

NAME

songbook, chordbk, wordbk, overhead – L^AT_EX document style to produce songbooks

SYNOPSIS

```
\documentstyle[12pt, 'chordbk' | 'wordbk' | 'overhead'] {book}
\begin{document}
\begin{song}{title}... other options...
    :
\end{song}
\end{document}
```

DESCRIPTION

The **songbook** document style provides a core set of functions for the production of songbooks. Three pre-defined songbook formats are provided:

chordbk.sty

a songbook suitable for guitarists which gives both lyrics and words (this is the default mode of the **songbook** document style);

wordbk.sty

a words only songbook suitable for mass distribution to those singing along;

overhead.sty

produce overhead transparencies from songbook source files.

The **songbook** document style is based upon L^AT_EX's familiar **book** document style. Unsurprisingly, the **songbook** document style produces familiar looking output. I believe this is one of the **songbook** document style's strengths.

COMMANDS

This section is broken into several subsections. Hopefully this makes the individual commands easier to understand by placing them in a meaningful context. Read through the entire *COMMANDS* section a couple of times before deciding it doesn't make sense; since some forward references exist.

Miscellaneous Commands

Not all of the commands listed here are commonly used in songbooks written using one of the **songbook** styles. The commands are listed alphabetically.

\CBPageBrk

forces a new page when the **\ChordBk** flag is set to **\True**.

\Ch{chord}{syllable}

the chord over lyrics command definition. This is the most commonly used command in the **songbook** style. The words-only sub-style turns off the chord generation and just prints the second parameter. The *chord* parameter is left-justified over the

syllable parameter. Any ‘#’ or ‘b’ characters in the *syllable* parameter are replaced with ‘#’ and ‘b’ characters, respectively. Also, if a bass note is specified in a chord (by way of a ‘/’ character followed by the note) then it will appear in a smaller font than the rest of the *chord*.

\ChordBk

is set to **\True** if we’re processing a document using **chordbk.sty**; set to **\False**, otherwise.

\ChX{*chord*}{*syllable*}

this command performs the same function as the **\Ch** command with one exception. The **\ChX** command causes spaces trailing the command to be ignored. See the *USAGE GUIDELINES* section of this man page, below, for a more detailed explanation.

\CpyRt{*copyright info.*}

prints the copyright information line. This command is not usually used. It is called by the **\song** environment and will normally only be used there.

\FLineIdx{*first line*}

make an entry in the *Title & First Line Index* file, “**\jobname.tIdx.**”

\False

is a constant used in T_EX **\if** expressions.

\HangAmt

is the amount to indent when a line wraps. This has been defined using **\newcommand** instead of **\newlength** so that any unit definitions are evaluated at the time the **\HangAmt** command is used.

\NotWOPageBrk

forces a new page when the **\WordsOnly** flag is set to **\False**.

\OHPageBrk

forces a new page when the **\Overhead** flag is set to **\True**.

\Overhead

is set to **\True** if we’re processing a document using **overhead.sty**; set to **\False**, otherwise.

\SBIntro{*the introduction*}

is used to encapsulate any introduction to a song: it causes *the introduction* to be set with an intro tag of “Intro:”, using in the **\SBIntroTagFont** font. In words only mode this command is a no-op.

\SBMargNote{*marginal note*}

is used to place a note of some kind in the margin of a songbook. In words only mode this macro is a no-op.

\SBRef{*book title*}{*page or song number*}

creates a reference in the margin to another music book, or tape. This provides a method for directing people to sheet music to learn the song from. The marginal reference only prints when **\WordsOnly** is **\False**.

\SBem

prints an *em-space*¹ when **\WordsOnly** is **\False**.

\SBen

prints an *en-space*² when **\WordsOnly** is **\False**.

\STitle{*song title*}{*key*}

prints the *song title*, preceded by the current **\SBSongCnt** value and followed by the *key* the song is given in. **\STitle** is most often used along with the **SBExtraKeys** environment. This command resets the **\SBVerseCnt**.

\ScriptRef{*scripture address*}

is a scripture reference for the song. This command has its name because the **songbook** style was written to produce songbooks for the church I belong to. This command is not usually used. It is called by the **\song** environment and will normally only be used there.

\SongEject

is a flag indicating whether or not the the **\song** environment should end the current page when the environment ends: **\True** means end the page when the **\song** environment ends; **\False** means don't end the page.

\True is a constant used in T_EX **\if** expressions.

\WAndM{*lyricist & composer*}

prints a line telling who wrote the words and music for this song. The string “W&M:” precedes the listing of the *lyricist & composer* when it is printed. This command is not usually used. It is called by the **\song** environment and will normally only be used there.

\WOPageBrk

forces a new page when the **\WordsOnly** flag is set to **\True**.

\WordBk

is set to **\True** if we're processing a document using **wordbk.sty**; set to **\False**, otherwise.

\WordsOnly

is the flag which tells us whether we're producing a songbook with just words, or a songbook with words and chords both.

Spacing Commands

These commands define the amount of space to leave in various situations. Change their values via L^AT_EX's **\renewcommand** command.

All of these spaces are defined as L^AT_EX commands to overcome limitations in length evaluation. For example, if **\LeftMarginSBVerse** were to be defined as a length and then

¹i.e. an “_” character.

²i.e. an “_” character.

immediately set to **4em**'s, the specific length would be evaluated with respect to the current font. This may not be what is desired; instead a length evaluated with respect to the font in place at the start of an **SBVerse** is probably what is desired. This can only be done by making these lengths L^AT_EX commands (as far as I know).

\LeftMarginSBChorus

is the amount of left margin to leave when the **\SBChorus** environment is in effect.

\LeftMarginSBVerse

is the amount of left margin to leave when the **\SBVerse** environment is in effect.

\SpaceAboveSTitle

is the amount of vertical space left by the **\STitle** command before it prints the song title line.

Environments

The **songbook** style defines several new environments to make the formatting of songbooks easier and more consistent. Most of them have parameters, and care must be taken when using them. Unless otherwise noted, all of the environments are **verse-like**: wrapped lines are indented more than the first line.

\begin{SBChorus}... the chorus ... \end{SBChorus}

is the environment to wrap around a chorus that you wish to be indented and given a chorus tag ("Ch:"). A song with one verse and one chorus, where the chorus is sung after the verse would probably use the **SBChorus** environment. Whereas, if the chorus was sung first, an **SBVerse** environment would probably be used.

\begin{SBExtraKeys}{song content}\end{SBExtraKeys}

is the environment used when you wish to list the song again in another key. Typically, this environment is used along with an **\STitle** command. For example:

```
\begin{SBExtraKeys}{
  \STitle{You Alone}{D}

  \begin{SBVerse}
    \Ch{D}{Ho}\Ch{F#m}{ly,} \Ch{G}{Ho}\Ch{D}{ly,}
    ...
  \end{SBVerse}
}\end{SBExtraKeys}
```

\begin{SBOccurs}{occurrence tag}\end{SBOccurs}

is the environment used to mark a given line of the song with a tag and brackets. An example usage is to mark the line of the song played to end the piece, if it is somehow different than the chords played if one were to repeat the song. For example:

```
Be\Ch{Am}{cause} of \Ch{Dm7}{what} the...
\end{SBChorus}
```

```

\begin{SB0ccurs}{Ending}
  Give \Ch{F}{thanks,}\Ch{C/F}{ } \Ch{Bb/F}{ }...
\end{SB0ccurs}

```

`\begin{SBVerse}`... *the chorus* ... `\end{SBVerse}`

is the environment to wrap around a verse that you wish to be indented and given a verse number (`\SBVerseCnt`). A song with one chorus and one verse, where the verse is sung after the chorus would probably use the **SBChorus** environment. Whereas, if the chorus was sung first, an **SBVerse** environment would probably be used.

`\begin{song}`... *parameters* ... `\end{song}`

is the environment which each song resides within. The parameter list is quite long, and is defined as:

1. Song title;
2. Key song is written in;
3. Copyright information;
4. Name(s) of composer and lyricist;
5. Scripture reference for the song;
6. Copyright licensing information.

The **song** environment takes care of making index entries, incrementing `\SBSongCnt` and page generation (if necessary). See the *EXAMPLE* section, below, for a sample one-song songbook document.

`\begin{xlatn}`... *parameters* ... `\end{xlatn}`

is the song translation environment. The parameter list is defined as:

1. Translated song title (in the foreign language);
2. Translation permission;
3. Who performed the translation.

The **xlatn** environment always occurs within a **song** environment; it resets the verse counter, causes the title and other parameter information to be displayed, and makes the appropriate index and table of contents entries. It is important for the **xlatn** environment to occur within a **song** environment, because the **xlatn** environment inherits the **song** environment's `\everypar` definition.

Font Handling

Fonts are handled by way of L^AT_EX commands. This was done specifically so that users of the **songbook** style could use regular L^AT_EX font commands when specifying fonts for use in the songbooks. Change these font specifiers via L^AT_EX's `\newcommand` command.

`\ChBassFont`

sets the font for the bass note in chords as printed by the `\Ch` and `\ChX` commands.

\ChFont

sets the font for chords as printed by the **\Ch** and **\ChX** commands.

\CpyRtFont

sets the font used to print the copyright line produced by the **\CpyRt** command.

\CpyRtInfoFont

sets the font used to print the *copyright licensing information* parameter of the **song** environment; which appears after the *copyright information* parameter under the *song title*.

\SBChorusTagFont

sets the font used to print the chorus tag (“Ch:”).

\SBDefaultFont

sets the default font for the songbook. For this command to be effective it should appear within the songbook itself.

\SBIntroTagFont

sets the font used to print the introduction tag (“Intro:”).

\SBOccursBrktFont

sets the font used to create the large left and right square brackets used to delimit the **SBOccurs** environment.

\SBOccursTagFont

sets the font used to create the **SBOccurs** tag.

\SBRefFont

sets the font used in the marginal reference printed by the **\SBRef** command.

\SBVerseNumberFont

sets the font used to print the **\SBVerseCnt** in front of verses in an **SBVerse** environment.

\STitleFont

sets the font used to print the song title, as generated by the **\STitle** command.

\STitleKeyFont

sets the font used to print the key a song is written in, as generated by the **\STitle** command.

\STitleNumberFont

sets the font used to print the **\SBSongCnt** in front of the song title, as generated by the **\STitle** command.

\ScriptRefFont

sets the font used to print the scripture reference generated by the **\ScriptRef** command.

\WandMFont

sets the font used to print the lyricist and composer line generated by the **\WandM** command.

\lyricNoteFont

sets the font used in comments placed within the lyrics giving musical direction. This is the only font command commonly used by the writer of a songbook. For example, to tag a line to be sung only by the Cantor and another by everyone, one would write:

```
{\lyricNoteFont (Cantor)} Give thanks to the Lord.
```

```
{\lyricNoteFont (All)} His love endures forever.
```

USAGE GUIDELINES

This section give some guidelines for use of the commands and environments offered by the **songbook** style. These are not absolute standards, merely the suggestions that I have come up with after entering some 250 songs into a **songbook** style based songbook. These guidelines rarely justify themselves, try things out and decide for yourself whether they're right or wrong.

1. Make each line of a song its own paragraph. This means that the songbook file is mostly double spaced. This allows the file to more easily survive encounters with users who edit the songbook source using a non-text-editor, such as WordPerfect.
2. Use of the **\Ch** command:
 - Always try to attach a chord to a single syllable. If you need to include more than one syllable with the chord then include extra text in units of syllables (whenever possible). For example:


```
Do:    \Ch{G}{Halle}luia
          Don't: \Ch{G}{Hall}elua
```
 - Always include punctuation along with a syllable that has been included in a **\Ch** command. For example:


```
Do:    \Ch{G}{Lord!}
          Don't: \Ch{G}{Lord}!
```
 - Only place a single chord within a **\Ch** command. For example:


```
Do:    \Ch{[]}\Ch{G}\Ch{D}\Ch{[]}
```

```
Don't: \Ch{[G D]}
```
 - Every line *must* contain at least one **\Ch** command; even if it's an empty one. For example:


```
Do:    Behold your God!\Ch{}
```

```
Don't: Behold your God!
```
3. Extension of syllables by adding dashes. When extending a syllable because its chord is wider than the syllable should always be done using either the **\SBem** or **\SBen** commands. Then the dash will not appear in the words-only songbooks. For example:


```
Do:    \Ch{G#m7/C}{a\SBem}
```

Don't: `\Ch{G#m7/C}{a---}`

4. Typographic conventions. L^AT_EX knows about certain ligatures; that is, it groups certain sequences of letters into a single character unit. `ff` is one of these ligatures and is typeset in a special way; however this cannot occur if the f's are split by a `\Ch` command. Therefore, if at all possible, never split up the following character sequences with the `\Ch` command: `ff`, `fi`, `ffi`, `fl`, `ffl`.
5. Ordering of songs in the songbook. In order to allow L^AT_EX to fill pages in as natural a manner as possible, it is best to order the songs within the songbook based upon a **wordbk** formatted songbook. In that way, the words-only songbooks will contain optimally filled columns. Start by placing the longest songs first, only inserting shorter songs to cause page breaks at logical intervals.

INDEX/TOC GENERATION

The **songbook** style provides facilities for index and table of contents generation. While this facility is not yet completely developed, it is much better than it was in the style's first release: It now produces usable output!

Steps to follow in order to produce a table of contents:

1. Add a `\makeTitleContents` command to the preamble of your songbook.
2. Run L^AT_EX on the songbook source.
3. Make your own copy of **sampleToc.tex** and customize its header and footer definitions (so they match your songbook's). Then change the name of the file being `\input`'ed to match your table of contents file.
4. Run L^AT_EX on your copy of **sampleToc.tex**.

Steps to follow in order to produce a title and first line index:

1. Add a `\makeTitleIndex` command to the preamble of your songbook.
2. Run L^AT_EX on the songbook source.
3. Run the `mksbtdx` shell script on the **.tIdx** file that was produced by the previous step. Do this by typing "`mksbtdx jobname`" at a UNIX command line. For example, the index file for **sample-sb.tex** was produced by typing "`mksbtdx sample-sb`".
4. Make your own copy of **sampleTdx.tex** and customize its header and footer definitions (so they match your songbook's). Then change the name of the file being `\input`'ed to match your index file (`mksbtdx` told you this file's name).
5. Run L^AT_EX on your copy of **sampleTdx.tex**.

EXAMPLE

Here is an example songbook; where the the songbook contains exactly one song.

```

\documentstyle[12pt,chordbk]{book}      %% Songsheet with chords.

%%%
% C.C.L.I. license number definition; for copyright licensing info.
%%%
\newcommand{\CCLInumber}{\#999999}
\newcommand{\CCLIED}{\CpyRtInfoFont (CCLI \CCLInumber)}
\newcommand{\NotCCLIED}{}
\newcommand{\PGranted}{}
\newcommand{\PPending}{\CpyRtInfoFont (Permission Pending)}

%%%
% Turn on index and table of contents.
%%%
\makeTitleIndex      %% Title and First Line Index.
\makeTitleContents   %% Table of Contents.

\begin{document}

%%%
% Font selection for document's default font.
%%%
\SBDefaultFont

%%%
% Songbook begins.
%%%
\begin{song}{What A Mighty God We Serve}{C}
  {Public Domain}
  {Unknown}
  {Isaiah 9:6}
  {\NotCCLIED}

  % Song entered by: Christopher Rath
  \SBRef{Hosanna! Music Book~I}{\#93}

  \Ch{C#}{What} a mighty God we serve,

  What a mighty God we \Ch{G7}{serve},

  \Ch{Cb}{An}gels bow before Him,

  \Ch{C}{Hea}ven and earth adore Him,

  \Ch{C}{What} a mighty \Ch{G7}{God} we \Ch{C}{serve!}\Ch{[]}{-}\Ch{F}{-}\Ch{C}{-}\Ch{[]}{-}

  \begin{SBVerse}
    0 \Ch{C}{Zion,} 0 \Ch{F}{Zion,} that \Ch{G7}{bring}est good \Ch{C}{tid}ings,
  
```

```

Get thee \Ch{F}{up} into the \Ch{G7}{High} Moun\Ch{C}{tains}
Je\Ch{C}{ru}salem, Je\Ch{F}{ru}salem, that \Ch{G7}{bring}est good \Ch{C}{tid}ings
Lift up thy \Ch{F}{voice} with \Ch{G7}{all} thy \Ch{C}{strength}
Lift it \Ch{F}{up,} be not afraid;
Lift it \Ch{C}{up,} be not afraid
Say \Ch{Am}{unto} the \Ch{C}{ci}ties of \Ch{G7}{Judah,}
‘‘Behold your \Ch{C}{God,}\Ch{C7}{} Behold your \Ch{F}{God,}
Be\Ch{C}{hold} \Ch{G7}{your} \Ch{C}{God!}’’}
\end{SBVerse}

\begin{SBExtraKeys}{
  \NotWOPageBrk
  \STitle{What A Mighty God We Serve}{D}

  \Ch{D}{What} a mighty God we serve,
  What a mighty God we \Ch{A7}{serve},
  \Ch{D}{An}gels bow before Him,
  \Ch{D}{Hea}ven and earth adore Him,
  \Ch{D}{What} a mighty \Ch{A7}{God} we \Ch{D}{serve!}\Ch{[]}{\Ch{G}{}} \Ch{D}{}\Ch{[]}{}
\begin{SBVerse}
  O \Ch{D}{Zion,} O \Ch{G}{Zion,} that \Ch{A7}{bring}est good \Ch{D}{tid}ings,
  Get thee \Ch{G}{up} to into the \Ch{A7}{High} Moun\Ch{D}{tains}
  Je\Ch{D}{ru}salem, Je\Ch{G}{ru}salem, that \Ch{A7}{bring}est good \Ch{D}{tid}ings
  Lift up thy \Ch{G}{voice} with \Ch{A7}{all} thy \Ch{D}{strength}
  Lift it \Ch{G}{up} be not afraid,
  Lift it \Ch{D}{up} be not afraid
  Say \Ch{Bm}{unto} the \Ch{D}{ci}ties of \Ch{A7}{Judah,}
  ‘‘Behold your \Ch{D}{God,}\Ch{D7}{} Behold your \Ch{G}{God,}
  Be\Ch{D}{hold} \Ch{A7}{your} \Ch{D}{God!}’’}
\end{SBVerse}

```

```

} \end{SBExtraKeys}
\end{song}
\end{document}
\bye

```

FILES

chordbk.sty	Words and chords sub-style.
conditionals.sty	Donald Arseneau's conditional tests.
mksbtdx	A shell script wrapper around makeindex.
overhead.sty	Overhead transparency sub-style.
relnotes.txt	The songbook package release notes.
sample-sb.tex	A sample songbook.
sampleTdx.tex	Index for the sample songbook.
sampleToc.tex	TOC for the sample songbook.
sb-manpg.tex	This manual page.
songbook.ist	The songbook package makeindex .ist file.
songbook.sty	The base style file.
wordbk.sty	Words only sub-style.

SEE ALSO

latex(1L), *tex(1L)*, *makeindex(1L)*
The T_EXbook, by Donald Knuth
L^AT_EX A Document Preparation System, by Leslie Lamport

BUGS

In the specific case where a **\Ch** or **\ChX** macro begins a paragraph, that line may not indent properly in the **chordbk** sub-style. I have been unable to identify the reason for the problem, although it is easily reproducible.

SPECIAL THANKS

Thanks to Donald Arseneau for writing the **conditionals.sty** file, and for helping write the **\Chord** macro. Donald, you are one of the faithful who is always quick to reply with correct answers to questions posted to **comp.text.tex**. Thanks again.

Thanks also to Philip Hirschhorn whose **\Chord** macro I ultimately used in the **songbook** style.

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