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# STYLETRAX

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THE ACCOMPANIMENT TOOL

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**Steinberg**

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## **Operation Manual by Ernst Nathorst-Böös.**

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# **Steinberg**

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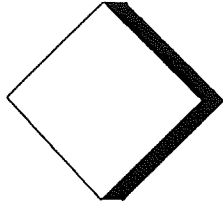
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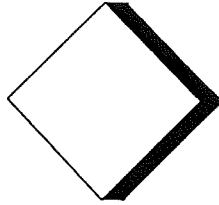


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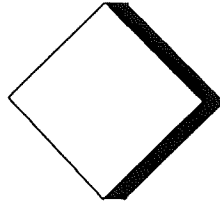
# Introduction

# Welcome!

We would like to give you a warm welcome to StyleTrax, a new way of making music. StyleTrax combines the best of automatic arrangers and auto-accompaniment. It lets you easily create music in a wide range of styles, either in real time or by predefining the chord changes. But it doesn't stop at that. If you're happy with the music you create by using StyleTrax as it is, that's just fine. But should you want to, you've got the full editing capabilities of Cubase behind you, to make any changes and additions to the output that StyleTrax produces.

StyleTrax can be used with a minimum of fuss, just select a style from the menu and hit Play. It allows for advanced realtime control of variations in styles, which together with the different chord recognition algorithms makes it possible to play StyleTrax like an instrument of its own.

If your so inclined, you can modify the styles that come with the module, or create your own from scratch.



# Installation

# Requirements

StyleTrax requires you to have at least 2 MB of RAM in your computer. If you want to have many modules loaded at the same time you should definitely have 4 MB (or more on an Atari Falcon or TT).

Although a hard disk isn't an absolute requirement, we strongly recommend you to get one.

## The Disks

StyleTrax comes as a module, an addition to Cubase that can be loaded into and out of memory at will, as all Cubase modules. StyleTrax is disk copy protected, and the program will request that you insert the original disk at certain times, as described on the following pages.

**For a full description of Modules, see the Modules chapter in the main Cubase manual.**

On the main disk you will find the following files:

- ❑ STYLTRAX.MOD. This is the actual StyleTrax Module.
- ❑ STYLDemo.ALL. A Song file for the Guided Tour of this manual.
- ❑ STYLETRX. A folder containing the following folders:
- ❑ STYLES. Ready-made Styles in a variety of genres.
- ❑ CHORDS. A folder with a number of Cubase Parts containing ready-made chord changes to be used on Chord Tracks.
- ❑ DRUMMAPS. A folder with Drum Maps for a few popular instruments.
- ❑ SETUPS. A folder with a couple of StyleTrax Setup files ("XET" files). This is not to be confused with Cubase Setups ("SET" files).
- ❑ DIY\_STYL.ARR. An Arrangement file for the Guided Tour of this manual.

On the additional disk you will find even more Styles.

## Cubase Versions

The module only works with Cubase version 3.1 or later. If you have an older version you need to install the Cubase that comes with the Module on a separate disk. Please See Appendix 1 to this manual.

If you have a version older than 3.0, you need to upgrade. Contact your dealer for more information.

## Copy Protection

The StyleTrax Module employs disk-based copy protection. The main disk included in this package is a special key disk. You will need to insert this into your disk drive in the following instances:

- When you run the Module for the first time (if you run it from a hard disk).
- Each time you run the Module (if you run it from a floppy disk).
- If you moved or copied the module to another location on your hard disk.
- If you have run a hard disk defragmentation program.

**Do not ever load the module directly from the original disk. Always use a copy, as described below!**

## Copying Files

- If there's room for it, copy the file "STYLTRAX.MOD" to your MODULES folder (which should be on the same level as your Cubase program file.) If there's not room enough (if you are using Double Density floppies) keep the MODULES folder on a separate disk.

**It is absolutely imperative that this folder is named and positioned as indicated above.**

- Copy the file "STYLDEMO.ALL" to the same folder as your Cubase program.
- Copy "DIY\_STYL.ARR" to the same folder as your Cubase program.

- Copy the remaining folders to your Cubase directory or other place on your hard disk. Alternatively, copy them to another floppy. If you have a hard disk you will probably want to copy all the Styles (on both disks) to the same folder.

# Activating StyleTrax

### If you have a Hard disk

- Launch Cubase, as usual.
- When you see your normal DEF Arrangement on the screen, pull down the Modules menu and select "Modules...". The Module selector appears.
- If StyleTrax has been found in the MODULES folder (if you put it there) it will appear in the list. If it isn't there, click the Add button, use the file selector to locate the STYLTRAX.MOD file and click OK.
- Click the "Active" check box. Wait for the module to get loaded into memory. When you activate the Module for the first time, you will be requested to insert the original disk momentarily.
- If you have the module in your MODULES folder, you can have it automatically loaded each time you launch Cubase. If you want this, click the "Preload" check box so that it gets activated.

### If you use floppy disks

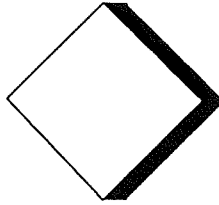
StyleTrax can be used without a hard disk, but we don't recommend it. If you do, you will need to insert the original disk each time you activate the module.

**However, do not load the module from the original disk, always use a copy. The original key disk should only be inserted into the drive when asked for by the program!**

- Launch Cubase, as usual.
- When you see your normal DEF Arrangement on the screen, pull down the Modules menu and select "Modules...". The Module selector appears.
- Click the Add button, use the file selector to locate the STYLTRAX.MOD file (insert the floppy if necessary) and click OK.
- Click the "Active" check box. You will be requested to insert the original disk momentarily.

Cubase is now running and the module is loaded. Now, please proceed to the next chapter, "Guided Tour of StyleTrax".





# Guided Tour of StyleTrax

## Guided Tour of StyleTrax

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This chapter lets you get started with StyleTrax, using the demonstration Song that came with the Module.

The description below assumes you have a General MIDI or GS (Roland) compatible sound source connected to the standard MIDI Out on the Atari. If you don't, you have to redefine the Instrument Map, see page 46.

- ❑ Open the "STYLDemo.ALL" Song.
- ❑ If you have a General MIDI compatible module, make sure it is set to its General MIDI Mode. Actually, Cubase can do this for you, from the Style Track editor. This is described on page 44.

## Playing StyleTrax

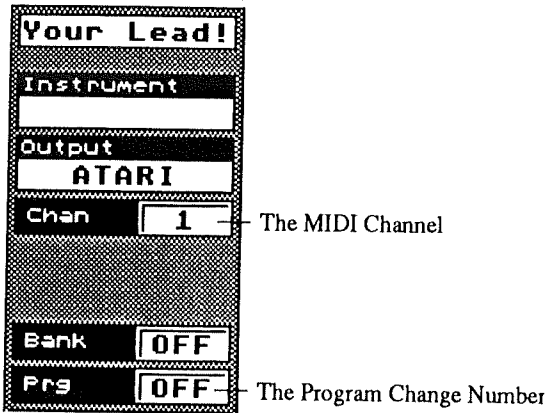
- ❑ This song will play a *Style* called FUNKROCK as soon as you hit Play in Cubase.
- ❑ By playing chords in the two octaves above the lowest (on a normal 60 note synth keyboard) you can make the program follow your chord changes. The program recognises most common chords including, 7ths, Sus 4s, different 9ths diminished and augmented chords, etc.
- ❑ Using the first eight keys on the lowest octave of your keyboard you can switch between different *Variations*. You will note the Variation pointer jumping between the available Variations in the style. Variation 1 is an intro, variation 7 is a break and variation 8 is an ending. You can also select a variation by clicking directly on it in the Inspector.



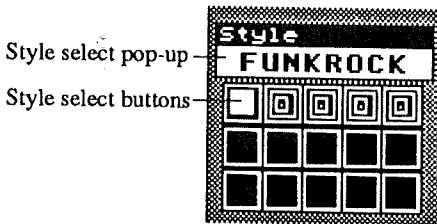
In this example, Variation1, the Intro, is selected.

- ❑ If you select the Track "Your Lead!", you can use the upper part of the keyboard to play a melody on MIDI Channel 1. If you have a General MIDI Sound Module, this will probably be set to play a Piano, but that can of course be changed to any sound you like, using the front panel of the in-

strument or the Program Change field in the "Your Lead!" Track's Inspector area.



- You can use the Style Select buttons to select a new style (don't forget to select the Style Track!). Five Styles are loaded into the STYLDEMO.ALL Song.

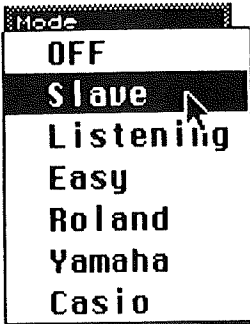


Cubase can also follow a set of predefined chord changes. On the Track "Kill-Chords" an eight bar chord change has been recorded:

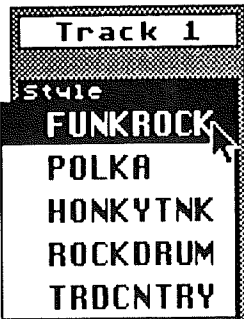
## Guided Tour of StyleTrax

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- Select the Style Track again, so that the Style Inspector reappears. Use the Mode menu to set the Style Track to Slave.



- Use the Style menu to select the Style FUNKROCK.



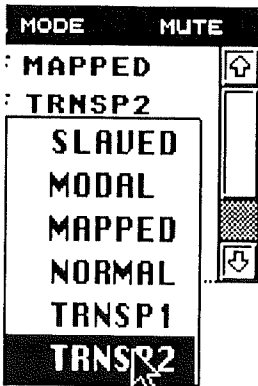
- Activate Playback again. The music now plays the chords in the Chord Track.
- When you are done listening to the chord changes, return the Mode menu to Listening.

## Creating Your Own Style

This section gives you a short introduction to Style creation, just to show you how easy it actually is.

- Open the Arrangement "DIY\_STYL.ARR (without closing the one you already have open).

- ❑ The three existing Tracks are called Drums, Bass and Piano. Drums and Bass contain two very simple patterns. The piano Parts are empty.
- ❑ Record something suitable into the two Piano Parts, in C, without any chord changes! Remember you are to create a model for an arrangement, not the entire arrangement.
- ❑ Switch back to the Style Demo Arrange window. Select the Style Track.
- ❑ In the Style pop-up, select the top item, which has the name of the Arrange window you just recorded in (DIY\_STYL\*).
- ❑ Set the Style Track to Listening mode (or Easy mode or one of the other "one-finger" modes, if you prefer).
- ❑ Open the Style Track Editor by selecting StyleTrax from the Modules menu or by pressing [Control]-[E] on the computer keyboard.
- ❑ Take a look at the tracks in the Style Track Edit list. You will see that they are named like, and have the same settings as in the Arrange window where you recorded them. The thing to look out for now is the setting to the right, under the heading Mode. The Drum Track should be set to "Mapped", the Bass to Transpose 2, and the Piano to "Slaved". They might be set like this already, but if they're not, change them by clicking on them (a pop-up appears).

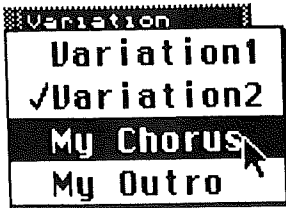


- ❑ Close the Editor window.
- ❑ Try out your new Style just as with the others. The first Parts on the Tracks have become the first variation and the following Parts have become the second variation.
- ❑ If you wish, you can at any time switch back to the Arrange window where you created your style, and add more music. If you create new Parts on the Tracks, after the ones you had, they will become the third variation and so on. Give the Parts on the first Track the names that you want the

## Guided Tour of StyleTrax

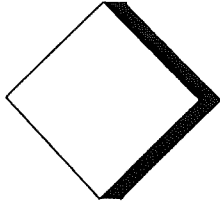
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variations to have, and those names will appear on the Variation pop-up in the Inspector.



- ❑ The Style as such is saved when you save the Arrangement where you recorded it, since Styles are actually only regular Arrangement files used in a special way, as you will see in a while. You can also save the entire Song including the Style Track, which will store the Styles "inside" the Song.

That completes the Guided Tour. In the following chapters, you will learn how StyleTrax works, how to play the Styles, how to set up Style Tracks to address your specific MIDI equipment, how to create your own Chord Tracks and more about creating and modifying Styles.



# Overview

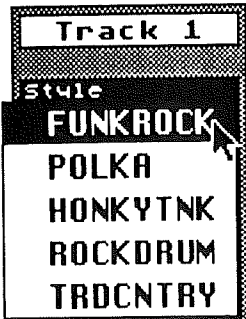
This chapter introduces you to some of the theory behind StyleTrax.

# Style Tracks

The music that comes out of StyleTrax is made up of two things:

1. The current Style (including its variations).
2. The chord input (via MIDI, or from a Chord Track).

The Style Track contains the definition of how the music should be played. There can only be one Style Track in each Arrange window. The Style Track differs from other Cubase Tracks in that it has no Parts. Instead it contains a number of Styles, listed on the Style pop-up menu.



A Style Track has some settings, so in a way it can be edited, by selecting StyleTrax from the Modules menu or by pressing [Control]-[E] on the computer keyboard.

## Styles

Styles are instructions on how to play a certain type of music, over a number of bars. For example, a style may contain a jazz bass line and a jazz piano riff, each over four bars. These lines can be modified on the fly, by the computer, to fit a certain chord or chord change.

Each Style comes in a number of Variations. When you have selected a Style you can pull down a Variation pop-up menu in the Inspector to see the varia-



tions for this style. There are a number of ways to select variations, using the mouse or via MIDI.

## The Inspector and Style Tracks

As outlined above, the Inspector has a pretty special functionality for Style Tracks. It should rather be thought of as a panel for setting how the Style Track should "behave". It can, as all things in Cubase, be operated during playback, so that changes can happen as the music is playing. Some of the changes can even be recorded onto a Track in Cubase.

## How StyleTrax Analyses Your Input

So, a Style is a predefined phrase of music using one or more instruments. To make it play the way you want it, you must input a chord. This can be done by playing a MIDI keyboard (playing the full chords or using a number of "one finger" techniques). It can also be done by defining the chords in advance, by entering them into a Chord Track.

### Chord Types

In Listening mode (when you play the entire chord on the keyboard), StyleTrax recognises all of the most common three, four and five note chords. Even more complex chords, that StyleTrax doesn't already "know" about, it is still able to— at least partly — analyse and "understand".

Exactly what effect the chords you play have on the Style is individual for each Style and can be changed using a number of settings, in the Style Edit window.

### Play Modes

There are a number of ways to play the chords, described in full on page 21. Listening mode (where you play the full chords on the keyboard) has already been touched upon. There are also four different "one-finger" modes, described in full on page 65.

## Overview

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### Inversions and Chord Recognition

If you have Listening mode selected, you play the full chords on the keyboard. You must play more than two notes, or the program will not recognise your playing as a chord. Always include the fifth.

If there is any ambiguity as to what chord you are playing, the program selects the one it thinks is the closest. It looks at the lowest note and guesses that this is the root note. To for example get a C6 chord recognised as just that, make C the lowest note, not A, since the program will then interpret it as an Am7.

If the chords you play are only used to control StyleTrax, you should always use the simplest form of the chord. But if you have Thru turned on in the Style Track editor, your chord playing will also be thrupt directly via MIDI. If this is the case, you may want to play more complex version of the chords (added octaves etc). Normally, the program handles this without problems.

### Transposing Up or Down

When moving from one chord to another, you may want the program to transpose upwards or downwards. This can be controlled by your playing, within reasonable limitations.

- If you play the new chord in its simplest inversion with the root note as the lowest note, StyleTrax will transpose upwards (if possible). For example, to go from C *up* to Am, play this:



- If you play the new chord in any other inversion, the program will transpose downwards (if possible). For example, to go from C down to Am, you could play this:

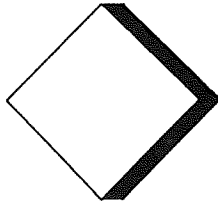


## **Edit Window**

If you select StyleTrax from the Modules menu, or press [Control]-[E] on the computer keyboard, the Style Track Edit window appears, described on page 26. In this window you may make a number of settings that govern how you control StyleTrax and how the Styles play.

## **Chord Tracks**

These contain Chord information. You can either use Cubase's editing tools to enter the chords, or you can convert a MIDI recording to Chord information on a Chord Track. See page 34.



# Playing StyleTrax

# Preparing

To prepare for playing a Style you need to follow these steps:

- Make sure the StyleTrax Module is loaded (see page 3).
- If you don't have a Style Track yet, create a Track and use the Class (C) Column in the Track List to make it into a Style Track. You can only have one Style Track at a time.

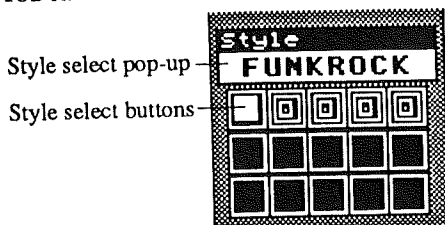
| A | M | C | T | Track              | Chn | In |
|---|---|---|---|--------------------|-----|----|
|   |   |   |   | Track 1            | 1   |    |
|   |   |   |   | MIDI Track         |     |    |
|   |   |   |   | Drum Track         |     |    |
|   |   |   |   | Mix Track          |     |    |
|   |   |   |   | Group Track        |     |    |
|   |   |   |   | Tape Track         |     |    |
|   |   |   |   | <b>Style Track</b> |     |    |
|   |   |   |   | Chord Track        |     |    |

- Open the Inspector (if not already open), by clicking below the Track list or by pressing [Alternate]-[I] (see the Inspector chapter in the main Cu-base manual for details).
- In the Inspector, turn on StyleTrax by setting the Mode menu in the Inspector to anything but OFF (but don't select Slave unless you have a Chord Track).

| Mode             |
|------------------|
| OFF              |
| Slave            |
| <b>Listening</b> |
| Easy             |
| Roland           |
| Yamaha           |
| Casio            |

## Selecting Styles

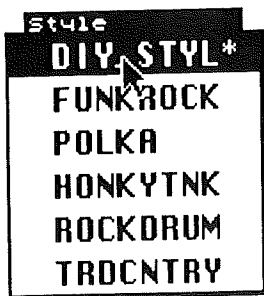
There are two ways to select Styles from the Arrange window. Open the Inspector. All Styles are listed for selection on a pop-up menu in the Inspector. You can also use the buttons below the pop-up to select the styles.



The first style on the menu corresponds to the top left button, the second to the second on the top row, etc. The state of the buttons is as follows:

- The currently selected Style. Click on a button to select the Style.
- A Style is loaded into this "slot", but it is not selected.
- No Style is loaded into this "slot".

Arrange windows that are open, or Set Aside on the Windows menu will also appear in the Style list, at the top with a Star after the name. These can only be selected using the pop-up menu, not the buttons.



## Loading Styles

You can load a ready-made style into a "slot" by clicking on an empty Style button. A file selector appears. Style files are normal Arrangements (.ARR files), but some data in the file is ignored when it is loaded as a Style (the Note-pad, the Master Track, etc).

## Saving

When you save your Song (that is, as an "ALL" file) all the Styles are saved with it. You can also save Styles individually, see page 43.

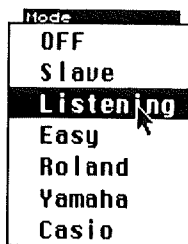
## Removing Styles

If you hold down [Alternate] and click on a Style select button, this "slot" is emptied.

## Selecting Play Modes

Now you know how to load the Styles you need and to select between them. Let's move onto actually using them.

To determine how a style should be used, you select one of the different Play Modes, from the Mode menu in the Inspector:



## Playing StyleTrax

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- Off** Simply turns the Style Track off completely.
- Slave** Makes the Style Track play the chords in the Chord Track. See page 34.
- Listening** In this mode, Cubase interprets the chords you play on the keyboard and uses this information to select a chord for the Style. Please note that it is not the actual chord you play that is used, but rather the name of the chord that Cubase "extracts" out of your playing. For example, it doesn't matter if you add an extra octave note or a root bass note, etc. No matter how you play it, the chord is interpreted as a major chord, and it is this interpretation that affects the Style Track.  
However, it does matter in what inversion you play the chord, as described on page 16.
- Easy** In this mode, you simply press one finger on the keyboard, and the program decides itself which chord should be used, and if it should be major or minor, etc. How? Well, there are two settings in the Style Track Edit window (select the Style Track and select StyleTrax from the Modules menu or press [Control]-[E] on the computer keyboard) that are used for this. These are found under the common heading Easy Mode Scale.



If you use these settings to tell the program which key you are playing in, and which scale to follow, it will select the correct chords for the song, when you simply play the root note of each chord. More details on page 65.

If you use a very large range of keys you may force the program to transpose up or downwards, when either is a possible. For example, if you assign three octaves and normally play in the middle one, you can press a key in the upper octave to try to make the program transpose upwards and a key in the lower octave to make it transpose downwards. For details on how to set the range of keys used for chord recognition, see page 28.

- Roland** Same as above, but uses the one-finger" (or actually two-finger) system used on Roland keyboards. See page 65 for details.
- Yamaha** Same as above but for Yamaha, JVC and Technics keyboards. See page 65.



**Casio** Again same as above but for Casio and Hohner keyboards. See page 65.

## Tempo

If the Master button on the Transport bar is *deactivated*, Cubase will use the Tempo stored in each Style. If you wish to set a Tempo yourself, simply activate the Master Track, open the Master Track editor and enter the tempo.

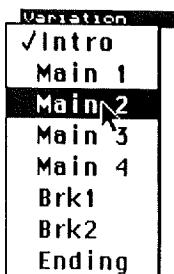
## Selecting Variations

Each Style comes with a number of variations. The Steinberg Styles always follow the same rules:

- There are always eight Variation.
- Style number 1 is always an Intro. This is always automatically followed by Style number 2.
- Style number 7 is always a "break". When this variations has played to its end, the program automatically returns to the variation that played before the break. (This does not apply in Random Select mode – see below – or when PlaySnap is set to off – see page 31).
- Style number 8 is always an Ending. When this has played to its end, the program stops.

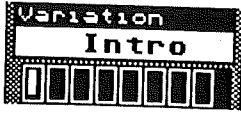
## Using the Mouse

- The Variations are always available on a pop-up menu in the Inspector. Use this pop-up to select a Variation.



## Playing StyleTrax

- ❑ If there are 8 Variations or less in the Style, the Styles also appear as buttons below the pop-up. Click on one of them to select it.



- ❑ If there are more than 8 Variations, they instead appear like this, where you can scroll through the numbers to select them.



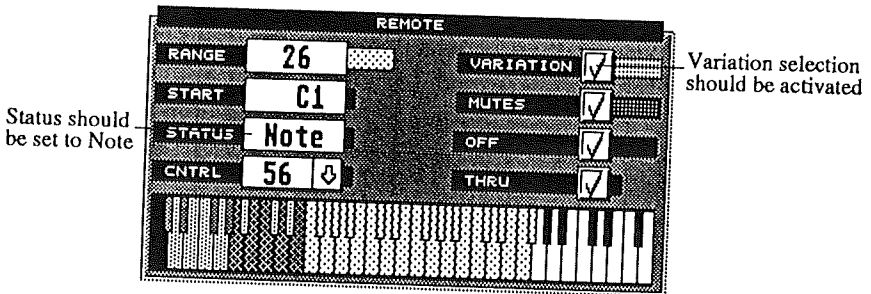
## Selecting via MIDI

### Remote/Manual

If the Switch setting in the Inspector is set to Remote/Manual, you can select Variations via MIDI as follows:



- ❑ Using your keyboard. Open the Style Track editor by selecting StyleTrax from the Modules menu or by pressing [Control]-[E] on the computer keyboard. In the lower right section of the window (Remote) make sure Status is set to "Note" and Variation is activated (ticked). The keys indicated in "middle grey" are now used to select variations (you can shift this section up and down the keyboard by changing the Start note).



- Close the window. In the STYLDemo.ALL song that comes with the StyleTrax, this option is turned on, and keys C1 to G1 are used.
- Using Program Change (for example via buttons on a master keyboard) This is described below under the heading "Using Program Changes for remote Control".

### **Velocity Switch**

When this option is selected on the Switch menu in the Inspector, the amount of velocity you use to play the keys on the keyboard (to select a chord) is used to determine which variation will be used. If you use the one finger chord modes, you can use the same single finger to select both chords and variations!

### **External Control**

If the Switch setting in the Inspector is set to Ext. Control, you can use MIDI Control Change messages to switch between variations. Open the Style Track Edit window, and in the remote area, set Cntrl to the Control Change number you plan to use. Preferably select a continuous controller (like a modulation wheel or Data Entry slider) since a Controller switch (such as a sustain pedal) will only toggle between the first and last Variation.

## **Random Switching**

Two Switch settings in the Inspector allow the *computer* to select Variations:

### **Random**

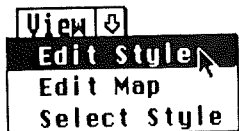
When you select this option, the program switches between the variations automatically, at random.

### **Random-Mix**

As Random, but the program also mixes between the Tracks. For example this may result in the bass playing variation 3 at the same time as the piano is playing variation 5.

# The Three Modes of the StyleTrax Editor

The Middle area of the Editor window can be switched between three different modes, depending on what you need to use it for. This is done using the View pop-up menu.



## Select Style

In this mode, the left side of the box is used to select and load Styles, etc, just as with the buttons in the Inspector. To the right of this you will find all the Variations for the Style, which can also be selected by simply clicking on them.

| SELECT STYLE |          |          | SELECT VARIATION      |                  |                  |                  |
|--------------|----------|----------|-----------------------|------------------|------------------|------------------|
| TRF_PUNK     | G_MILLER | ORIENTAL | Intro<br>4 Bars       | Main 1<br>2 Bars | Main 2<br>2 Bars | Main 3<br>2 Bars |
| SNBPORM      | LN_ESTAY | HK_POLKA | Main 4<br>2 Bars      | Brk1<br>2 Bars   | Brk2<br>2 Bars   | Ending<br>2 Bars |
|              |          |          | STANDARD STYLE - TYPE |                  |                  |                  |

## Edit Style

This mode shows the Tracks that make up the selected Style and the settings for them. This is the mode described in this chapter. A maximum of eight Tracks might be listed here. If you can't see them all, use the scroll bar to the right.

| TRACK    | CHAN | OUTPUT | INSTRUMENT    | M     | PRG | BANK | TRNSP | VELOC | VOL | MODE       | MUTE |
|----------|------|--------|---------------|-------|-----|------|-------|-------|-----|------------|------|
| Drum     | 10   | ATARI  | Standard Drum | # 124 | OFF | 0    | 0     | 0     | 0   | OFF MAPPED |      |
| Bass maj | 5    | ATARI  | Slap Bs. 2    | # 38  | OFF | 12   | 0     | 0     | 0   | OFF TRNSP2 |      |
| Acc1 maj | 6    | ATARI  | Piano 1       | # 1   | OFF | 0    | 0     | 0     | 0   | OFF SLAVED |      |
| Acc2 maj | 7    | ATARI  | Brass 1       | # 62  | OFF | 0    | 0     | 0     | 0   | OFF TRNSP2 |      |
| Acc 3    | 8    | ATARI  | Muted Gt.     | # 29  | OFF | 12   | 0     | 0     | 0   | OFF TRNSP2 |      |

## Edit Map

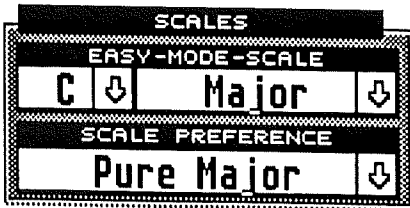
In this mode, you use the box to set up your MIDI rig. The Steinberg Styles are made up for General MIDI compatible instruments, but you may modify the "map" so that they play back correctly on your particular rig. This is described on page 46.

| SOUND      | CHAN | OUTPUT | PRG BANK | PLAY |
|------------|------|--------|----------|------|
| Piano 1    | 1    | ATARI  | 1        | OFF  |
| Piano 2    | 1    | ATARI  | 2        | OFF  |
| Piano 3    | 1    | ATARI  | 3        | OFF  |
| Honky-tonk | 1    | ATARI  | 4        | OFF  |
| E.Piano 1  | 1    | ATARI  | 5        | OFF  |
| E.Piano 2  | 1    | ATARI  | 6        | OFF  |

## More About the Style Track Editor

Apart from the functionality described above, this window is used for a number of settings and functions for the Style Track and the Styles.

- At the top are Do and View pop-up menus, plus selection pop-ups for Style Variation and Mode, which simply double up for the same settings in the Inspector, so that you don't have to close and open this window constantly to try things out.
- Below this is the box that can be switched between the three major modes, as described above. The contents of this box varies with the "mode", as described above.
- The Monitor section contains two display fields, the top shows you the chord you play and the one below that shows which scale is currently used to modify the Style.
- The Easy Mode Scale settings have been described above under the heading "Selecting Play Modes". Scale Preferences is described below.



- The Trigger section contains various controls described below.

## Playing StyleTrax

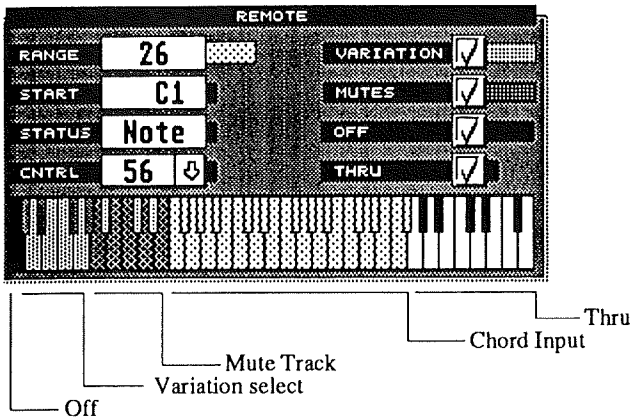
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- And last, we have the Remote Control section which we will dive into right now...

# Remote Control

Above we described how to use the Remote section of the Style Track Editor to set up for selection of Variations. But this area of the window also holds other controls that can be used in a live performance.

If you open the Style Track window (again, by selecting StyleTrax from the Modules menu or by pressing [Control]-[E] on the computer keyboard) and look at the keyboard in the Remote section, you will note that if all options are turned on, it has several distinct areas indicated graphically.



### Start

You may shift this entire set of keyboard "control zones" up and down the keyboard by changing the Start value above the graph. You would typically set Start to the lowest key on your keyboard.

### The "Off" Key

The "Off" key is always the lowest key of all the "remote keys", if it is activated using the OFF tick box to the right. When active, its position on the keyboard is indicated in reverse video; that is, if it is on a white key it is black and

vice versa. This key can be used to turn the Style Track off completely, to create a break or to end a song. When you select a variation again, the playback commences as before (you may select a new style while the program is in "off" mode).

The same effect can be achieved using a Program Change message, see below.

### **Variation Select Keys**

If Status is set to Note and Variation is ticked, the next range of (eight) keys can be used to select variations, as described above.

This can also be achieved using Program Change, see below.

### **Mute Keys**

When Mute is activated (ticked) a range of eight keys indicated with dark grey can be used to mute/unmute the Tracks in the Style (the Tracks can be seen in the list at the top of the window). Use this to for variations live or to create breaks (by for example muting the drums).

This can also be achieved using Program Change, see below.

### **Chord Input Keys**

The light grey area to the right of the mute keys (if activated) is the area used to play the chords which affect the Style. You can set the "size" of this area by changing the Range value.

## **"Melody" Keys and the Thru setting**

Above all other key areas is a range of normal black/white keys. These will always transmit regular MIDI notes on the Atari port and on MIDI Channel 1. You can use this to add a melody to the StyleTrax output, by setting up a sound that receives on this output and MIDI Channel.

If you have the Thru setting in the remote section turned on, the Chord Input keys will also be Thru-put on the same MIDI Channel and output. This can for example be used to layer a pad sound onto the chords from the Style.

## Using Program Change for Remote Control

You can Control the "Off" function, plus Variation selection and Mute via Program Change, not only via your MIDI keyboard (as described above). For example you may have a master keyboard with buttons that transmit Program Change, or you might use a MIDI equipped foot control.

- Open the Style Track Editor.
- In the Remote section, set Status to "Prgm".

Now, the first Program Change numbers will control the Remote Functions as follows. Exactly which number is used for what follows the same logic as the keys on the keyboard, the lowest number (Program Change 1) is always used for the OFF function if it is activated, after this follows Variations and then Mutes, if they are in turn activated. The table below shows all the possibilities:

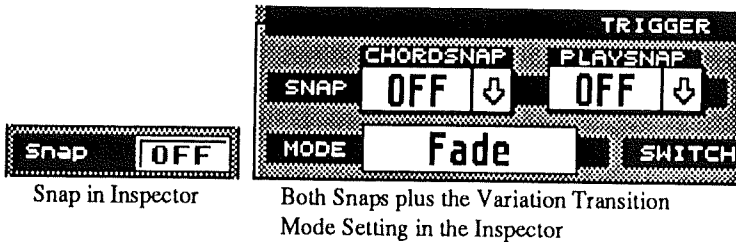
| Functions activated in Editor: | "Off" activated by Prog Ch. #: | Variations selected by Prog Ch. #: | Muting activated by Prog Ch. #: |
|--------------------------------|--------------------------------|------------------------------------|---------------------------------|
| Off only                       | 1                              | None                               | None                            |
| Variation only                 | None                           | 1-8                                | None                            |
| Mute only                      | None                           | None                               | 1-8                             |
| Off + Variation                | 1                              | 2-9                                | None                            |
| Off + Mute                     | 1                              | None                               | 2-9                             |
| Mute + Variation               | None                           | 1-8                                | 9-16                            |
| Off + Mute + Variation         | 1                              | 2-9                                | 10-17                           |

In addition to this, Program Change messages can be used to switch between Styles:

- If Status is set to *Note*, Program Change numbers 1 to 15 are used.
- If Status is set to *Program*, the first fifteen Program Change numbers "above" the ones already used (see table above) will be used.



## Snap, Chord Snap and Start/Fade Mode



### Snap/Play Snap

The Snap Inspector setting (which is duplicated in the trigger section in the StyleTrax Editor, but there is called "Play Snap") is used to decide when the Variation change should take place. The options are "Off" (instantaneous changes), "Bar" (change happens at the beginning of the next bar) and "Part". This last options makes the Variation change happen when the Style "loops", that is, it starts repeating itself. It's called Part, since Style patterns are originally made up of Parts in an Arrange window as described on page 54.

### Variation Transition Mode

The Mode setting is used to decide how the actual switch between variations should happen. If the Mode setting in the Trigger part of the Style Track Editor is set to Fade, a change of variation will result in a smooth move from one variation into another, even if the change happens in the middle of the bar (which can happen only if Snap/Play Snap is set to Off).

However, if Trigger Mode is set to Start, the Style will always start over from the beginning when a new Variation is selected. While this is probably less useful when Snap/PlaySnap is set to Off (the Style may start over anywhere in the middle of a bar!), it can be handy in the two other modes (Bar and Part).

### Chord Snap

This setting is used to set how the chord changes happen. If you set it to Off they are instantaneous, if you set it the 1/4 they happen at closest quarter note and if you set it to Bar they happen at – the beginning of the next bar.

**If the Variations in the Style are of different length, Play Snap should be set to Start, and Chord Snap should be set to Bar to avoid confusion.**

## Scale Preference and How the Program Selects Scales

As described in the introductory text, there are two mechanisms behind the way StyleTrax manages to adapt the phrases in the Style to your playing. First of all it analyses your playing to find out what chord to use (or it receives this information from the Chord Track). Then it modifies the notes in the phrase so that they fit this chord. Now, this last task is no simple one. Exactly how to modify the notes depends not only on which chord you played, but also which key you are in, and to some extent the style of music. Therefore, as part of a Style is a parameter called *Scale Preference*, used to give the program some "advice" on how to modify the Style.

The Scale Preference parameter can be found in the Style Track Editor:



The setting is global, that is, once set it is valid for all Styles. It consists of a pop-up with a number of predefined scales to choose from. Above the divider (— —) are a number of "macros" (combinations of several scales) specially designed for StyleTrax. If you use one of these scales, when you play a chord, the computer selects *one* of the scales in the macro, using "intelligent" methods built into the program.

Below the "macro" scales are regular scales that you also find in Logical Edit, the Transpose dialog etc. If you select one of these, the program always uses exactly that, but in a key that the program decides.

### Which Scale to Choose

Here are descriptions of the first ten options on the menu:

- Pure Major**      Only selects between major scales in different keys.
- Nearly All**      Selects between many different scales.
- Common:**        This tries Major scales and Harmonic Minor and Melodic Minor when the Major doesn't fit.

|                        |  |
|------------------------|--|
| <b>Minors</b>          | Tries Harmonic minor, and when that doesn't fit, Hungarian 1 or 2.   |
| <b>Blues</b>           | Selects between Blues 1 and 2, and when that doesn't fit, Major.   |
| <b>Pure Pentatonic</b> | Always maps notes to the Pentatonic scale, which might result in pretty dramatic changes to the style, since there aren't too many notes to choose from. |
| <b>Pop</b>             | Selects between the Pentatonic, Major and Blues 2 scales.  |
| <b>Asiatic</b>         | Selects between Oriental, Japanese and Persian scales.   |
| <b>East-West</b>       | Selects between Chinese, Balinese and regular Major scales.  |
| <b>Chromatics</b>      | Selects between Whole Tone, Diminished and Major scales.   |

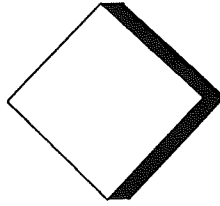
If you don't know what to choose, try Pure Major first. If that doesn't fit the bill, try Common, Nearly All and Pure Pentatonic, in that order.

## Playing Multi Styles

Some Styles are "Multi". This means they might contain several "variations" within a variation" so to speak. These "nested variations" can get selected in two ways, either depending on which chord type you play (Major, Major 7 etc) or by velocity. There is a setting for this in the Style Track editor, in the Trigger section. It is called Multi:

- If this field displays "-----", then this Style is not a Multi Style.
- If this field displays "Chrds", different phrases will get selected depending on the type of chord you play. Different phrases may appear for each of these chords: majors, 7ths, maj 7ths, minors, minor 7ths, and diminished chords.
- If this field displays "Veloc." different phrases will get selected depending on how hard you hit the keys.

The setting is global, that is it is valid for all Styles. If you plan to make your own Styles, using the Multi feature, read more about this on page 59.



# Chord Tracks

If you want to pre-specify the chord changes for your song (as opposed to playing them in real time) you use Chord Tracks. Chord Tracks are special tracks that only contain chord instructions and instructions to select variations. They do not contain any MIDI data. There are several ways to create a Chord Track:

## Creating Chord Tracks

### By Direct Recording

- Set the program to Listening mode (by selecting the Style Track and using the Inspector).
- Create a Track and turn it into a Chord Track, using the Track Class pop-up in the Track List.
- Make sure the Chord Track is selected, and activate recording as usual.
- Play the chords of the song.
- If you have set up your Remote Controls to select Variations, this will get recorded, too. Mutes and the "OFF" function are *not* recorded.
- When you are done, the Parts have been filled with chord instructions and variation selections, which are automatically quantized, so that they appear at sensible positions. The Compute Scale function (see below) is also automatically invoked when you finish recording.

You may of course overdub on the Track. You might for example only enter the chords the first time, and select variations and Styles during a second pass.

### Playing Back

- Select the Style Track and set it to Slave mode.
- Make sure there is only one un-muted Chord Track.
- Put this Chord Track at the top of your Track list, or at least above the Style Track.

**This has to do with the timing priorities in Cubase, and if your chord changes are to happen at the correct positions in the song, the Chord Track must be above the Style Track it is "controlling".**

### Recording Style and Variation Changes using the Inspector

- Set the program to Listening and create a Chord Track, as described above.
- Activate Multi Recording in Merge mode (see the Options Menu chapter in the main Cubase manual).
- Activate Recording on the Chord Track, and on the Chord Track *only*.
- Select the Style Track, so that its Inspector appears.
- Activate recording as usual.
- Now you can play the chords of the song, as before, but you can also select Variations and new Styles from the Inspector!
- Play back as above.

### Creating a Chord Track By Converting a MIDI Track

- Create or select a MIDI Track.
- Record your chords into it, by playing them (as simply as possible).
- Edit the Track, quantize it, for example to quarter notes (4) so that all the chord changes happen at the exact positions where they occur in the song.
- Open the recording in the Score Editor. Use the Make Chords function to create chord symbols for all the chords in your song. If necessary, double click on the chord symbols to edit them.
- Close the Score Editor.
- As a safety measure, make a copy of the Track and mute it (you might want to edit it later).
- Select the original (un-muted) Track and convert it into a Chord Track by using the Track Class pop-up in the Track list. The program will warn you that your MIDI data will be lost. Click OK.
- Edit the recording by double clicking on the Part(s) so that the Score Editor opens, and select Compute Scales from the pop-up Functions menu. Close the Editor.
- Make sure this is the only un-muted Chord Track and that it is above the Style Track in the Track List.
- Set the Style Track to Slave Mode by using the Mode pop-up in the Inspector.

- Activate Play.** The Style Track will now automatically follow the Chord Track, just as if you yourself had played those chords on the keyboard.

## Loading Parts

You can also load Parts with chord changes from disk, onto a Chord Track, just as you load Parts into MIDI Tracks. If this is a regular MIDI Part, you have to invoke the Compute Scale function in or any other MIDI-Editor before the Part can be used on the Chord Track.

In the CHORDS folder on the StyleTrax disk you will find a number of ready-made Parts which contain example chord changes already processed with Compute Scale.

## Editing Recorded Chord Tracks

You can use the Score and List Editors to edit some aspects of the Chord Tracks.

### In Score Edit

- When you double click on a Chord Part, the Score Editor opens. You can use this to edit the meaning of the Chords (but don't move them). This is done by double clicking on the Chord and entering new information in the dialog box, as described in the Score Printing section of the Cubase manual.

### In List Edit

- In List edit, you may move the chords by editing their positions in the list, but as described above, changing their "meaning" should only be done in Score Edit.
- A Style/Variation selection is indicated by a "StyleTrax" event. The Vall column contains the Style number (starting at 17 with the first style that's

loaded) and the Val2 column contains the Variation number (starting at 1). These two numbers can be edited to make the Chord Track select another Style/Variation.

**Please note that is possible to accidentally enter numbers that don't select any Style or Variation at all. List editing of Chord Tracks should be done very carefully to avoid confusion.**

- ❑ You *can* also edit the Scale events inserted by the function Compute Scales. The two values represent the key and type of scale as the list indicates. However, selecting another key or scale type will probably make the program select a completely wrong voicing. We actually don't recommend you to edit the Scales at all.

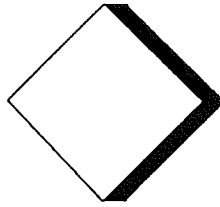
## The Compute Scale Function

When you have converted a MIDI Track to a Chord Track, the program needs to figure out what scales to use for modification of the Style. And what scale to use depends on the chord progression of the song. Therefore, the program needs to "run through" the chords and find the appropriate scale for each.

As described above, you activate this function by selecting Compute Scales from the pop-up Functions menu, in any editor. The result depends on the Scale Preference setting.

Actually this computer scale function is a version of the function used when you play in real time on the keyboard. However, calculating it in advance gets rid of some processing overhead for the computer. You must use this function on Tracks that you convert from MIDI Tracks to Chord Tracks.





# Recording into the Arrangement

## Recording into the Arrangement

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If you wish to record the output of your Style Track into regular MIDI Tracks, proceed as follows:

- Select the Style Track. In the Inspector, set Record (at the bottom) to On.



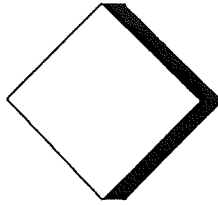
- Activate recording as usual in Cubase.
- Perform your song as you would, by playing chords, switching between Styles and Variations etc, or by just playing back a Chord Track.
- When you are done, stop Recording.
- Before playing back, set the Style Track to "Off" in the Inspector (or you'll get double playback).

New Tracks are created as needed, with the same name as the Tracks in the Style. However, if Tracks already exist which have the correct channel and output setting, these are used. This means that if you punch in later in the song, new Parts will be created on existing Tracks, just as you want it. You can punch in and out at will. You might for example start over from some position where you made a mistake in your real time input. If you punch in on existing recordings, use Replace mode. Punching in and out where you already recorded may create overlapping Parts.

The created Tracks are regular MIDI Tracks, and can be edited just like any Cubase Recording. Drum Tracks are not created, but you can change the Track Class setting to Drum yourself. This will map the notes to the correct drum sounds, provided you have the correct Drum Map loaded of course. For more info about Drum Map handling, see page 53.

The created Tracks have no "special" Inspector settings (they will be the default for a new Track, if a new Track is created. They will remain whatever they were for existing Tracks). Please note however, that if the Style itself contained for example Program Change messages or Volume events, these will be also be part of the Tracks that get recorded.

Please note that if several Tracks in the Style play to the same MIDI Channel and Output, overlapping parts may be created when recording into an Arrangement. This might for example happen with the drum library Styles (see page 62 for details).



# File Handling and File Functions

### What is in a Style File?

Well actually, there are no special Style files. Styles are just normal Arrange files (which have the suffix ".ARR"), but when you load them, some things, like the MasterTrack, the Notepad and the parameters related to the Window, are simply ignored. So, a Style consists of the following:

- ❑ The actual Arrangement that is the basis for the Style, the Tracks and Parts, including the names of the Tracks.
- ❑ The Tempo of the Arrangement (as set on the Transport bar). However, this is only used during playback if the Master button is turned *off* in the Arrangement where you play back the Style.
- ❑ The Inspector settings for each Track, which you can see displayed in the Track list in the Style Track window.
- ❑ Additional settings are stored "invisibly" into the Arrangement file.

### How are the Other Settings Stored?

To play a Style you also need to make a number of settings, in the Inspector, and in the Style Track Editor. These settings can be saved as a Setup File with the suffix "XET". A "XET" file holds *all* the settings in the Inspector and in the Style Track windows, *except* the selection of Style and Variation.

If you save a file with the name DEF.XET in the MODULES folder, this will be automatically loaded on startup.

### Saving Songs

The foolproof way of saving a set of Styles and their settings is to make sure they are all in the computer as you want them, and then save it all as a Song (which has the suffix "ALL"). A Song contains the Styles and all the settings you have made.

### The Do Menu

On the pop-up menu in the upper left corner of the Style Track Editor window you will find a collection of functions used to manage your style:

## Update Style

If you have made changes to the Style, in the Track list box in the Style Track Edit window, you may permanently change the style on disk to these new settings, by selecting Update Style from this menu. This includes all the settings you can Perform for each Track in the Style.

## Load Style

This loads a regular Arrange window as a Style and puts it on the Style menu.

## Save All Styles

This saves the paths to all the currently open Styles. That is, it does not save the actual Styles themselves in a file, they each remain as independent files on the disk (".ARR" files). Instead, the Save All Styles command saves a list of which files you use right now, and where each of them is stored. The file gets the suffix "STX".

## Load All Styles

This loads a set of Styles into the Song, saved using the Save All Styles command, as described above. Please note that this assumes the Style files (ARR files) have not been moved since you executed the Load All Styles command. The Styles you load replace the ones you currently have in the program.

## Save Style As

This allows you to copy a Style into an Arrange file. It can then be opened just as any Arrangement. If you want to find out exactly how to modify the Arrangement to modify the Style, please read the chapter "Creating and Modifying Styles".

## **File Handling and File Functions**

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Please note that some aspects of an Arrangement are "lost" when it is used as a Style (the Master Track for example) and are not restored when you use Save Style As.

### **Load Setup/Save Setup**

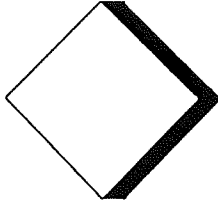
This loads/saves the Style Tracks settings as a file with the suffix "XET" (see above under the heading "How are the Other Settings Stored?"). These settings are independent of the Styles themselves.

### **True Scale On**

When this function is on, StyleTrax will turn off notes that no longer fit the scale after a chord change. It will then turn the note(s) on again, but now with the correct pitch. However, this does not happen immediately, only after approximately a half note duration, so it does not affect short notes.

### **Send GM Reset**

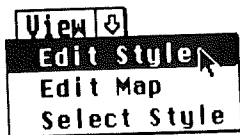
This function sends out a MIDI message putting General MIDI compatible instruments into their General MIDI mode. All Steinberg styles are built to play back automatically with the right sounds on General MIDI and Roland GS compatible instruments.



# Setting Up MIDI and Drum Maps

## Setting Up MIDI and Drum Maps

Two of the View modes in the Style Track editor are devoted to settings that determine how StyleTrax sends data to your MIDI gear. These two modes are Edit Style and Edit Map.



We will shortly describe all the columns in each mode and what they mean, but we have to clarify the concept of Mapping first:

## Mapping

In Edit Style Mode, each instrument in the Style is indicated by a row of settings, there is one row for drums, one for bass etc. These rows are called Tracks, since their origins are Tracks in an Arrange window.

For each Track you can turn on and off a parameter called mapping, indicated by an M. When mapping is on, a star is shown in the "M" column for that Track.

| LT | INSTRUMENT    | M | PRG | BANK | TRNSP | VELOC | VOL | MODE   | MUTE |
|----|---------------|---|-----|------|-------|-------|-----|--------|------|
|    | Standard Drum | * | 124 | OFF  | 0     | 0     | OFF | MAPPED |      |
|    | Slap Bs. 2    | * | 38  | OFF  | 12    | 0     | OFF | TRNSP2 |      |
|    | Piano 1       | * | 1   | OFF  | 0     | 0     | OFF | SLAVED |      |
|    | Brass 1       | * | 52  | OFF  | 0     | 0     | OFF | TRNSP2 |      |
|    | Muted Gt.     | * | 29  | OFF  | 12    | 0     | OFF | TRNSP2 |      |

- When mapping is *off*, you manually set a MIDI Channel, MIDI Output, Program Change etc, for a certain Track to make it play the sound you want.
- When Mapping is *on*, you select from a number of predefined instruments in your StyleTrax *Setup*. This Setup (which contains other things too, see page 42) will become part of your Song when you save it. When you first launch Cubase after you have installed the StyleTrax module, a General



MIDI Setup is loaded. This and another Setup, for Korg M1 synths, are included in the SETUP folder.

The map defines the following settings for each Instrument: MIDI Channel, Output, Program Change and Bank Select.

### When to use Mapping

- ❑ If you have a General MIDI compatible sound module, and you mainly use ready-made Styles, then mapping should always be turned on, and all Tracks will automatically play back with the right sounds.
- ❑ If you mainly use ready-made Styles with other sound sources, you can still use mapping. If you redefine the map, and then load new Styles, they will play back with the right sounds; the Piano Track will play with *your* piano sound etc. However, this is not foolproof, since the Styles you load may pick from such a large number of sounds. You may have to modify the map as you go along and create new Setups for different projects. You might also turn off mapping and make all settings directly in the Edit Style list. Then, however, you will have to redo these settings for every Style and then Update the Styles to save the new settings to disk.
- ❑ If you create Styles for your own personal use only, you don't really have to use mapping. Direct settings in the Style Edit list is probably quicker and more convenient.
- ❑ If you create Styles for other people to use, you should definitely turn on mapping and make sure they play back well using the General MIDI map. See page 46 for details.

# Edit Style

| TRACK    | CHAN | OUTPUT | INSTRUMENT    | M     | PRG | ENH | TRIG | VELOC | VOL | MODE       | MUTE |
|----------|------|--------|---------------|-------|-----|-----|------|-------|-----|------------|------|
| Drum     | 10   | ATARI  | Standard Drum | * 124 | OFF | 0   | 0    | 0     | 0   | OFF MAPPED |      |
| Bass maj | 5    | ATARI  | Slap Bs. 2    | * 38  | OFF | 12  | 0    | 0     | 0   | OFF TRNSP2 |      |
| Acc1 maj | 6    | ATARI  | Piano 1       | * 1   | OFF | 0   | 0    | 0     | 0   | OFF SLAVED |      |
| Acc2 maj | 7    | ATARI  | Brass 1       | * 62  | OFF | 0   | 0    | 0     | 0   | OFF TRNSP2 |      |
| Acc 3    | 8    | ATARI  | Muted Gt.     | * 29  | OFF | 12  | 0    | 0     | 0   | OFF TRNSP2 |      |

In this mode you can make a number of settings for the Style which are stored with it when you save it (for more information on what is in a Style file, see page 42).

## Track

This is just a display value which shows the Track's name as defined in the Arrangement where the Style was created.

## Chan

This value is normally picked from the original Track in the Arrangement where the Style was created.

- Even if mapping is on, this value can be changed. This is because there is no way for the program to anticipate how you want to set up the MIDI Channels in your instrument. The MIDI Channel set in the original Arrangement is a suggestion, but you may have to change this, especially if you don't have a General MIDI compatible instrument.

There is one exception, when you should think twice before changing channels, though, since it might lead to a permanent change in the Map. See page 52 for more info about this.

- When Mapping is off, this is simply the MIDI Channel for the Track, for direct setting.

## Output

- When mapping is on, this value is fixed. However, it might change automatically when you select a new Instrument, see below.
- When mapping is off, this is simply the MIDI Output for the Track, for direct setting.

## Instrument

This is only available when mapping is on. When it is, this field displays a pop-up menu with all the Instruments in the Map. When you select one, the Track is set to the MIDI Output, Program Change, Bank Select and possibly also the MIDI Channel of the Instrument chosen.

If the MIDI Channel is changed or not depends on how the Channel value is set in the Map, see below.

## M (Mapping)

This field is used to decide if the settings for the Track should follow the current map or not, as described above.

## Program

- When Mapping is on, changing this value is the same as selecting from the Instrument column.
- When mapping is off, this values is used to directly select a Program for the Track.

## Bank

- When mapping is on, this value is fixed. However, it might change automatically when you select a new Instrument, see above.

## Setting Up MIDI and Drum Maps

---

- ❑ When mapping is off, this is used to select a Bank in your MIDI device.

Please note that this assumes the instrument responds to Bank Select message which is a fairly new MIDI message and therefore not implemented on older synths. Also, Roland have their own implementation of Bank select, as described in the Inspector chapter in the main Cubase manual.

### Transp (Transpose)

This value allows you to transpose the Output from the Track, just as you can change the transposing in the Inspector of a normal MIDI Track. This parameter is not affected by mapping.

### Veloc (Velocity)

This is just as Transpose, but instead it affects the Velocity value just as the Velocity setting in the Inspector. This function is not affected by mapping.

### Vol (Volume)

This allows you to give the Track a certain MIDI Volume, just as with the Volume setting in the Inspector. This value is not affected by mapping either.

### Mode

This parameter is accessed from a pop-up. It governs how the Track should respond to chord changes. It is described in detail on page 57.

### Mute

This column is used to Mute the Track temporarily. You can either click directly in this column to Mute a Track or you can use the Remote feature and Mute the Track via MIDI. See page 28 for details.

## The Map

| SOUND      | CHAN | OUTPUT | PRG | BANK | PLAY |
|------------|------|--------|-----|------|------|
| Piano 1    | 1    | ATARI  | 1   | OFF  |      |
| Piano 2    | 1    | ATARI  | 2   | OFF  |      |
| Piano 3    | 1    | ATARI  | 3   | OFF  |      |
| Honky-tonk | 1    | ATARI  | 4   | OFF  |      |
| E.Piano 1  | 1    | ATARI  | 5   | OFF  |      |
| E.Piano 2  | 1    | ATARI  | 6   | OFF  |      |

By selecting "Edit Map" from the View menu, you can change the definition of the current MIDI map. When a Track is then set to be "mapped" and you select an Instrument, the MIDI Output, the Program Change number, the Bank number and possibly the MIDI Channel (see below) will be picked from the settings in the map.

The Map that StyleTrax defaults to is adapted to the General MIDI protocol, but by making up your own map, you can prepare for your Styles to use other sounds on other Program Change numbers and MIDI Outputs. If you do your homework, ready/made styles will then automatically play with the right sounds when you use them in your own Setup. For information on how to Save and Load Setups, see page 44.

**The Instrument list in StyleTrax differs from General MIDI in one respect: In StyleTrax, Instrument 124 to 128 are intended to be used for switching between Drum Kits.**

For more detail on the various MIDI messages described below, see above and also the Inspector chapter in the main Cubase manual.

## Sound

This is simply the name of the Sound. Double click and enter a new one if you wish. But, please note that one of the purposes of mapping is to use the ready-made Styles with your own Setup. Changing the naming of the Instruments kind of defeats this purpose.

## Setting Up MIDI and Drum Maps

---

All Steinberg Styles are mapped to the General MIDI set of programs. While it might be a good idea to define a new Program Change number and perhaps MIDI Output for a certain Sound, renaming it might lead to confusion.

### Channel

This is the MIDI Channel of the Instrument. This value has a special meaning, as described below:

- ❑ If this is set to "Any", the Track will use the MIDI Channel of the Track in the Arrangement that was used to build the Style. Therefore, "Any" is the recommended setting.
- ❑ If you set this to any of the values 1 to 16, the Track will play on this MIDI Channel when you set it to play this Instrument. However, please note that this may (accidentally) make several Tracks play back on the same MIDI Channel, which may not be what you want.

There is one very special thing to note about setting this value to anything but "Any". If you do, and the MIDI Channel is changed for a mapped Track in the Style Edit list, this will also change this value in the map, although the Map isn't visible. The thinking behind this is that if you make a change in Edit Style mode under these condition, you will probably want the map reprogrammed at the same time (you might for example have "moved" your piano sound to another MIDI Channel in your MIDI rig).

### Output

This is simply the physical MIDI Output for the Instrument.

### Prg (Program)

This is the Program Change number that selects the sound you want.

## Bank

This is the Bank Select number that selects the correct Bank in the Instrument.

## Play

When this is activated ("\*" is displayed), any changes you make to the map will be followed by a MIDI Note being sent out with those specifications, allowing you to audition the selected program.

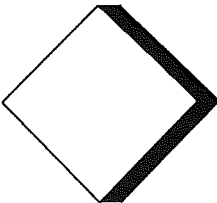
## Drum Maps

When a Track's Mode setting is set to "Mapped", it will play back via the current Drum Map. All ready-made Styles included with StyleTrax use a General MIDI drum map to decide which drums sounds get on which keys.

But if you have a non General MIDI compatible instrument or set of instruments, you can do one of two things: You can either modify the GM map or you can load one of the ready-made maps that come with StyleTrax.

No matter which method you choose, the result is that the drum sounds get remapped from General MIDI to whatever keys, MIDI Channels and Outputs that the new map defines. Just make sure to include the drum map you wish to use in your StyleTrax Song and save this Song (as an "ALL" file). This will make the Styles play back with the correct drums sounds the next time you load the Song.

To find out more about drum maps, please read the Drum Edit chapter in the main Cubase Manual.



# Creating and Modifying Styles



This chapter assumes you have followed the Guided Tour in the beginning of the manual for the basic steps on how to create your own styles.

## General

As you have understood by reading the previous parts of the manual, Styles are actually just normal Arrangements, organised in a special way. When you use an Arrangement as a Style, the Notepad, Master Track and all the "windows parameters" are simply ignored, since they make no sense for the Style. The only additions to the Arrangement that are made when using it as a Style are the transposition Mode, the Map on/off feature and the muting of Tracks.

## General Guidelines

You must be very careful when recording material for the Style. First of all, you must organise your Arrangement in a special way:

- You can only have up to eight Tracks. All Tracks below the eighth one will be ignored in the Style.
- By naming the Tracks, you also name the Tracks of the Style. Make it a habit to always name the Tracks after the instrument the play (Drums, Bass, Piano, etc).
- The Parts on the Tracks make up the Variations. The first Part is the first Variation etc. By naming the Parts on the top Track you also name the Variations.

|  |         |         |         |
|--|---------|---------|---------|
|  | 1       | 5       | 9       |
|  | Intro   | Main 1  | Main 2  |
|  |         | Main 3  |         |
|  | Bass MA | Bass MA | Bass MA |

In this example, the Variations will be called Intro, Main1, Main 2, etc.

- The Parts that are "above each other", on different Tracks must all be identical in length. There should be no overlapping Parts, and no gaps.

## Creating and Modifying Styles

Even if a Track doesn't play in one of the variations, you should always create an empty Part for it.

| 1        | 5        | 9        |          |          |
|----------|----------|----------|----------|----------|
| Intro    | Main 1   | Main 2   | Main 3   | Main 4   |
| Bass MA  | Bass MA  | Bass MA  | Bass MA  | Bass MA  |
| Acc 1 MA | Acc 1 MA | Acc 1 MA | Acc 1 MA | Acc 1 MA |
| Acc 2 MA | Acc 3    | Acc 3    | Acc 2 MA | Acc 2 MA |
| Drum     | Acc 2 MA | Acc 2 MA | Acc 3    | Acc 3    |

This Arrangement is properly organised. No gaps between parts, no overlapping, Parts on different Tracks have identical lengths.

- Parts should never exceed 64 bars in length.
- For Drum Parts, always use the GS Drum map that comes with the program. In fact, if you only create styles for your own use, you might skip this rule. But on the other hand, if you plan to mix and match Styles that you have created yourself and that somebody else did, it might be just as well following it. Steinberg Styles always use the GS Drum Map. For more info, see page 53.
- You may use Ghost Parts.

## Musical Guidelines

Here are some guidelines to the musical part of your Style creation:

- Play in C. If you don't, the style will play back in the wrong key when you use it.
- Add all tensions to the chords that could possibly fit the arrangement. Remember that Style Tracks can never add any notes, so if you never add that "9th", it will never be played, even if you (or whoever is using the Style) inputs a "9" chord. However, even if you add a tension, it will not be played back when it is not "right". If a note in the Style doesn't fit into the chord that the program "receives", it will be muted or transposed to fit. Therefore, it is better to add tensions than to leave them out.
- If possible, Quantize your Styles. This is to ensure that switching between Variations in for example the middle of a bar will be smooth and will not lead to any "cut off", "flam" or double notes.
- If you anticipate that Random switching between Styles will be used, or if switching between Variations in the middle of a bar will be frequent,

don't make the Variations too different (in fact, you will probably find that less difference between Variations will also make general musical sense).

### Selecting Modes

One of the most important settings for how a Style will play is found in the Mode column (not to be confused with the Mode pop-up menu in the top right window corner) in the Style Track Editor. In this column, you can use a pop-up to set each Track to one of the six available modes.

The Mode governs how the Track will be played back. When you create a *new* Style the first Track will automatically be set to Mapped and all the others to Slaved, since the program "guesses" that the first Track holds the drums and the rest parts with regular tonality.

These are the possibilities:

- Normal** The Output is not modified at all. No transposition, no mapping to notes, no nothing. The Track just plays back as it was recorded. Use this for drum and percussion parts which are not playing back via the drum map (see below).
- Mapped** The Output of the Track is played back via the current Drum Map, just as with regular Drum Tracks. It is not transposed or modified in any other way. This is the type we recommend for your drum and percussion Parts.

**If you create Styles for others, you should definitely use the GS-drum map for your drum and percussion Tracks.**

- Slaved** This is the most common Mode for regular tracks like bass, piano etc. It will transpose them to the chord and modify their output to the tonality (the scale).
- Modal** In this mode, the output from the Track is modified to the tonality, but not transposed! Use this for lines like arpeggios which are to be relatively "fixed" in pitch.
- Transpose1** The Output is transposed to the Key of the last recognised Chord, but the notes are *not* mapped to the tonality or modified in any other way.
- Transpose2** The Output is transposed to the Key of the last recognised Chord and mapped to the tonality of the scale. The difference

between this mode and Slaved is that the Track does not look at the contents of the chords that are coming in, instead it simply gets transposed and then "constrained" to the notes in the current scale. If you have for example a bass line on a Track, this might play back closer to the original in Transpose2 mode than in Slaved, since more notes are normally "allowed".

## Inspector Settings, Program Change, Volume, etc.

There are also some guidelines regarding the Inspector settings and the use of Program Change and Volume settings, that you should read and follow, especially if you create Styles for others to use.

The Inspector settings you do for the Tracks will be the settings the Style will use, the settings that are displayed in the Style Tracks Edit window. The meaning of these columns are described in the main Cubase manual, below follows the direct applications to Style Creation.

- ❑ Set the Track to the Output, Channel and Program Change value the Style should use. Make these settings for the whole Track, not for the Individual Parts! You may also set a volume, but avoid other settings, like Transpose and Delay. If you wish to for example Transpose or Delay a Part, use the editing functions to permanently change the recording instead.
- ❑ You *can* set a Track to Any (Channel), to make it output to several Tracks at the same time, but please note that if you create Styles for other people they may set the Track to play on one fixed channel, which will make all the channels on the Track merge to one, which is probably not what you intended.
- ❑ If you create Styles for anyone else to use, use only the Atari output. If you create Styles for yourself, you may use any Output, and the Output setting for the Arrangement will be retained in the Style.
- ❑ You may insert Program Change commands and Volume Events into the parts (as events), but if your Style will be used by anyone else, please note that you do not know when the "user" will switch from one Variation to another, which means he/she might enter a new Variation with the wrong program or Volume.

## Saving the Style

This is done from the StyleTrax Edit window, by pulling down the Do menu and selecting "Save Style As". A regular file dialog appears where you can save the Style as an Arrangement file.

## Multi Styles

This is the most advanced feature of all in the Style creation set of tools. It will most probably only be used by those of you who plan to make Styles available to other people.

Multi Mode is a way to put variations inside Variations, so that different bass lines, melodies, etc. can be played back. The player controls which of these are used by playing different chords or by using different velocity.

To achieve this effect, you must insert for example several melodies into one part, but each with events on a separate original MIDI Channel. This can be achieved for example by doing a Mixdown of several Tracks, each on a different MIDI Channel) to one Track. You might for example set up a number of dummy Tracks with different versions for different purposes (see below). When you are done recording into them, you might set them each to a different MIDI Channel and use the Mixdown feature to combine them into one track. This Track should then be set to some specific MIDI Channel, it doesn't matter which (but don't set the track to "Any"!)

To avoid confusion, it might be a good idea to create the "dummy" Tracks in a separate Arrange window and perform the Mixdown there. This composite Part can then be copied over to the Arrange window with the other Tracks created for the Style.

If the Style Track encounters a Track which contains events on several MIDI Channels, but which is not set to Any, it considers this Track a Multi Style

## Creating and Modifying Styles

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Track. Multi Style Tracks are indicated by a ">" symbol in the Track List in the Style Track Editor.

| TRACK       | CHAN | OUTPUT | INSTRUME |
|-------------|------|--------|----------|
| DRUMS       | 10   | ATARI  | Standar  |
| AKKORDION   | 1    | ATARI  | Bandnec  |
| >KLARINETTE | 2    | ATARI  | Clarine  |

In this example, the "Klarinette" Track is of the Multi variant.

Tracks of this Type should probably use either of the modes Transpose 1 or Transpose 2.

**Multi Styles Arrangements will not be recognised as such unless you save them to disk and load them into the Style slots. You can not work on them from open Arrangements.**

In the Style Track Editor you will find a setting called Multi, in the Trigger section. If the Style contains Multi Tracks, this setting can be switched between "Chrds" and "Velocity".



In "Chrds" (Chords) mode, different Chords are used to select one of the MIDI Channels in the Track, using the following scheme:

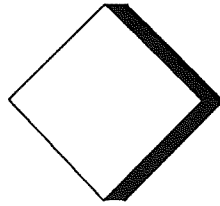
- If there are events on MIDI Channel 1 and 2 only, the events on Channel 1 will be played back with major chords, and the events on MIDI Channel 2 will be played back with minor chords.
- If there are events on MIDI Channel 1 to 6 they will get selected as follows:

### MIDI Channel Chord

- 1 Major with minor 7 (for example for example C7)
- 2 Major with major 7 (for example Cmaj7)
- 3 Major (for example C)
- 4 Minor with minor 7 (for example Cm7)
- 5 Diminished (for example Cdim)
- 6 Minor (for example Cm)

**The events must be on consecutive MIDI Channels with "no gaps" in the MIDI Channel numbering. In other words, if you want to use MIDI Channel 6 to get a special voice for minor chords with minor 7s, you must also have events on MIDI Channels 1, 2, 3, 4 and 5.**

If the Multi setting is set to Velocity, different MIDI Channels are selected via input velocity, where the lower velocity values select lower MIDI Channels.



# Alternative ways of using Style Tracks



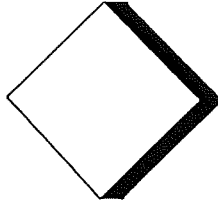
In this chapter follows a few short hints on alternative techniques you could explore when you have come to grips with StyleTrax basic functions.

- ❑ In a live performance situation, you may use StyleTrax to trigger Parts just as some musicians/DJs trigger samples. In this case you might stick to setting the Tracks to Normal (no transposition at all) and Transpose 1 (transposition without scale correction) and the Parts will behave very much like samples. In this case, your variations might not be restricted to backing tracks, you might record for example an entire intro or break that can be triggered from a note on the keyboard.
- ❑ StyleTrax can be used to create a library of for example drum beats and fills (an example of such a style is included on the disks that come in the package) or bass lines. When you want to try out an idea, you call up your drum library Style from disk and skip through the different beats or other parts until you find one that suits your current idea. This can then easily be triggered automatically from a Chord Track.
- ❑ When you want to add more stuff to a library Arrangement, load it, and simply add new parts after the existing. Remember that the limit is 64 Variations per Style (which means 64 Parts per Track).
- ❑ You can also use StyleTrax for live triggering of entire songs. You might for example do a mixdown of your backing tracks, set the channel to Any and add solos etc on separate Tracks. In the Style Track editor, set all Tracks to Mode Normal. In this way you can use the mute function to bring in and take out parts (like the solo) on top of the backing Track.
- ❑ To create semi-random drum parts, create a drum Arrangement with hi-hat on one Track, bass drum on another and so on. Make up a number of variations, each a little bit different from the other. When you then play back this Arrangement as a Style, use Random Mix, and StyleTrax will pick different drums from different Variations.
- ❑ Why not use Styles to trigger samples and sampled loops together with your MIDI parts? The key muting function allows you to quickly try out different combination of loops. Also, if your variations are set up the right way, Random Mix will create combinations of loops and for example bass riffs, you might never have tried yourself.

## Alternative ways of using Style Tracks

---

- ❑ If you have a Style Track active, and you set up the Input Transformer to map the incoming notes to a scale, the incoming notes will be mapped to the scale currently selected by *StyleTrax*. The effect is that your playing (passing thru the computer or recorded onto a Track) will be restricted to the current tonality, in other words, you can't play any wrong notes!
  
- ❑ And last, a short tip on chord recognition. If you have selected a scale macro like Nearly All, which makes the program switch between almost any scale, minor and major, it might possibly happen that after a chord change, the program seems to be "stuck" in a scale that doesn't fit. To then reset the program to a specific scale, briefly play a chord with as many tensions as possible in the desired key. For example, to reset to C major, you might press all white keys.



# Chord Mode Details

## Easy Mode

In this mode, you can use one finger to play all the chords you need. It works like this: You open the Style Track editor and locate the two Easy Mode Scale settings. Here you tell the program which key you plan to play in (the left pop-up) and the tonality of the song (the right pop-up).



Simply put, if the song is in major, select Major, if it is in minor, select Harmonic Minor.

If you for example select C and Major as your key and tonality, pressing C will give you a C Major chord, pressing D will give you a D Minor, E will give you an E minor, F an F major, etc. Notes outside the scale or not recognised, and therefore do not modify the Style at all.

But you *can* also add tensions to the chords.

- If you press a key one semitone above the root note you get a "6" chord. Pressing "C" and "C#" gives you C6 or Cm6, depending on the key you are in (if the chord is a major or minor).
- If you add the key two semitones above the root you get a major 7th. For example, pressing "E" and "F#" gives you an Emaj7 or a Em7, depending on which key you are in.
- If you press the key three semitones above the root note, you are forcing the program to play a minor.
- You can add these keys together. For example, pressing "C", "C#", "D" and "Eb", gives you a Cm7/6, even if the tonality suggests a major chord for that key.

## Roland Mode

This mode follows the fingering style used on Roland keyboards.

- A single finger gives you a major chord.
- Adding the key immediately to the left turns the chord into a major 7th.
- Adding the note two semitones below gives you a minor 7th chord (for example a C7).
- Adding a minor triad turns the chord into a minor.
- To the minor chord you can add a (minor) 7th by adding a key two semitones below the root note.
- A "sus4" chord is created by playing it as it is, that is root note, fourth and fifth.
- A diminished chord is created by playing the root note and a diminished fifth, for example C and Gb.
- An augmented chord is created by playing the root note plus an augmented fifth (for example C and G#).

## Yamaha Mode

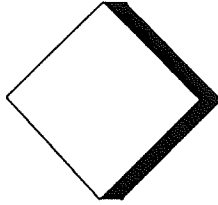
This mode follows the fingering style used on Yamaha, JVC and Technics keyboards.

- A single finger gives you a major chord.
- Adding the next white key to the left gives you a minor 7th chord (for example a C7).
- Adding the next black key to the left turns the chord into a minor.
- Adding the next white key to the left and the next black key after that turns the chord into a minor 7th (for example Cm7).
- "maj7" chords can be created by playing them "as is", for example, to get a Cmaj7, play C, E, G and B.

## Casio Mode

This mode follows the fingering style used on Casio and Hohner keyboards.

- ❑ A single finger gives you a major chord.
- ❑ Adding the next *two* white keys to the left gives you a minor 7th chord (for example a C7).
- ❑ Adding the next key to the left turns the chord into a minor.
- ❑ Adding the next white key to the left and the next black key after that turns the chord into minor 7th (for example Cm7).
- ❑ "maj7" chords can be created by playing them "as is", for example, to get a Cmaj7, play C, E, G and B.



# Appendix 1 – Style Sheets

## Appendix 1 – Style Sheets

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This chapter gives you additional information about the Styles included on the StyleTrax disks.

|                       | <b>Honkytnk</b>   |
|-----------------------|---|
| Description:          | R & B Shuffle   |
| Suggested tempo       | 146 Beats Per Minute  |
| Style Length (bars):  | 2 to 4  |
| Instruments used:     | Drums, Fretless Bass, Piano, Organ, Brass, Overdrive Guitar |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |

|                       | <b>Rockdrum</b>                                |
|-----------------------|--|
| Description:          | Various Rock Drum Patterns                     |
| Suggested tempo       | 112 Beats Per Minute                           |
| Style Length (bars):  | 4  |
| Instruments used:     | Standard Drums                                 |
| Number of Variations: | 22   |
| Standard Variations?  | No   |
| Remarks               | Only first 8 Variations can be remote-selected |

|                       | <b>Boogie1</b>               |
|-----------------------|------------------------------|
| Description:          | Straight Piano Boogie Woogie |
| Suggested tempo       | 169 Beats Per Minute         |
| Style Length (bars):  | 2                            |
| Instruments used:     | Piano 1 & 2                  |
| Number of Variations: | 8                            |
| Standard Variations?  | No                           |



|                       | <b>Heavyrock</b>   |
|-----------------------|--|
| Description:          | Rock Shuffle   |
| Suggested tempo       | 149 Beats Per Minute   |
| Style Length (bars):  | 2to 4  |
| Instruments used:     | Drums, Slap Bass, Muted Guitar, Charang, Clean Guitar, Overdrive Guitar, Brass |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

|                       | <b>Jazzrock</b>  |
|-----------------------|--|
| Description:          | Fusion   |
| Suggested tempo       | 119 Beats Per Minute                                     |
| Style Length (bars):  | 4  |
| Instruments used:     | Drums, Synth Bass, Piano, Muted Guitar, Distorted Guitar |
| Number of Variations: | 3  |
| Standard Variations?  | No   |

|                       | <b>Plyalong</b>                           |
|-----------------------|---|
| Description:          | Straight Keyboard Rhythm Cluster          |
| Suggested tempo       | 137 Beats Per Minute                      |
| Style Length (bars):  | 1 to 4                                    |
| Instruments used:     | Drums, Piano, Clavinet, Pizzicato Strings |
| Number of Variations: | 8   |
| Standard Variations?  | Yes                                       |

## Appendix 1 – Style Sheets

| <b>Sambadm</b>        |  |
|-----------------------|--|
| Description:          | Various Drum Patterns (Classic & Disco Samba)  |
| Suggested tempo       | 132 Beats Per Minute                           |
| Style Length (bars):  | 4  |
| Instruments used:     | Drums  |
| Number of Variations: | 27   |
| Standard Variations?  | No   |
| Remarks               | Only first 8 Variations can be remote-selected |

| <b>Swingin</b>        |  |
|-----------------------|--|
| Description:          | Bar Music  |
| Suggested tempo       | 137 Beats Per Minute   |
| Style Length (bars):  | 1 to 4   |
| Instruments used:     | Drums, Acoustic Bass, Piano, Nylonstring Guitar, Organ, Brass, Muted Trumpet |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

| <b>SwingJam</b>       |   |
|-----------------------|---|
| Description:          | Fast Swing (alla breve)   |
| Suggested tempo       | 104 Beats Per Minute  |
| Style Length (bars):  | 4 to 15   |
| Instruments used:     | Drums, Acoustic Bass, Piano, Nylonstring Guitar, Strings, Brass, Voice Ooohs, |
| Number of Variations: | 8   |
| Standard Variations?  | No  |

| <b>ModCntry</b>       |   |
|-----------------------|---|
| Description:          | Straight Country Style  |
| Suggested tempo       | 136 Beats Per Minute  |
| Style Length (bars):  | 1 to 4  |
| Instruments used:     | Drums, Acoustic Bass, Banjo, Steelstring Guitar, Fiddle (Kokyu) |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |

| <b>5_4_Jazz</b>       |  |
|-----------------------|--|
| Description:          | Take 4 plus 1                                      |
| Suggested tempo       | 154 Beats Per Minute                               |
| Style Length (bars):  | 1 to 2   |
| Instruments used:     | Drums, Acoustic Bass, Piano, Muted Guitar, E-Piano |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |
| Remarks               | Set Signature to 5/4                               |

| <b>AfrBrasl</b>       |  |
|-----------------------|--|
| Description:          | Disco Samba                                      |
| Suggested tempo       | 144 Beats Per Minute                             |
| Style Length (bars):  | 1 to 4   |
| Instruments used:     | Drums, Alto Sax, Honkytonk Piano, Organ, E-Piano |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

## Appendix 1 – Style Sheets

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|                       | <b>Limbo</b>  |
|-----------------------|---|
| Description:          | Limbo Rock  |
| Suggested tempo       | 118 Beats Per Minute  |
| Style Length (bars):  | 1 to 4  |
| Instruments used:     | Drums, Picked Bass, Piano, Nylonstring Guitar, Marimba, Xylophone |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |

|                       | <b>Italbala</b>  |
|-----------------------|--|
| Description:          | Ballad 12/8 Signature  |
| Suggested tempo       | 58 Beats Per Minute  |
| Style Length (bars):  | 1 to 4   |
| Instruments used:     | Drums, Fingered Bass, Honkytonk Piano, Echodrops, Piano, Overdrive Guitar, Brass |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

|                       | <b>Italrock</b>  |
|-----------------------|--|
| Description:          | Uptempo Ballad 4/4   |
| Suggested tempo       | 118 Beats Per Minute   |
| Style Length (bars):  | 1 to 11  |
| Instruments used:     | Drums, Fingered Bass, Strings, Overdrive Guitar, Pizzicato Strings |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

|                       | OldSwing                                   |
|-----------------------|--|
| Description:          | Big Band Style Swing                       |
| Suggested tempo       | 173 Beats Per Minute                       |
| Style Length (bars):  | 1 to 8                                     |
| Instruments used:     | Drums, Acoustic Bass, E-Piano, Synth Brass |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

|                       | Orient2   |
|-----------------------|---|
| Description:          | Oriental Style 7/8 Signature  |
| Suggested tempo       | 174 Beats Per Minute  |
| Style Length (bars):  | 1   |
| Instruments used:     | Drums, Slap Bass, Honkytonk Piano, Soprano Sax, Reed Organ, Pizzicato Strings |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |
| Remarks               | Set Signature to 7/8  |

|                       | ShflRock  |
|-----------------------|---|
| Description:          | Cool Jazzy Shuffle                              |
| Suggested tempo       | 120 Beats Per Minute                            |
| Style Length (bars):  | 1 to 3  |
| Instruments used:     | Drums, Fretless Bass, E-Piano, Polysynth, Brass |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |

## Appendix 1 – Style Sheets

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| <b>Rock1</b>          |  |
|-----------------------|--|
| Description:          | Straight 4/4 Rock  |
| Suggested tempo       | 120 Beats Per Minute                                     |
| Style Length (bars):  | 1 to 4   |
| Instruments used:     | Drums, Fingered Bass, E-Piano 2, Synth Brass 1, Brass 1, |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

| <b>SpanRock</b>       |  |
|-----------------------|--|
| Description:          | Spanish Gypsy Style Rock                 |
| Suggested tempo       | 120 Beats Per Minute                     |
| Style Length (bars):  | 1 to 4                                   |
| Instruments used:     | Drums, Acoustic Bass, Nylonstring Guitar |
| Number of Variations: | 8  |
| Standard Variations?  | Yes                                      |

| <b>StdyRock</b>       |  |
|-----------------------|--|
| Description:          | Pop Rock   |
| Suggested tempo       | 120 Beats Per Minute                                   |
| Style Length (bars):  | 1 to 2   |
| Instruments used:     | Drums, Fingered Bass, Muted Guitar, Synth Brass, Brass |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |

| <b>FastFunk</b>       |                                    |
|-----------------------|------------------------------------|
| Description:          | Shuffling Groove Style             |
| Suggested tempo       | 107 Beats Per Minute               |
| Style Length (bars):  | 2                                  |
| Instruments used:     | Drums, Harpsichord, Piano2, Brass1 |
| Number of Variations: | 8                                  |
| Standard Variations?  | Yes                                |

| <b>Hip</b>            |   |
|-----------------------|---|
| Description:          | Groove Style  |
| Suggested tempo       | 107 Beats Per Minute  |
| Style Length (bars):  | 1 to 4  |
| Instruments used:     | Drums, Synth Bass, Piano3, Clavinet, Strings, E-Piano1, Organ3, |
| Number of Variations: | 8   |
| Standard Variations?  | Yes   |

| <b>RnRoll</b>         |  |
|-----------------------|--|
| Description:          | 12/8 Traditional Rock'n'Roll                     |
| Suggested tempo       | 107 Beats Per Minute                             |
| Style Length (bars):  | 2  |
| Instruments used:     | Drums, Acoustic Bass, Piano2, Steelstring Guitar |
| Number of Variations: | 3  |
| Standard Variations?  | No   |

## Appendix 1 – Style Sheets

|                       | <b>Solid</b>                              |
|-----------------------|---|
| Description:          | Rock                                      |
| Suggested tempo       | 107 Beats Per Minute                      |
| Style Length (bars):  | 2 to 4                                    |
| Instruments used:     | Drums, Slap Bass, Organ2, Honkytonk Piano |
| Number of Variations: | 8   |
| Standard Variations?  | Yes                                       |

|                       | <b>Tegno</b>   |
|-----------------------|--|
| Description:          | Techno Style   |
| Suggested tempo       | 107 Beats Per Minute                                     |
| Style Length (bars):  | 1 to 4   |
| Instruments used:     | Drums, Synth Bass1, Timpani, Telephone Ring, Choir Aahs, |
| Number of Variations: | 8  |
| Standard Variations?  | Yes  |
| Remarks               | Only usable on GM instruments                            |

|                       | <b>Afri</b>                           |
|-----------------------|---------------------------------------|
| Description:          | Free Style Jamming                    |
| Suggested tempo       | 123 Beats Per Minute                  |
| Style Length (bars):  | 8                                     |
| Instruments used:     | Drums, Acoustic Bass, Piano2, Kalimba |
| Number of Variations: | 3                                     |
| Standard Variations?  | No                                    |
| Remarks               | Use Random and Velocity Switch modes  |



| Boogie2               |                                      |
|-----------------------|--------------------------------------|
| Description:          | Piano Boogie Woogie                  |
| Suggested tempo       | 165 Beats Per Minute                 |
| Style Length (bars):  | 2                                    |
| Instruments used:     | Drums, Acoustic Bass, Piano          |
| Number of Variations: | 8                                    |
| Standard Variations?  | Yes                                  |
| Remarks               | Use Random and Velocity Switch modes |

| CanvsJzz              |   |
|-----------------------|---|
| Description:          | Jam Along Style                         |
| Suggested tempo       | 165 Beats Per Minute                    |
| Style Length (bars):  | 4                                       |
| Instruments used:     | Drums, Acoustic Bass, E-Piano2, Marimba |
| Number of Variations: | 6                                       |
| Standard Variations?  | No                                      |
| Remarks               | Use Random and Velocity Switch modes    |

|                       |  |
|-----------------------|--|
| Description:          |  |
| Suggested tempo       |  |
| Style Length (bars):  |  |
| Instruments used:     |  |
| Number of Variations: |  |
| Standard Variations?  |  |
| Remarks               |  |

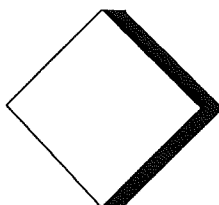
## Appendix 1 – Style Sheets

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|                       |  |
|-----------------------|--|
|                       |  |
| Description:          |  |
| Suggested tempo       |  |
| Style Length (bars):  |  |
| Instruments used:     |  |
| Number of Variations: |  |
| Standard Variations?  |  |
| Remarks               |  |

|                       |  |
|-----------------------|--|
|                       |  |
| Description:          |  |
| Suggested tempo       |  |
| Style Length (bars):  |  |
| Instruments used:     |  |
| Number of Variations: |  |
| Standard Variations?  |  |
| Remarks               |  |

|                       |  |
|-----------------------|--|
|                       |  |
| Description:          |  |
| Suggested tempo       |  |
| Style Length (bars):  |  |
| Instruments used:     |  |
| Number of Variations: |  |
| Standard Variations?  |  |
| Remarks               |  |



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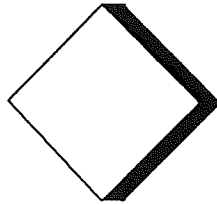
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# Appendix 1 – Installing Cubase 3.1

# Introduction

With the Module you have purchased comes a new Cubase version, 3.1. If you are running a version of Cubase with a lower version number, you must install this new version to be able to use the Module. The Modules package contains three Cubase 3.1 disks. This document includes a description of how to update the program.

## Changes in version 3.1

There are a few new features in the program. The READ\_ME file on the Program Disk describes these.

**Please read this document carefully (double click on it to display it).**

If you have the possibility, print the document and keep it with your manual for future reference.

## Installing the New Software

The disks in this package contain a complete set of files for Cubase 3.1. But, you may have files on your old disks/hard disk that you want to use with the new version.

**3.1 is file compatible with 3.0. You do not need to worry about converting your documents. However, the Mixer Maps look slightly different in 3.1 and you might have to make small adjustments to the layout of Mixer Maps you have created.**

- Make a backup of all your Songs, Arrangements and other document files, in case you accidentally erase anything during Installation. Back up any DEF files that you might want to use at a later stage. Also back up any third party files you might have added to the program, such as fonts, drivers provided by other companies, etc.
- The 3.1 disks are identically organised to the 3.0 disks, so you may re-



place the files you have, one by one. Please note that you must replace *all* program files, the entire CUBASE.DAT folder, the MROS folder, etc. Some file names may include version numbers (an example is the M•ROS file). You must only keep the one with the highest version number on your working disk/hard disk. Don't forget to activate/deactivate the MROS drivers to suit your configuration.

- Start the program to make sure the basic installation was successful. Then Quit the program.
- Either copy any old "DEF" files or other Drum Map or Setup files you have often used in version 3.0, on to the new program disk (or hard disk), so that Cubase is automatically configured the way it was when you used version 3.0. Or, use the "DEF" files on the new disks and set them up so they give you the same startup as the old ones did.
- Proceed to the Module Installation chapter to install the Module you have just purchased.

**You might run into problems when loading old songs, because of memory requirements. If an old song doesn't fit in 3.1, throw out some module, and you will be able to load it. See the Modules chapter in the main manual for more info. If you have the possibility, we recommend you to upgrade to at least two MegaByte of RAM, preferably four, especially if you plan to use score printing.**





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