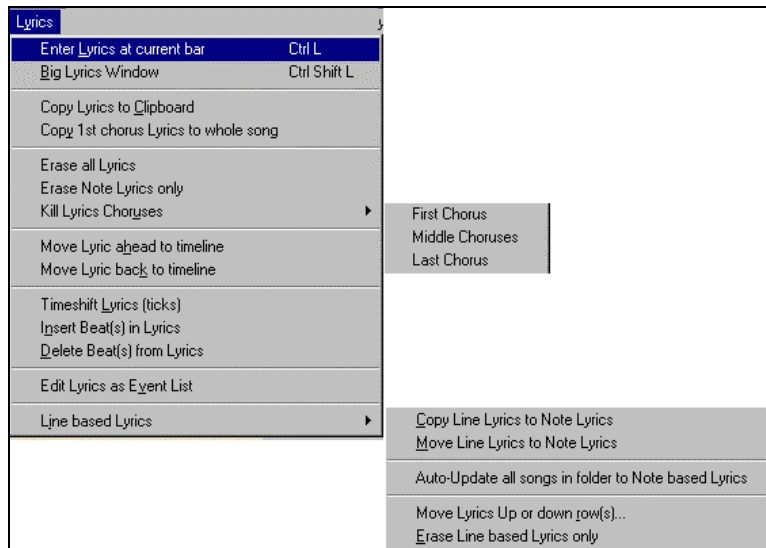
Entering Lyrics on a note-by-note Basis.
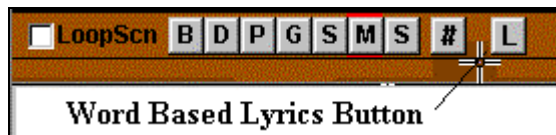
You can enter note-based lyrics by pressing Ctrl-L or pressing the Lyrics button on the Notation toolbar. When you do this, you'll see that the notation window is open, and a lyric edit window has appeared on top of the notation toolbar.

Let's enter the Lyrics for the first 4 bars of the song "Old Folks at Home". The Lyrics are, "Way down u-pon the Swa-nee Ri-ver … ".
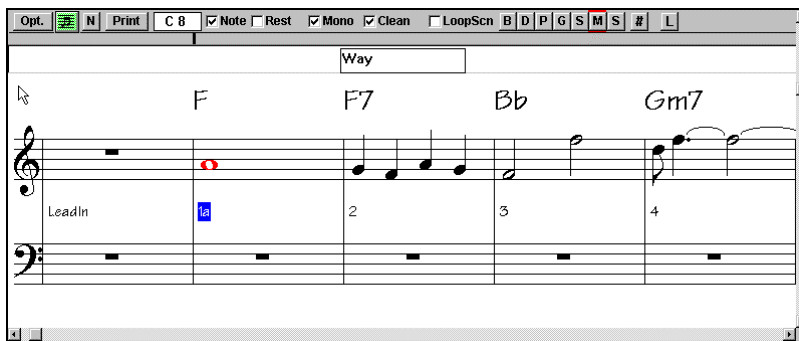
When you press the lyrics button, the lyric edit window opens up, and the current note (or group of notes at the same time) are highlighted. In this case it's

highlighting the first note of the song. We type "Way" in the lyric window, and then move to the next note. We can do this by pressing ENTER or TAB. (Shift TAB gets us moving *back* one note.) You can enter each word or syllable as it corresponds to the notes. "Way down u- pon the Swa- nee Ri- ver\" would be the syllables you'd enter. Note that a hyphen is put at the end of syllables, and a backslash is put at the end of a phrase, to indicate a line break. The notation now looks like this …
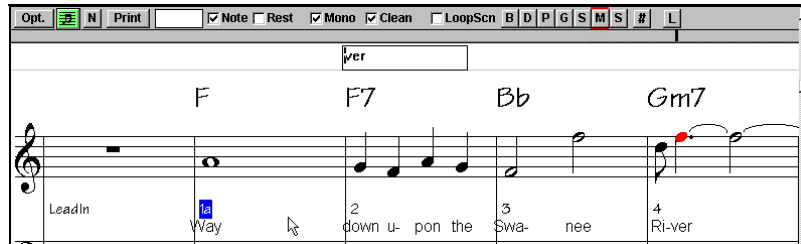
You can see that the lyrics are written under each word.
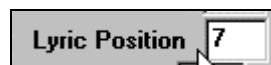
 You can control the height that the lyrics are written by the setting in the Notation Options called Lyric Position. A setting of -10 puts the lyrics directly under the treble clef, higher values put them lower down.

Lyrics Event List.

 You can edit the lyrics using an event list as well. This allows you to enter lyrics at any point, not just tied to a note.
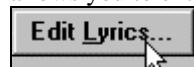
 Once you press the # button, you then press the Edit Lyrics button. You can then see the Lyrics Event List.
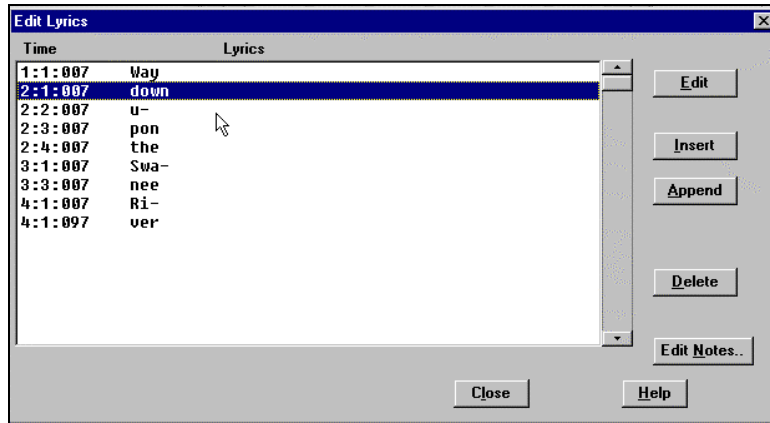
From here, you can edit lyrics, or INSERT new lyrics , or APPEND lyrics to the end of the track, or DELETE lyrics. A single lyric event can be 128 characters.

So note-based lyrics can be entered using the note-by-note method, or fine tuned with the Lyrics Event List.

Tip: Lyrics can be used to store other types of text information - for example you could use them for comments about sections of the music.

Big Lyrics Window.

Once you have the lyrics entered for the song, you can view the lyrics in a Big Lyrics Window.

Launching (or closing) the Big Lyrics Window.

 Press Ctrl-Shift-L to launch the window, or use the on-screen Big Lyrics Button (or the menu item Lyrics-Big Lyrics Window). You'll then see the Lyrics displayed in a window.
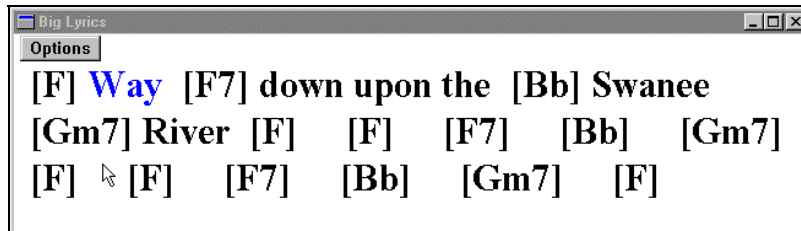
As you can see, the lyrics are displayed, interleaved with the chord names. This is referred to as the "Busker format", since it shows the chords and lyrics in a manner similar to "Busker Leadsheets".

☑ **Display Chord Symbols** If you set the option on the Big Lyrics Window to *not* display the chord symbols, you'll get only the lyrics displayed.
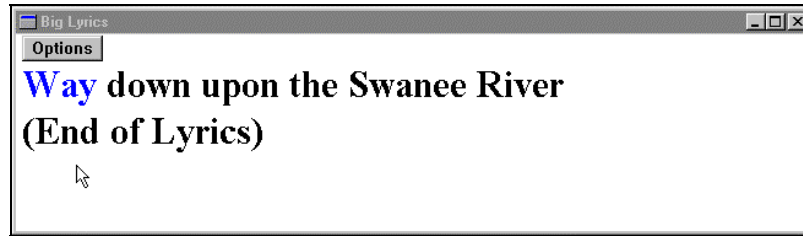
When the song plays, the lyrics will highlight in a bouncing-ball manner. Note that the hyphens that we entered are not displayed in the Big Lyrics window, and the backslashes used for end of line are also not displayed (or printed).

The Big Lyric Options Dialog

The Big Lyric Options Dialog has settings for the colors and font used for lyrics display. You can set colors for text color / background color, and the highlight color. You can also select whether you want Chords to be interleaved with the lyrics ("Busker Leadsheet").

Copy Lyrics to Clipboard (Print Lyrics only).

This function allows you to copy the lyrics (and/or chords) to the text clipboard. By pasting into a word processor, you can print out the lyrics in the font of your choice.

```
Options for Copy Lyrics to Clipboard                    ☒
    ☑ Include LINE based chords and lyrics
            ☑ Double Spacing of lines
            ☑ Include Chords
            ☑ Include Lyrics
                    ☑ Process Lyric Lines
    ☑ Include WORD based chords and lyrics
            ☑ Double Spacing of lines
            ☑ Include Chords
    Word Wrap after # of characters=        80

    Left Margin = # characters              5
    [ OK Copy to Text Clipboard ]    [ Cancel ]   [ Help ]
```
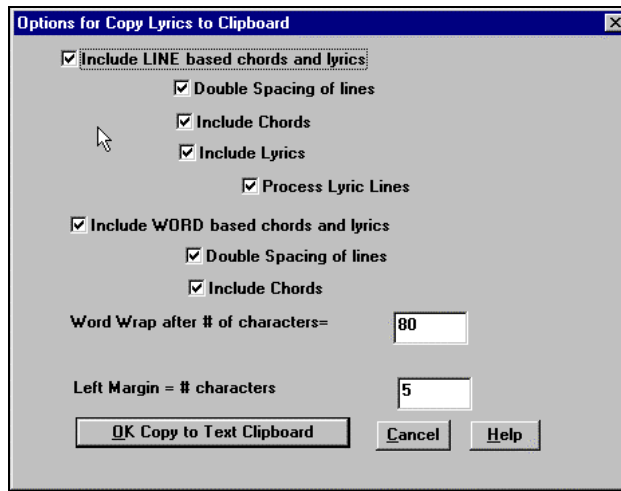
This dialog has options to allow "printing" (i.e. copying to clipboard) of note-based and/or line-based lyrics.

With either option, you can choose to include the chord symbols or not, have double line spacing, and margin settings.

Process Lyric Lines cleans up the display of lyrics by inserting/ removing extra spaces in line-based lyrics

By doing this function (on the first 4 bars of the song), you'd get the following to Paste into your word processor. This is the Busker Leadsheet referred to in the previous section.

Old Folks At Home

[F] Way [F7] down upon the [Bb] Swanee [Gm7] River … etc., etc.

Other Lyric Functions

On the Lyrics menu, you can see a number of Lyric functions. These all apply to note-based lyrics. There is a sub menu at the bottom of items that apply to line-based lyrics.

The note-based lyrics functions are:

Enter Lyrics at current bar	Ctrl L	
Big Lyrics Window	Ctrl Shift L	
Copy Lyrics to Clipboard		
Copy 1st chorus Lyrics to whole song		
Erase all Lyrics		
Erase Note Lyrics only		
Kill Lyrics Choruses	▶	
Move Lyric ahead to timeline		
Move Lyric back to timeline		
Timeshift Lyrics (ticks)		
Insert Beat(s) in Lyrics		
Delete Beat(s) from Lyrics		
Edit Lyrics as Event List		
Line based Lyrics	▶	
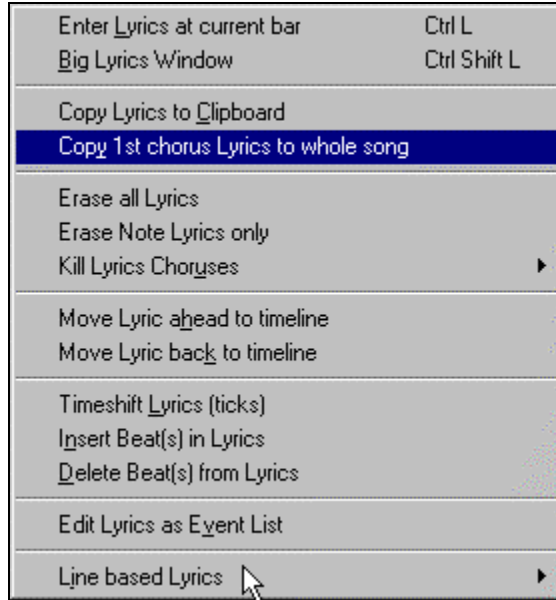
Erase all Lyrics: Erases note-based and Note-based Lyrics.

Erase Note Lyrics: Erases only the note-based lyrics.

Move Lyric ahead to time line. If you have a note based lyric that you want to time shift backward, you can click on the time line at the destination that you want, and then choose this item.

Move Lyric back to time line works in a similar manner. You can also shift lyric times using the Lyric Event list.

Timeshift Lyrics, Insert Beats, Delete Beats are functions that apply to the entire lyric track, and are useful when you're inserting bars or beats into the song, and need to move the lyrics around to keep them in sync.

There are functions for Line-based Lyrics at the bottom of the Lyrics menu.
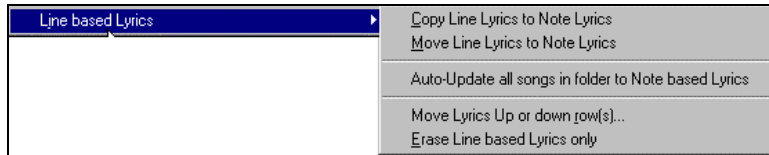
Copy Line Lyrics to Note Lyrics. This converts line-based lyrics to note based lyrics. It is imprecise, because the line-based lyrics don't correspond to individual notes. But you can edit the positions of the note-based lyrics using the event list or the **Move Lyric back/ahead to time line** functions discussed above.

Move Line lyrics to Note Lyrics works like the Copy Line lyrics to Note Lyrics function, except it erases the Line-based lyrics.

Auto - Update all songs in folder to Note-Based lyrics will update an entire folder worth of songs, copying the Line Lyrics to Note Lyrics. Only Note based Lyrics get displayed in the Big Lyrics Dialog, so this feature will allow you to see these lyrics in the Big Lyrics Window.

Move Lyrics Up/Down Rows moves a line of line-based lyrics up/down a number of rows.

Erase Line-based Lyrics erases only the line-based lyrics, preserving the note based lyrics.

Chapter 6: Guitar Enhancements

Guitar Tablature.

The notation screen now has an option for Guitar Tablature, that displays any track in standard Guitar TAB. This can be seen on the notation screen, leadsheet window or printed out.

Automatic Guitar Chord Solos to any Song!

Now you can easily make and learn a professional quality guitar chord solo to your favorite song!

Load in any song with a Melody into Band-in-a-Box (or generate a song with a melody). Then open the Guitar Window and Press the 'Auto-Generate Chord Solo' button. Band-in-a-Box then generates a chord solo on guitar for that song, using the same guitar chords that the pros use. Chord types can be selected to use standard, advanced, or embellished chords. The chord solo plays on the correct positions on the guitar window, so you can see the performance played on guitar. Or view it in notation, or TAB , and print it out!

There have been many enhancements to the Guitar functions in Band-in-a-Box.

You can set the Melody or Soloist track to be a "Guitar Track".
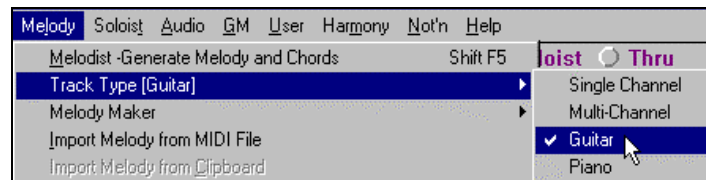
This is set from the Melody-Track Type menu.

It can also be set from the Notation Options.

When you set a Track Type to Guitar:

- The Notation/ Leadsheet and Printout shows as Guitar Notation (up an octave, in treble clef only).

- Tablature is shown on the Notation.
- When saving the file as a MIDI file, any notes on the "Guitar Channels (11 to16) are preserved, so that any fret positions are preserved. (Channels 11 to 16 correspond to strings 1 to 6, so that a G5 note on Channel 11 would be shown on the high E string at the third fret.)

How about the Guitar *Part* in BB styles?

Most of the time, when we're referring to the new guitar features in BB however, we are referring to a Guitar Track that you've input on the Melody or Soloist channel, not the Guitar *Part* of the auto-accompaniment.

But this Guitar *Part* has been enhanced as well. The 'Guitar *Part'* in Band-in-a-Box is a generated part of the auto-accompaniment (unlike the Melody or Soloist track). It is now considered to be a Guitar Track, however, and will also display as a guitar track, with Tablature. As well, a special algorithm is auto-applied to the Guitar Part to attempt to play it 'correctly' on the guitar neck, instead of showing impossible positions. Since anything can be played on the Guitar Part in a Style, this is not always possible.

For the discussion of the new Guitar Track features, we'll refer to the Melody part. They apply equally to the Soloist part however, and all of the commands are available for either the Melody or the Soloist Track.

Melody- Re-channel to Guitar Channels menu command.

This takes a Melody, and converts it to Guitar Channels 11 to 16. When it encounters a chord, it will determine the fret position that it's most possible to play that chord with. Otherwise, if its a single note, it will play it at the current position at the guitar neck. If you want to convert an existing Melody to a customized Guitar part, this command is a good starting point, and you can edit the track further to achieve a better result.

Guitar - Convert to Chord, Convert to Note.

On the Guitar Window, you will notice some new buttons.

Ch- and Ch+ are the Convert to Chord Buttons. The hotkeys for these are NUMPAD 7 and NUMPAD 8. When you press these buttons, the current note on the Melody track gets highlighted, and the note gets converted to a guitar chord. This is a 'real' guitar chord, with a proper voicing that a pro guitarist would play if he/she was doing a chord solo with the original note as a melody note. You can repeatedly press the Ch- or Ch+ buttons to toggle between available guitar chords. There may be 5-10 chord variations available for each note.

For example, a Cmaj7 chord with a single melody G note on top at the 5th position, might show this display originally on the guitar and notation.

When you press the Ch+ button, you now get a guitar chord.

You can see that a chord has been inserted with the G melody note on top. It is present on the guitar neck, notation and TAB. If you continue to press the Ch+ button you get different variations of the chord.

Nt- Nt+ The N- and N+ buttons work in a similar manner, except they convert to a single guitar note. Pressing the buttons repeatedly will change the note to be displayed on a different string (at the same pitch).

These functions are useful for preparing a guitar track to be displayed exactly as you'd like to see it on guitar.

Guitar Harmony Option.
The Harmony editor has a new option that allows a Harmony to be assigned as a Guitar Harmony. In this case, the harmonies chosen will always be playable on guitar. For example, Harmony 32 (J. Pass) has been assigned to a guitar harmony. So if you choose Harmony 32, you'll hear realistic Guitar chords. The harmony features are discussed in more detail elsewhere.

The Guitarist - Automatic Guitar Chord Solos.
We've saved the best new Guitar feature for last - this is called "The Guitarist" . This feature auto-generates a guitar chord solo for any melody, in many different guitar styles. It is discussed in detail in the next chapter.

Chapter 7: The 'Guitarist'

With Band-in-a-Box 9, you can now generate a guitar chord solo for any melody. BB will intelligently arrange the melody to a guitar chord solo, by inserting real guitar voicings throughout the piece. You can select from among many "Guitarists" to create your arrangement. And you can define your own guitarists, choosing parameters such as strum speed, types of voicings (pop/jazz), embellishments, and many more.

Chord Solo...   You launch the Chord Solo function from the Guitar Window, using the Chord Solo button. An alternative is to select the Melody-Generate Chord Solo item.

Select Guitarist Window.

Once you press the Chord Solo button, you'll see the Select Guitarist Window.
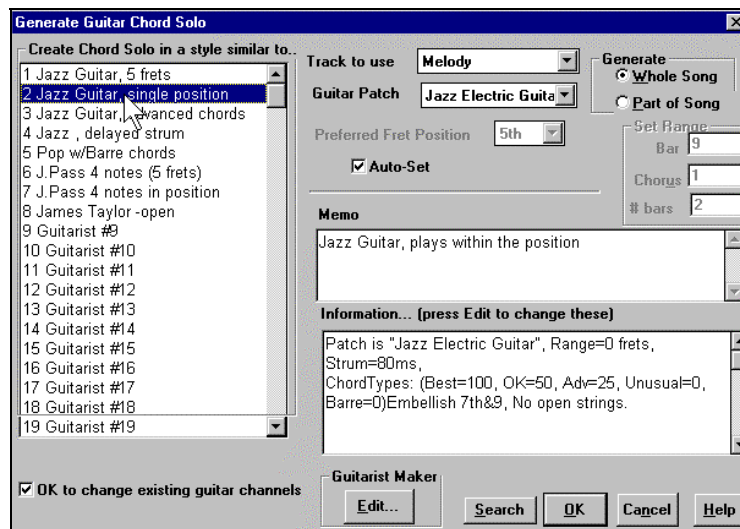
Here are the steps needed to generate your Chord Solo:
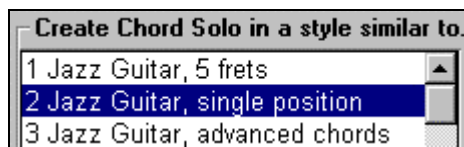
1. **Select the Guitarist to Use.** In the main list at the left of the Window, you see the List of Guitarists that are already defined. For example, you can see that Guitarist #2 is called "Jazz

Guitar, single position". That will create chord solos that stick to a single position on the guitar neck whenever possible.

2. **Track to use** `Melody ▼` **Select Melody (or Soloist) track.** You'd normally want the Guitar Chord solo to be written to the Melody track, but you can also select the Soloist track as the destination.

3. **Guitar Patch** `Jazz Electric Guita ▼` **Confirm the Selection the Guitar Patch.** The Guitarist that you pick (see item #1) will already have chosen the guitar patch to use, but you can over-ride it with this setting.
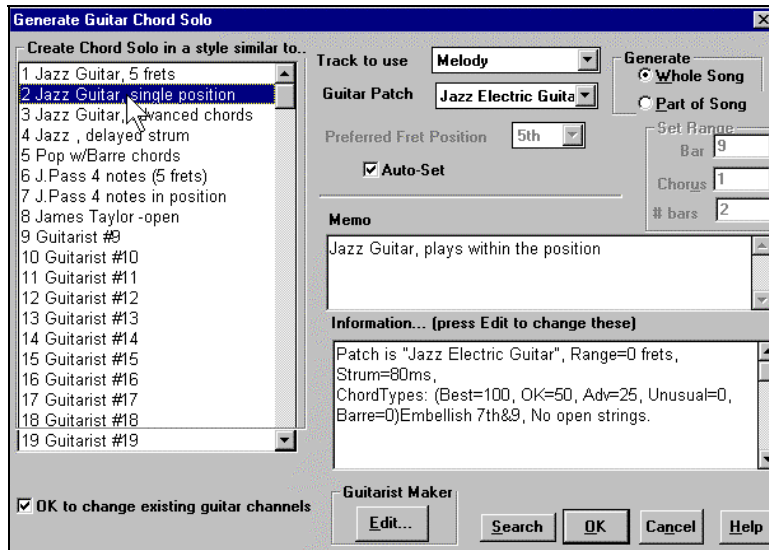
Select the Range of the song to use. You can either generate a chord solo for the whole song, or just a region of the song. In either case, remember that you need to have an existing melody to work with (of course you can use the Melodist to generate a Melody if you don't have one).

Preferred Fret Position `5th` ▼

☐ Auto-Set **Select the Main Guitar Position to use.** BB has a setting called Auto-Set that will set the main guitar position for the solo for you, based on the key signature. For example, in the key of C, BB will choose the 5th position as the best position for the chord solo to be played. But you can over-ride this, for example if you wanted the solo to be in the 12th position, you could de-select the "Auto-Set" and then set the guitar position to 12th position.

☑ OK to change existing guitar channels In case you already have a guitar track that has guitar channels (for example if it was already played on a guitar controller as a single string guitar part), then you might want to tell BB not to change the guitar positions of the notes that it finds. Normally you'd want to set the "OK to change existing guitar channels" to true.

OK **Press OK to generate the Solo.**

To illustrate this, let's generate a guitar solo to an existing Melody. We could pick any Melody for this, let's pick the file GIT_TEST.MGU which should be found on your BB directory. This file has a single melody., with no chords in it. Let's generate a Chord Solo for the song GIT_TEST.MGU

Chord Solo... Press the Guitar Chord Solo button to launch the "Guitarist".

2 Jazz Guitar, single position Select Guitarist #2 "Jazz Guitar, single position".

Make sure that the Range is set for "Whole Song" and that the Preferred Fret Position is set to =5 – this should be the defaults, unless you've changed them.

Press OK to generate the solo.

You'll then see a dialog box like this ...

Message ☒

Guitar Chord Solo written successfully.
There were 1,037 notes on the track,
and with the chord solo there are now
1,579.

OK
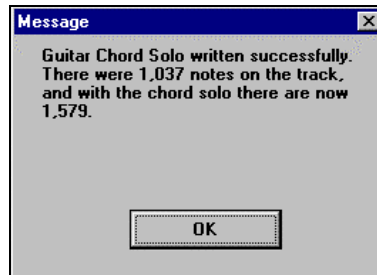
This tells you that that the solo has added a solo to the track, adding about 500 notes to the existing 1,000 notes. You'll notice that the guitar doesn't add a chord to every note, it intelligently decides which notes to add chords to.

The playback will begin automatically, and you'll see the guitar voicings on the Guitar neck. For example, at Bar 8 the chord is a C#dim, and BB has voiced a Bb melody note with a 4 note Guitar voicing of the notes Bb,E,C#, and G.
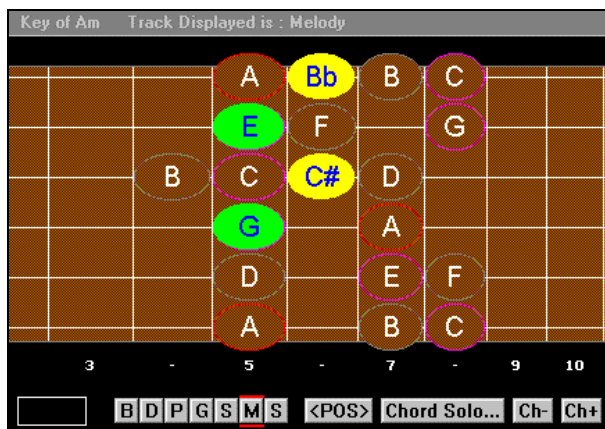
This particular solo will be played in a single position, because those are the parameters of this particular guitarist. Other Guitarists will play in a range of positions (Guitarist #1) , or in open position (e.g. Guitarist # 8).

As you listen to the solo, you'll notice the following:
1. Some of the notes are left as melody, and some are assigned to chords.
2. A wide variety of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no *theoretical* chords.
3. The chords are strummed, to simulate a real guitar player.
4. The Track Type for the Melody has been set to Guitar – so the notation shows TAB, and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.

Note: All of these items can be customized in the Guitarist Editor, described below.

Let's Re-Do Part Of The Solo At A Higher Fret Position.

This particular song GIT_TEST.MGU has 6 choruses, and the last 3 choruses have a much higher range of soloing. Let's redo that part of the solo, using a higher fret position. We'll press the CHORD-SOLO button again, and de-select

the auto-set position button, and choose the 12 position. Since we only want to regenerate this for the choruses 4 to 6. We set the range to "Part of Song" and the range to start at chorus 4, bar 1, and range of 96 bars. This will rewrite the solo, by first removing the existing guitar chord solo (if any) and then generating a new one.

Technical Note: Since some of the guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) would be to choose Edit-Undo Solo prior to re-generating the solo, or picking a Guitarist that doesn't delay the strum. The Strum delay status is indicated on the "Info" panel of the Select Guitarist screen.

Once you have generated a Guitar chord solo …

The chord solo is now part of the notation track. You can edit it like any other part, by deleting/ inserting notes etc.

Ch- Ch+ Nt- Nt+   You can use the special guitar features discussed earlier to change the guitar voicings or replace a note with a chord or vice versa.

The solo will be saved with the song (MGU) and exported to a MIDI file, with the string positions intact (because we use channels 11 to 16 for the Guitar part). You can remove the solo at any time (even after the solo has been saved/re-loaded, by choosing Melody-Remove Harmony part.

Guitarists can be customized, using the Guitarist Maker. This is described in the next section.

Guitarist Maker
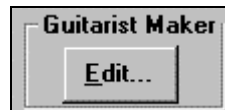
The Guitarist Maker is launched from the Guitarist Selection Window. When you launch it, you'll see the available options.
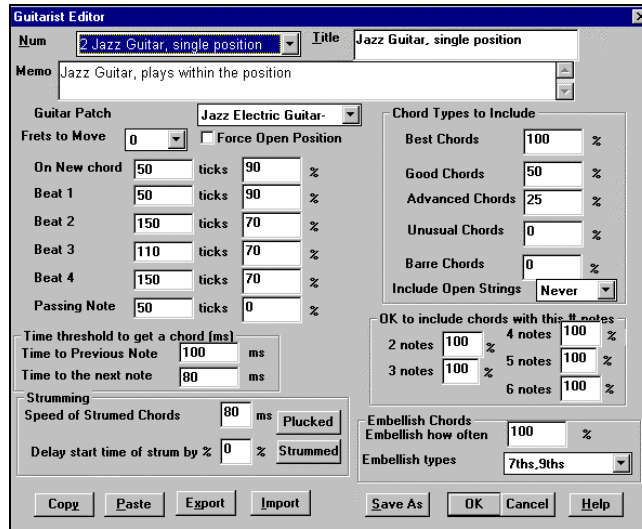
- The Guitarist is selected from the "Num" field.
- You can title the Guitarist using the Title "field".
- The Memo field allows a 100 character memo about the Guitarist.
- The Guitar Patch is selected using the Guitar Patch field.
- Frets To Move field: if set to zero, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.
- Force Open Position forces all of the guitar voicings to the open position. The exception is when the Melody notes are so high that they can't be played using open position voicings. If the Melody is in a high range, and you want a "forced open position", you should likely transpose the Melody to a lower octave prior to generating the solo.

The settings for Note duration thresholds to get a chord, refer to the length that a note must be before a chord will be generated.

Looking at the settings above (for Guitarist #2), these would be interpreted as follows:

- If a note occurs and it is the "**First Note of a New Chord**", and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note) , then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on **"Beat 1 of a bar"**, and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note) , then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on **"Beat 2, 3 and 4"**. You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- **"Passing notes"** are defined as short duration notes that aren't on the beat, and are followed by a note that is on the beat. In the example above, passing notes will never be voiced as chords, since the tick threshold is set to zero.

There is a further threshold applied to whether or not a note gets voiced to a chord. These are durations in milliseconds.

In the settings as illustrated, if the note occurs less than 100ms after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms, then the note will not be voiced as a chord.

Strumming Settings

If the Guitar Chord was all played at the same time, it would sound as if it was 'plucked'. Guitar playing is more typically a strum.

Strum Speed: If you set the Speed of the strum to, say, 80ms, then the guitar chord will be "strummed" over a period of 80ms.

Strum Delay: If the Delay start time is left at zero, the strum will *end* at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, and if it's set to 100%, the strum won't start till the time of the original note. The most musical setting is

about 50% delay. A delay of 0% also sounds good, and has the added advantage that it doesn't shift the actual time of the Melody note (relevant if you keep re-generating the solo on the Melody track).

Pressing the PLUCKED or STRUMMED button sets these settings to preset values.

Chord Types To Include.

You can decide which types of chords should be included in the chord solo:

Chord Types (Best/ Good/ Advanced/ Unusual / Barre/ Open Strings).

- **Best Chords** are the most commonly played chords by pro guitarists.
- **Good chords** are popular alternate chords.
- **Advanced chords** are chords that are difficult to play, or have advanced voicings.
- **Unusual chords** are voicings that should be avoided in most cases, but have some uses.
- **Barre chords** are chords that require the index finger to be played in a Barre position.
- **Include Open Strings** can be set to Never/ Sometimes/ Favor. If set to Never, no chords that require and open string will be played, if set to "Favor", it will play open strings whenever possible, and "sometimes" is a "middle ground" setting.

Include Chords with this # of Notes. You can select the # of notes for chords to be included in the chord solo. In the example above, chords with 2-6 notes will be included.
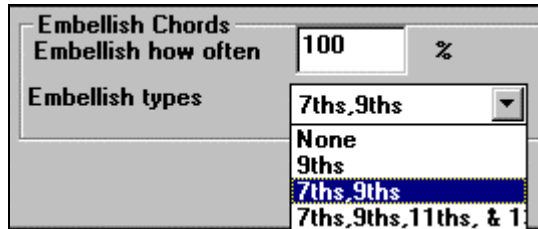
Embellishment types allows setting of the types of embellishments to do:

- "Pop" Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
- The "7ths/9ths" setting should be used for Jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
- The "7/9/11/13" embellishment should be used for "Advanced Jazz" Guitarists and add 11ths and 13ths voicings.

 If you make changes to the Guitarist settings, you need to manually save them, by pressing SAVE-AS, and then finding the BB home directory and saving the file as c:\bb\default.git.

 Individual Guitarists can be copied/ pasted / exported or imported to/from disk.

Chapter 8: Style Selection Enhancements

Style Selection Enhancements. Selecting a style to use for your song has been made much easier, and more fun! When you open the new StylePicker Window, it shows you which styles would work best in your song, highlighting all styles that have a similar tempo, genre, and feel to your song. You can **preview** styles before loading them so you can hear what they'll sound like in your song. The window remembers the style and genre that you've used, and will return to it the next time you visit the window.

Pressing the STY button launches the **Style Picker Window**.
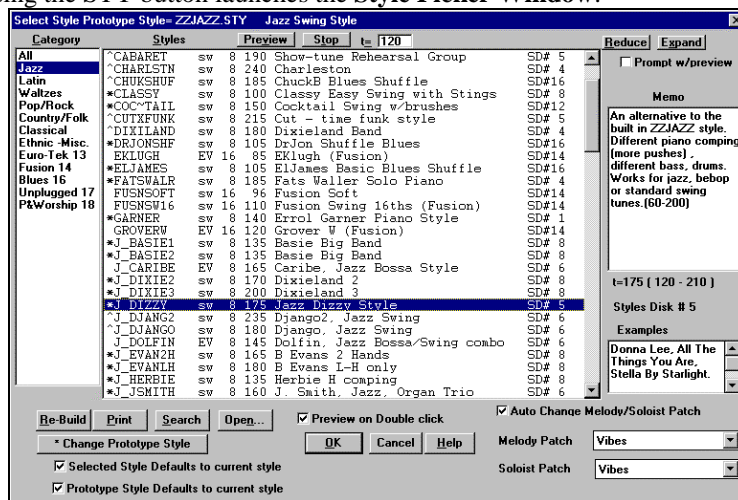
You can see a lot of new information on the Style Picker screen.

The current style of the song is listed at the top of the window, in this case it is the Jazz Swing Style (ZZJAZZ.STY). This is referred to as the Prototype Style. The prototype style can be changed to the current style that is highlighted by pressing the "Change Prototype Button".

Styles that are in a Similar Feel to the Prototype will be indicated with a (*) asterisk. These would be styles that have the same feel (triplets/ eighth/ sixteenths) and a similar tempo range. Styles that have a similar range but a different tempo range are marked by a (^) caret symbol. So you can quickly see styles that are similar to Jazz Swing (in this example). The Styles J_BASIE, J_DIXIE could be substituted with a perfect match, so are marked with an (*) . Styles like J_DJANGO are marked with a (^) because they sound best in a much faster tempo than the prototype style Jazz Swing.

For each style, you see the following information:

(the example will describe the J_DIZZY.STY)

```
*J DIZZY    sw  8 175 Jazz Dizzy Style              SD# 5
```

- The asterisk (*) or (^) tilde indicates if the style is a perfect or good match to the prototype style (as described previously).
- 'Sw' indicates that the style is in a Swing feel (vs. Ev for Even feel) of the beat.
- The '8' indicates that the style is an 8th note feel (vs. 16th note feel)
- Jazz Dizzy Style is the full name of the style.
- SD #5 indicates that the style is found on styles Disk #5.

Here's how to use the Dialog.

1. **Launch the dialog** by pressing the STY button (or Ctrl F9).
2. You can **search for styles** similar to the one you are prototyping by looking for ones with the (*) asterisk or (^) caret symbol.
3. When you find one that you'd like to test out, **double click on it**, and you will hear a **preview** of your song in the new style.
4. **☑ Preview on Double click** Note: you must set the option Preview on Double Click for this to work. Alternatively you can press the PREVIEW button.
5. As you hear the style playing, you can control playback by pressing the PREVIEW button (to play) or STOP. The Tempo can be set at the top. You can REDUCE or EXPAND the duration of the chords, useful when changing the feel of songs. If the Prompt With Preview item is set, the program will ask you if you want to change the feel of the song's melody, or auto-reduce/ expand the chord durations when the styles change.
6. When the new style is prototyped, patches appropriate to the new style get loaded in (as long as you have the "Auto Change Melody/Soloist Patch". So when you load in a "Chopin Piano Style", the Melody patch of your song will change to Piano. This allows the song to blend in with the new style.

The new style picker window is a useful and fun way to audition new styles. If you load up a song in a jazz swing style, you can quickly find out what Pop/Rock/Classical etc. styles would also work in that feel and tempo, and preview how they would sound without leaving the dialog. What starts out as a jazz tune can quickly change to another genre, complete with new style, new tempo, and new patches for Melody.

Chapter 9: StyleMaker Enhancements

Larger style limit. The Previous limit was 40K for styles. This is now 65K, allowing for bigger styles. The larger style limit can only be loaded in by BB version 9. If you are designing styles for older versions of BB, you should keep the size to 40K.

There is a new command to **"Copy all 'a' substyle patterns to 'b' slots."** This feature is handy when only a volume increase tweaking is required for the 'b' substyle. You can access this from the Style menu in the StyleMaker, with "Copy all 'a' patterns to "b' substyle.

The item to **Delete all patterns in this row** option is added on the Style menu in the StyleMaker.

The **Pattern trim** routine deletes notes past the end of a pattern, or (optionally) a specified distance from the end of a pattern. This can be accessed from the Pattern – trim Pattern command.
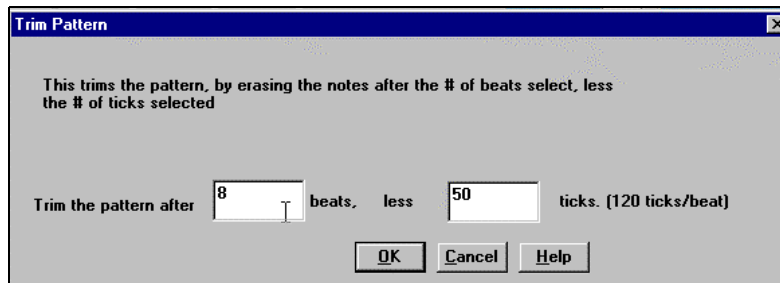
In the dialog displayed, we are trimming 50 ticks from an 8 beat pattern. This means that all of the information past 8 beats (less 50 ticks) will be deleted. This feature is useful to erase "busy playing" that is present near the end of a pattern, and also delete notes that are just taking up space in the style.

⏹️♪ ⏹️# There is an event list for Editing Notes in patterns using a list editor. To access this, press the Notation Editor for the Style Maker, then press the # button.

```
Track Displayed is : Thru                                            ☒
 Time              Event Type
1:1:000 Note       C 4   (48) Vel= 89 Dur=239    Ch 1      ▲     Edit
1:3:000 Note       G 4   (55) Vel= 93 Dur=234    Ch 1
2:1:000 Note       C 4   (48) Vel= 89 Dur=238    Ch 1
2:3:000 Note       G 4   (55) Vel= 85 Dur=199    Ch 1            Insert
2:4:080 Note       C 3   (36) Vel= 76 Dur=  6    Ch 1
                                                                Append


                                                                Delete


                                                         ▼    Edit Lyrics...
              ↖        Update        Close      Help       Edit Soloist...
```
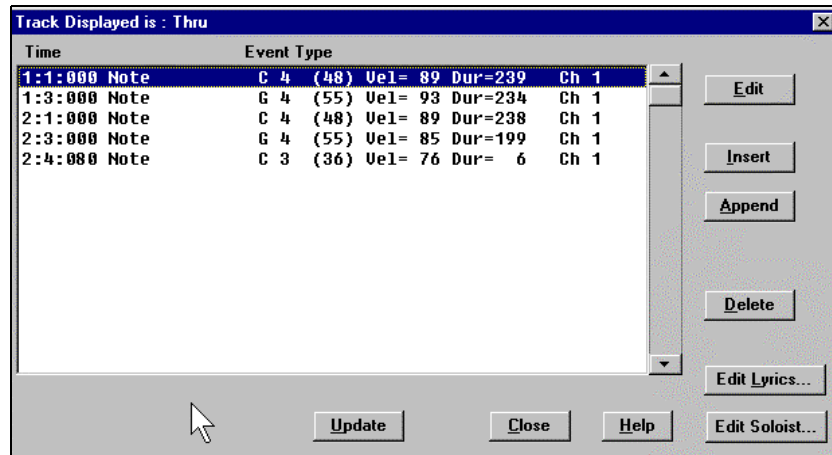
You can then edit the notes of the current pattern using an event list.

Chapter 10: Big Piano Window

Big Piano Window Overview

Big Piano Window. We've added a new Big Piano Window, showing you the notes of any track on a piano keyboard. You can set the size of the Window, range of the piano, and number of octaves to display. You can also display notes names, or guide notes showing the scale notes of the current key. Notes can be displayed using a different color for each note. There's an "Auto-Octave" setting that will scan the track to be displayed, and auto-size the piano to the largest size that would display all of the notes. This 'Big Piano' makes it easier to learn piano parts from within Band-in-a-Box.

The Big Piano Window is launched (or closed) by pressing the Piano Icon on the toolbar at the right middle of the screen, or pressing Ctrl-Shift-N, or choosing Notation-Big Piano Window.

Once launched, you'll see the Big Piano Window.
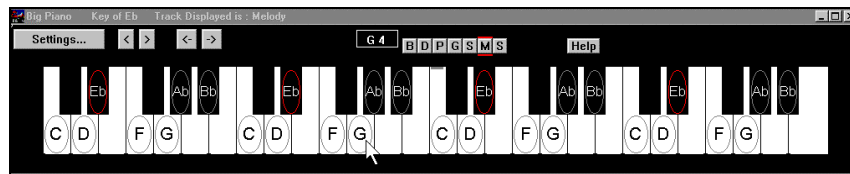
These are the default settings for the Big Piano Window. (These can be customized using the Settings button.)

The Big Piano Window displays a single track on the piano. The piano can be sized, by dragging the bottom of the Window to enlarge it vertically. The key of the song (in this case Eb) is displayed at the top. The range of the piano is set automatically (based on the actual notes in the track) to show the largest possible piano). The notes of the scale (in this case Eb) are circled on the piano, with the note names included. The root of the scale is colored in red. As the song plays, scale tones are colored green, other notes are colored yellow. The name of the note that the mouse cursor is over is highlighted at the top of the window. Clicking on the Big Piano plays a note (using the THRU part) and this can be recorded, or sent to the Notation Window when entering notation. You can select the track to use by clicking the BDPGSMS line of buttons.

The Settings dialog allows you to set the various options on the Big Piano.
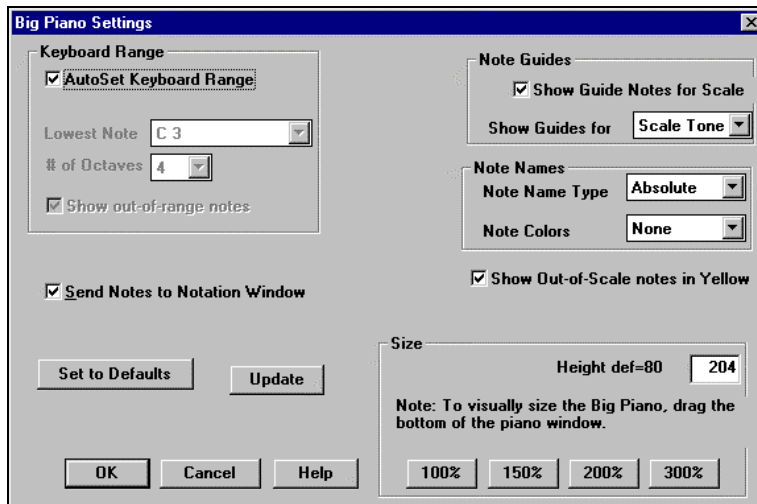
- You can set a specific **range for the Big Piano**, a **starting note** and a **# of octaves**, by over-riding the "auto" settings.

- **Show Out of Range notes** ensures that all notes will be played on the big piano.

- If "**Send Notes to Notation Window**" is clicked, clicking a note on the big piano will insert a note to the notation track, if the notation is in editable notation mode.

- **Note Names** and **Note Colors** can be used, in a manner similar to the Notation settings.

Chapter 11: Notation Enhancements

Notation Enhancements: Overview

Keystroke Note Editing. You can easily edit notes using only keystrokes now. By stepping through the notes one-by-one, when a note is highlighted you can change the pitch using the cursor keys, and other values (timing, duration, channel with other hot keys. This speeds up editing of notes. For example, you can record a song using the Melody Wizard, which will have the correct timing and durations but incorrect pitches. Then you can quickly step through the notes of the song, using the cursor up/down keys to fix the notes, and you'll end up with a Melody as good as if you had played it on a MIDI keyboard.

To use this function, you do the following:

1. Open up the Notation Window.
2. Move to the note that you want to edit, and then press the Chord Advance (INS or DEL key on the Numeric Keypad). This highlights the current note.
3. With the note highlighted in red, use the cursor up/down keys to change the pitch of the note. You hear the pitch change as the note changes. (Tip: If the function highlights a chord, and you only want a note highlighted, use the SHIFT-Arrow Right/Left to move a note at a time.)
4. Use the cursor left/right keys to change the note's start time, duration, channel or velocity (depending on the setting of the "Right/ Left Cursor Edits" field in the Notation Options Dialog.
5. Press the Escape Key (or STOP button) when you're done.

Notation range. You can specify an upper limit of a note range so that high notes won't result in an excessive number of ledger lines. This is set in the Notation Options, using the setting called "Max Ledger Lines". The default is 6, which would show a maximum of 6 ledger lines above the treble clef staff.

Enhanced Event List Editing. You can edit events including all MIDI events and lyric events using the new Event List. The newer event list is more tightly integrated into Band-in-a-Box. You can edit the Melody, Soloist, Lyrics or StyleMaker Patterns using this Event list.

The event list is launched from the Notation Window, by pressing the event list button. You then see the event list window.

```
Track Displayed is : Melody                                        ☒
Time                Event Type
1:2:068 Patch Change  27 Jazz Electric Guitar-   Ch 4           ▲    ┌─────────┐
1:2:068 Note          E 5  (64) Vel= 75 Dur= 13     Ch 12            │  Edit   │
1:3:013 Note          B 5  (71) Vel=110 Dur= 63     Ch 11            └─────────┘
1:3:077 Note          C 6  (72) Vel=102 Dur= 45     Ch 11
1:4:066 Pitch Bend    1200, = 0.29 semitones   Ch 4                 ┌─────────┐
1:4:066 Note          C 6  (72) Vel=106 Dur=232     Ch 11            │ Insert  │
2:2:059 Note          B 5  (71) Vel=104 Dur= 71     Ch 11            └─────────┘
2:3:012 Note          C 6  (72) Vel=104 Dur= 64     Ch 11           ┌─────────┐
2:3:100 Note          C 6  (72) Vel=104 Dur= 62     Ch 11           │ Append  │
2:4:047 Note          B 5  (71) Vel= 92 Dur= 48     Ch 11           └─────────┘
3:1:016 Note          Bb5  (70) Vel= 86 Dur= 24     Ch 11
3:1:043 Note          B 5  (71) Vel= 93 Dur=141     Ch 11
3:2:066 Note          A 5  (69) Vel= 86 Dur=121     Ch 11           ┌─────────┐
3:3:069 Note          E 5  (64) Vel= 71 Dur=444     Ch 12           │ Delete  │
4:3:067 Note          E 5  (64) Vel= 92 Dur= 61     Ch 12     ▼     └─────────┘

                                                                  ┌──────────────┐
                                                                  │ Edit Lyrics… │
                                                                  └──────────────┘
         ┌────────┐    ┌───────┐   ┌──────┐          ┌──────────────┐
         │ Update │    │ Close │   │ Help │          │ Edit Soloist…│
         └────────┘    └───────┘   └──────┘          └──────────────┘
```

The Event List allows you to edit/ insert and delete notes:

- Double click on an event to edit it (or press Edit).
- Insert puts an event *before* the current event.
- Append puts an event at the end of the track.
- Update redraws the notation screen.
- Edit Lyrics – Edit Soloist – Edit Melody selects which track to edit.
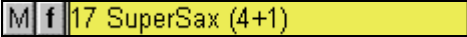
Chapter 12: Harmony Enhancements

Harmony Enhancements: Overview

Convert Harmony Part to Notation track. Previously if you added a harmony the harmony parts wouldn't be seen on the notation, you would only see the lead part. Now you can write the harmony part directly to the notation track, so you can see it and print it out, just like any other part.

(Note: these features are all described for the Melody track, but apply equally to the Soloist (or THRU) part.)

To convert a melody (or Soloist) track to a Harmony, do the following:

1. Select the Harmony that you want to use.
2. Choose the menu item Melody – Convert Harmony to Melody track.
3. Choose the range that you'd like to convert, either the "whole song" or a portion of the song.
4. Your harmony will now be written to the track, and you'll get a confirmation dialog.
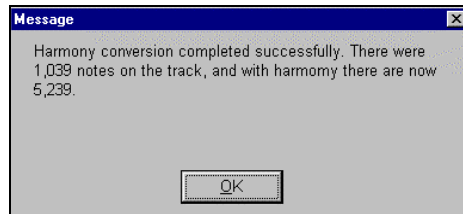
The harmony may be removed from the track at any time, even after you've saved and re-loaded the song. This is done from the menu item Melody – Remove Harmony from the Melody track.

Harmony Maker enhancements.

These new options are present in the Harmony Maker, by pressing the More button.

Additional Harmony Options

Use Close Harmony	20 %
Use Passing Chords (melody)	100 %
Lowest Harmony Note	36
Overall Harmony Octave	1
Volume Adjust of Entire Harmony	0
No Harmony if duration less than	200 ms

☐ OK to make new harmony with new chord
☐ Use Guitar Harmony Voicings

OK   Cancel   Help
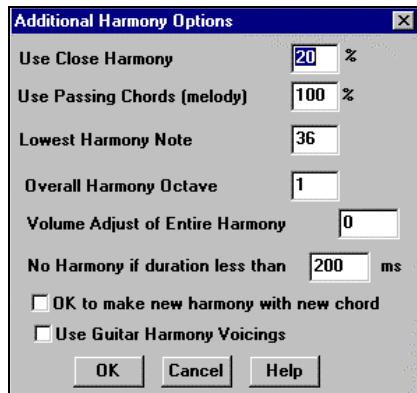
You can specify a harmony to only occur for notes longer than a certain duration.

Many harmonies like the "Garner Piano" harmony previously harmonized every note. This produced un-realistic harmonies, since a piano player (like Garner) wouldn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than a certain duration. In the example of Garner, we set the threshold to 200ms, notes shorter than that will not be harmonized.

There are new options for how the program 'fixes' the harmony when chord changes occur during a sustained note harmony. Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes, if the underlying voice wouldn't be a chord tone. This sounds unrealistic for certain types of harmonies like 'Garner' or 'Guitar harmonies', since it would be unrealistic for those instruments to change the inner voicings in this manner. If you de-select the option to "Make new harmony with new chord", the voices that would conflict with the new chord merely stop playing instead of changing to new notes.

There's a 'use guitar voicings' harmony type that uses real guitar chord voicings that display correctly on the guitar fretboard. Setting the "Use Guitar Harmony Voicings" checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Maker. Check out Harmony #32 (J Pass) for an example of this.

We've enhanced the existing harmonies file to take advantage of these new features, so your harmonies will sound better. Many harmonies have been changed, including Harmonies # 32 (J Pass), 6, 7, 8, 16, 25, 26, 30, 32, 35, 36, 49, 50, 107, 108, and more.

Chapter 13: Other New Features

Fly-by Hints: Band-in-a-Box now has the popular 'yellow text' windows that pop up when you are passing the mouse over buttons and other controls. These can be set to display brief or detailed descriptions of the selected controls.

To access the settings for the fly-by hints: Choose options-Preferences 2.

From here you can enable/ disable the hints, and enable comprehensive (long) tips. You can set the delay time before the hint appears, and the duration of the tips in milliseconds.

'Jazz Up' the Chords, 'Jazz Down' the Chords. When switching genres (from Pop to Jazz, or Jazz to Pop), its often necessary to change the chords from 'Pop/rock' chords (C) to Jazz Type chords (Like CMaj7). Now you can quickly do this, by new menu options called 'Jazz Up', Jazz Down'. Choose the menu item User – Jazz Up or User – Jazz Down to do this:

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

Solo Around The Melody option. There's a new option for the Soloist part to create a solo around the melody, that is solo at times when the Melody is silent.

To solo around the Melody, do the following:

1. Open up a song that has a Melody, preferably a sparse Melody with some space in it that a Soloist might be able to "jump in".
2. Press the Soloist button. Select the Solo Mode "Around Melody".
3. Set the Soloist to play in All Choruses, and un-check the Mute Melody in Middle option.
4. Press Ok, and the Solo will be generated, playing riffs at times when the Melody isn't playing.
5. Tip: For added effect, add a guitar chord solo to the Soloist part (using the Chord Solo button on the Guitar and choosing Solo as the destination, or simply choose a Guitar Harmony like 32 J Pass).

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

The text file c:\bb\Shortcut.txt allows *you* to add new chord shortcuts. Note that this file doesn't ship with BB (or it would overwrite your file!). The file c:\bb\pgshortc.txt should be used only by PG Music for shortcuts supplied by PG Music. You can add your own shortcuts in a text file you can make called c:\bb\shortcut.txt.

If you find a chord that BB won't accept like Csus2, when it expects C2 instead you can enter this on a single line (without the quotes) "Csus2@C2". Then Band-in-a-Box will enter the chord C2 if you type in Csus 2. These allow someone to type in Csus2 and the program will accept it. You can also use it for shortcuts, like if you entered j@maj7, Band-in-a-Box would let you type Cj for CMaj7. See the file c:\bb\pgshortc.txt for examples of shortcuts.

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

Many of PG Music's programs have MIDI files with the chords in them. You can open these files in Band-in-a-Box, and the chords will be imported onto the chord sheet. To import the chords from a PG Music MIDI file (i.e. a MIDI file made by Band-in-a-Box, PowerTracks or some other PG Music programs), choose the menu item File-Open Special –Import chords from MIDI file (or clipboard). The chords will then appear on the leadsheet, starting at bar 1, overwriting any chords that were there previously.

Enhanced Song List Window. The Song List Window (accessed by pressing the SONG button) used to have a limit of 800 songs. This has been enhanced to 5,000 songs, and full information shows for each song (title, filename, style name, Melody/ Lyric / style present status). The window auto-sizes to fill the screen.

Song Endings option. The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This new option gives you an alternative to end the song on the last bar of the song, BB will still play an ending on the chord that you specify, and the ending will occur as a 2 bar phrase beginning 2 bars before the end of the form. This results in more natural endings for many songs.

For example, the song Old Folks At Home is a 32-bar chorus song from bar 1 to bar 32. It ends with the last Melody note on bar 31 with the word 'home", but Band-in-a-Box normally plays a 2 bar ending, starting at the end of bar 32, and going for 2 bars more. For a song like this, it is more natural to end the song at the end of bar 32.

S To set this in BB, press the Song Settings button,

☑ Start the ending 2 bars early   and set the "Start the ending 2 bars early" to true.

Enhanced Volume Control. When adjusting the volume of a part (say to increase the volume), if you hold down the Alt key while clicking on the volume change, it will also decrease the volume of the other parts. This is especially useful when you've reached the maximum volume of a part, but still 'want it to be louder'. By holding down the alt key, the other volumes get reduced, which has the desired effect. This is most useful for Melody parts, or the THRU part that you are playing along with Band-in-a-Box.

For example, let's say you're listening to a song, and can't hear the Melody properly. You select the Melody part, and click on the volume control to increase the Melody to full volume 127 – but it's still not loud enough. Now you hold down the ALT key and click to continue to increase the Melody. The Melody will stay at 127, but the other instruments will all drop in volume, the overall effect is an increased prominence of the Melody "beyond full volume".

Easy STEREO/MONO panning menu items. These allow you to quickly set the instruments to a stereo panning or mono panning. Choose these items directly from the GM Menu – Set Panning to MONO, and Set Panning to Stereo.

Total time for song in Minutes and seconds are now displayed at the top of the screen (e.g. 4:58).

Polyphonic adjust of Melody tracks. This function will convert a polyphonic track to a monophonic track by eliminating note overlap, optionally preserving the double stops (chords) in the track.

For example, if you have a Melody that has a lot of notes that overlap each other (for example a G note that lasts 2 beats, followed by an A note a beat later).

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Choosing the command Melody- Eliminate Note Overlap will cut the duration of the G note to a little less than 1 beat in duration, so there is no note overlap. Choosing the next option on the menu will preserve double stops, so that notes that start at near the same time (as in a chord or "double stops") are not considered to be overlapping, and therefore not truncated.

Omit Lead-In if Intro is present. If a song has an intro, its usually not necessary to play the 2 bar lead-in count. There's a new option to always OMIT the lead-in if an intro is present.

☐ Play lead in even if Intro Present   This option is set on the Options Prefs Dialog. Normally if there is an intro to the song, you don't need a count-in.

 "K"- Quick-Copy-Option. By simply typing K at a bar (followed by ENTER key), you can instantly copy the last 8 bars to the current position. By adding additional keys in the K command, you can customize this (e.g. Typing K12,3 would copy from bar 3 for 12 bars to current position. The current position is advanced to the bar beyond the copy. This speeds up song entry!

 For example, if you're entering a song that has a repeating section of chords for 8 bars. Type in the first 8 bars of chords, and then move to bar 9, and then type:
k <ENTER>

The last 8 bars will be copied to bar 9-16, and the cursor will be moved to bar 17, so you're ready to continue with the tune. If you get to bar 25, and would like the chords from 1-8 to be copied to 25-32, type k,1 and this will copy 8 bars from bar 1 to bar 25.

The chords always get copied. The Melody, Soloist and Lyrics also get copied if these items are set in the 'Edit – Copy from to …' dialog.

Appendix A: "Audio Plugins"

DSP Effects - A Primer

Band-in-a-Box is capable of producing high-quality 'rendered' DSP effects in software. These effects are designed to simulate 'outboard effects' (i.e. rack-mount devices or 'stomp-boxes') without the additional cost of extra equipment. Since each software effect is actually a small 'program', they are much more flexible than the hardware they simulate, providing for many more parameter changes and 'presets' than are usually available in outboard equipment

Additionally, unlike most hardware outboard effects, software DSP effects are applied directly to the digital waveform, and require no analog-to-digital conversion process to impact a track- the result: no 'A to D' noise! These features combine to make internal software-based DSP effects an indispensable tool for the computer audio engineer.

Real-time effects can aid in both the recording and playback process, while 'rendered' effects are used more in the mix-down process. Band-in-a-Box offers 'rendered' effects, which aids in this 'mix-down' process.

Rendered effects are effects that are applied to tracks *after* the recording process, and when applied, take some time to generate before the affects can be auditioned. They are generally of much higher quality than their real-time counterparts. Rendered effects are also much easier to create, so there is usually more of them; and a more varied selection of different effects to choose from.

Tip: When using more than one effect on a given track, it is best to plan the order in which you apply the effects, as the order in which they are applied can significantly vary the end result. (e.g., Compression/Expansion is usually added last, whereas Reverb or Echo is added after Distortion and/or Chorus, etc.).

The Band-in-a-Box effects 'plug-ins' are all accessed under the **AUDIO** menu. What follows is a list of some of the 'rendered' effects and the user-definable settings that Band-in-a-Box ships with at the time of this writing, with more being added all the time.

Compressor

A compressor can "squeeze" the dynamics of a performance. In other words, compression reduces the difference between loud and soft parts of a track.

Compression is useful for leveling a performance. If sections of a performance are too loud, and other sections too soft, compression can level the performance.

Compression can make a signal loud and punchy. This is desirable when preparing music for noisy environments, such as club music, car music, radio and television sound, or small computer multimedia speakers.

The Band-in-a-Box compressor is an upward compressor. An upward compressor works by making quiet signals louder.

A downward compressor works by making loud signals softer. Downward compression is useful in analog boxes, but a digital downward compressor can reduce the resolution of a signal.

Threshold: Set the level where compression begins. Below **Threshold**, the signal is boosted a fixed amount. Above Threshold, as the input gets louder, the gain is gradually reduced. Gain is always unity at 0 dB (full scale) input level.

Ratio: Adjust how drastically the compressor behaves.

At a 2:1 ratio, an input change of 6 dB would yield an output change of 3 dB. An input change of 12 dB would yield an output change of 6 dB.

At a 10:1 ratio, the difference between loud and soft signals is reduced. An input change of 6 dB would yield an output change of only 0.6 dB, and a 12 dB change would yield an output change of 1.2 dB. At high ratios, loud and soft signals come out almost the same level.

The 32 bit processing has a maximum gain of 24 dB (which is adequate in most cases.) If you adjust Threshold so it would cause maximum gain above 24 dB, the Ratio knob is automatically reduced. Similarly, if you adjust Ratio to cause maximum gain above 24 dB, the Threshold knob is automatically adjusted.

Attack: The time it takes for the compressor to respond to increases of level. To compress individual notes in a track, set Attack to low values. To gently compress the overall level of a track, set Attack to higher values.

At low Attack settings, each note will be modified, which can keep the notes in a phrase more consistent.

At high Attack settings, individual notes are not affected. Individual notes can retain their emphasis, but the overall level of the track is controlled.

Release: The time it takes for the compressor to respond to decreases of level. Low Release settings allow the compressor to "spring back" quickly after a loud note. High Release settings cause the compressor to wait awhile before raising gain after a loud note.

Use low Release settings to compress individual notes. Use high Release settings to compress the overall level of a track.

Very fast Attack and Release settings can sometimes cause intermodulation distortion on full-range mixes. For instance, on a track with both kick drum and hihat, the kick drum might audibly pump the level of the hihat notes.

It is a good rule of thumb to use moderate Attack and moderate-to-long Release on mixes, but use shorter Attack and Release on individual instruments.

Peak Limit: This checkbox adds a Peak Limiter to the output of the compressor, making compressor clipping impossible. The Peak Limiter has instant Attack, and program-dependent release.

With Peak Limit disabled, a slow Attack setting could cause compressor clipping on fast loud transients.

Some classic, old-style tube compressors had fairly long attack time, perhaps 100ms, and fairly short release time, perhaps 250ms. This gives a "pumping" sound which is prized by many musicians. It is not a transparent compressed sound, rather a pleasing special effect. Settings in this range can easily cause transient distortion unless Peak Limit is enabled.

Gate/Expander

An Expander increases the difference between soft and loud sounds. The Band-in-a-Box Expander is a downward expander, which means it does not affect loud signals, but reduces the level of quiet signals.

Threshold: Signals below threshold are attenuated, but signals above threshold are not affected.

Ratio: Adjust how drastic the attenuation is below threshold.

At 1:2 Ratio, a -6 dB reduction of input level, yields a -12 reduction in output level.

At 1:10 Ratio, a -6 dB reduction in input level would have a -60 dB reduction in output level, effectively chopping off or gating low-level signals.

Modest Ratio settings can subtly reduce low-level noises between musical notes and phrases, without having obvious undesirable side-effects. High Ratio settings can give more easily audible results. Sometimes these high Ratio effects are useful as a special effect.

Attack: The time it takes the Expander to respond to increases of input signal.

Release: The it takes the Expander to attenuate the signal after it falls below threshold.

Low Release, combined with high Threshold and high Ratio, can cause odd-sounding decay tails. Sometimes it can sound distorted. This is called Gate Chatter, and is a common side-effect on expanders. If you get Gate Chatter, try more conservative settings.

Using Compressor and Expander Together

High compression settings can raise low-level noise (between musical phrases) to objectionable levels. In these cases, enable both the Compressor and Gate/Expander. Set the Expander to attenuate between musical phrases, so the Compressor will not sound so noisy.

When both compression and expansion are enabled, the signal passes through the Expander first, then passes through the Compressor, and finally the Peak Limiter (if enabled.)

Soft Distortion

Soft Distortion is similar to the effect of over-driving analog tape or tube amplifiers. Hard Distortion is caused by over-driving digital audio systems or solid-state amplifiers.

Soft Distortion is mellow. Soft distortion generates mostly even harmonics. Even harmonics can complement musical tones and chords.

Odd harmonics have a raucous sound, making un-musical tones and chords.

Tape or Tubes have soft distortion because overloaded signal peaks are not abruptly "whacked off" with a straight line. Instead, overloaded signal peaks are gently rounded off.

There is only one control, **Gain**. Increase Gain to increase the amount of Soft Distortion.

Reverb

Reverb is the spacious sound of multiple reflections in a room. In most rooms, reverb has three distinct phases.

The listener first hears the direct sound from the instrument. Then he/she hears a group of distinct echoes, first reflections from the walls and ceiling.

After the first reflections, comes a build up of more closely spaced echoes from secondary reflections bouncing between the room surfaces. As the reverb decays, the echo density builds up into a final sheen of hundreds of ever-quieter echoes.

The Reverb knobs can be adjusted to emulate various types of rooms.

Pre-Delay: The delay before the onset of first reflections.

Rvb Time: The time it takes for reverb to decay. Reverb Time is usually measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

Rvb Density: The density of low-level echoes near the end of the reverb tail. High density settings add a sheen to the sound.

HF Decay: The rate at which the high frequencies die away as the reverb decays. Rooms with hard surfaces do not have much high frequency decay, but rooms with soft absorbtive surfaces have more high frequency decay.

Mix: The proportion of dry signal to the reverb.

Peak Limit: A peak limiter to avoid signal clipping. With most reverb settings, clipping is not a danger, so the Peak Limiter defaults to OFF. If extreme reverb settings cause clipping, enable the Peak Limiter.

A large hall will have long Pre-Delay, long Rvb Time, and moderate Rvb Density.

A hard large room such as a Gymnasium, would have high Rvb Density and little HF Decay. A soft large room like a concert hall with carpet, padded seats, and hangings, would have medium Rvb Density and high HF Decay.

A small hard room such as a tile washroom, would have short Pre-Delay, medium-to-long Rvb Time, high Density, and low HF Decay.

A small soft room such as a large living room, would have short Pre-Delay, short Rvb Time, medium-to-low Density, and high HF Decay.

Echo

Echo: A thinner effect than Reverb. Short echoes can sound like a tunnel, and long echoes can sound like the Grand Canyon.

Delay: The time between the original signal and the first echo.

Feedback: The number of times the echo will repeat.

Mix: Relative balance between the original signal and the echoes.

Modulation: When Modulation is enabled, the pitch of the echo is modulated, or "wobbled".

Rate: The speed at which the pitch is modulated.

Random: Make the modulation Rate slightly unstable, so it has a less mechanical sound.

Depth: The amount of pitch change.

Slight pitch modulation can make an echoed track sound "fatter" by beating the pitch of the delayed signal against the unmodified pitch of the original signal.

Old tape-based echo units, such as Echoplex, had cheap tape transports. These units had a lot of wow-and-flutter in the tape speed, which wobbled the pitch of the echo. That is one reason tape-based echo units sounded fatter and more musical than many modern digital delay units. Adjust the modulation controls to emulate this aspect of a tape-based echo unit.

Feedback EQ: Old tape echo units did not have flat frequency response. Sometimes highs would fade away before lows, and on other units the lows would die away before the highs.

The Echoplex was designed to have a peak in the upper midrange, with low freq and high freq rolloff. The Echoplex was excellent for many guitar and voice effects, giving a spacious sound without making the musical lines muddy.

Enable Feedback EQ to emulate some of the old tape-based echo effects. The Feedback EQ only affects the signal on the delay line; it doesn't affect the tone of the dry signal.

The Feedback EQ is a three-band cut-only parametric EQ. It is a cut-only effect, to avoid runaway feedback at extreme settings.

For a bright echo decay, assign one or more of the EQ bands to cut lows and mids. For mellow echo decay, assign EQ bands to cut highs.

Chorus

A chorus of voices sounds thick, because each individual voice has slightly different pitch and timing. The Chorus effect attempts to mimic this effect by adding pitch- and time-modified copies to the source signal.

Delay: The average delay between original and chorus signals.

Feedback: The amount of delay which is routed back to the delay input. High Feedback settings make "tunnel" or "tight steel cable" effects.

Modulation Rate: The rate at which pitch is "wobbled."

Random: Make the modulation Rate slightly unstable, so it has a less mechanical sound.

Depth: The amount of pitch modulation. If Depth is set too high, the effect will have an objectionable out-of-tune sound. At slow Rate, you can use high Depth settings, but at fast Rate, lower Depth settings are recommended.

Flange: A distinctive, hollow, whooshing effect. It is caused by mixing a signal with a very short delay.

The delay causes a comb filter effect, where there are many peaks and dips in the frequency response. As the Flanger sweeps up and down, all the peaks and dips sweep up and down, with the spacing of notches constantly changing.

Many Flangers have controls for Delay and Modulation depth. However, since a Flanger acts like a filter, we have implemented our Flanger with frequecy knobs instead.

Min Base Freq/Max Base Freq: These two knobs set the upper and lower limits of the first peak or notch in the comb filter. To get a wider sweep, set a wider distance between Min and Max Base Freq.

Resonance: The amount of Flanger feedback. High resonance settings make the peaks louder and the notches deeper, creating a more pronounced effect.

Invert: Invert the delay against the original signal. **Invert** and **non-Invert** have distinctly different Flange sounds, with the **Invert** version being a bit more "classic."

With **Invert enabled**, low frequencies are attenuated, and the first filter Peak is at the Base Frequency. With **Invert disabled**, low frequencies are not attenuated, and the first filter Notch is at the Base Frequency.

Invert might be better on guitar, but non-Invert may be better on bass guitar.

Modulation Rate: The rate that the filter sweeps between the Min and Max Base Frequencies.

Random: Randomize the rate, to avoid a mechanical sweeping sound.

Ring Modulator

Ring Modulation is a strange effect, which is best for non-pitched sounds such as gongs, unusual percussion, and robot voices. Ring Modulation is not very useful on ordinary melodic or chordal parts.

Ring Modulator is a balanced modulator, or four-quadrant multiplier. Carrier and Modulator signals are mixed together, and only the sum and difference frequencies are passed. The original frequencies in each signal are supressed.

Modulator Freq: Set the frequency of the modulator sine wave.

Modulator Amt: The amount that the audio (the carrier) is modulated by the sine wave. At 100%, you get "pure" ring modulation. At lower values, you get partial ring modulation, which makes gritty sounds that are somewhat recognizable.

Mix: The mix between original signal and ring modulated signal. Mix has an effect similar to the Modulator Amt knob.

Equalizers

The three supplied equalizers have some common features.

EQ Type

Passive EQ is cut-only EQ, which is the most common type of EQ found on guitar amplifiers and some studio-quality tube equipment. A band can be cut, but it cannot be boosted very much. Passive EQ is very gentle tone modification. Turn the desired bands very high, and cut the bands you don't want.

Active EQ is the type of EQ found on mixer boards and solid-state rack-mount equalizers. Unity gain is in the center of knob travel. Each band can be either boosted or cut by 18 dB.

Peak Limit: If boosting bands, Equalizer clipping is very likely. If you are boosting a lot, enable Peak Limit to avoid distortion.

Tone Control

The Tone Control is a basic four band equalizer as commonly found on mixer strips or guitar amps. It provides gentle tone modification.

The frequencies of Lo, Lo Mid, Hi Mid, and Hi, are 80 Hz, 400 Hz, 2.5 KHz, and 8 KHz.

Graphic EQ

A ten-band Graphic EQ with ISO centers. Each band covers one octave.

Parametric EQ

There are six independently tunable filters.

The Parametric EQ is the tool of choice for precise control; especially handy for adjusting narrow bands for corrective surgery on problem tracks.

Frequency: The center frequency of each bandpass filter.

Bandwidth: The relative width of each filter. One hundred percent bandwidth is approximately one octave wide. Ten percent bandwidth is about one tenth of an octave wide, and 200% bandwidth is about two octaves wide.

Gain: The boost or cut of each band. If Gain of a band is set to zero, that filter is not calculated. So if you only need two bands of correction, leave the four other bands at zero and the equalizer will ignore the unused bands, processing faster.

Other Effects

Gain Change: Gain Change offers several useful tools to modify track levels.

Constant Gain Radio Button: With Constant Gain enabled, the same gain is applied to the entire selected region of a track.

Pre Normalize: Pre-scan each file, and determine how much gain should be applied to raise the level of the track to -0.3 dB full scale. A little headroom is left at the top, because some DA converters in computers and CD players do not perform very well with full-scale levels.

Gain Change: The amount of boost to be applied to the track. If Pre Normalize is enabled, the boost is added to the normalize boost, and can cause clipping unless Post Peak Limit is enabled.

Post Peak Limit: An instant-attack, program-dependent release Peak Limiter.If you want a very hot track, try enabling Pre Normalize, set **Gain Change** to +6 dB, with Peak Limit enabled. This will give you a clean track that is "hotter than a firecracker." For special effects like ultra-sustain guitar or wall-of-drums, try higher gain settings.

Variable Gain: These effects change gain over the selected region.

Fade In: Level will begin at zero at the beginning of the region, and rise to the original level at the end of the region.

Fade Out: Begin at the original level, then fade to zero at the end of the region.

Adjustable Fade: Level will begin at Start Gain Percent, and fade to End Gain Percent.

You can access the effects described here by choosing from the **AUDIO** menu.

You will be presented with the selected plug-in dialog like the ones shown here:
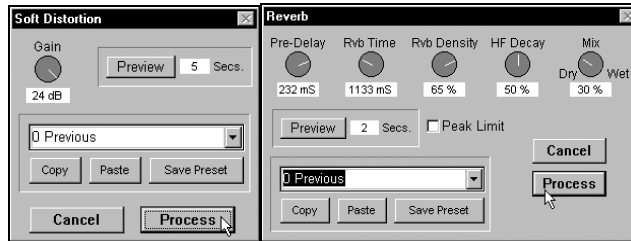
Examples of Band-in-a-Box Soft Distortion and Reverb Effects Plug-ins.

Choose from one of the many presets available for each effect, or 'dial-up' your own unique combination. Press the **PROCESS** button to apply an effect, or the **PREVIEW** button to audition an effect using a portion of the audio you wish to process. You can save your own presets by dialing in some unique effects settings and choosing the **SAVE PRESET** button.

Hum Filter

Remove hum with minimal effect on the music.
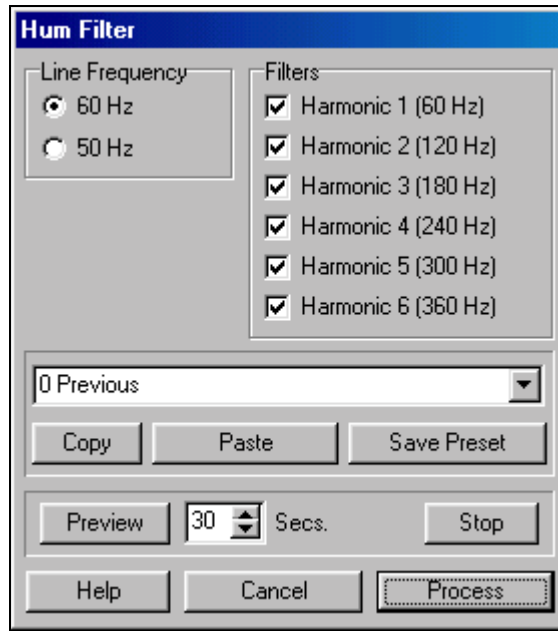
Line Frequency: Set to the local power frequency. USA and Canada uses 60 Hz.

Filters: Choose the active notch filters, among the lowest six harmonics of power hum. Each filter is a tenth-octave wide.

Sometimes hum is "pure" and sometimes hum contains upper-frequency harmonics.

Though these notch filters are narrow, they still affect your audio to some extent, so it is best to use the smallest number of filters necessary to do the job.

For instance, if there is no noticeable hum above the 180 Hz range, the Harmonic 4, 5 and 6 filters are not necessary, and should be disabled.

Try a short Preview with only the first filter enabled. If hum is audible in the Preview, enable the second filter and Preview again. Keep Previewing and enabling filters, until the hum is gone.

The Hum Filter is not very useful for "buzz." Buzz contains high-frequency hum harmonics caused by RF interference from fluorescent lights, electric motors, or cheap light dimmers.

Sixty Hz line buzz can contain harmonics at 60 Hz intervals all the way into the high frequencies (420, 480, 540, 600, 660, 720, 780, 840, 900 Hz, etc). Since there are so many possible buzz harmonics in mid and high frequencies, notch filters are not very practical.

Of Band-in-a-Box's current available audio tools, the Gate plugin is probably the best tool for Buzz.

Enhancer

Dynamically brighten tracks while adjusting the relative balance of mid and bass frequencies. The Enhancer is a "clean" effect which does not use distortion.

The Enhancer can be more effective than High frequency EQ, for brightening tracks. High frequency EQ boost can increase any hiss that might be in the audio. The Enhancer boosts highs when the midrange frequencies are loud enough to mask hiss in the recording, so an Enhanced track may sound less noisy than an EQ'd track.

Audio recorded with a cheap microphone or transferred from cassette can benefit from the Bass Balance controls.
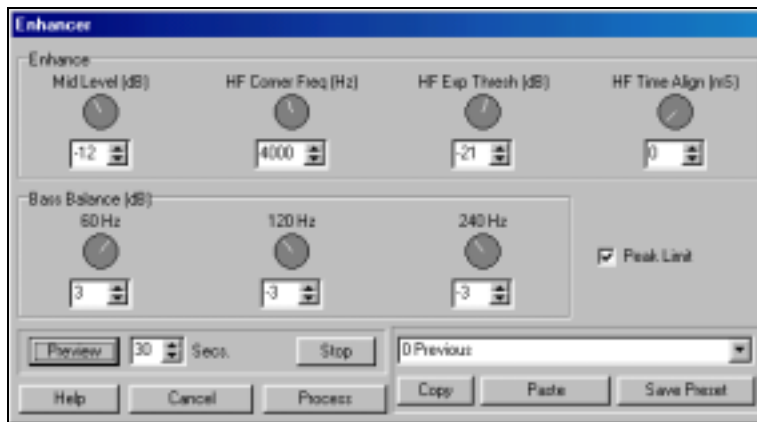
The Enhancer processes audio in three bands, Bass, Midrange, and High frequencies. The relative levels within the bass can be adjusted. The overall

Appendix A: "Audio Plugins"

level of the mid-frequencies can be adjusted, and the highs can be expanded relative to mid-frequency signal level.

The Bass band in the Enhancer includes frequencies below 480 Hz. The Midrange band is between 480 Hz and the HF Corner Frequency. The High Frequency band is above the HF Corner Frequency setting.

Mid Level: Adjust the loudness of mid frequencies.

HF Corner Freq: The border between the midrange and high frequency bands.

HF Exp Thresh: High frequencies are boosted when mid frequencies get louder than the HF Expander Threshold. Reduce this control to increase the High Frequency boost.

HF Time Align: Advance high frequencies in time. This may make percussive tracks more interesting, but can also introduce mid-frequency notching effects. HF Time Align is occasionally useful, but leave HF Time Align at zero for the "purest" result.

Bass Balance: Adjust relative levels in the Bass band.

Peak Limit: Enable Peak Limit to avoid clipping on hot signals.

Operation:

Many musicians' graphic equalizers are permanently set to the "smiley face" curve: bass and highs boosted with mids cut. It may seem silly that the smiley face setting is so common, but indicates a very common taste in sound.

The Enhancer makes ear candy easy to accomplish. Cut the mid-level –3 to –12 dB, according to taste. Kick up the low bass if it makes you happy. Then adjust HF Exp Thresh to increase brightness.

As with any effect, the Enhancer usually works best in moderation.

Exciter

Add harmonics to high frequencies, without affecting low frequencies. The Exciter is basically a "high frequency fuzz tone".

Used conservatively, the Exciter can brighten some types of audio. Add some "air" to vocal, horn, hihat, or acoustic guitar. Exciter usually works best on monophonic tracks. Exciter can sound distorted and aggravating if over-used.

Exciter can sometimes brighten old low-fidelity cassette tapes, by adding some highs which do not exist on the tape.
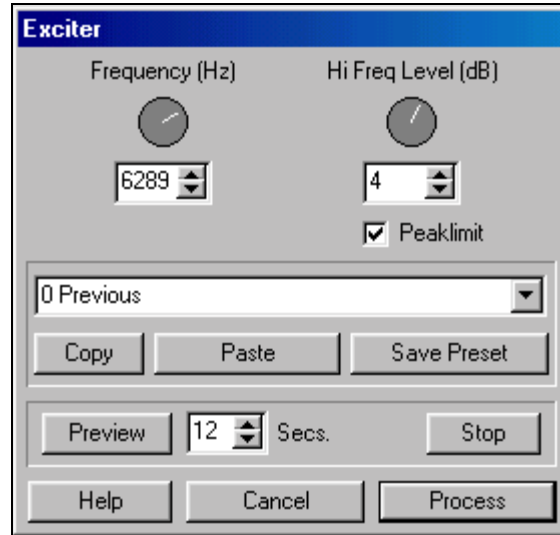
Frequency: The cutoff point for high-frequency distortion. It is best to adjust Frequency to include only the top octave which is present in the source audio. For instance, if a track has frequency content up to 5000 Hz, try a Frequency setting around 2500 Hz. This will create new harmonics primarily above 5000 Hz, where they are least likely to interfere with harmonics in the original source audio.

Hi Freq Level: The level of the extra harmonics. If Frequency is set properly, this control will typically be in the –12 to +12 dB range. Excessive use of this effect can sound very bad. Hi Freq Level should be adjusted for a subtle effect.

Pitch Shifter

Transpose audio pitch without changing play length.
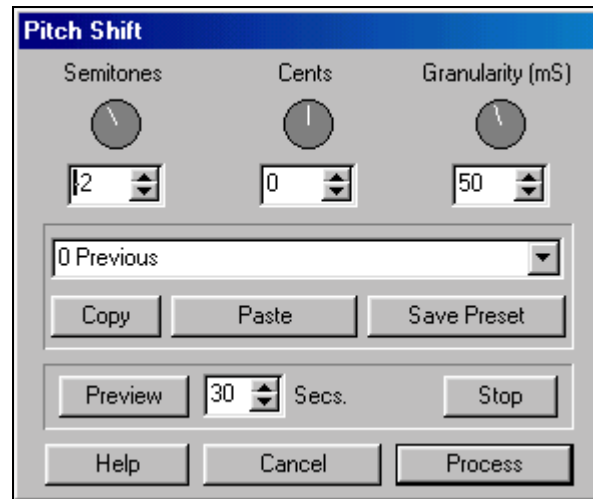
Semitones, Cents: Set the pitch shift amount.

Granularity: The size of individual time-slices which are pitch-shifted.

When transposing down, the Pitch Shifter occasionally deletes a snip of audio to preserve tempo. When transposing up, an occasional snip of audio is repeated to preserve tempo. The Pitch Shifter uses a pattern-matching process to locate the best splice points.

When the shifter has to insert or delete pieces of audio to preserve file length, it will not insert or delete snips any smaller than half the Granularity length.

Small Granularity has tighter timing, but can sound nasty on low-pitched or complex signals.

Large Granularity sounds smoother, with possible damage to rhythmic timing.

A granularity of 50ms works for many types of audio, a compromise between smoothness and rhythmic timing.

Pitch Shift Applications

Re-Tuning: Adjust out-of-tune tracks with the Cents control.

Fattening: Fatten a track by slightly detuning copies of the track. Fattening can be effective on many instruments, including vocal, solo instruments, bass, and snare drum.

Flange and Chorus are also useful for fattening, but Flange and Chorus has a vibrato effect.

Pitch Shift fattening doesn't introduce vibrato, and it also slightly disturbs the rhythm of the clone tracks, which can enhance the doubled effect.

Transposing: Pitch shift by semitones to change the key of a track. Transposing uses larger shift amounts than the previous applications. Audio quality can suffer with large pitch shifts— if possible, avoid large transpositions.

Monophonic instruments usually transpose better than polyphonic tracks. Some instruments transpose better than others.

Bass, horn, or lead guitar shows less degradation than vocal, piano, or full mixes.

You can transpose pre-recorded Karaoke tracks to match a vocalist's range.

If you have a MIDI sequence in E, and want to make it easy on the sax soloist you could temporarily transpose the MIDI to Eb or F. After recording the sax, transpose the MIDI back to E, and do a 1 semitone audio pitch shift on the sax track to bring the solo into the proper key.

Harmonizing: Harmonizing is possible, but can be a lot of work. Harmonizing is most practical on melodically simple parts. It can help to pick repeating parts like hooks and chorus melodies, so you can re-use the harmonized part in several locations in a song, rather than laboriously harmonizing every note in every verse.

Make a clone of the track. Open the clone in an Audio Edit window. Select and pitch shift each note.

To make a third-interval harmony line, different notes in the melody need to be transposed a minor third (+3 semitones), a major third (+4 semitones) or a fourth (+5 semitones). It is a lot of work. Best to avoid this task on busy bebop leads!!

Octave Doubling: Octave doubling is great on instrumental leads, especially electric guitar or sax. Duplicate a track, then shift the copy by one octave.

An octave down usually works better than an octave up. If you double an octave up, the pitch shifted track has very noticeable echo-tremolo artifacts, which may not be desirable.

Artifacts: In science, the word **artifact** can mean, "Erroneous results caused by imperfections in the measurement technique." Lens Flare (multiple reflections in a camera lens) is a good example of a **photographic artifact**. Similarly, **audio artifacts** are defects introduced by a DSP process.

All pitch shift algorithms introduce artifacts. Different pitch shift designs create different types of artifacts. The best-sounding pitch shift algorithms take a long time to process; a tradeoff between speed and quality. To complicate matters further, some of the best vocal pitch shifters sound terrible on instruments, and vice-versa.

Large pitch shifts have large artifacts. Polyphonic audio has more artifacts than monophonic audio.

The Pitch Shifter algorithm used here, is a fast, general duty algorithm. It sounds good in some applications, and not so good in others. Please don't expect perfect results. We haven't yet seen any perfect Pitch Shifters.

Auto-Wah

Wah effects were invented in the 60's, pedal-controlled band-pass filters. In the 70's, 'envelope-follower' boxes became common for electric bass, clavinet, and guitar.

This Auto-Wah plugin is a classic envelope-follower effect. Loud input signals increase the filter cutoff frequency, and quiet input signals allow the filter to "close down." Loud notes become brighter than quiet notes.
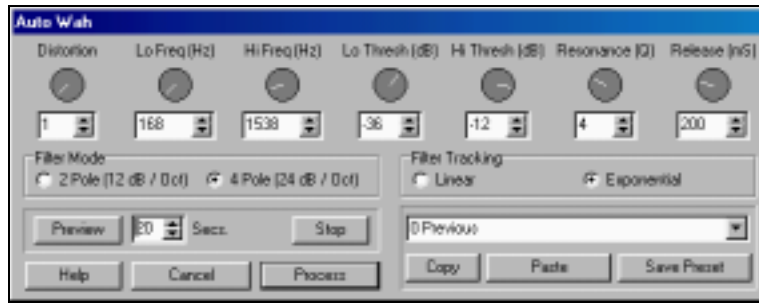
Distortion: Add some grit before filtering. When Distortion is set to a value of 1, there is no distortion.

The Auto-Wah distortion has a razzier sound than the Band-in-a-Box Soft Distortion plugin. The Auto-Wah distortion takes a mathematical root of all the sample values. This raises the amplitude of small sample values.

When set to 2, Distortion takes the square root of all values. A value of 3 takes the cube root of all values, and a value of 10 takes the tenth root of all values (a very nasty sound indeed).

Lo Freq, Hi Freq: The filter's lower and upper frequency cutoff limits. Quiet audio input levels allow the filter to drop to the Lo Freq cutoff, and very high input levels will pin the filter at the Hi Freq cutoff.

Wah effects usually sweep the filter in a range somewhere between 100 and 2000 Hz. The wah effect doesn't sound very "traditional" if the frequency settings go too high or low.

If the Wah effect is too dark on quiet notes, try increasing Lo Freq. If the wah effect is too bright on loud notes, try decreasing Hi Freq.

Lo Thresh, Hi Thresh: The lower and upper thresholds that will modulate the filter within its frequency range.

In the pictured example, input signals below –36 dB are filtered at 168 Hz. Input signals above –12 dB are filtered at 1538 Hz. Levels between these thresholds will sweep the filter between the Hi and Lo Frequency settings, producing a Wah effect.

Resonance: Resonance adds a loudness peak at the cutoff frequency. When the filter sweeps around, this loudness peak emphasizes (resonates with)

harmonics at the cutoff frequency. High resonance has a biting, synthetic effect. Low resonance is mellower sounding.

Release: The time it takes for the filter to track note loudness decay. Adjust to taste.

Filter Mode: The 2 pole filter has a more gradual high-frequency attenuation slope than the 4 pole filter. Each setting has a unique sound.

Filter Tracking:
- **Linear**- Filter cutoff frequency linearly tracks the input signal. Linear may be better on instruments with wide dynamic range.
- **Exponential**- Filter cutoff frequency exponentially tracks the input signal level. This causes more sudden filter changes, and may be preferable on smooth musical parts with little dynamic variation.

De-Ess

Reduce sibilance (ssss consonants) and fricatives (lip smacks or tongue clicks) in vocal or speaking tracks. It can be nice to record a bright vocal, with plenty of 'air' in the sound. But when high frequencies are emphasized, sibilance can become irritating.

The De-Esser can reduce the level of sibilance and fricatives, without reducing the bright 'air' tone on sustained notes.
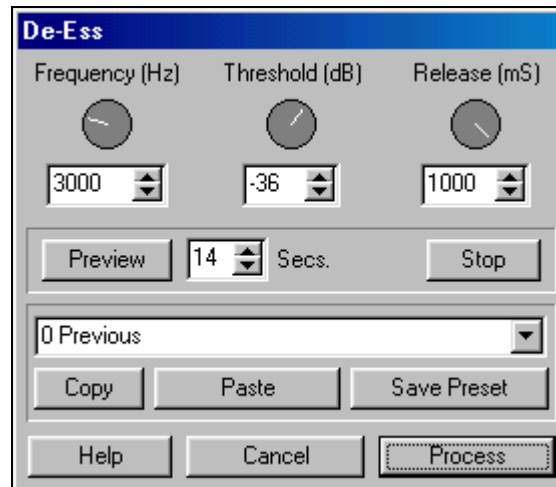
This plugin works like a high-frequency limiter— limiting loudness of high frequencies without affecting low frequencies.

Frequency: Adjust the crossover point for the De-Ess function. Frequencies below this setting are not limited, and freqencies above are limited.

Threshold: The high frequency limit threshold. Zero dB would offer no limiting, and –96 dB would cut almost all high frequencies out of the signal. Loud sibilance can be rather quiet compared to the lower frequencies. Threshold may need to be set pretty low to get the desired result.

Release: The time required for the high-frequency limiter to recover. A short release time may "bounce back" too fast after a fricative. A long release time may "pump" the highs too much.

Appendix B: Styles Disks #15 – #19 Documentation

> Styles #0-14 are documented in Appendix E of the Band-in-Box 8 manual.
>
> Styles #19 is included in the *upgrade* package to *Version 9* of Band-in-a-Box (not included with a first-time purchase of the program).
>
> Styles Disks 0-3 are included with the Pro version of Band-in-a-Box. Other Styles Disks are sold separately as add-ons to Band-in-a-Box.

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 a la Shania, Judds and GeoJones; classic Country shuffles; an up-tempo fast pickin' guitar style; a drivin' Cajun style a la Buckwheat Zydeco; contemporary Country Rock a la Judds or Shania; a train beat style a la Vince G.; a Country honky-tonk style a la Hank Jr.; a Rockabilly style a la Dwight Y.; a Hillbilly Country blues rock style a la Marty S. 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.

22 New Nashville Country Styles

C_90BAL.STY   **Contemporary Country Ballad**
    Memo: Contemporary med-tempo Country Ballad Style a la 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 a la 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 a la George J. 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 a la Mary C., Trisha Y. 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 a la Hank Jr. or David Alan C. 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 a la Marty S. 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 a la The Judds, Dixie Chicks.
5 Instruments -Piano, Bass, Drums and 2 Acoustic Guitars. Tempo 110-138
     Examples: Have Mercy, I Feel Lucky

C_JUKBOX.STY **Country Honkytonk**
     Memo: Country Honkytonk style a la Alan J., Mark C., 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 a la Leroy P. or Delbert
McC. 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 a la Shania. 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 a la Roseanne C., Hal
K. 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 a la Shania. 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 a la 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 a la 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 a la Leann R. or Trisha
Y. 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 a la Vince G. 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 a la Merle H. 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 a la Dwight Y. 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 a la 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.

23 New Blues Styles

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 a la 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 a la 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 a la 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 a la 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-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 a la 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 a la 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 a la 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

Styles Disk #17: Unplugged Styles for Band-in-a-Box

Introduction and Overview

Styles Disk # 17 - **Unplugged** - is a set of **26 new all-acoustic** styles featuring -
modern and classic Bluegrass - Blues, Boogie, Folk, Ballad, Rock, Funk, Waltz,
Jug band, Samba, and much more. To get that **natural feel**, we asked San
Francisco session player, **Marty Cutler**, to assist us with this project which
features driving mandolins, acoustic guitars, banjos, fiddles and acoustic bass,
inputted from a MIDI guitar controller. Marty has worked with us on other PG
Music programs, such as The BlueGrass Band and the Bluegrass Soloist Disk.

You asked for great sounding acoustic styles. **We got 'em !** You'll find styles
emulating groups like the great David 'Dawg' Grisman , Dave Mathews, Bon
Jovi, Newgrass Reunion, Ry Cooder. There are also classic driving straight-
ahead Bluegrass styles ala Bill Monroe, Folk-Rock ala The Band or Van
Morrison, a James Taylor Latin style, 60s Folk styles ala Limeliters, Kingstons
& PP&M, up-tempo Appalachian with fast fingerpickin' banjo licks, a new
acoustic Grisman-type Samba, slow Folk-blues with finger-picked guitar, and
lots more.

These **modern and classic styles** feature 4 or 5 instruments and **they all use
acoustic instruments only!** That's why we're calling them Unplugged (see -
we're getting you ready for Y2K). We picked the styles by using your
suggestions and requests from the PG Music forum Styles wishlist. Incidentally,
at **www.pgmusic.com** it's now possible to **hear and download the demos for
any of our 475 Band-in-a-Box styles**. 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.

Here's a tip for those of you who would like to have more style variation within
a tune: try combining similar (or different) styles by pressing the F5 key at any
bar. For example, subtle variations can be achieved by combining similar styles
such as DOGFUNK.STY and DOGFUNKD.STY. Of course, combining
different sounding styles will produce more dramatic variations.

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 BGWALTZ.STY is BGWALTZ.MGU.

26 New Unplugged (acoustic) Styles

ACBALLAD.STY **Acoustic Ballad style**
   Memo: A slow, Ballad style a la Grisman quartet with Bass, Drums, Guitar, Violin and Mandolin. Guitar plays fills and Violin is added at 'b'. T= 70
   Examples: Slow Ballads, Lover Man, Willow Weep for Me

BG101_D.STY   **Bluegrass 101 (with drums) `style`**
   Memo: Variation on Bgras101 with drums added, a la Bill M. Banjo, Mandolin, Guitar, Bass and Drums. Great at faster tempos. T=165
   Examples: Foggy Mountain Breakdown, Lonesome Road Blues

BGRAS101.STY **Bluegrass 101 style**
   Memo: Driving straight-ahead Bluegrass a la Bill M. with Banjo, Mandolin, Guitar and Bass. At 'b', Banjo in higher register and more active guitar and mando.T=165
   Examples: Foggy Mountain Breakdown, Lonesome Road Blues

BGBOOGIE.STY **Bluegrass Boogie style**
   Memo: Acoustic style a la Bill Monroe band of the 40's and 50's with bass, banjo, guitar & Mandolin. Walking bass and guitar runs at 'b'.T=50-120
   Examples: Heavy Traffic Ahead, Foggy Mountain Special

BGWALTZ.STY   **Bluegrass Waltz style**
   Memo: An acoustic up-tempo Bluegrass 3/4 time style with bass, banjo, guitar & mandolin. At 'b', crosspicked guitar, mandolin fills and chordal banjo. T=90-180
   Examples: Blue Moon of Kentucky, Tennessee Waltz

BGWALTZD.STY **Bluegrass Waltz (with drums) style**
   Memo: Alternate to BgWaltz.Sty with light simple drums added. Up-tempo Bluegrass in 3/4 time. At 'b', crosspicked guitar, mandolin fills & chordal banjo.T=90-180
   Examples: Blue Moon of Kentucky, Tennessee Waltz

BIGPINK.STY   **Big Pink style**
   Memo: In the style of The Band, Van M., Bob D., this acoustic style features acoustic rhythm guitar, piano, bass and drums. At 'b', add 2nd guitar. T=80

Examples: The Weight, Tears of Rage, Tupelo Honey

DOGFUNK.STY **Dog Funk style**
    Memo: Mandolin-driven funk-groove style, with a 16th note shuffle feel. With mandolin, guitar, acoustic bass and fiddle. Fiddle plays staccato chops at 'a', fills at 'b'. T=100
    Examples: Butterfat, Dawgfunk

DOGFUNKD.STY **Dog Funk (with drums) style**
    Memo: DogFunk.Sty with drums added. Mandolin-driven funk-groove style, with a 16th note shuffle feel. (mando, g, b, drs & fiddle. T=100
    Examples: Butterfat, Dawgfunk

DOGSAMBA.STY **Dog Samba style**
    Memo: A modern 'New Acoustic' Samba in the style of "Dawg". Features guitar, bass, mandolin & congas. The mandolin is slightly less busy at 'b'. T = 140
    Examples: Caravan, Mugavero

F_ROK3_4.STY **Folk Rock 3/4 style**
    Memo: Loping Folk-Rock waltz with acoustic guitar, bass and drums. At 'b', a '2 against 3' feel and acoustic piano joins in. T=130
    Examples: Lucky Man, Edmund Fitzgerald

FOLK101.STY **Folk 101 style**
    Memo: Popular Folk style of the '60s typified by PP&M, Kingston Trio & early Beatles. Nylon guitar, bass and percussion. At 'b', add 2nd ac. guitar arps. T=110
    Examples: And I Love Her, Where Have All the Flowers Gone

FOLK101P.STY **Folk 101 (with Piano) style**
    Memo: Similar to Folk101.Sty with ac. piano added. Nylon guitar, ac. Piano, bass and perc. At 'b', add 2nd ac. guitar arps. T=110
    Examples: And I Love Her, Where Have All the Flowers Gone

FOLKBLU.STY **Folk Blues style**
    Memo: A slow Folk-blues style with finger-picked guitar, ac. Piano, bass, harmonica & drums. Drum variation at 'b'. T=70 - 120
    Examples: Steamroller Blues, King Bee

FOLKFUNK.STY **Folk Funk style**
    Memo: An acoustic Diddley shuffle style with strummed guitar, bass and drums. At 'b', add second guitar playing "popcorn" parts. T=100
    Examples: Who Do You Love, Black Cow

FOLKROK1.STY **Folk-Rock 1 style**

Memo: A modern Folk-Rock acoustic style with 2 acoustic guitars, bass and drums. At 'b', Half-time drums and Pete Townsend-style strumming ala 'Pinball Wizard'. T= 80-150

   Examples: Pinball Wizard, Trains

FOLKTRIO.STY   **Folk-Trio style**
   Memo: A Folk style a la Limeliters or Kingstons, featuring strummed banjos & guitars, bass & tambourine. At 'b', add bongos, banjo fingerpicking & different guitar rhythm. T=170

   Examples: This Little Light, Wimoweh

JTLATIN.STY   **JTaylor Latin style**
   Memo: Acoustic Folk-pop with a Latin flavor featuring soft ac. Piano, Arpeggiated guitar, Bass, Drums, and percussion (Congas and Maracas). Add strings at 'b'. T=110

   Examples: You've Got a Friend, Mexico

JUGBAND.STY   **Jug Band style**
   Memo: Acoustic Jug Band style, featuring fiddle, banjo, guitar, washboard (drums)and tuba. At 'b', guitar comps chordally. T=100

   Examples: Sadie Green, San Francisco Bay Blues

MOUNTAIN.STY   **Mountain style**
   Memo: Uptempo Appalachian acoustic style, featuring Clawhammer-style banjo, guitar, fiddle, and bass. Guitar plays fills at 'b'. T=140

   Examples: Little Birdie, Mountain Dew, any Old-Time tune

MOUNTN_D.STY   **Mountain (with Drums) style**
   Memo: A variation of Mountain.Sty style with washboard Drums added. Up-tempo Appalachian style w/banjo, guitar, fiddle, bass & drums. Guitar fills at 'b'. T=140

   Examples: Little Birdie, Mountain Dew, any Old-Time tune

NGR.STY   **NGR style**
   Memo: Acoustic bluegrass-rock fusion, in the style of Newgrass Revival. With banjo, mandolin, guitar, and bass. Syncopation with pushes at 'a'. Driving bluegrass feel at 'b'.T=120

   Examples: Fly Through the Country, Reach

NGR_D.STY   **NGR (with drums) style**
   Memo: Similar to NGR with drums added. Acoustic bluegrass-rock fusion ala Newgrass Revival, with banjo, mandolin, guitar, bass and drums. More driving at 'b'.T=120

   Examples: Fly Through the Country, Reach

NUGRASS.STY   **Nugrass style**

Memo: Up-tempo acoustic contemporary bluegrass a la David Grisman and others. Features guitar, banjo, mandolin & bass. 'a' substyle is more syncopated than 'b'. T=160

   Examples: Ride the Wild Turkey, Gingeng Sullivan

SWAMPROK.STY   **Swamp Rock style**

   Memo: An acoustic style a la groups like Dave M. & Bon J., with banjo, guitar, bass, drums & fiddle. At 'b', add fingerpicked banjo & heavier drum backbeat. T=100

   Examples: Don't Drink the Water, Dead or Alive

WRYCODER.STY   **Wry Coder style**

   Memo: Bouncy acoustic style a la Ry, with guitar, piano, mandolin, bass and drums. In the 'b' substyle, guitar plays bluesy fills, and drums get slightly less busy. T=90

   Examples: Tamp 'Em Up Solid, How Can You Keep From Moving

Styles Disk #18: Praise and Worship Styles for Band-in-a-Box

Introduction and Overview

In response to your many requests for Styles in the Praise and Worship genre, we are glad to bring you these 20 great new contemporary styles. Today's Praise And Worship scene has an abundance of great groups who play very hip, exuberant and contemporary Pop-Rock style music, so these styles would be a great addition to your Band-In-a-Box styles library, even if you are not generally into Praise And Worship music.

We've got styles that emulate the group sounds of a broad spectrum of the Praise and Worship genre - like Rich Mullins, Out of the Grey, Point of Grace, Michael Smith, Carolyn Arends, 2nd Chapter of Acts and more.

There are some great foot-stompin' Congregational styles that make you want to clap your hands and get right into the spirit. There are slow and peaceful contemplative Pop Ballads as well as medium and fast contemporary Pop-Rock, Shuffle, 3/4 tempo, Rock-Latin, and Country grooves.

Many of our ideas for these styles came from your requests for Praise and Worship styles as posted in the PG Music Forum - Styles wish list - so keep those suggestions coming - we really listen to, and appreciate your feedback.

Here's a tip for those of you who would like to have more style variation within a tune: try combining similar (or different) styles by pressing the F5 key at any bar. For example, subtle variations can be achieved by combining styles with a

similar time-feel, such as CRYSTAL.STY with KINGDOM.STY. Of course, combining different sounding styles will produce more dramatic variations.

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 PRAISE.STY is PRAISE.MGU.

20 New Praise and Worship Styles

BROWNSVL.STY **Brownsvl** - Praise and Worship style
   Memo: Slow Pop 16ths w/ 5 inst.- piano, bass, drums 9, guitar 28 & organ 19. 'a' sec is quiet and un-busy. At 'b', add guitar, busier organ, tamb. & claps, busier drums w/16th feel. T=75
   Generic Example Tune: Yesterday

CRYSTAL.STY **Crystal** - Praise and Worship style
   Memo: This is a slow 16ths Pop-Rock style with 5 insts - clav, frt. bass, elec. drums (25), Fr. Horn & Strings. Backbeat at 'a'. Bigger sound at 'b'. T=72
   Generic Example Tune: The Long and Winding Road

FAITH.STY **Faith** - Praise and Worship style
   Memo: Combines 2 styles in one - funky swing 16ths at 'a', double time - driving' feel with bass in '4' at 'b'. 5 inst. - piano, bass, drums, guitar & organ T=120
   Generic Example Tune: You Won't See Me

FOREVER.STY **Forever** - Praise and Worship style
   Memo: Soft & gentle Pop 8ths style with 5 insts - el. piano, frt. bass, strings(50), strings (49) & un-busy drums. 'a' sec.- string bg's. 'b' sec.- higher strings and more intensity. T=68
   Generic Example Tune: Hello

FORGIVEN.STY **Forgiven** - Praise and Worship style
   Memo: This is a soft acoustic folk-pop style with 5 insts - el. piano, bass, drums, nylon guitar & ac. guitar. T=95
   Generic Example Tune: The Water Is Wide

GLORY.STY **Glory** - Praise and Worship style
   Memo: This is a medium Pop/Rock 8ths style with 5 insts - el.piano, Synbass (39), strat guitar, drums & strings. T=100
  Generic Example Tune: How Deep Is Your Love

GRACE.STY **Grace** - Praise and Worship style
     Memo: This is a medium Pop 16 style with 5 insts- el. piano, bass, drums, muted guitar & brass. The 'b' section is bigger and more intense. T=100
     Generic Example Tune: I Second That Emotion

HALELUIA.STY   **Haleluia** - Praise and Worship style
Memo: Soft Pop medium tempo with 5 insts - piano arps., bass, guitar, strings & drums. 'a' is soft with Alberti piano. 'b' - big backbeat & strat guitar added. T=100
     Generic Example Tune: Won't Last a Day

HOSANNA.STY **Hosanna** - Praise and Worship style
     Memo: This is a medium-tempo Country-Swing style with 5 insts - frt. bass, ac. guitar, strat guitar & organ. T=155
     Generic Example Tune: Blowin' In the Wind

JACQUE.STY **Jacque** - Praise and Worship style
     Memo: Latin-Rock style with 5 insts - ac. piano, bass, organ, strat & drums. The drum figure has a Latin flavor throughout. Repeated rhythmic motif at 'a'. More intensity at 'b'. T=95
     Generic Example Tune: Get Closer

KINGDOM.STY **Kingdom** - Praise and Worship style
     Memo: Soft pop-folk 16ths w/ 2 ac. guitars (16th strum & 8th arps.) 5 insts- 2 ac. guitars, bass, strings & light drums. Softer at 'a'. At 'b', drums - soft backbeat & higher strings. T=85
     Generic Example Tune: Here, There and Everywhere

MINISTRY.STY **Ministry** - Praise and Worship style
     Memo: Bouncy-swing style with 5 insts - piano, bass, drums (big back beat at 'b'), ac. guitar (easy folk strum) & organ (easy at 'a', fuller at 'b'). T=95
     Generic Example Tune: Raindrops

MORNING.STY **Morning** - Praise and Worship style
     Memo: This style has a Pop - Latin feel. 5 insts - ac. piano, el. bass, mt. guitar, drums & choir. Vocal background throughout. Section 'b' is more intense. T=104
     Generic Example Tune: Everybody's Talkin'

PRAISE.STY **Praise** - Praise and Worship style
     Memo: This is a simple 3/4 Praise and Worship style with 5 insts - ac. guitar-strumming, organ, piano, drums & bass. T=95
     Generic Example Tune: Amazing Grace, or any slower 3/4 tempo tune

REVEALED.STY **Revealed** - Praise and Worship style
    Memo: Med-slow pop 16ths with a warm string section and arpeggiated guitar sound. 5 insts - ac. guitar, fr. bass, Atmosphere (100), strings (50). T=105
    Generic Example Tune: We Are the World

REVIVAL.STY **Revival** - Praise and Worship style
    Memo: This is a medium - fast rock style with 5 insts - ac. piano, el. bass, drums, strat guitar and organ. T=155
    Generic Example Tune: Jesus Is Just Alright

SAVED.STY **Saved** - Praise and Worship style
    Memo: This is an exuberant, Congregational, up-tempo 8ths rock style with 5 insts - ac. piano (2), bass (34) , drums, guitar (28) and organ (19). More intensity at 'b'. T=155
    Generic Example Tune: Higher and Higher

SPIRIT.STY **Spirit** - Praise and Worship style
    Memo: Medium - fast shuffle style with 5 insts - piano, bass, drums, guitar & brass section. Spirited, congregational feel. At 'b' - more intense, add hand-claps & tamb. T=175
    Generic Example Tune: Leroy Brown

TWILA1.STY **Twila1** - Praise and Worship style
    Memo: This is a fast 3/4 rock style with 5 insts - piano, bass, drums, PolySynth GM 91 & slow strings. T=180
    Generic Example Tune: Jesu, Joy of Man's Desiring

WORSHIP.STY **Worship** - Praise and Worship style
    Memo: A slow 16th Pop-Rock ballad style with 5 insts - el. piano (6), bass (36), guitar (28), drums, strings (50). The 'a' section is un-busy. Busier with big back beat at 'b'. T=85
  Generic Example Tune: Rainy Days and Mondays

Styles Disk #19: 'Requested' Styles for Band-in-a-Box

Introduction and Overview

Note: Because these styles use some of the newer Stylemaker features, you must have Band-in-a-Box Version 8.0c (or higher) for these styles to work properly.

Over the past year, we've been reading your suggestions for styles (as posted in the **www.pgmusic.com** Styles Wish-List page). We realized that it was time for

us to create some of those requested styles which might not warrant a full styles disk of their own.

You'll find many of those styles in Styles Disk #19 - including Brazilian Canção, Contemporary Celtic, African, Soca (Caribbean Soul Calypso), a great new Jazz Ballad style, Reggae, and we even answered a request for a Peanuts style. The sound of groups like - TijuanaBr, SergioM, B-Gees, Blondy, Elvis, BennyG quintet, BMarley and more are all represented.

Speaking of more, you told us how much you liked Styles Disk #15 - Country, so once again, we enlisted the assistance of Nashville guitarist and producer Mike Harrison. Styles Disk #19 has 8 great new Country styles in the mode of groups like GarthB, VinceG, DwightY, MerleH, RickyS, -including all new, Contemporary Country Ballads, Country Honkytonk, Train beat, Cowboy, Drivin', Country Piano Ballad, and Classic Country.

You can learn more about the new styles by pressing the Memo button on the Demo tune or by reading the descriptions below. 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 BGEE_BAL.STY is BGEE_BAL.MGU. Many of the demos feature a Solo in the middle chorus which was created by one of the Band-in-a-Box Soloists. The memo usually references which one was used.

Our style name convention uses the '~' character to indicate brushes. One of these styles (J~LIONEL.STY) uses the brushes drum kit (GS #41). For SoundBlaster users, only SB with Sound Fonts will have brushes, and the SB defaults to "no brushes". SB users need to launch the AWE Control panel (the top SB BB button will do that), and then you need to load in the GS Sound Font. SB 16 users will not brushes available. The SB AWE32, AWE64, SB Live! and better will have a GS SoundFont (and hence brushes) available. If you do not have brushes available, you should use the alternate style (J_LIONEL.STY) which uses the standard drum kit (GS #1).

Once again, remember, **at PG Music we take requests!** Thank you for your suggestions and keep them coming!

26 new 'Requested' Styles

3GIT_16.STY   3 Guitars 16ths

    Memo: A versatile Pop-Jazz-Folk 16ths style with 3 acoustic guitars & acoustic Bass (no drums). 4 insts - 2 acoustic guitars, 1 nylon guitar and acoustic bass. Tempo range from 80 - 150. T=100

    Examples: Any Pop, Jazz or Rock ballad, any Bossa

B_GEES1.STY   BGees 1 - 80s Disco

    Memo: 80s Disco a la BGees. 5 instruments - electric piano, muted guitar, electric bass, drums & strings. At 'a', muted guitar riff, low string pad & sustained chords. At 'b', Disco feel, higher strings. T=110

    Examples: Any Disco tune

B_GEES2.STY   BGees 2 - Pop 16ths

    Memo: 70s & 80s dance-craze Pop 16ths a la BGees. 5 instruments - smooth electric piano, acoustic guitar, muted guitar (low riffs), bass (straight '2' feel) & drums. More intense at 'b'. T=98

    Examples: Could Be Dancin', any **medium**16ths

BGEE_BAL.STY BGees 70s Pop swing Ballad

    Memo: A smooth, slow, simple, 70s & 80s Pop-Rock swing ballad a la BGees. 5 instruments - acoustic piano, frt. bass, acoustic guitar, drums and strings. Slightly louder at 'b'. T=75

    Examples: After the Lovin', How Do You Mend

BLONDY1.STY Blondy1 - Pop-Techno

    Memo: Smooth 80s & 90s Pop-Techno style with 5 instruments - electric piano 6, guitar 28, electric bass 36, strings 49 & drums. Bass plays quarter notes at 'a', octaves at 'b'. Disco feel at 'b'. T=108

    Examples: Take My Breath Away

C_COWBOY.STY Cowboy - Country Style

    Memo: Cowboy Country Style ala Alan J. or Hank W. 5 instruments - drums, bass, piano, acoustic guitar & muted guitar. T = 115-160

    Examples: Chattahoochie, Tall Tall Trees, Jambalaya

C_DRIVIN.STY Drivin - Country Rock style

    Memo: Upbeat drivin' Country Rock style a la Dwight Y., Brooks and Dunn, Leroy P. 5- Instruments - drums, bass, organ, acoustic guitar and elec. guitar. T = 110-140

    Examples: Fast As You, Rock My World, Oughta Be A Law

C_GARTH.STY **Garth - Country Ballad**
   Memo: Contemporary Country Ballad Style a la Garth B., Keith W. etc.. 5
Instruments - piano, bass, drums, acoustic guitar and strings (at 'b'). T= 80-126
   Examples: If Tomorrow Never Comes, Don't Close Your Eyes

C_HAG.STY **Hag - Country Classic style**
   Memo: Classic Country style a la Merle H. or Clint B.. 5 Instruments -
drums, bass, piano, acoustic guitar and electric guitar. T = 105-145
   Examples: Okie From Muskogee, Better Man

C_PIANO.STY **Country Piano Ballad style**
   Memo: Contemporary Country Ballad style a la Trisha Y. or Matraca B.. 4
instruments - piano & acoustic guitar at 'a'. Bass & cello added at 'b'. T = 70-90
   Examples: Walkaway Joe, I Swear, Lying To The Moon

C_RICKY.STY **Ricky - Fast Classic Country**
   Memo: Uptempo Classic Country style a la Ricky S. 5 instruments -
drums, bass, piano, acoustic guitar & electric guitar (with wild fills). T = 120-
160
   Examples: Country Boy, Orange Blossom Special

C_UPTOWN.STY **Uptown - Country Honyktonk**
   Memo: Country Honkytonk style (a la Patty L.) with a driving guitar &
bass sound. 5 Instruments - drums, bass, electric guitar, acoustic guitar and
muted guitar. T = 115-160
   Examples: Blueside Of Loveless, Six Days On The Road

C_VINCE2.STY **Vince 2 - Country Boogie Train**
   Memo: Uptempo Country Boogie Train Beat style ala Vince G. or
Tractors. 4 Insts - drums, bass, piano, elec. guitar. T = 150-180
   Examples: One More Last Chance, Baby Likes To Rockit

CELTIC1.STY **Celtic 1 - Contemporary Celtic**
   Memo: Contemporary med-fast 12/8 (triplet feel) Jig or Re electric 4
instruments - acoustic guitar, banjo, acoustic bass & percussion. Full guitar
strum, simple acoustic bass and banjo off-beats. T=125
   Examples: Irish Washerwoman, Morrison's Jig

CELTIC2.STY **Celtic 2 - Contemporary Celtic**
   Memo: This variation of CELTIC1 adds a second (nylon) guitar. Med-fast
12/8 Jig or Reel. 5 instruments - acoustic guitar, nyl. guitar, banjo, acoustic
bass & percussion. T=125
   Examples: Irish Washerwoman, Morrison's Jig

ELVIS1.STY **Elvis1 - 50s Rock shuffle blues**

Memo: 50s rock blues shuffle with 4 instruments - piano, bass, drums & vocal background. Piano plays strong shuffle figure. T=170
    Examples: Rip It Up, Don't Be Cruel

J_LIONEL.STY **Lionel - Slow 40s Jazz Swing Ballad**
    Memo: Non-Brushes variation of J~LIONEL style. A slow 40s swing ballad style. Smooth Vibes. 5 instruments - vibes, piano, bass, guitar, drums (no brushes). T=75
    Examples: Lover Man, But Beautiful

J~LIONEL.STY **Lionel - (Brushes) 40s Swing Ballad**
    Memo: A slow 40s swing ballad style a la Hamp with Benny. The vibes lay down a smooth chordal pad throughout. 5 instruments - vibes, piano, bass, guitar, drums (brushes). T=75
    Examples: Body and Soul, Misty

L_CANCAO.STY **Latin Canção - Brazilian Pop Bossa**
    Memo: Slow, smooth Brazilian Pop-Bossa. Canção means 'Song'. 5 instruments - warm pad, b, d, nyl. guitar, and strings (Cello at 'a'). Drums play a backbeat, guitar plays bossa rhythm. T=85
    Examples: Any Bossa, wave, Dindi

L_VOCE.STY **Latin Voce - Brazilian Pop Bossa**
    Memo: Pop-Bossa-Rumba with 3-2 Clave Pulse. Drums play light backbeat. 5 instruments - acoustic piano, nylon guitar, acoustic bass, drums, congas and strings. Fuller strings and shaker added at 'b'. t=110
    Examples: Any Bossa, Like a Lover

MARLEY1.STY **Marley1 - Reggae Swing**
    Memo: A laid-back, medium tempo, swing Reggae style with 5 instruments - organ, muted guitar, overdrive guitar, fretless. bass, and drums. T=120
    Examples: Any Med-tempo Reggae, Jammin'

PEANUTS.STY **Peanuts - Fast Pop 8ths style**
    Memo: Fast st. 8ths Pop/Jazz with left-hand piano & bass playing a repeated rhythm with pushes. 4 instruments - acoustic piano, fretless bass, drums. Add strings and shots at 'b'. T=170
    Examples: One for Linus

SERGIO1.STY **Sergio 1 - 70s Pop Latin**
    Memo: 60s and 70s Pop-Brazilian. 5 instruments - piano, bass, guitar, drums, percussion. and strings). 'b' is more intense w/ Timbale figure. T=102
    Examples: Any Rock Bossa, Don't You Worry 'Bout a Thing

SOCA1.STY **Soca 1 - Caribbean Soul Calypso**

Memo: The Caribbean 'Soca' style, a combination of (So)ul & (Ca)lypso, originated in the 70s. 5 instruments - drums and percussion., bass, kalimba and steel drums. At 'b', add guitar. T=100
Examples: Soca Party, Highway Robbery

THEMBA.STY **Themba - Contemporary African**
Memo: A contemporary African 4/4 style with 5 instruments - percussion, bass, marimba, kalimba. Xylophone at 'b'. At 'b' the xyl. plays a ' 5 over 2' figure. Tempo = 102
Examples: Angelena, Hakuna Matata, Layaye

TIJUANA.STY **Tijuana - 70s Pop Swing**
Memo: A 60s and 70s fast Mexicali Pop shuffle-swing style. 5 instruments -marimba, nyl. guitar, 2 acoustic guitars, acoustic bass & drums. Happy Tijuana feel. Tempo = 180
Examples: The Happening, any Jazz-swing tune, Green Onions

PG Music Inc. Contact Information

PG Music Address and Phone Numbers

Band-in-a-Box™

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PG Music Inc. Music Software Programs

PG Music Inc. is a leading innovator of computer music software that is easy, powerful and fun! As a registered PG Music Inc. software user you will receive regular updates on all of our latest programs, so please be sure to register.

Band-in-a-Box™ (Windows/Mac)   *intelligent music 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 multimedia computer. Record melodies and live audio tracks, Band-in-a-Box even makes your song "Internet ready".

Add-on Band-in-a-Box Style, Song, & Soloist Disks available:
(… get "the works" 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** - 22 Styles - All Blues
- **Styles Disk #17** - 26 Styles - Unplugged
- **Styles Disk #18** - 20 Styles - Praise And Worship
- **Styles Disk #19** - 26 Styles - Requested
- **Soloist Disk Set #2** - "Killer" Jazz Soloist Disk Set
- **Soloist Disk Set #3** - Jazz Soloist Disk Set
- **Soloist Disk Set #4** - Rock Soloist Disk Set
- **Soloist Disk Set #5** - Bluegrass 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
- **Soloist Disk Set #9** - Blues Guitar, Country Piano, and Pop
- **Melodist Disk Set #2 -** Country, Pop and EZ-Listening
- **The MIDI Fakebook** - Traditional/Original Jazz and Pop - 50 Songs, Classical - 200 Songs, Bluegrass - 50 Songs.

PowerGuide CD-ROM Video (Windows/Mac)
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. (Included in the Band-in-a-Box MegaPAK.)

… 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 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! Great Jukebox player with user controls.

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 live recordings of Jazz, Blues, and Rock songs. Each song is conveniently provided in MultiTracks format, with each individual instrument recorded on a separate track.

PG Music Inc. MasterClass Instruction Series

Jazz Guitar MasterClass with Oliver Gannon
(Windows)   *instructional music program*

The Jazz Guitar MasterClass is a fully featured instructional music program containing interactive guitar lessons. Master jazz guitarist Oliver Gannon is your teacher in this software program designed to illustrate basic skills to the beginning guitarist while enhancing the skills of more advanced guitarists.

You'll be studying 60 lessons with topics such as *Chord Voicings, Inversions, Right Hand Techniques, Comping, Scales, Modes, Arpeggios, Common Progressions, Improvisation, Chord Melodies* and more. Each lesson has an accompanying exercise and a tip on how to practice it. The lessons refer to the 10 program tunes, which feature common chord progressions in a variety of styles and tempos. There are also reference sheets and practice (backing) tracks.

The Jazz Guitar MasterClass integrates interactive audio lessons with on-screen guitar display and notation, allowing you to see and hear exactly what Oliver Gannon is playing.

Everything you need to master jazz guitar!

Jazz Piano MasterClass with Miles Black
(Windows)   *instructional music program*

The Jazz Piano MasterClass is a fully featured instructional music program containing interactive piano lessons. Master jazz pianist Miles Black is your teacher in a software program designed to illustrate basic skills to the beginning pianist while enhancing the skills of more advanced pianists.

You'll be studying over 60 topics such as *Roots and Shells, Block Chords, Stride Piano, Playing the Blues, Scales, Common Progressions, Improvisation* and more. All the lessons are accompanied by practice exercises, backing tracks, and are further illustrated with 11 tunes included in the program.

The Jazz Piano MasterClass integrates interactive audio lessons with on screen piano display and notation, allowing you to see and hear exactly what Miles Black is playing.

Jazz piano mastery at your fingertips!

Master Guitar Solos Series

Master Jazz Guitar Solos Volume 1 (Windows)
guitar study program

Note: the program also includes the same files in Band-in-a-Box song format.

Full featured program includes over 50 tunes with jazz guitar solos in the style of the great Jazz Guitarists (Joe Pass, Pat Metheny, John Scofield and others). What a great way to learn jazz guitar soloing! Let a master show you solos in the styles of the greats. All tunes are done in MIDI format, with a complete band arrangement (drums, piano, bass, guitar). Watch and learn the tunes as they play on the guitar fretboard, notation and tablature. Slow the music to the tempo you want, or step through the solo note by note.

What a great way to learn!

Master Flatpick Guitar Solos Volume 1 (Windows)
guitar study program

Note: the program also includes the same files in Band-in-a-Box song format.

Full featured program, including 50 tunes with guitar flatpick solos in styles similar to Doc Watson, Jerry Reed and others. Since guitar is such a visual instrument, it is easiest to learn by watching the on-screen guitar as a flatpick master plays these great solos. Slow the music to the tempo you want, or step through the solo note by note. View or printout the material in notation and tablature.

The easiest way to learn!

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 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 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 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!

PG Music Inc. 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

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!

> **Did you know?**
> All of the performances in the PG Music Inc. *Pianist/Performance Series* are recorded live-to-MIDI on an 88-note, weighted piano keyboard. These brilliant performances are never edited or quantized, you hear them exactly as played by our top professional piano artists.

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 the 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!

Debussy Preludes, Mozart Sonatas, Chopin Etudes 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!*

All 32 Beethoven Piano Sonatas. A 'must-have' volume!

Did You Know?
You can play any *Pianist/Performance Series* program in the background when using other programs. Enjoy your favorite music while you work.

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

Over 90 great piano performances of the worlds best-loved children's songs - 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! **Includes piano arrangement tutorials.** Easy-to-understand examples from within the actual performances illustrate a host of techniques used by real pianists to create arrangements. 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' spirit!

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. 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.

It's "too easy" to learn from these great jazz pianists!

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 and much more! Over 4 hours of beautiful music, perfect for playing in the background while you work in other programs!

Beautiful piano music 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!

The PG Music Inc. Performance Series

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 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 (Windows/Mac)
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 Inc. 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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