CUBASE

for Windows®

StyleTrax Module

Online Operation Manual

Welcome to the StyleTrax Online-Manual!

Please use one of the methods described below to quickly find the desired information:

❏ Click on one of the headings in the following Table of Contents.

❏ Use the Table of Contents provided by the Adobe Acrobat Reader program.

❏ Use the Adobe Acrobat Reader Search function.

❏ Click on a cross-reference mark in the text to jump to the respective text.

Table of Contents entries as well as the cross-references – ie, all text bits that quickly help you find the desired information in this document – can easily be recognized by their blue color, if you use a color monitor.

It is of course possible to print out this document or parts of it.

Additional Informationen on how to use the Adobe Acrobat Reader program can be found in its Online Help.

Have Fun using StyleTrax !

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Style Tracks

What are Style Tracks?

Style Tracks are Tracks of a certain Track Class, containing predefined, complete accompaniment patterns, called Styles. As described in the Modules Menu chapter, Style Tracks become available if you activate the Styletrax module. Using Style Tracks, you can easily create music in a wide range of styles, either in real time or by predefining the chord changes. The program lets you "play along", controlling chords and variations of the Style Track accompaniment with one hand and soloing or playing melody lines with the other.The advanced realtime control together with the different chord recognition algorithms makes it possible to "play" Style Tracks like instruments of their own.

Included with the program are a number of Styles of different types. These can be loaded and played back with a minimum of fuss. Furthermore, you've got full editing capabilities at hand, to modify the Style Track or create new Styles from scratch.

Using Style Tracks - a guided tour

This chapter lets you get started with Style Tracks, using the demonstration Song that comes with the program.

The description below assumes you have a General MIDI compatible sound source connected to the first MIDI interface on your Output list. If you don't, you have to redefine the Instrument Map, see .

1. Open the "Style Demo" Song on one of the Cubase Disks.


2. 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 .

Playing the Style Demo Song

1. **This song will play a *Style* called FunkRock as soon as you hit Play in Cubase.**

2. **By playing chords in the two octaves above the lowest (on a normal 60 note synth keyboard) you can make the accompaniment follow your chord changes.**
    The program recognizes most common chords including, 7ths, Sus 4s, different 9ths, diminished and augmented chords, etc.

3. **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.
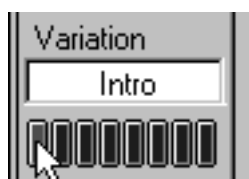
In this example, Variation1, the Intro, is selected.

-   **You can also select a variation by clicking directly on it in the Inspector.**

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

5. **If you select the Style Track again, you can use the Style Select buttons to select a new style.**
    Five Styles are loaded into the Style Demo Song.

The button of the selected Style has a different color than the other buttons..

Loaded, but not selected Styles.

Empty slots (no Style loaded).

Playback with predefined chords

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

1. **Select the Style Track again, so that the Style Inspector reappears.**

2. **Use the Mode pop-up menu to set the Style Track to Slave.**
   This Mode forces the Style Track accompaniament to follow the chord changes from any playing Chord Track(s).

3. **Use the Style pop-up menu to select the Style FunkRock.**

4. **Activate Playback again.**
   The music now plays the chords in the Chord Track.

5. **When you are done listening to the chord changes, return the Mode pop-up menu to "Listening".**

Playback with predefined Style and Variation changes

A Chord Track may also contain recorded Style and Variation changes (described on in this chapter). The Style Demo Song has one Chord Track named StyleChnge, which contains Style and Variation changes.

1. **Unmute the "StyleChnge" Track.**
   If you want to have chord changes as well, check that the "KillChords" Track is unmuted and the Mode pop-up menu in the Inspector is set to "Slave" (for the Style Track).

2. **Play the Style Track as usual.**
   The recorded Events on the "StyleChnge" Track will make the Style Track switch Styles and Variations.

● The Style Track accompaniament will *always* follow any Style and Variation changes recorded on a Chord Track (if it's not muted), no matter if the Mode parameter is set to "Slave" or "Listening". The Mode parameter only determines whether the Style Track should follow recorded *Chords* or not.

How Styles and Style Tracks work

The following pages introduce you to some of the theory behind Styles and Style Tracks.

Style Tracks

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

- The current Style (including its variations).
- 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 Edit from the Edit menu or by pressing [Control]-[E] on the computer keyboard. See page 17 in this chapter.

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.

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

How Cubase analyses your input for the Style Track

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), Style Tracks recognizes all of the most common three, four and five note chords. Even more complex chords, that Style Tracks 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 . 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 .

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 recognize 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 recognized as just that, make C the lowest note, not A, since the program would then interpret it as an Am7.

If the chords you play are only used to control Style Tracks, 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 thruput 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, Style Tracks will transpose upwards (if possible). For example, to go from C *up* to Am, play this:**
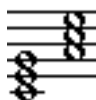
- **If you play the new chord in any other inversion, the program will transpose downwards (if possible). For example, to go from C down to Am, you could play this:**

Edit window

If you select a Style Track in the Arrange window and select "Edit" from the Edit menu or press [Control]-[E] on the computer keyboard, the Style Track Edit window appears. In the Edit window (described on page 17) you can make a number of settings that govern how you control Style Tracks and how the Styles play.

Chord Tracks

Chord Tracks 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 33.

This completes the theory section. Now let's take a look at how you actually use the Style Tracks!

Playing Style Tracks

Preparing

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

1. **Create a Style Track.**
   This is done by creating a Track as usual, and changing its Track Class to Style Track, using the "C" column.

● You can only have one Style Track in each Arrangement.

2. **In the Inspector, activate the Style Track by setting the Mode pop-up menu in the Inspector to anything but Off.**
   Don't select Slave unless you have a Chord Track.

Selecting Styles

There are two ways to select Styles from the Inspector:

• **Pull down the Style pop-up menu and choose one of the available Styles.**

   or

• **Click on one of the filled buttons below the pop-up menu.**

The button of the selected Style has a different color than the other buttons..

Loaded, but not selected Styles.

Empty slots (no Style loaded).
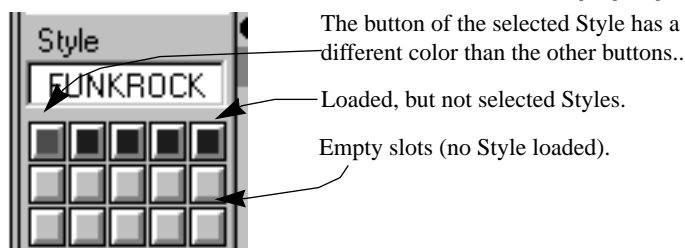
● Clicking on one of the buttons that are "empty" will bring up the "Load Style" dialog, allowing you to load a new Style into the empty slot (see below).

● Arrange windows that are open, or Set Aside on the Windows menu will also appear in the Style list. These can only be selected using the pop-up menu, not the buttons.

Loading Styles

To load a ready-made Style (or one that you have previously created and saved yourself), proceed like this:

1. Click on an empty Style button.
A file selection dialog appears.

2. Select a file and open it.
Style files are normal Arrangements, but some data in the file is ignored when it is loaded as a Style (the Notepad, the Master Track, etc).

Saving

When you save your Song all the Styles are saved with it. You can also save Styles individually, see .

Removing Styles

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

Selecting Play Modes

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

Off

Simply turns the Style Track off completely.

Slave

Makes the Style Track play the chords present on the Chord Track. See in this chapter.

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 .

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. Exactly how these decisions are made by the program, is determined by the Easy Mode Scale and Easy Mode Key settings in the Style Track Edit window (see in this chapter).

Roland

Same as above, but uses the "one-finger" (or actually two-finger) system used on Roland keyboards. See for details.

Yamaha

Same as above but for Yamaha, JVC and Technics keyboards. See .

Casio

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

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, activate the Master Track, open the Master Track editor and change the tempo.

The Tempo stored in the Style is used.

The Tempo set in the Master Track is used.

Selecting Variations

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

• There are always eight Variations.

- 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 variation 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 Play Snap is set to off – see).
- Style number 8 is always an Ending. When this has played to its end, the program stops.

There are several ways to manually select a Variation (the Switch parameter in the Inspector should be set to "Rem./Man."):

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

- **If there are 8 Variations *or less* in the Style, the Styles also appear as buttons below the pop-up menu. Click on one of them to select it.**
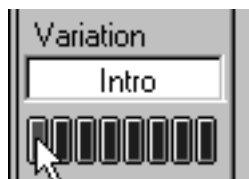
- **If there are more than 8 Variations, they instead appear like this, where you can scroll through the numbers to select them.**
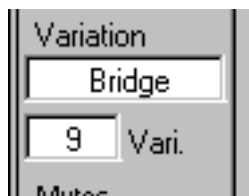
Selecting Variations via MIDI
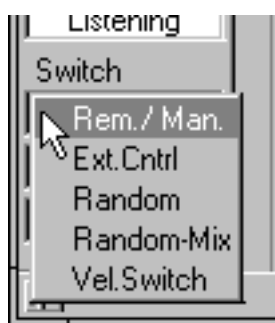
- **If the Switch parameter in the Inspector is set to "Rem./Man.", you can use your MIDI keyboard or other controller as a remote control, to select Variations via MIDI.**

- **If you set the Switch parameter to "Ext. Cntrl", you can use MIDI Control Change messages, like modulation wheel, Data Entry slider etc, to change Variations.**

Both these features are described on in this chapter.

Using Velocity Switch to select Variations

When the Switch parameter in the Inspector is set to "Vel. Switch", the amount of velocity you use to play the keys on the keyboard (when selecting chords) 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!

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 Style Track editor - an overview

Opening the Style Track editor

1. **Select the Style Track.**

2. **Select "Edit" from the Edit menu or press [Control]-[E] on the computer keyboard.**
   The Style Track Edit window is opened.
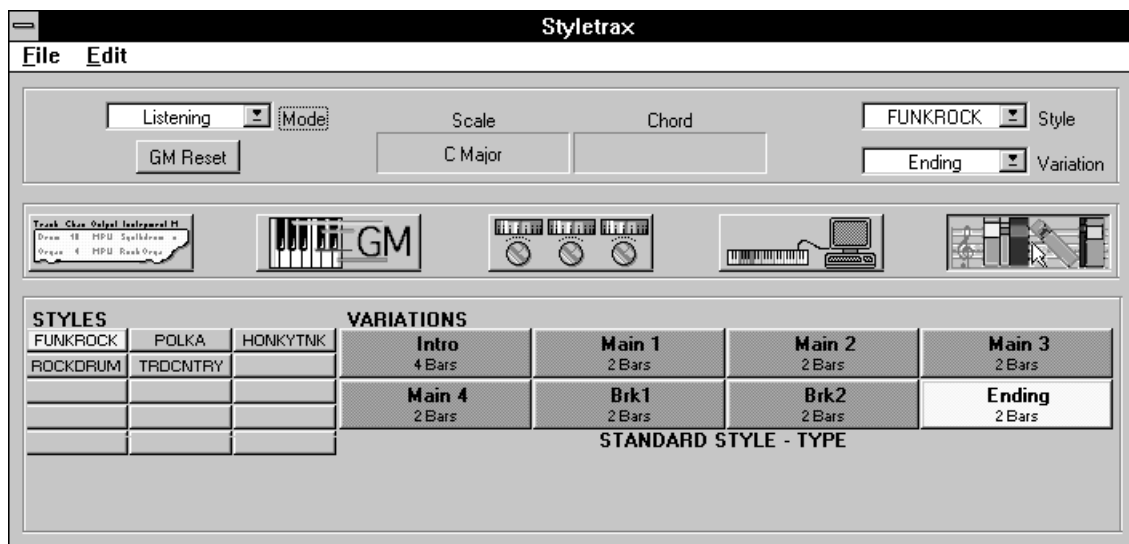
The five modes of the Style Tracks editor

The editor window can be switched between five different modes, depending on what you need to use it for. This is done by clicking on one of the five Mode icons or by selecting one of the items on the Edit menu:

The Mode buttons.

The Edit menu.
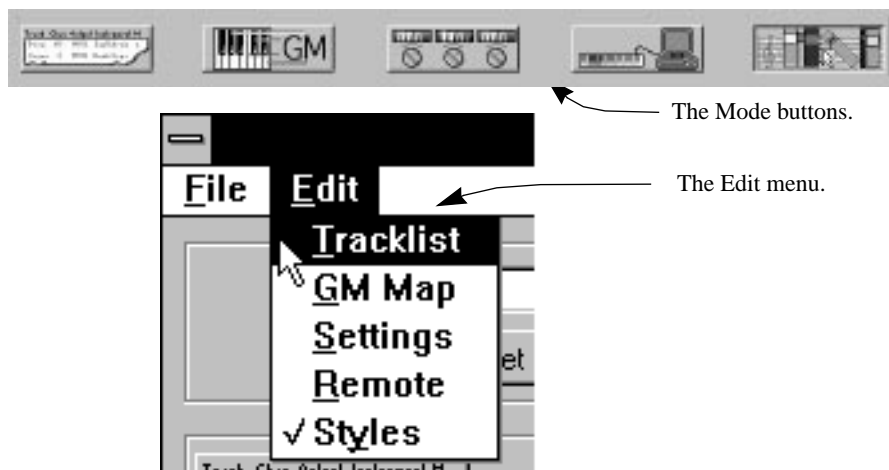
Each of the five modes is described separately later in this chapter, but here is a brief explanation of their purpose and functions (each mode is shown with its icon):

Tracklist		Shows the Tracks that make up the Style, and the settings for them. See page 20.
GM Map		In this mode, you set up the Map, i.e. the set of sounds that should be available to the Styles. See page 24.
Settings		This mode gives you access to various parameters, determining how the Track will play the Style. See page 26.
Remote		In this mode you make settings for remote control of Variations, etc. See page 29.
Styles		This mode works like the Style Buttons in the Inspector. Here, you can load, select and examine Styles to be edited. See page 32.

Parameters common to all Modes

The upper part of the Edit window contains parameters that do not change when you switch Edit Mode. From left to right they are:

The File menu

- **Load Style**
  This loads a regular Arrange window as a Style and puts it on the Style pop-up menu. (More about loading and saving Styles on page 37.)

- **Save Style As...**
  This item allows you to save the selected Style as an Arrangement file. This way you can "extract" Styles from a Song, and use them in other Songs.

- **Update Style**
  Select Update Style if you have made changes to a Style in the Style Track Edit window, and want to permanently save them to disk. This includes all the settings you can perform for each Track in the Style.

- **Load Setup/Save Setup**
  This loads/saves the Style Tracks settings as a Style Track Setup file (see page 37 under the heading "How are the other settings stored?"). These settings are independent of the Styles themselves.

The Mode, Variation and Style pop-ups

These pop-up menus duplicate the Mode, Variation and Style pop-ups in the Inspector (described on pages 13, 14 and 12 in this chapter).

The GM Reset button
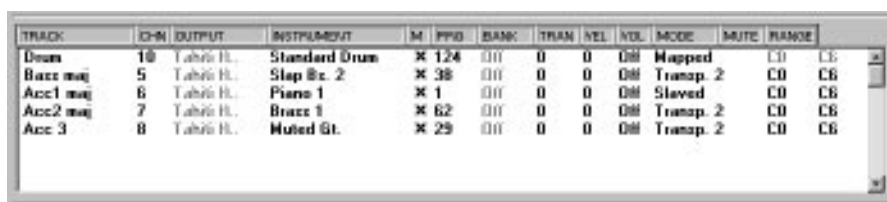
Pressing this button sends out a MIDI message putting General MIDI compatible instruments into their General MIDI mode. All Steinberg styles are built to automatically use the intended sounds when played back on General MIDI, Roland GS and Yamaha XG compatible instruments.

The Scale and Chord display fields

These two fields can not be changed by hand. Rather, they show which chord is used (either one played by you, or a chord from a Chord Track), and the scale the program uses (based on the input chord and the Scale Preference value set in the Param. Mode).

Tracklist Mode

TRACK	CHN	OUTPUT	INSTRUMENT	M	PRG	BANK	TRAN	VEL	VOL	MODE	MUTE	RANGE
Drum	10	Tabula R..	Standard Drum	✕	124	Off	0	0	Off	Mapped	C0	C6
Bass maj	5	Tabula R..	Slap Bs. 2	✕	38	Off	0	0	Off	Transp. 2	C0	C6
Acc1 maj	6	Tabula R..	Piano 1	✕	1	Off	0	0	Off	Slaved	C0	C6
Acc2 maj	7	Tabula R..	Brass 1	✕	62	Off	0	0	Off	Transp. 2	C0	C6
Acc 3	8	Tabula R..	Muted Gt.	✕	29	Off	0	0	Off	Transp. 2	C0	C6

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 37 in this chapter).

Track

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

Chn

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

When Mapping (the "M" column, described on page 22) is off, this is simply the MIDI Channel for the Track, for direct setting. When Mapping is on, changing the Chn value may have some further implications, as described on page 24 in this chapter.

Output

- When Mapping is on (see page 22), 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 (see page 22 in this chapter) 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 on page 22 in this chapter. A star in the column indicates that Mapping is turned on.

Prg (Program)

- When Mapping is on, changing this value is the same as selecting from the Instrument column.
- When Mapping is off, this value 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.
- When Mapping is off, this is used to select a Bank in your MIDI device.

Tran (Transpose)

This value allows you to transpose the output from the Track, just as you can change the transposition in the Inspector for a normal MIDI Track. This parameter is not affected by Mapping.

Vel (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

When you click in this column, a pop-up menu opens where you can select one of the available modes. The selected mode governs how the Track should respond to chord changes. Find more info on what the modes do on in this book.

Mute

This column is used to Mute the Track temporarily. You can either click directly in it to Mute a Track or use the Remote feature and Mute the Track via MIDI.

Range

This parameter allows you to restrict the pitches played by a Track. If a note falls outside the set range (for example due to transposition) it is automatically transposed one or more octaves so that it falls inside the range.

About Mapping

As described above, for each Track you can turn on and off a parameter called Mapping, indicated by an M. When Mapping is on, an X is shown in the "M" column for that Track.

The X:es indicate that the Tracks have Mapping turned on.

- 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 Style Tracks *Setup*. This Setup (which contains other things too, see in this chapter) will become part of your Song when you save it. When you first launch Cubase , a General MIDI Setup is loaded. This and another Setup, for Korg M1 synths, are included on one of the Cubase Disks.

In the Setup, the following settings are defined for each Instrument:

- MIDI Channel
- Output,
- Program Change
- 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 non-General MIDI 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.

Mapping and the MIDI Channel setting

Even if mapping is on, the MIDI Channel value for a Track can be changed in the Edit Style list. 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 are conditions when changing the MIDI Channel value for a Mapped Track may also affect the settings in the actual Instrument Map (the list of Instruments used when Mapping is on). See for more info about this.

GM Map Mode

SOUND	CHN	OUTPUT	PRG	BANK	PLAY
Piano 1	any	Tahiti H...	1	Off	✗
Piano 2	any	Tahiti H...	2	Off	✗
Piano 3	any	Tahiti H...	3	Off	✗
Honky-tonk	any	Tahiti H...	4	Off	✗
E.Piano 1	any	Tahiti H...	5	Off	✗
E.Piano 2	any	Tahiti H...	6	Off	✗
Harpsichord	any	Tahiti H...	7	Off	✗
Clav.	any	Tahiti H...	8	Off	✗

By clicking on the "Map" icon, you switch to GM Map Mode, where you can change the definition of the current MIDI map. When a Track is then set to be "Mapped" (see in this chapter) 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 the Style Track defaults to is adapted to the General MIDI protocol, but by making up your own map, you can prepare your Styles for use with 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 .

● The Instrument list in the Style Track differs from General MIDI in one respect: In Style Tracks, 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.

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.

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 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 (an "X" 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.

About 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 Style Tracks use a General MIDI drum map to decide which drum sounds go on which keys.

But if you have a non-GM 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 Style Tracks.

No matter which method you choose, the result is that the drum sounds get re-mapped 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 Style Tracks Song and save this Song. 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 refer to the Drum Edit and Drum Tracks chapter.

Settings Mode

This Editor Mode contains settings for how the Style Track should behave when changing Variations and Chords, and also settings for which scales should be used.

Transition Mode

The Transition Mode setting is used to decide how the actual switch between variations should happen. If Transition Mode 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 Play Snap is set to Off, see below).

However, if Transition 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 Play Snap 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).

Play Snap

The Play Snap setting (which is duplicated in the Inspector, but there is called "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).
- "Part" (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 in the next chapter.)

Chord Snap

This setting is used to set how the chord changes happen. The options are:

- "Off" (instantaneous changes).
- 1/4 (changes happen at the closest quarter note).
- Bar (the chord changes 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.

Switch

This parameter is a duplicate of the Switch pop-up menu in the Inspector.

Multi Mode

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. You choose one of these methods with the Multi Mode pop-up menu.

- If this field displays "– – – – – –", then this Style is not a Multi Style.
- If this field displays "Chords", 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 "Velocity" 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 in the next chapter.

Scale Preference and how the program selects scales

There are two mechanisms behind the way Style Tracks 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. To give the program some "advice" on how to modify the Style, a pop-up menu called Scale Preference is used.

The setting is global, that is, once set it is valid for all Styles. It consists of a pop-up menu with a number of predefined scales to choose from.

The pop-up menu is divided in two sections.Above the divider (the dotted line) are a number of "macros" (combinations of several scales) specially designed for Style Tracks. 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.
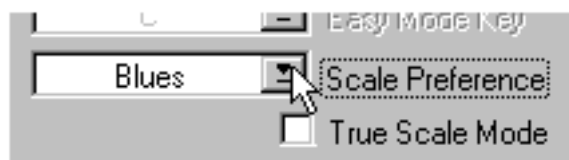
The Blues scale "macro" selected.

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.

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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.
Minors	Tries Harmonic minor, and when that doesn't fit, Hungarian 1 or 2.
Blues	Selects between Blues 1 and 2, and when that doesn't fit, Major.
Pure Pentatonic	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.
Pop	Selects between the Pentatonic, Major and Blues 2 scales.
Asiatic	Selects between Oriental, Japanese and Persian scales.
East-West	Selects between Chinese, Balinese and regular Major scales.
Chromatics	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.

The Easy Mode Scale parameters

The Easy Mode Scale and Easy Mode Key parameters determine the result when you play the Style Track using the Easy mode. See .

True Scale Mode

If your Style contains long notes, they may continue to sound after you change chord. This is not always desired, since the "overhanging" notes may not be in the scale of the new chord, and therefore may sound dissonant. When True Scale Mode is On, Cubase will turn off notes that no longer fit the scale after a chord change, and output a new note with the correct pitch. This correction is done immediately, but will only affect notes that would sound for at least another quarter note.

Remote Mode

The Remote Mode is used to set up remote control of the selection of Variations, but there are also other controls that can be used in a live performance.

The Keyboard display

If you turn all options on, you will note that the displayed keyboard has several distinct areas indicated graphically. These correspond to different "remote commands", described below.

☐ ☑ Variation
■ ☑ Mutes

If the Variation option is On, eight keys (shown in light grey) are used to switch Variations.

If the Mute option is On, eight keys (dark grey) are used to mute and unmute the Tracks in the Style.

| 28 | Range |
| C1 | Startnote |

The Range parameter determines the number of keys used for chord input.

If the Stop option is On, one key (shown in black) is used to stop the Style Track playback.

The "normal" keys to the right are used for melody lines, etc. If the Thru option is On, the Chord Input keys will function as melody keys too.

■ ☑ Stop
☐ ☑ Thru

Startnote

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

Range

This value determines how many keys on the controlling MIDI Instrument will be used to change chords. Exactly where on the keyboard these "chord keys" will be situated, depends on the Startnote value, and on the other controlling options (if these are activated or not). The resulting key range is shown on the keyboard display with a "light grey" pattern.

Eventtype

This parameter allows you to switch between two different ways to remote control the Style Track. The options are:

- Note (MIDI Notes are used for remote control).
- Prg (MIDI Program Change messages are used).

How Program Change messages are used is described on .

Controller

If the Switch setting in the Inspector is set to Ext. Control, you can use MIDI Control Change messages to switch between variations:

- **Set Controller 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.

Variation

This is a checkbox, determining if change of Variations should be remote controlled or not.

- **If Variation is checked, the key area used for Variations will be shown in a "middle grey" pattern on the keyboard display.**
  The keys correspond to one Variation each, with the first Variation on the leftmost key.

Mutes

When Mute is activated (checked), 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 for creating variations when playing live or to create breaks (by for example muting the drums).

Stop

If you check this box, the "Stop" key is activated. When active, this is the lowest key of all the "remote keys", and 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.

- **If you press the Stop key on your MIDI controller, the Style Track will be stopped.**
  This 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).

Thru

"Above" (to the right of) all other key areas is a range of normal black/white keys. These will always transmit regular MIDI notes on MIDI Channel 1. You can use this to add a melody to the Style Tracks 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 "Stop" 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.

- **Click on the Eventtype value field to change it to "Prg".**
  This enables remote control by Program Change messages.

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 Stop 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:	"Stop" 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

Program Change messages can also 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.

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Styles Mode

In this mode, the left side of the display 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.

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

1. **Set the program to Listening mode (by selecting the Style Track and using the Inspector).**

2. **Create a Track and turn it into a Chord Track, using the Track Class pop-up menu in the Track List.**

3. **Make sure the Chord Track is selected, and activate recording as usual.**

The Chord Track Class symbol.

4. **Play the chords of the song.**
The Channel and Output settings for the Chord Track are used for Thruput only, so that you may hear the chords you are playing with a sound of your choice.

5. **If you have set up your Remote Controls to select Variations, this will get recorded, too.**
Mutes and the Stop function are *not* recorded.

• **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.

6. **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.

Playing back

1. **Select the Style Track and set it to Slave status.**

2. **Make sure there is only one un-muted Chord Track.**

3. **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

1. **Set the program to Listening and create a Chord Track, as described above.**

2. **Activate Multi Recording in Merge mode (see the Multi Recording chapter).**

3. **Click in the "R"-column of the Chord Track to enable recording.**
   At this point, *only* the Chord Track should have recording enabled.

4. **Select the Style Track, so that its Inspector appears.**

5. **Start recording as usual.**

6. **Now you can play the chords of the song as before, but you can also select Variations and new Styles from the Inspector!**

7. **Play back as above.**

Creating a Chord Track By converting a MIDI Track

1. **Create or select a MIDI Track.**

2. **Record your chords into it, by playing them (as simply as possible).**

3. **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.**

4. **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.

5. **Close the Score editor.**

6. **As a safety measure, make a copy of the Track and mute it (you might want to edit it later).**

7. **Select the original (un-muted) Track and convert it into a Chord Track by using the Track Class pop-up menu in the Track list.**
   The program will warn you that your MIDI data will be lost. Click OK.

8. **Edit the recording by double clicking on the Part(s) so that the Score editor opens, and select Compute Scales from the pop-up Do menu.**
   Close the editor.

9. **Make sure this is the only un-muted Chord Track and that it is above the Style Track in the Track List.**

10. **Set the Style Track to Slave Mode by using the Mode pop-up menu in the Inspector.**

11. **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 Chord Parts

Using the Open item on the File menu, you can load Parts with chord changes from disk, onto a Chord Track, just like you load MIDI Parts onto MIDI Tracks.

Editing recorded Chord Tracks

You can use the Score editor to edit some aspects of the Chord Tracks.

- **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 Layout and Printing section of the Cubase manual.

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 Scale from the pop-up Do menu, in the Score editor. The result depends on the Scale Preference setting.

Actually the Compute 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 Style Track output into the Arrangement

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

1. **Select the Style Track.**

2. **In the Inspector, set Record (at the bottom) to On.**
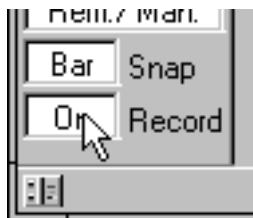
3. **Activate recording as usual in Cubase.**

4. **Perform your song as you would, by playing chords, switching between Styles and Variations etc, or by just playing back a Chord Track.**

5. **When you are done, stop Recording.**

6. **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 Sounds, provided you have the correct Drum Map loaded of course. For more info about Drum Map handling, see page 25.

The created Tracks have no "special" Inspector settings (if new Tracks are created, they will have the default Inspector settings; existing Tracks will keep their settings). 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 38 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 Arrangement files, 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 special StyleTrack Setup File (extension .XET). A Style Track Setup (not to be confused with a normal Setup file) holds *all* the settings in the Inspector and in the Style Track windows, *except* the selection of Style and Variation.

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. A Song contains the Styles and all the settings you have made.

- **If you make your settings and save them as the Def.All Song, they will be loaded on startup.**

Alternative ways of using Style Tracks

Below follow a few short hints on alternative techniques you could explore when you have come to grips with Style Tracks basic functions.

- **In a live performance situation, you may use Style Tracks 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. 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.

- **Style Tracks 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.

- **You can also use Style Tracks 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 Style Tracks 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 combinations of loops.**
  Also, if your variations are set up the right way, Random Mix will create combinations of loops and for example bass riffs, that you might never have tried yourself.

- **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 Style Tracks*.**
  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 within an octave.

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 (Easy Mode Key) and the tonality of the song (Easy Mode Scale).
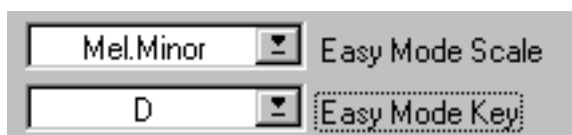
Simply put, if the song is in major, select Major, if it is in minor, select Harmonic Minor.

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 recognized, 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 (for example a Cmaj7).
- Adding the note two semitones below gives you a "common" (dominant) 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 it as it is, i.e. the root note plus a major triad and 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 major 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 major 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.

Creating Styles

Introduction

Creating Styles is actually quite easy. If you already know how to record into an Arrangement, you basically also know how to create a Style. The only things you need to know is how to organise your recordings and which settings you have to make for the Style to play back properly.

How a Style is Built

This picture shows how a Style may look when creating it or opening it as an Arrangement:

You use different Tracks to be able to have several instruments in the Style, just like in a normal Arrangement.
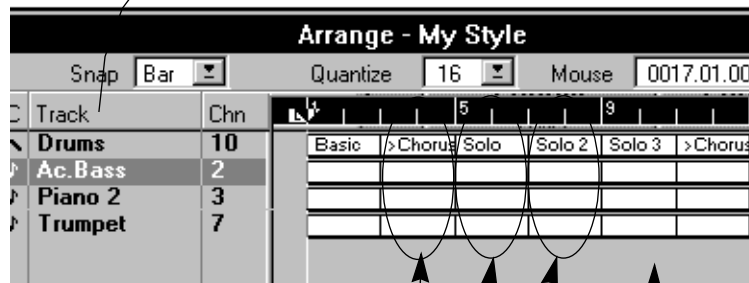

Each Variation of the Style consists of Parts, one for each Track. The Variations are lined up after each other.

The Variations may have different lengths, but all the Parts (on the different Tracks) that make up one Variation, must have the same length and be aligned vertically. No space is allowed between the Variations.

Recording the Style

Preparations

1. **In your current Arrangement, create a Style Track.**

M	C	Track	Chn	Instr
	♪	Pad	3	
	⊞	Styletrack		
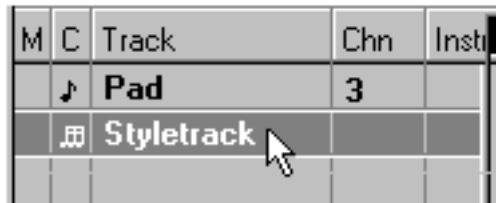
2. **Create a new Arrangement.**

Setting Up the New Arrangement

Creating Tracks

1. **Create as many Tracks as your Style needs.**
   You might for example create one Track for drums, one for a bassline, etc. (MIDI and Drum Tracks can be used.)

● You can only have up to eight Tracks in a Style!

2. **Name the Tracks.**
   By naming the Tracks, you also name the Tracks of the Style. Make it a habit to always name the Tracks after the instrument they play.

Making Inspector Settings

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:

1. **Set each Track to the desired MIDI Output.**

2. **Set each Track to the desired MIDI Channel.**
   If you are creating Styles for others to use, we recommend you to put the drums on MIDI Channel 10. Otherwise you can use any Channel you wish.

● Avoid setting a Track to MIDI Channel "Any".

3. **Set a Program Change value and Volume for each Track.**
   If you are creating Styles for others to use, we recommend you to stick with General MIDI Program numbers. This will make it easy for GM users to use the Styles right away. Other users can always map the sounds as they like.

● Avoid other Inspector 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.

Setting Up for Drums

For rhythms and drum patterns in the Style, we recommend you to always use Drum Tracks and the General MIDI 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 and that somebody else did, it might be just as well following it. Steinberg Styles always use the General MIDI Drum Map.

Creating Parts for the first Variation

1. Create empty Parts on each Track, for the first Variation. These Parts must be of equal length.
You might for example create one two bar Part on each Track.
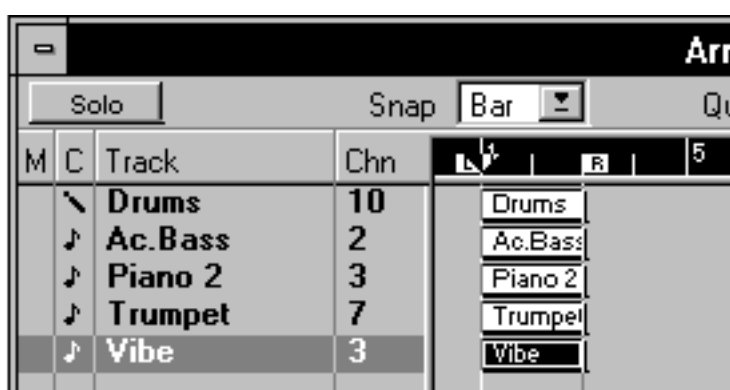
● Parts used in Styles should never exceed 64 bars in length.

2. Record into the Parts, following the "guidelines" below:

• **Play in C.**
If you don't, the Style will play back in the wrong key when you use it.

• **Do not play any chord changes!**
Remember that you are creating a model for an arrangement, not the entire arrangement.

• **Add all tensions to the chords that could possibly fit the arrangement.**
Style Tracks can never add any notes by itself, 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 be left out or transposed when it doesn't fit the current scale and the Parameter settings. 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.

- **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 then enter into a new Variation with the wrong Program or Volume.**

Checking and Editing

1. **Play back the Arrangement (perhaps in Cycle Mode) and check that you like what you hear.**

2. **If needed, edit the recordings in any MIDI editor.**

3. **If needed, edit the Inspector settings.**

● Make sure you change the Inspector settings for the whole Track, not for each Part! Also, avoid settings like Transpose and Delay (Transposition and Delaying should be done by permanently changing the recording in an editor).

Trying Out The First Variation

1. **Switch back to the original Arrange window. Select the Style Track.**

2. **In the Style pop-up, select the top item, which has the name of the Arrange window you just recorded in, followed by a star (Probably something like "Untitled 1*").**

Your new Style currently only has one Variation.
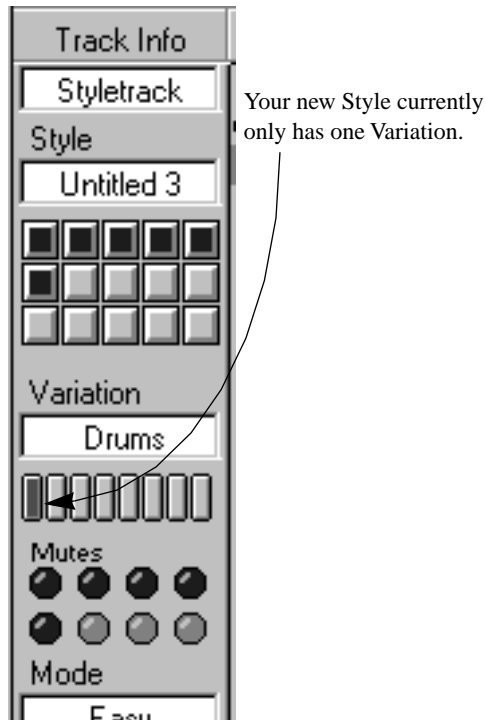
3. **Set the Style Track to Listening mode (or Easy mode or one of the other "one-finger" modes, if you prefer).**

4. **Open the Style Track editor.**

5. **Click on the Tracklist Mode icon to make sure the editor is in Style Mode.**
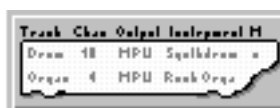
The Tracklist Mode icon.

6. **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.

TRACK	CHN	OUTPUT	INSTRUMENT	M	PRG	BANK	TRAN	VEL	VOL
Drums	10	Tahiti H..			Off	Off	0	0	Off
Ac. Bass	1	Tahiti H..			33	Off	0	0	0
Piano 2	4	Tahiti H..			2	Off	0	0	Off
Trumpet	5	Tahiti H..			57	Off	0	0	Off
Vibe	6	Tahiti H..			11	Off	0	0	Off

7. If you want others to be able to use your Style, you probably should click in the "M" column to activate Mapping for the Tracks.
This is described on in this book.

● Either activate Mapping for all Tracks or none. Otherwise the MIDI Channel settings may cause confusion and "wrong sounds".

8. Set each Track to the right Mode.
The Mode governs how the Track will be played back. When you create a *new* Style, all Tracks will be set to Slaved, except the first Track, which will be set to Mapped if it is a Drum Track and Normal if it is a MIDI Track. This is because the program assumes that the first Track holds the drums and the rest Parts with regular tonality.

• **These are the available Modes:**

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.
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 recognized 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 recognized 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".

9. Close the editor window.

10. Try out your new Style just as you did with the included, predefined Styles.
See the previous chapter.

Creating More Variations

The Style we have created so far only contains one Variation. Let's add some more.

1. S**witch back to the Arrange window where you created your Style.**

2. **Create a new set of Parts after the existing (on the same Tracks).**
   These will become the second Variation. Instead of creating new Parts, you might also duplicate existing Parts and modify them.

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

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3. **Record into the new Parts, following the guidelines on page 44 in this chapter.**

● Again, remember - If you change the Inspector settings, make sure you do it for the whole Track, not for each Part!

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

4. **If you like to add more Variations, create new sets of Parts.**
   The limit is 64 Variations per Style (which means 64 Parts per Track).

5. **To name the Variations, name each Part on the first Track.**
   These names will appear on the Variation pop-up in the Inspector.

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Saving the Style

- **To Save the Style in the Song where you use it, simply Save the Song.**
  All the Styles in the Song are automatically included in the Song file.

- **To save the Style only, save the Arrangement where you created it.**
  Styles are actually only regular Arrangement files used in a special way, so saving the Arrangement is the same as saving the Style.

  When you load an Arrangement for use 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.

Multi Styles

What Are 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.

Creating the Multi Style Parts

To create a Multi Style Part, you must insert for example several melodies into it, 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 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.

How Style Tracks "Finds" the Multi Styles"

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

TRACK	CHN	OUTPUT	INSTRUMENT	M	PRG	BA
Drums	10	Tahiti H..	Drumset 1	✗	125	0ᵢ
Synbass	2	Tahiti H..	Synth Bass 1	✗	39	0ᵢ
Clavi	3	Tahiti H..	Clav.	✗	8	0ᵢ
>House Pno	4	Tahiti H..	Piano 3	✗	3	0ᵢ
E-Piano	5	Tahiti H..	E.Piano 1	✗	5	0ᵢ
Organ	6	Tahiti H..	Organ 3	✗	19	0ᵢ
Strings	7	Tahiti H..	Strings	✗	49	0ᵢ

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

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

Selecting Modes For Multi Style Tracks

Tracks containing Multi Styles should probably use either of the modes Transpose 1 or Transpose 2.

Setting Up Switching

In the Style Track editor you will find a setting called Multi, in the Trigger Parameter section. If the Style contains Multi Tracks, this setting can be switched between "Chords" and "Velocity".
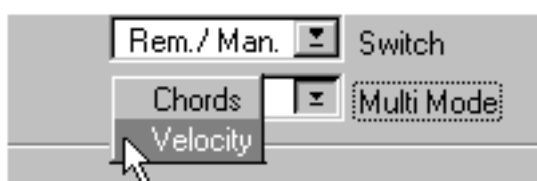
Chord Mode

In Chord 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.

Velocity Mode

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