

M-LIVE β BEAT PLUS



USER MANUAL





Welcome to M-Live B.BEAT PLUS

Every concert is a journey. Every note, an emotion that comes to life.

With **B.BEAT PLUS** you have in your hands a tool that was created to accompany you on this journey and to give your performance more freedom, making it more powerful and unforgettable. With the PLUS version you have more flexibility, more creativity and more control. All of this will allow you to experience music on stage without compromise. M-Live B.BEAT Plus includes all the features of the traditional B.Beat, so you can refer to the user manual and quick guide at <https://www.m-live.com/en/products-manuals/>. In this Upgrade document you will find all the new features that are included in B.Beat PLUS.

With B.BEAT PLUS:

- **Follow inspiration without limits:** using markers you can finally perform LOOPS on stage, shaping your ideas in real time, adapting to the audience and to the moment.
- **Create a unique multimedia experience:** with B.Beat PLUS, audio and video blend in perfect harmony, with fluid effects and customisable synchronisations that transform each song into a complete show.
- **Modeler Management for Guitarists:** with B.Beat Plus you can easily manage the most popular Modelers (Fractal Axe, Helix, Quad Cortex, Kemper, generic) with quantised pre-sets/scenes.
- **Shape your sound with precision:** dedicated equalisation on every track, advanced routing of audio inputs. In addition, you can transpose the key of your backing tracks, adapting them to any vocal or instrumental requirement.
- **Reveal new creative perspectives:** with the Stem Remover you can erase tracks from a stereo backing track. So you can erase your voice, drums, bass or other instruments as you wish, reinventing your tracks for always new and original arrangements.
- **The confidence of total safety on stage:** B.Beat is now the reference standard given its completeness and reliability. With the PLUS version we want to take you even further by giving you the freedom to play without thinking about anything else.

B.BEAT PLUS is compact, immediate and able to expand your musical universe to take your band to the next level.

B.BEAT PLUS – *Freedom on stage!*

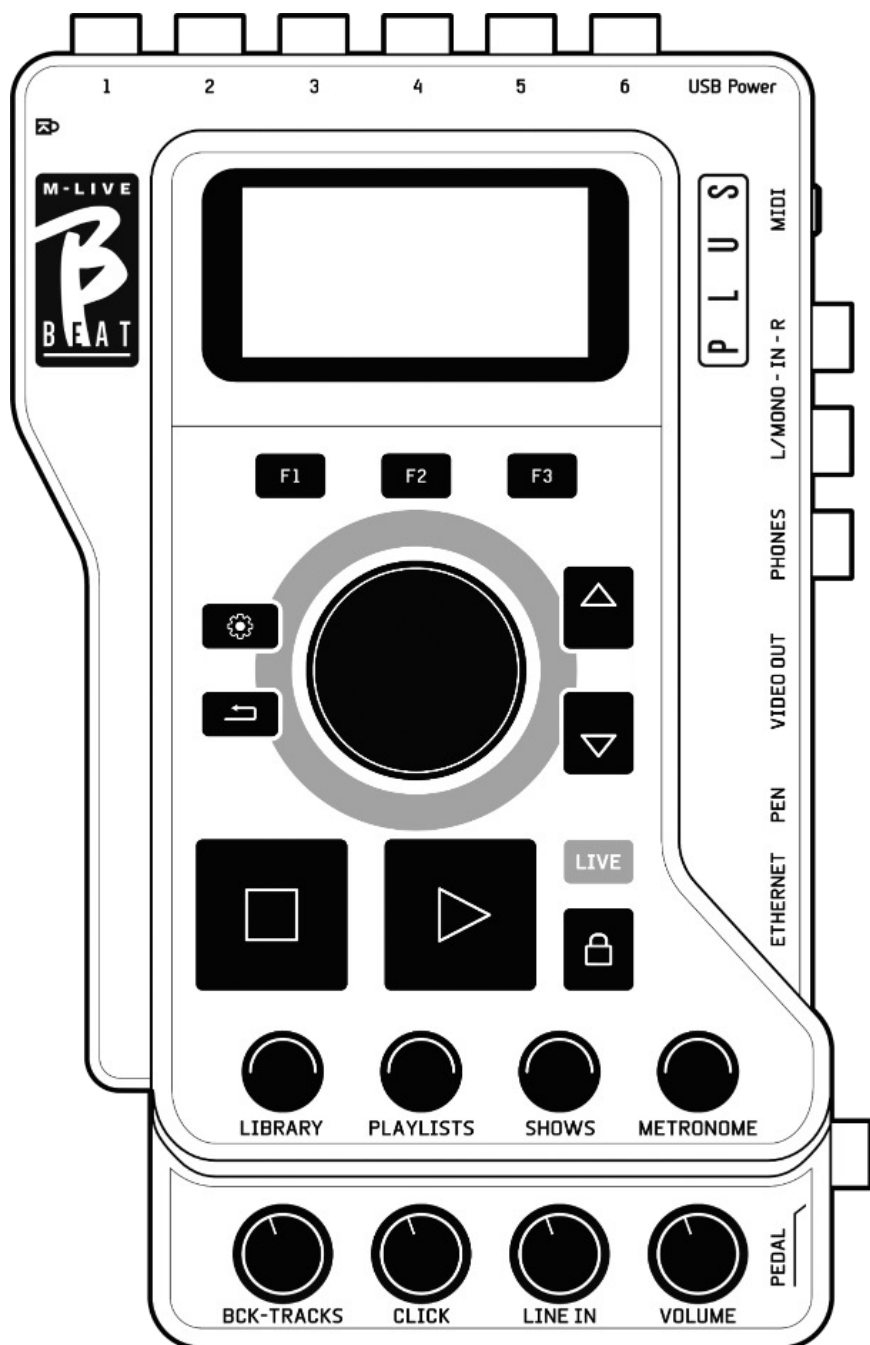
IMPORTANT NOTE: This manual only covers parts that are modified or added with respect to the B.Beat. To discover all the functions of B.Beat Download the complete manual from this address:
<https://www.m-live.com/en/products-manuals/>

Features Techniques

Internal Audio File Format	PCM (uncompressed) 48 kHz 24 bit
Compatible Audio Formats being imported (which will be converted into the internal format)	WAV 44.1 kHz, 48 kHz, 96 kHz 16/24 bit MP3 fixed bit rate [64 - 320] kbps - MP3 VBR OGG fixed bit rate [64 - 320] kbps - AAC STEMS - MTA M-Live
Internal Video Format	H-264 HD / Full HD (1280 x 720 / 1920 x 1080)
Compatible Video Formats being imported	MP4,MOV
Compatible Image Formats	JPG, PNG
Digital processing Internal audio	8 channels D/A 24 Bit Sigma/Delta 48 kHz. Typical S/N Ratio = 112 dB Independent 3-band equaliser for each audio track (up to 16).
Display	24" OLED, 128x64, Monochrome
Output gain	up to +10 dBu
Output Audio Jack	6 Audio Outputs 6.5 mm mono jack, balanced
Output Headphone Jack	1 x 6.5mm Stereo Jack Output
Input Audio Jack	2 Line mono L/R, Only-Left/Stereo Inputs Possibility of routing on outputs 1-6
Internal memory	256 Gb
Network interface	RJ45 10/100/1000 Mbps Ethernet Socket
MIDI Port	Mini Jack 3.5mm Cable Type-B
Pedal	N/O or N/C Pedal Switch
Power supply	Type - C 5.1VDC, 3A, consumption 1700mA. Autonomy with a PowerBank 10000mAh/24A battery approximately 6 hours.
Video	Output Video Type A. Maximum resolution 1920x1080
USB port	USB 2.0 Type A for Memory Stick, Wireless  USB interface – USB Midi Device
External power supply unit	AC/DC Adapter Mod. TAP15-050S300E1 INPUT 100-240VAC Freq 50-60Hz OUTPUT 5.1VDC - 3A



Front view M-Live B.BEAT PLUS



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Markers and Loops

Marker management allows you to define sections (intro, verse, chorus, etc.) or points of interest within the song and to quickly recall them with B.Beat for playback or to create loops. Real-time input during song playback, quarter note grid quantisation, time measurement unit change and automatic section analysis make editing fast, precise and consistent with musical structure.

With the B.Beat you can exploit Markers and Loops during your testing sessions or during LIVE PERFORMANCES. If you use two B.Beats in main and spare mode, the two machines will follow the markers in perfect synchronism.

You can also write the Markers with your DAW. The B.BEAT Manager recognises them during upload.

ACCESS TO THE MARKER SECTION

From the main page of B.Beat, select the project to be edited by double-clicking on the name or by pressing the edit key (shown with a pencil).



From the project page in B.Beat Manager, select "Marker" to open the dedicated section. From here, use the "+" icon to access the area to create and manage markers.

 Add or edit markers

ADD MARKERS DURING PLAYBACK

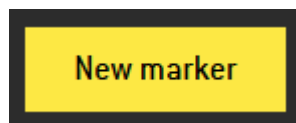
It is advisable to use the automatic writing of the Markers, which is achieved through B.BEAT MANAGER using the MARKER CREATION key. The more the recorded track is complete the better the Markers will be generated.

To generate Markers it is necessary to have a click track.

Alternatively, you can listen to the song and place markers exactly where the playback slider is located.

Procedure

1. Start playing the song by pressing PLAY.
2. Press "New Marker" to insert a marker at the current time (indicated by the white vertical bar on the timeline).



3. Repeat the operation every time you want to add a new marker.

Note

Listening insert places the marker exactly on the current slider (white vertical bar), but you can quantise the Markers afterwards.

Markers and Loops

EDIT AND REPOSITION MARKERS

Changes can be made when playback is stopped by dragging the markers on the timeline or by intervening from the editing table you see below.

Marker Name	Position	00:00.05	Loop ☐	Loop Test	Repetition	Duration	
MARKER 1	00:00.03	— +	▶	↺	02	00:05.95	🗑
MARKER 2	00:05.99	— +	▶	↺	01	00:14.19	🗑
MARKER 3	00:20.18	— +	▶	↺	00	00:14.65	🗑
MARKER 4	00:34.84	— +	▶	↺	00	00:10.53	🗑
MARKER 5	00:45.37	— +	▶	↺	00	00:18.78	🗑
MARKER 6	01:04.15	— +	▶	↺	00	00:02.22	🗑

MARKER NAME

Write the name of the selected Marker.

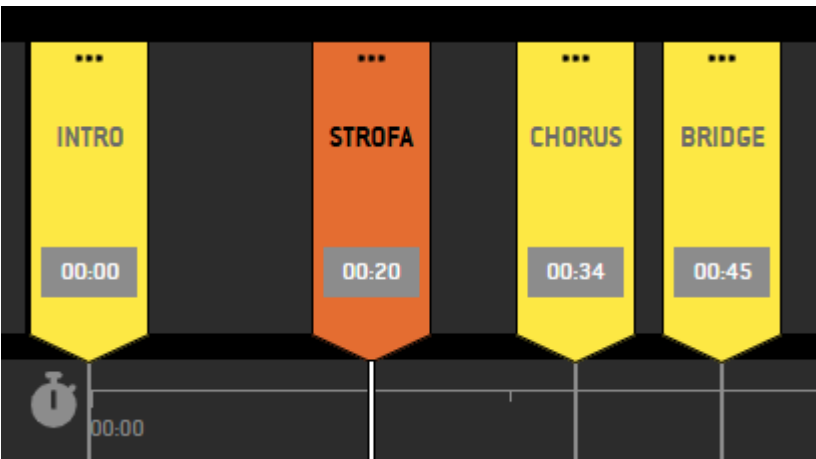
POSITION

Indicates the Marker's position in time

PROCEDURE – FREE MOVEMENT

1. Stop the song.
2. Drag the marker forward/backward on the timeline to the desired position.

Here's what the TIMELINE looks like with a number of markers placed:

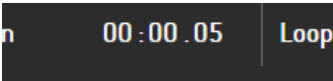




Markers and Loops

PROCEDURE – MOVEMENT IN STEPS

1. From the table, set the "Step" (in seconds) to define the degree of movement.



2. Use the "+ / -" buttons to move the set quantity marker.

ADDITIONAL OPERATIONS

• **Deletion:** use the "Recycle Bin" icon on the marker line to delete it.

TIP

For quick and repeatable micro-adjustments set a consistent Step (e.g. 0.25-0.50 s) and use "+ / -" to finish.

PLAYBACK FROM MARKERS AND LOOPS

PLAYBACK

From the dedicated column, start the "Play" of the marker corresponding to the selected row.

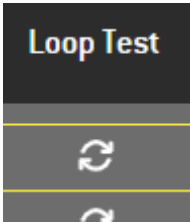


LOOP

Enable "Loop" to continuously repeat the

section associated with that marker.

Use the loop test icon to verify the correct positioning of the markers. The Loop is executed seamlessly if the markers are positioned in a quantised manner and if the recording is quantised in the same way.

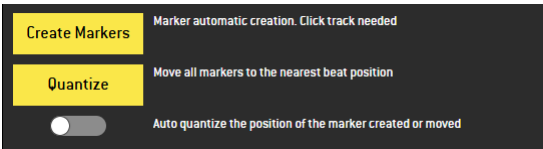


REPETITIONS

Sets the number of loop repetitions from the dedicated column (programmed repetitions for the marker). The repetitions will be performed automatically during execution of the Song with B.Beat.

NOTE: if you want to stop the automatic loop function previously set by the B.Beat Manager during the Live Performance, you must press the B.Beat PLAY key during the current marker. In this way the Backing Track will be played without the repetition of that specific marker.

UNITS OF TIME AND QUANTISATION



Markers and Loops

UNIT OF MEASUREMENT

When the AUTO QUANTIZE function is activated (on/off selector) the unit of measurement displayed in the marker table changes from Minutes/seconds to QUARTER NOTES (beats). This is because quantisation moves events to the QUARTER NOTES related to the click track.

PREREQUISITE

To use the "Quarter notes (Beats)", make sure that the "Click Track" is present in the project.

QUANTISATION

Use the "Quantise" command to align the markers already positioned to the nearest beat.

Note

Quantisation requires a properly aligned Click track. Otherwise, the Loops may not be perfect.

CREATE MARKER

This is the easiest way to create Markers. The system starts an analysis of the song and positions the markers at the section change points according to the musical metric and quantifying the events. This option can be used to create Markers very

simply. The outcome will be positive if the recording contains a sufficient number of instrumental or vocal parts.

Attention

The operation replaces any existing markers: the previously inserted markers are deleted when "CREATE MARKER" is executed.

REFERENCES AND QUICK COMMANDS

- **Main buttons:** "New Marker", "Quantise", "CREATE MARKER", "+ / -" (step movement), "Loop On/Off", "Play Marker", "Recycle Bin (Delete)".

- **Table elements:** Step (s), Play, Loop, Repetitions.

- **Indicators:** playback slider (white vertical bar), song timeline.

OPERATIONAL EXAMPLES

Example A

– Marker creation while listening

1. Start playing the song with PLAY.
2. Press "New Marker" at the beginning of the verse, chorus and bridge.
3. Stop the playback and use the table to finish with 0.50 s steps.
4. "Quantise" to align with the beats of the Click track.



Markers and Loops

Example B

– Loop test of the section

1. On the marker line, activate "Loop".
2. Set Repetitions = 4.
3. Start the Marker Play to experience perfect continuity.

Example C

– Structure the marker automatically

1. Press "CREATE MARKER".
2. Check the markers generated at section changes.
3. Edit positions with step or drag, if necessary

TROUBLESHOOTING

- **The loop does not repeat:** check that "Loop" is enabled on the marker line and that the number of repetitions is set (>0).
- **The markers do not align with the beats:** check the presence of the Click track and re-run "Quantise".
- **The step movement has no effect:** make sure you have selected the correct row and set the Step in seconds.
- **After "CREATE MARKER" the markers have disappeared:** the command replaces the pre-existing markers; manually reset or cancel the operation if available.

OPERATING NOTES

- Insert the markers while listening to capture the natural inputs of the sections,

then refine the positioning from stopped.

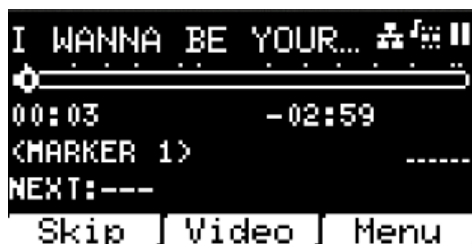
- You can also write the Markers with your DAW. The B.Beat Manager recognises them during upload.
- Use "Quantise" only after setting the Click track correctly to avoid unwanted movements.
- Set a consistent Step (e.g. 0.25-0.50 s) for quick and repeatable micro-adjustments.
- If possible use the CREATE MARKER automatic function

USING MARKERS WITH B.BEAT

When you have written the Markers within a Backing Track you can use the LOOP function on B.Beat live.

If you have set the automatic repeats of the markers from the Edit Marker window, the repeats will already be set and will be performed automatically.

Here is how the main screen of the B.BEAT appears when loading a song that includes MARKER:



The small vertical lines above the position bar indicate the presence of Markers at

Markers and Loops

points of interest.

The name of the marker in progress will be written below.

When the LOOP is triggered (automatically or by pressing PLAY while the song is playing) the LOOP symbol appears to the left of the Marker name together with the number of repetitions.



If the PLAY key is pressed for >0.5 sec. the infinite loop is triggered. The infinite loop is indicated with "inf.". The current marker will be repeated until PLAY is pressed again.

Here is a summary of the PLAY key options:

1. PLAY press. The song starts to play.
2. Second press of the PLAY key: the LOOP for the marker in progress is activated. The Loop will be performed once and then the song continues to the next marker.
3. To cancel the LOOP just started, simply press PLAY again before the song reaches the end of the Marker in progress.
4. Prolonged press of PLAY >0.5 seconds: the infinite LOOP is activated. The marker will be repeated freely until PLAY is pressed again.
5. Quick succession double press (time between the two presses < 0.7 s) jumps

from the current song and plays the next one, if present. This happens if the backing tracks do not have markers.

While running the LOOP, the Play key flashes quickly in white.

The presence of Markers on the display is highlighted by small vertical bars in the Song Bar. The name of the current marker is shown on the Display.



Amp sims modeler management

The new AMP SIMS section introduces an environment dedicated to the management and programming of MIDI messages on the project timeline, to control the change of pre-sets and scenes of guitar Modeler and other external instruments. The new functions are used to:

- Save the settings of the connected Modeler on B.Beat
- Insert and synchronise pre-set change messages at specific points in the song
- Filter the view by Modeler if there are several digital Modelers within the band
- Manage export and import of pre-sets

The digital modelers already pre-configured within B.Beat Manager are:

- Kemper (Head, Stage, Rack)
- Line6 Helix (Floor, LT, Rack, Stomp, Stomp XL)
- Fractal Audio Systems (FXIII, FM3, FM9, Turbo)
- Neural DSP Quad Cortex

If your Modeler is not one of those on the manager, you can use the settings for a generic Modeler.

Thanks to the configurations already included, finding the pre-sets is immediate: simply add your device from the menu in the amp sims section, type in the number shown on the display of your Modeler and

bring it back to the pre-set creation menu together with the desired scene or snapshot. Then you add it to the timeline at your favourite point.

This means that you will no longer need to save the programs and control changes of your digital Modeler. In a few simple steps we are ready to create our own show.

In addition, you can edit or replace an effect used in all songs in an archive without going into Edit mode for each one.

EXAMPLE: if in several songs you had set the change to Bank 0, Pre-set 5, and on your Modeler you moved that sound to Bank 2, Pre-set 10, it is not necessary to change each song manually. With B.Beat Manager you can replace all the recalls to the old pre-set with the new one in one step, and the entire archive will be updated automatically.

REQUIREMENTS AND COMPATIBILITY

- Project uploaded to B.Beat Manager with Click track (necessary for quantisation and beat hooking functions).
- Active MIDI connection to the external Modelers to be controlled.

• Compatible models:

- Fractal - FM/Axe family
- Line6 - Helix family
- Kemper - Profiler family
 - Browser Mode
- Kemper - Profiler family - Performance Mode

Ampsims modeler management

- Neural DSP - Cortex family
- Generic (for any Modeler)

Note

To use quantisation and beat hooking, the presence of a Click track correctly aligned with the project is required.

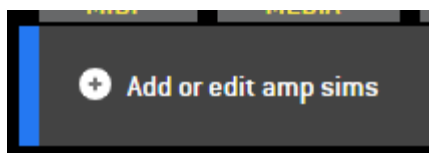
ACCESS TO THE AMP SIMS FUNCTION

PROCEDURE

1. Open a project in B.Beat Manager. Double-click on the project title.
2. Select the AMP Sims command on the project screen to open the panel.



3. Use "Add" or "Edit" to go to the editing screen where timeline, Modeler/pre-set and message list are available.

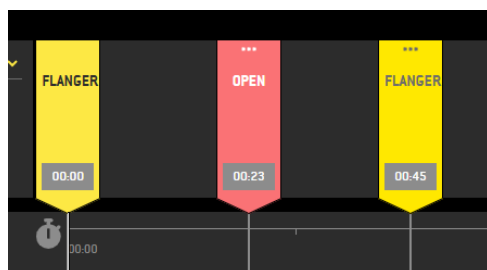


INTERFACE AND WORK AREAS

TIMELINE

The timeline (at the bottom) is used to view and place the pre-set change messages in the desired points of the song. Messages are represented as markers and can be moved with the mouse or by precise movement commands.

Here's what the Timeline looks like when we have positioned some Pre-sets:



If you want to move a Pre-set precisely use the + / - arrows in the right window of the Amp Sims editor



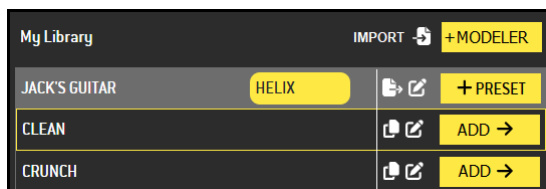
MODELER AND PRE-SET

On the left side of the screen is the Modeler panel where the devices configured on the current archive are listed; by selecting a Modeler it is possible to create and manage the relative pre-sets. Each pre-set includes the parameters necessary to send



Ampsims modeler management

the pre-set change MIDI message. Then by placing a PRE-SET on the timeline (ADD), at a specific point, we can launch a pre-set change on our Modeler. B.Beat manager will choose the correct commands to send to the Modeler Midi selected as Device.



NOTE: for each B.Beat archive you can have your devices with their pre-sets. These can be exported from one archive to another via the EXPORT function described below.

The export key is located on the left side column with the name of the Modeler

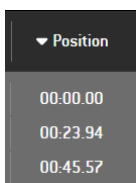


The import key is located at the top of the library.

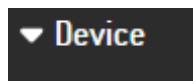
PRE-SET LIST

On the right side of the screen is the PRE-SET list, which shows all the pre-sets used in the audio project with their time position. These represent the messages that will be sent to the Modeler connected to the B.Beat Midi output. Sort by time or by Modeler is available.

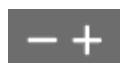
To sort the list depending on the time press:



To sort the list according to the Modeler press:



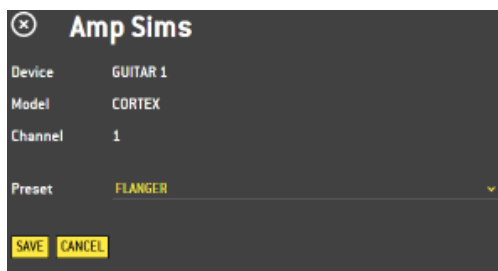
To precisely move a Pre-set Change, use +/- on the right:



To change the pre-set press:



The pre-set editing window opens where it is possible to select the appropriate pre-set:



Using the key,  delete the pre-set.

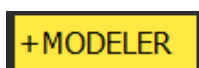
Attention: the pre-set will only be deleted in the current Audio project. To delete the pre-set globally you will need to use Device-level deletion, in the Amp Sims Left column. We will see later how this is done.

Ampsims modeler management

MODELER MANAGEMENT

SELECT AND ADD A MODELER

1. Select "Add Modeler (+)".



2. You can name your Modeler in the dedicated field.

3. Choose the Model of the linked Modeler from the menu available in the Model field.

4. Assign a MIDI channel (1 to 16)

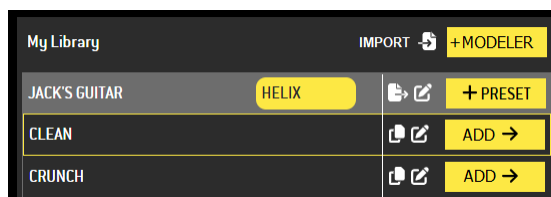
5. Confirm to create the Modeler: it will be added to the list and made available for the creation and insertion of pre-sets in the timeline.

6. To change the device, press the key:



Attention: the selected Modeler is not editable once it has been selected. To change the model, delete the Device and create a new one by selecting the correct Modeler.

Once the Modelers have been selected, the Library window appears in this way. In this case only one Modeler has been created, but we can manage up to 16:



Attention

Assign each Modeler a different MIDI channel. To avoid malfunctions, make sure that multiple Modelers do not use the same MIDI channel.

REMOVE A MODELER

You can remove a Modeler within a B.Beat archive, but this deletes all the Pre-sets we have set on the same archive. So it is an operation that must be performed with extreme caution because it is not reversible and, in case there has been an error, we will have to reconstruct all the Pre-sets and Program changes in all the Backing Tracks in the current archive. To remove a Modeler:

1. Enter Edit by pressing:



2. Delete the Modeler by tapping  inside the Edit window of the Modeler. All pre-sets possibly associated with that Modeler will also be removed.

Attention

Removing a Modeler associated with messages in the timeline results in the loss of its events in all the audio projects. The change is not retroactive. Check that the Modeler is unused before proceeding.



Ampsims modeler management

PRE-SET MANAGEMENT

CREATING A PRE-SET

1. Select the desired Modeler/Modeler.



2. Click "New pre-set (+)".

3. Fill in the fields required by the Modeler. This data is shown on the Modeler display. You will need to repeat the numbers you see in the Display inside the PRE-SET.

Device	BASS
Model	FRACTAL
Channel	2
Name	ENTER A NAME TO IDENTIFY THIS PRESET
Preset	1
Scene	1
MIDI	

Example:

In this case we chose pre-set 1 and scene 1 set on our FRACTAL.

4. This data will be used to send the Midi message to the Modeler to recall the desired pre-set. This information is processed automatically by B.Beat manager.

5. Assign a descriptive name (e.g. "Clean", "Crunch").

6. Save the pre-set.

EDITING AND DUPLICATING A PRE-SET

On the right side of the Pre-set you will find a number of keys:

- **Edit:**

open the pre-set, update the parameters and save.

- **Duplicate:**

create a copy of the pre-set

By entering MODIFICATION, it will be possible to modify certain parameters of the PRE-SET, such as the name and reference numbers.

ATTENTION: changes to the Pre-set will affect all the Audio projects in the current B.Beat archive. This means that if you change an effect on a song at the pre-set level those changes will not be limited to the current Audio Project, but will affect the entire uploaded B.Beat archive. This function is very useful if, for example, you want to replace a pre-set with a new, more performing pre-set, and you want to do this for all the songs in this repertoire.

You can also delete the Pre-set by pressing



ATTENTION: if you delete a PRE-SET from the list, all the program changes related

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to that pre-set will be deleted from all songs in the current B.Beat archive. This operation is not reversible. In case of error you will need to rewrite all the pre-sets within all the Backing Tracks.

MIDI MESSAGE PREVIEW



You can preview the resulting MIDI message based on the parameters set to check the correctness before inserting it into the timeline.

EXPORT AND IMPORT OF MODELERS

We have already seen that Modelers and pre-sets are related to a specific B.beat archive, the current one, and loaded into memory. You can also export and share Modeler and Pre-set to other archives in your entire repertoire.

Proceed with the EXPORT key.



- **Export:** saves the chosen Modeler and its pre-sets to file for backup or sharing.
- **Import:** loads pre-sets of a previously exported Modeler.

Tip

Export pre-sets at the end of important editing sessions to create an immediate backup.

INSERTION OF PRE-SET MESSAGES ON THE TIMELINE

INSERTING THE SONG POSITION POINTER AT THE SLIDER

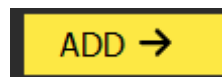
Procedure

1. Place the timeline slider at the desired point.

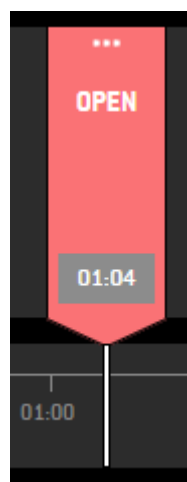


2. Select the Modeler and pre-set to be called up in the left column.

3. Pressing the "Use" key creates a message at the current point, visible in the timeline and in the list.



4. The pre-set appears on the timeline at the chosen point:





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REAL-TIME INSERTION

Press play to play the song:



Attention, use B.BEAT to listen to the music track.

While playing the song, use the insert command to create real-time messages at the listening point.

The pre-set can be inserted using the ADD key, in the pre-set line, or the ADD PRE-SET key in the bottom left.

You can then refine the position with the movement or quantisation tools.

ORGANISATION AND FINISHING

FILTER BY MODELER

Apply this filter to view and edit messages related to a single Modeler in isolation, reducing visual overlap in the timeline. On B.Beat Manager you can manage up to 16 Modelers at the same time, one for each available MIDI channel.

QUANTISATION AND SYNCHRONISATION

Use the quantisation command to align messages to the nearest beat of the Click track. If available, enable automatic beat hooking when inserting or moving.

PRECISION MOVEMENTS

For micro-adjustments, use the "+" and "-" keys to perform movements with a beat step or with a step in milliseconds, configurable according to the requirements of the song.

INTERFACE ELEMENTS (QUICK REFERENCE)

- **Modeler panel:** list of configured Modeler and "+ Modeler", "+ Pre-set" commands.
- **Pre-set panel:** specific fields for the MIDI parameters required by the Modeler, message preview.
- **Timeline:** insertion, movement, deletion of messages.
- **Message List:** sorting by time or by Modeler, selection and modification.
- **Tools:** filter by Modeler, quantisation, beat hooking, precise movement (beat/ms).

OPERATIONAL EXAMPLES

Example A

– Create two pre-sets and program changes

1. Create the Modeler and two pre-sets (e.g. "Clean" and "Crunch").
2. Enter a message at the beginning for the initial pre-set.

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3. Enter a second message in the chorus for the "Crunch" pre-set.
4. Apply quantisation to align the messages to the beat.
5. Check in playback and, if necessary, finish with movements in ms.

Example B

– Editing with Modeler filter

1. Activates the filter for a single Modeler.
2. Review and correct messages without visual interference from other devices.
3. Deactivate the filter and check the overall consistency in the timeline.

TROUBLESHOOTING

- **The quantisation does not align correctly:** check the presence and alignment of the Click track.
- **The Modeler does not change pre-sets:** it checks MIDI wiring/connectivity and pre-set parameters.
- **Failed import/export:** check path, available memory, permissions, and file integrity.
- **Inaccurate real-time insertion:** subsequently use beat or millisecond movements.

Operating notes

- Assign clear names to pre-sets to make them easier to recall during editing and execution.
- Filter by Modeler when the timeline contains many messages.
- Back up by exporting the pre-sets of your devices at the end of the work sessions.

Glossary

- **AMP Sims:** environment for the programming of pre-set changes on the project timeline.
- **Modeler:** external unit controlled via MIDI.
- **Pre-set:** configuration of a saved Modeler, which can be recalled with a pre-set change message.
- **Message:** timeline event that sends the pre-set change to the Modeler at the indicated point.
- **Quantisation:** alignment of messages to the beats of the Click track.
- **Modeler Filter:** shows only messages related to a single device



Video advanced management

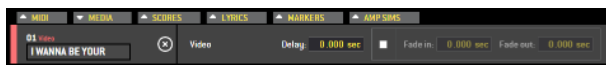
This section describes managing media fades (videos and images), compensating video latency in B.Beat Manager on B.BEAT PLUS and importing the AUDIO track contained in a Video.

Scope of use: the functions described are available if there is **a media in the audio project: Videos or Images.**

WHERE THE SETTINGS ARE LOCATED

Within the B.Beat Manager program:

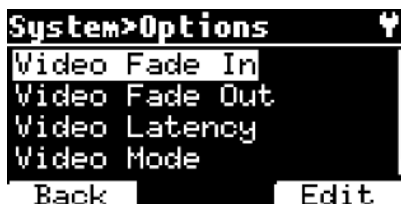
- **Audio project > "Media" tab:** Delay video, Fade In/Fade Out of media, fade preview.



- **"Configurations" page:** Global Fade In/Out and A/V System Latency.

On B.Beat:

- **System > Option:** in this section it is possible to configure the system settings, which will affect all the uploaded media, without distinction between one project and another. The settings can be reached from this screen:



DELAY VIDEO (PER PROJECT)

Delay defines by how much to delay the playback of the video compared to the playback of the audio tracks of the project.

- **Units:** seconds and milliseconds.
- **Scope:** local setting, only valid for the current project.

PROCEDURE – SET VIDEO DELAY

1. Open an audio project in B.Beat Manager.
2. In the bottom left select the Media tab.
3. In the advanced settings panel of the video, enter the Delay expressed in seconds and/or **milliseconds**.



4. Save the project.

Example: with a Delay set to 5 s, the video will wait 5 seconds before being played against the audio stream.

MEDIA FADE IN / FADE OUT (PER PROJECT)

Apply fades to the project media at the start and end of the song.

- **Activation:** enables the dedicated check

Video advanced management

in the project settings. If you enable the Fade In / Fade Out settings for the project, the global settings are overwritten.

- **Fade In:** black fade time (or from background image if set) at the start of the video.
- **Fade Out:** black fade time (or from background image if set) at the end of the video.
- **Units:** values that can be set in seconds and milliseconds.
- **Preview:** a preview is available indicating whether or not the input or output fade has been configured.

The settings are made from the MEDIA window on the B.Beat Manager:



Tick the check box on the left and apply the desired values.

Example: setting a **Fade Out of 20 sec**, the video will fade to black (or from background image if set) in the last 20 seconds.

GLOBAL SETTINGS: FADE IN/OUT

Fade In/Out settings are also available globally on the **Configurations** page or

from the System > Option page on the B.Beat.

- **Scope:** apply to all videos played on B.BEAT PLUS.
- **Priority:** local settings (configured on the project) have priority over global ones.
- **Behaviour:**
 - If local check is turned off, global Fades are applied.
 - If the local check is active and the values are zero, no fade is applied for that video.

VIDEO SYSTEM LATENCY COMPENSATION (GLOBAL)

Video system latency compensation used to delay the playback of B.BEAT PLUS audio to compensate for latency differences between the video and audio playback chain (e.g. due to downstream chain devices).

- **Where:** **configurations** page.
- **Units:** milliseconds.
- **Scope:** global, applies to all the tracks of **all the projects**.

Example: with a system latency set to **500 ms**, the audio tracks will be delayed 500 milliseconds from the video output in order to align the audio and video streams.



Video advanced management

IMPORTING THE AUDIO TRACK FROM A VIDEO

To import the audio track contained in a video file, proceed as follows:

1. Create a **new project**, naming and selecting the **Audio, Video, MIDI** tracks and the necessary **Sheet Music**.
2. In the **Create Project** window, click the **Media** section.
3. Enable the **Import audio tracks from video** option.

B.Beat Manager will analyse the video file and, if it contains an audio track, it will automatically import the tracks into the newly created project, separating them from the Video part.

REFERENCES AND COMMANDS

- **Media** (tab in audio project): Delay, Fade In/Out, Preview fades.
- **Configurations**: Global Fade Ins/Outs, Latency Compensation.

Notes

- The settings described are **only** operational if the audio project contains an associated **media**.

- **The global** settings apply when the local settings of the project are not enabled.

Glossary

Delay (video): Delay of video playback compared to audio, set for each individual project.

Fade In / Fade Out (media): Fade from/to black (or from background image if set) at the start and end of the video respectively; available per project and globally.

System latency: Global delay applied to the audio to align it to the video chain

Transpose and STEM Remover

The B.BEAT PLUS Transpose and STEM Remover functions are used to quickly adapt the key of a song and to remove one or more components (vocals, drums, bass, other instruments) from the mix directly in B.Beat Manager. The procedure is designed for practical use: you work on the audio project, apply the changes and immediately hear the result, with the possibility of restoring to the original version at any time.

REQUIREMENTS

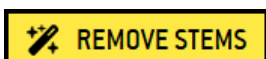
- Open audio project in B.Beat Manager.
- **Transpose** requires the presence of at least one audio track of the song.
- **STEM Remover** works with an audio track (stereo mix). "Click" or service tracks are automatically excluded.

ACCESS TO FUNCTIONS

- **Transpose:** "Transpose ($\pm n$)" button in the top bar of the project. The value in brackets indicates the semitones currently applied.



- **STEM Remover:** "Remove stems" button that opens the screen to select the categories to be removed from the mix.

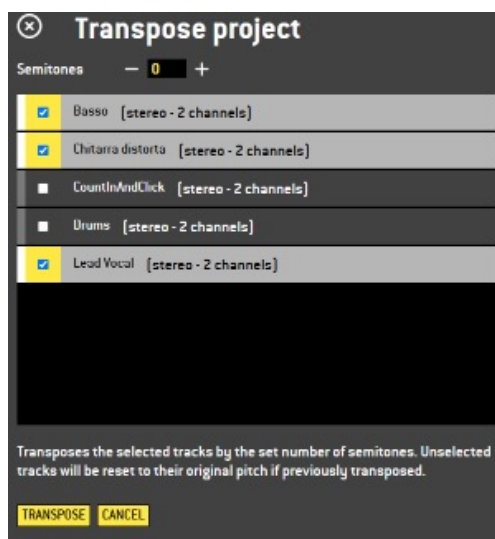


TRANSPOSE (SEMITONE TRANSPOSITION)

Transposition changes the key of the song by a set number of semitones. Tracks marked as "Click" or service are automatically excluded.

Procedure

1. Click "Transpose ($\pm n$)".
2. On the dedicated screen, check the value of the current semitones at the top (0 indicates no transposition applied).



3. Select/deselect the tracks on which to apply the transposition.
4. Set the number of semitones with "+" / "-" (e.g. +2 to raise by two semitones).
5. Click "Transpose" to start processing.



Transpose and STEM Remover

LISTENING AND RESTORING

- At the end of the processing, the screen returns to the project and you can listen to the result by playing the audio project.
- The "Transpose ($\pm n$)" button will show in brackets the current transposition value applied to the song.
- To restore the original key: set "0" semitones, select the same tracks and press "Transpose" again. The reset takes a few seconds.

Note

The transposition can be applied selectively by track. Click/service tracks are excluded by default.

TIP

Have a quick listen after each semitone change. The value shown in brackets on the "Transpose ($\pm n$)" button is a quick reference to remember the current key compared to the original one.

REFERENCES AND COMMANDS

- **Main buttons:** "Transpose ($\pm n$)",
- **Controls:** "+" / "-" for semitone variation; track selection markers (Transpose)

- **Indicators:** current semitone value (0 = original)

OPERATIONAL EXAMPLES

Example A

– Raise the key by +2 semitones

1. Open audio project > "Transpose ($\pm n$)".
2. Select the main mix track (exclude Click/service).
3. Set +2 with "+" > "Transpose".
4. Start Play to check.

TROUBLESHOOTING

- **The Transpose button shows no variation:** check that you have selected at least one valid track and that the semitone value is different from 0.
- **I want to go back to the original but it does not change:** on Transpose set semitones = 0 and re-run.

GLOSSARY

- **Transpose:** change the key of a song in semitones.
- **Semitone ($\pm n$):** unit of measurement of the transposition; 0 indicates the original key.

Transpose and STEM Remover

STEM REMOVER (REMOVAL OF AUDIO COMPONENTS FROM THE MIX)

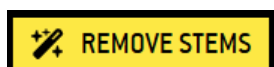
CONCEPTS AND SCOPE

- Removes one or two audio components from the song mix. The categories available in the current version are: Voice, Drums, Bass, Other Instruments.
- The function is operational on projects that contain a single track ("Click" or "Service" tracks are excluded from the procedure)

COMPONENT SELECTION AND APPLICATION

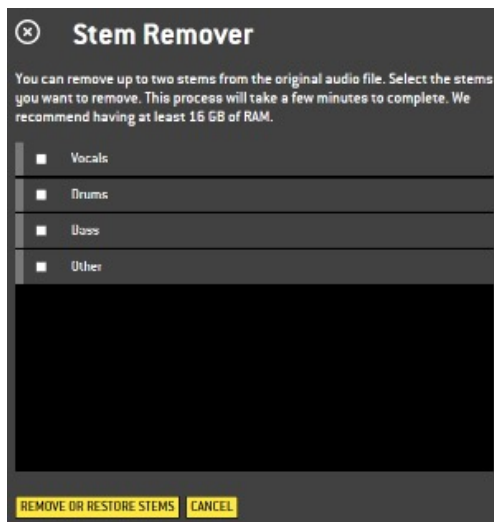
PROCEDURE

1. Click "Remove Stems".



2. On the dedicated screen, select one or two categories from: Voice, Drums, Bass, Other Instruments.
3. Press "Remove" to start processing.
4. At the end of the calculation, play the song to hear the result without the selected components.

Here's the screen:



SUBSEQUENT CHANGE AND RESTORE

- To change the selection: reopen "Remove stems", change the selections and press "Remove or restore stems" again.
- Limit: a maximum of two components can be removed at the same time.
- To return to the original audio: deselect all the categories and press "Remove or restore stems".

Attention

The function is enabled for tracks with a single stereo track. The song may contain the "Click" and "Service" tracks but these will not be considered by the Stem Remover function.



Transpose and STEM Remover

REFERENCES AND COMMANDS

- Main buttons: "Remove stems", "Remove or restore stems".
- Controls: category selection markers (Stem Remover).

OPERATIONAL EXAMPLES

Example A

– Remove the voice from the song

1. "Remove stems" > select "Voice".
2. "Remove".
3. Play to hear the result.

Example B

– Switch from Removed Voice to Removed drums

1. "Remove stems" > uncheck "Voice" and select "Drums".
2. "Remove or restore stems".
3. Play to check the new configuration.

TROUBLESHOOTING

- **The Stem Remover function does not apply the changes:** make sure you have not selected more than two categories at the same time; check that the project is a "single track" (single stereo track).
- **I want to return to the original but it does not change:** on Remove stems dese-

lect all the categories and press "Remove or restore stems".

Glossary

- **STEM Remover:** function that removes specific components from a stereo track.
- **STEM Categories:** Voice, Drums, Bass, Other instruments (selectable maximum two at a time).

Advanced audio

In this chapter we examine the novelties of B.Beat PLUS AUDIO management. In summary we have:

1. Equalisation Management, which for the moment is performed by B.Beat Manager.
2. Management of Audio outputs by Families.
3. Routing In – Out for L-R inputs

EQUALISATION

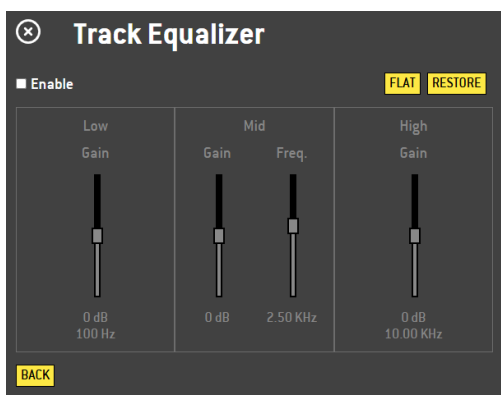
The B.BEAT PLUS Equaliser allows timbre control at the audio track level.

TRACK EQUALISER

Each audio track of the project contains the "Equaliser" key.



Clicking the button opens the dedicated page. Checking the "Enable" box applies the equaliser to the selected track in real time.



AVAILABLE PARAMETERS

The equaliser offers three bands: Low, Medium and High. On the Medium band it is also possible to adjust the band centre frequency, in addition to the gain. On all three bands it is possible to adjust the gain to attenuate or amplify the signals in the desired portion of the spectrum.

QUICK OPERATIONS

- **Restore:** restores the last valid configuration present before the Equaliser screen opens.
- **Flat:** resets the gain of all bands (all at 0 dB) to start from a neutral curve.

Once the desired equalisation is set, simply exit the screen: the effect is applied in real time to the audio track. The equaliser is independently configurable for each track of the project.

Note

The application is instant: you will listen to the audio output with the EQ curve activated directly from B.BEAT.

TIP

Use Flat to start over from a neutral curve and Restore to quickly compare changes to the state before opening.



Advanced audio

OPERATIONAL EXAMPLES

Example A

– Rapid equalisation of a track

1. Open the audio track and click "Equaliser".
2. Check "Enable".
3. Sets the gain of the Low/Medium/High bands as required; on the Medias it also adjusts the centre frequency.
4. If you need to start from basics, use "Flat"; to return to the initial pre-opening state. Use "Restore".

TROUBLESHOOTING

• **I can't see any differences after equalisation:** check that "Enable" is active and that the band gains are not at 0; check the routing of the track to the expected outputs.

Glossary

- **Equaliser (EQ):** treatment section that changes the frequency balance of a track (low/medium/high).
- **Enable:** activates the application of the equaliser on the track.
- **Restore:** restores the state prior to opening the EQ screen.

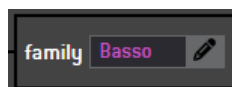
- **Flat:** resets the band gains (neutral curve).

OUT MANAGEMENT BY FAMILIES

The Output Families feature of B.BEAT PLUS allows precise control of the routing for each family of tracks. The Family Output speeds up the assignment of audio outputs by defining a default behaviour for tracks belonging to the same family. The result is a more consistent set-up, reduced set-up times and greater execution reliability.

FAMILIES OUTPUT

Family management is available on the B.Beat Manager. Select the Families from the list and click on the "Pencil" icon to enter editing.

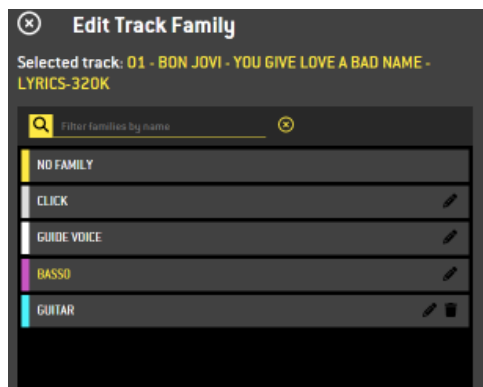


In the screen above we have selected a track that belongs to the Bass family. Families can be assigned and defined freely. To do so click on the icon representing the Pencil.

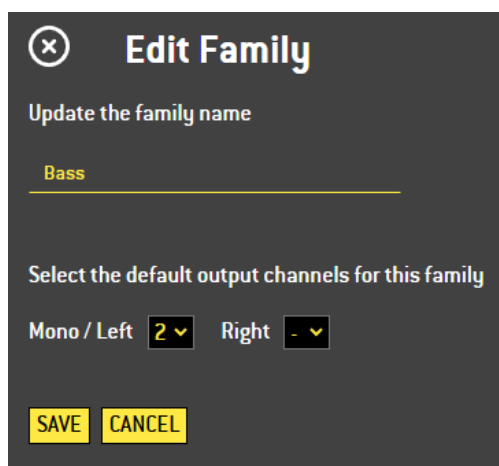
ASSIGNMENT OF DEFAULT OUTPUTS

In the edit screen you can choose the default outputs of the Families.

Advanced audio



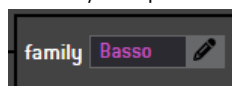
For example, you can select channel pairs (e.g. 1&2), mono configurations (e.g. 1&1), or explicitly address Left/Right based on the nature of the track. The selection defines the outputs that will be used for tracks belonging to the Family: for example, we can define that all tracks belonging to the BASS family always exit on the out 2 channel.



SAVING AND APPLYING TO CURRENT TRACK

PROCEDURE

1. Click on family to open Family editing

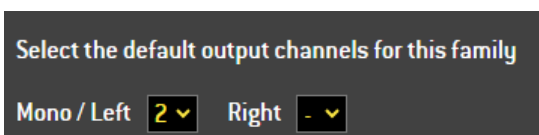


2. From the Edit Track Family window:

3. Select the Family and open the edit (Pencil icon).



4. Sets the desired default outputs.



5. Save the changes. ATTENTION: changes are saved for the current project and for all other projects in the current archive, where tracks are used for the same family.

6. If the outputs have been changed, the system asks for confirmation to apply the new outputs to the currently selected track: confirm with "Yes" to immediately update the routing.

Once the Audio output of a family has been modified, it will appear like this in the Output Editing window:



Advanced audio



NO DEFAULT OUTPUT

It is possible to set "no default output" (indicated with a dash). In this case, Family tracks do not automatically inherit a routing and the output should be manually defined for each track when necessary. This can be performed from the project editing window.

Attention

Changing of the default output of the Families is applied retroactively on all the projects that use the same Families: immediate application takes place upon confirmation for the track in use. Always check the confirmation message when changing the default routing. If a family's outputs are removed by default, the outputs of the tracks related to that family will be kept in the previous state.

OPERATIONAL EXAMPLES

Example A

– Set the Family default outputs

1. Select the Family in the list and open the change (Pencil).
2. Set the default outputs (e.g. 1&2 or 1&1; Left/Right configurations for mono/stereo tracks).

3. Save. If prompted, confirm the application to the active track.

Example B

– Remove the default output

1. Open the Family modification (Pencil).
2. Select the "no default output" option (dash).
3. Save. New Family tracks will not inherit automatic routing.

TROUBLESHOOTING

- **The track does not follow the new Family outputs:** after saving, confirm the application when requested; alternatively, manually set the track output.
- **I cannot change the default output:** the Family may be pre-existing and cannot be modified (e.g. Click).

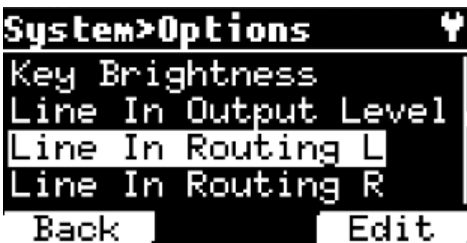
Glossary

- **Families:** grouping of homogeneous tracks for management and routing purposes.
- **Default outputs:** routing automatically proposed to tracks belonging to a Family.
- **Pencil:** icon to access the **editing mode of a Family**

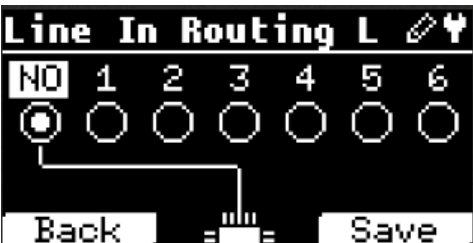
Advanced audio

IN – OUT ROUTING FOR L - R INPUTS

With B.Beat PLUS you can manage the incoming audio channels expertly. Connect two incoming audio channels to the B.Beat and route them to the outputs you prefer. You can send the Audio signal to one or two of the six available outputs. Input channels can also be sent to the B.BEAT PLUS Headphone output. To configure IN – OUT routing, go to System>Option and scroll the window to:



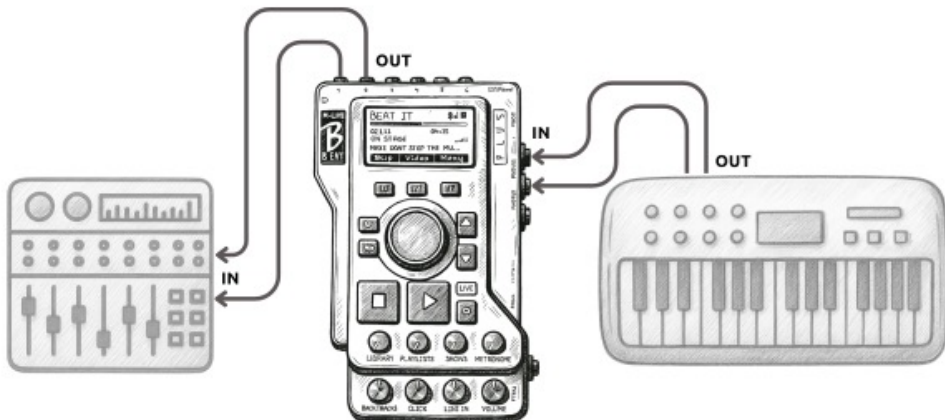
Press ENTER to select the input line to be directed to one of the outputs:



From this screen choose if you want to channel the L input to one of the B.BEAT outputs. Repeat this for channel R.

LINE IN OUTPUT LEVEL

Used to adjust the volume of the Line In input on the OUT outputs 1-6
Schematic of connections to use the in – out routing





E-BEAT

E.Beat is the B.Beat emulator accessible from B.Beat Manager that is used to work on projects, Playlists and Shows without connecting the physical drive to the Computer. The physical B.Beat is replaced by a Pen Drive, which will then be used to transfer the data and changes directly to the physical B.BEAT. With E.Beat you can prepare, edit and organise the repertoire on PC/Mac and then quickly update a physical B.Beat via the PEN DRIVE. This flow reduces preparation time, allows you to work anywhere and ensures consistency between what has been programmed and what is performed on stage. E.Beat is useful when you want to edit your music archives even without the physical B.Beat. You can download your files to the PEN DRIVE and edit them via E.Beat.

REQUIREMENTS AND COMPATIBILITY

- Software: B.Beat Manager version 4.0 or higher.
- Account and licence: registration at **www.songservice.it** and activation of the E.Beat plug-in. Login from B.Beat Manager. For anyone who owns B.Beat PLUS and B.Beat Evo, the licence to the Plug-in is included.
- Memory support: PEN DRIVE.
- Scope of use: editing and organisation on a virtual device (Virtual B.Beat) with subsequent transfer to physical B.Beat.

To use E.Beat, B.Beat Manager must be up to date (v. 4.0 or higher) and the ac-

count must be logged in with an active or trial licence. Attention: for B.BEAT Plus and B.Beat EVO the licence to E.BEAT is included. To log in and load E.BEAT, you must register when the following screen appears when you start B.Beat MANAGER:

The registration screen has a dark background with yellow text and buttons. At the top, it says "Register your B.Beat now!". Below this, it explains that by registering, the user activates a Guarantee and gains access to the Community, and that they will receive all free information and updates by signing up for the Newsletter. The form includes fields for "E-mail" and "Country" (with a dropdown menu currently showing "Afghanistan"). There are also fields for "Password" and "Confirm password", both with placeholder text "Enter password" and "Confirm password". Below these fields are two checkboxes: "Privacy Policy: I accept the Privacy Policy and the processing of my personal data" and "Newsletter: Sign up to stay informed about updates". At the bottom, there are two buttons: "NOT NOW" and "REGISTER NOW". A link "I am already registered" is also present at the bottom right.

The registration process takes place on the M-Live platform www.songservice.it. Once registered, you can access E.BEAT and then enable it to operate. Then you will no longer need to log in. Once you are registered in the opening screen of the B.Beat Manager, the active E.BEAT icon appears at the bottom:

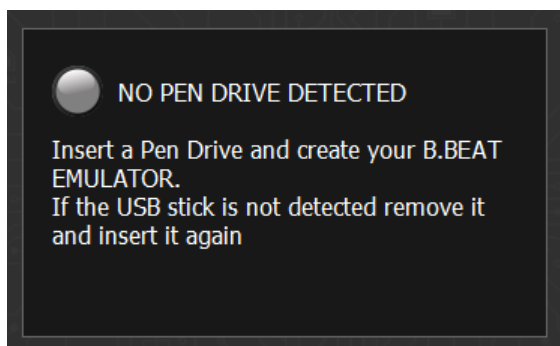


ACCESS TO E.BEAT IN B.BEAT MANAGER

From the B.Beat Manager home screen, after starting the internal software, select "E.Beat" to open the dedicated screen. Enter the e-mail and password you used

E-BEAT

when registering and press "Login".
Insert a Pen Drive into the Computer when this screen appears. The system will create a virtual B.Beat Emulator archive that can be modified as required by the PC:



Attention: if you want to modify an archive that is already present on your B.BEAT, read the paragraph: Alternative: create an E.Beat from B.Beat.

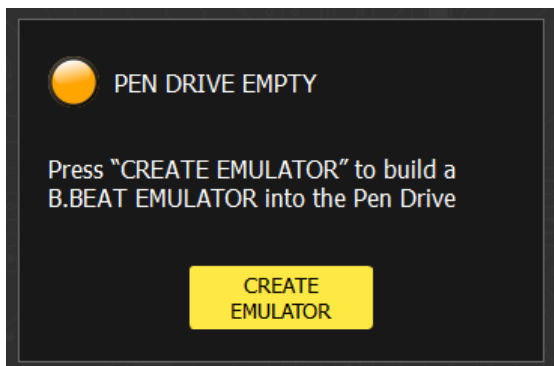
CREATE A NEW B.BEAT EMULATOR ON PEN DRIVE

If the USB Pen does not contain a B.Beat Emulator archive, you can create a new one by selecting the B.Beat model to be emulated: this choice optimises space and functions to ensure backup compatibility.

PROCEDURE – CREATION

1. Insert a PEN DRIVE on a PC that is empty or without B.Beat Emulator.
At this point, the following screen ap-

pears:



2. If the PEN DRIVE is not detected, please remove it and try again.

3. Press "Create Emulator".

4. Select the type of B.Beat to be emulated (e.g. B.Beat PLUS - 256GB).

5. Check the required space and name the B.Beat Emulator archive.

6. Confirm with "Create": the B.BEAT Emulator is created

7. The main page of the newly created B.BEAT Emulator opens

8. Create the archive on B.Beat Manager, as you would do with a physical B.beat.

PROCEDURE – CONNECTION TO AN ALREADY CREATED B.BEAT EMULATOR

1. Insert the PEN DRIVE with a B.Beat Emulator already present.



E-BEAT

2. Press "START SEARCH".



3. Select the B.Beat Emulator that was found from the list and press "Connect".

Note

The Prompter function is not available on the emulator. In addition, some functions such as Loop and Equaliser will not be testable without the physical device connected to the PC.

TIP

Select the correct model of your B.Beat to align capacity and routing: this facilitates linear data recovery. For example, if you own a B.Beat 128 Gb, it would be better to use PEN DRIVES with that size or larger.

WORKING ON PROJECTS WITH E.BEAT

Once connected, the E.Beat allows you to perform the normal preparation operations: create audio projects, modify and customise them; organise Playlists and Shows; associate media and text content. This can be done without physically connecting the B.BEAT to the Compute, but simply with the USB named as the E.BEAT archive.

Typical operations

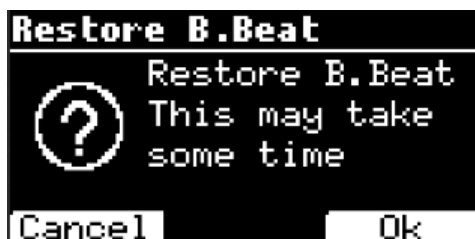
- Creating and editing audio projects (volumes, assignments, routing, associated content).
- Organisation of Playlists and Shows.
- Association of MIDI, Videos, Texts/ Scores through B.Beat Manager.

TRANSFER TO PHYSICAL B.BEAT (RESTORE FROM PEN DRIVE)

After the changes in E.Beat, the transfer to the real unit takes place via recovery from the PEN DRIVE connected to the B.Beat.

Procedure – Restore

1. Exit the E.Beat screen on PC/Mac.
2. Correctly eject the PEN DRIVE.
3. Insert the PEN DRIVE into the physical B.Beat.
4. When the following screen appears, confirm that the USB backup has been restored.



5. Wait for completion: the E.Beat custo-



E-BEAT

misations are transferred to the physical B.Beat.

Attention

During resetting, make sure you are using the correct USB Pen and wait for the procedure to finish before removing it. To remove the USB Pen without damaging it press F2 Eject.



ALTERNATIVE: CREATE AN E.BEAT FROM B.BEAT

You can create an E.Beat archive directly from B.Beat using "System > Backup to USB".



This produces an E.Beat archive on the USB Pen inserted in the B.Beat Drive.

USE CASES

- You can create and copy B.Beat content between different B.Beat drives (backup cloning) without changes.
- If you have the E.Beat Plug-in active by inserting the USB Pen into the PC and accessing the E.Beat plug-in, you can edit the contents and then restore them to physical B.Beat.

E.BEAT EMULATOR LIMITATIONS

- The Prompter app is not available on E.Beat.
- Hardware-dependent functions, such as Midi output, Equaliser and Loop, are not reproducible in the emulator.
- Some advanced features found on physical B.Beat may not be available on E.Beat.

REFERENCES AND COMMANDS

- **Buttons/actions:** "E.Beat (B-Beat Emulator)", "Update device search", "Connect", "Create".
- **System items on physical B.Beat:** "System > Backup to USB".
- **Access requirements:** **access** to the Song Service account in B.Beat Manager for plug-in/trial activation.



E-BEAT

OPERATIONAL EXAMPLES

Example A

– Create and restore from basics

1. Insert Empty USB Pen_ E.Beat > "Create" _ select model_ appoint and create.
2. "Connect" to the E.Beat and prepare projects/Playlists/Shows.
3. Insert the USB Pen into the physical B.Beat and confirm the reset.

Example B

– Clone content between two B.Beats

1. On B.Beat source: System > Backup to USB to create the E.Beat on USB Pen.
2. Insert the USB Pen into the target B.Beat and confirm the reset.

Example C

– Edit an existing backup

1. Create backups from B.Beat (System > Backup to USB).
2. Insert the USB Pen into the PC/ Mac _Device List_ CONNECT to your E-Beat_ edit content.
3. Restore to physical B.Beat by inserting the USB Pen and confirming the prompt.

TROUBLESHOOTING

- **The E.Beat is not detected:** re-insert the USB Pen and use "Update device search"; verify access and active/trial licence; update B.Beat Manager to v. 4.0+.
- **Absent functions:** some functions (Prompter, Equaliser, Loop) are not supported in the emulator.
- **The reset prompt does not appear on the B.Beat:** check that the USB Pen contains a valid E.Beat created by E.Beat or by "System > Backup to USB".
- **Expired trial:** reactivate a licence or purchase the plug-in to continue editing the E.Beat.

GLOSSARY

- **E.Beat Plug-in:** B.Beat emulator on PC/ Mac accessible from B.Beat Manager. Licensed component (purchase or trial) required to modify the E.Beat on PC/Mac.
- **E.Beat:** Virtual B.Beat stored on PEN DRIVE.
- **Backup to USB:** B.Beat system function that creates an E.Beat on the USB Pen.
- **B.Beat Manager:** management software for importing, editing and organising of projects, Playlists and Shows.

Menu

System and Options

Some items have been added to the System > Options Menu within B.Beat.

HOTSPOT CHANNELS

It offers the choice of Wi-Fi channel in the 2.4 GHz (1-11) or 5 GHz (36, 40, 44, 48) band. In the case of intermittent operation of the HotSpot network due to the presence of interference and multiple networks on the same channel, it is possible to change the HotSpot operating channel (using for example channel 6 or 11) or even the 5 GHz operating band. Smart devices (smartphones, tablets) are normally able to manage both networks.

FAN MODE

It is used to configure the fan in Auto automatic mode, i.e. managed by the processor according to requirements, or in Always On continuous mode in case of less favourable environmental conditions.

VIDEO MODE

Used to configure the resolution of the video output. The default Auto mode chooses the optimal video resolution at start-up from the B.Beat, depending on the connected screen. You can also choose from a set of standard resolutions (1920x1080, 1280x768, 1024x768, 800x600, 720x576) and the resolutions supported by the connected screen at the time of editing (which are automatically

detected by the screen).

The set value is permanent until a subsequent change (even by restarting the B.Beat not connected to a screen, this resolution is maintained).

The B.Beat Pro has **Video 1 Mode** and **Video 2 Mode** to similarly configure both video outputs.

ADDITIONAL FEATURES

GO.8

In the B.Beat manager, within each audio project there is a function that allows automatic generation of the Sync signal for the management of two redundant B.Beat devices through an automatic switcher such as the Go.8.

To activate it click:



A screen opens from which it will be possible to choose the target output and the creation of a sinusoidal tone at 1 kHz or at 21 kHz. The 21 kHz signal can be sent together with a standard audio signal and is not audible, avoiding sacrificing an audio output to dedicate it only to the Sync signal.

Note: the SERVICE Family has been added in families. This family is part of the fixed ones and is not erasable.

The peculiarity of this family is that the volume of the tracks assigned to the SERVICE family is not subject to the control of



System and Options Menu

the output volume (the playback volume is always the maximum). This is useful for signals such as the Sync of a switcher or the SMPTE signal and prevents adjustment of the volume of the backing tracks from affecting the operation of devices dependent on these service signals.

REMOTE CONTROL

On the home screen of B.Beat Manager, to the left of the CONNECT key there is a button:



with a remote control icon. Pressing the button will open the Desktop version of the Prompter app (already available for iOS and Android devices) with which you can view texts, scores and control your B.Beat remotely.

This function is useful when you want to control the B.Beat with a Desktop PC in remote mode.





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