

Instant Music™

from Electronic Arts



For the Apple IIGS

**Requires
512K Megabytes**

Distributed by
Big Red Computer Club
under Exclusive License

Serial # _____

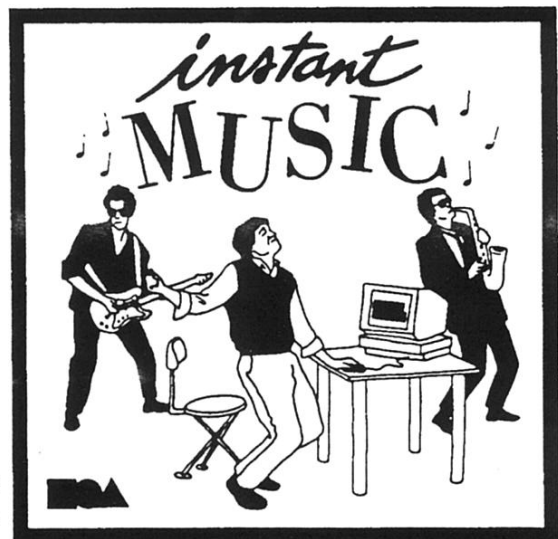
Electronic Arts Presents

Instant Music

For the Apple IIGS: 512K and Mouse Required. Color Monitor Recommended.

PRELUDE

Instant Music is for the musician in us all. If you find yourself strumming air during your favorite guitar riff, or drumming along on your car steering wheel, but the only *real* musical instrument you can play is your stereo, then *Instant Music* may be just what you've been waiting for.



Imagine yourself playing the lead guitar solo to your favorite tune, without making mistakes! With *Instant Music* you don't need to know the rules of harmony, counterpoint, or rhythm, to jam impressively. *Instant Music* lets loose your creativity by keeping track of the rules for you. You can give yourself over to the tune that plays in your head. If you're close, *Instant Music* will put you right on.

But *Instant Music* gives you a lot more than just jamming. You can write a full score for a set of four instruments (which you choose from dozens), and the artificial intelligence built into *Instant Music* makes sure they play in tune. Or you can use one of the many songs on the program disk as a template and add the notes, embellishments, and refinements yourself. The templates have been constructed with the musical information already built in — rhythm, scale, and chord rules. With *Instant Music* you can concentrate on what sounds good, rather than "How do I voice a C9 chord with an E bass?"

If you're an accomplished musician, you'll find that *Instant Music* is a powerful composing tool. It's a great place to sketch your ideas with the help of the built in artificial intelligence. You'll be thrilled at the speed with which you can create different arrangements, quickly finding the one combination of voicing and instruments that captures the essence of a song. And you can save your ideas to revisit later, when you feel more like turning off the guides and fine tuning your piece in "free mode" to add some unorthodox flair. Later you might move your music into programs like Deluxe Music Construction Set to convert it to standard musical notation and print out a hard copy for the band to play.

In short, *Instant Music* is a powerful tool, and it's fun to use at the same time. You'll create, hear, and *see* your music instantly. The notes for each instrument are a different color, and the period each note plays is drawn as actual length on the screen, so you can easily see the relationships of instruments, rhythms, and pitches. If you're a musician, looking at an entire 16 or 32-measure song in a single screen will give you a new awareness of music structure, and a new way to analyze it. If you're a beginner, you'll be amazed at how much you can learn about music, without studying — it's all play!

How To Use This Manual

This manual is organized so you can use just as much of it as you want. If you like to experiment (and we hope you do), you'll probably want to know how to start the program, load a song, and jam. From there you can play with the controls and discover the fun and power of *Instant Music* on your own. But if you want some specific information, the manual is designed to give you that, too.

The first chapter, Guided Tour, is an overview of the program that gets you up and running fast, demonstrating why we call the program *Instant Music*. The second chapter, Going Further With *Instant Music*, is a series of lessons that illustrate the program's more advanced features for those who want to create their own complex compositions. The third chapter, *Instant Music* Reference, is a quick reference guide listing all of *Instant Music*'s menus and commands. The appendix at the end of the manual contains documentation for the music included with *Instant Music*, and information for those who want to learn more about music theory and notation.

CHAPTER 1: GUIDED TOUR

Starting Instant Music

To use *Instant Music* you will need an Apple IIGS, a monitor, one or two disk drives, and some initialized blank disks for saving your work. *Instant Music* requires 512K of RAM when starting your system with the program disk. (Note: if you connect speakers or headphones to your computer the sound quality will be greatly improved.)

Start your Apple IIGS as usual. The first thing you should do is to make a working copy of your *Instant Music* disk to reduce the chance of anything happening to the original. (If you have questions about how to initialize disks, copy disks, delete files, and move files from one disk to another, consult your IIGS documentation before going any further.) Note: you can name your backup disk anything other than IM; that name is reserved for the master key disk only.

Now reboot your Apple IIGS with the working copy of *Instant Music*. Whenever you start *Instant Music* from the working copy, you are asked to briefly insert the *Instant Music* key disk so the program can read the disk's registration numbers. When the original disk has been verified, you can put it away, and use the copy during the rest of your session. After the program has finished loading, the title screen appears, followed in a few moments by the *Instant Music* screen. The *Instant Music* theme song is loaded automatically and begins playing.

Before we start on our guided tour, let's take a quick detour and become acquainted with Mousejamming, a technique for turning your computer into a realtime musical instrument. Notice the button in the upper-right corner of the screen that contains a white icon in the shape of the mouse. This is the **Mousejam Button**; the white icon indicates that mousejam is currently *on*. Now take a look at the instrument controls at the very bottom of the screen. The instrument name in the control at the far left is shown in white letters; this means that that instrument is currently chosen for you to mousejam with. Move the mouse pointer so it's in the large center window that contains the colored bars, hold down the mouse button, and start moving the mouse forward and backward. You'll hear that the selected instrument is now playing in response to your mouse movements. How's that for an example of *instant music*?

We'll discuss mousejamming in more detail in the Mousejamming section later on. For right now, let's begin with some other basics you'll need to know while working with *Instant Music*.

The Help Line

You can operate *Instant Music* through a number of different onscreen controls. If you are unsure of a control's purpose, press and hold the mouse button on the control in question. As you press each control, a brief description of its function appears on the **Help Line** at the very top of the work screen. For now, click each of the controls with the mouse button and watch the line at the top of the screen.

Now click the **White Button** in the upper-right corner of the work screen to stop the music. Also click the **Mousejam Button**; when you click the button, the mouse icon turns black, indicating that the feature has been turned off.

Loading Music

To load a song from the *Instant Music* disk, move the mouse pointer to the top of the screen and press the mouse button. This makes the *Instant Music* menus appear. While holding the mouse button down, pull down the **File** menu, highlight the **Load** option, and release the button. A dialog box appears (see Fig 1.1) asking for the name of the song you want to open. Click the scroll bar on the right side of the dialog box until you see the folder named Rock1. (If you are unfamiliar with terms such as "scroll bar" and "dialog box," consult your IIGS documentation.) Click Rock1 with the mouse button, and then click the **Open** button (or simply double-click Rock1); the program automatically opens that folder and displays its contents. Now click the song title *Hey You*; then click the **Open** button to load the song (or double-click the song title).

The song is now loaded, complete with notes, instruments, volume and tempo settings, and pitch and rhythm guides. (Pitch guides restrict the pitch of notes you can enter in a song to ensure that your song sounds "good." Rhythm guides set the length of notes you can enter. You'll learn more about these guides in Chapter 2.)

NOTE: Use **Load New** in the **File** menu to load the blank template for a song. This loads every component of the song except the notes - the instruments, the volume and tempo settings, and the pitch and rhythm guides. You can then enter your own notes.

Now that you know how to load a song and how to use the Help Line, you might want to experiment with the controls and menus. When you're finished experimenting, or if you run into trouble, just come back to this point in the manual and reload *Hey You* as explained above. The following few pages explain the features of *Instant Music* that you are likely to use most often.

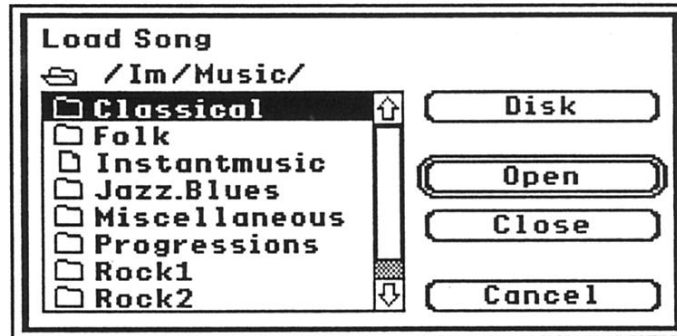


Figure 1.1: The Load Song Dialog Box

Playing Music

As soon as the song has finished loading from the disk (when the drive light has gone out), click the red **Play/Stop** button at the top right of the screen. Now the button changes back to white, and *Hey You* begins playing. You stop the music by clicking the **Play/Stop** button again. For now, let the song play.

The Instant Music Screen

Let's take a closer look at the *Instant Music* screen. What you see is a two-measure overview of the song in the **Score Window** in the center of the screen, and a number of surrounding buttons and controls (see Fig 1.2). The controls at the top of the screen let you work with the entire song - for example, to speed up the tempo. The **Scroll Bar** (with left and right arrows) lets you scroll left or right through a song, one measure at a time. We'll discuss the function of the other buttons, bars, and icons at the top of the screen as we go along.

The moving line below the score window is the **Rhythm Line** and shows what portion of the music is currently playing, and the pattern of the current rhythm guide. (The pattern is visible only when three or fewer measures are displayed in the score window.) Below the **Rhythm Line** are the controls for the four instruments playing in this piece (called **Track Controls**). Each track control contains a **Current Instrument Name**, **Transposition Buttons**, a **Volume Bar**, and a **Hide/Display Button**. The term *track*, as used in *Instant Music*, refers to a set of notes (indicated by color) and the rhythm guides, pitch guides, and instrument assigned to that set of notes. Just as in music recording, you can manipulate the sound of each track separately, before combining them into a finished song. When you copy notes from one track to another, you are actually copying more than just notes. This will become clearer as you begin to use the editing functions.

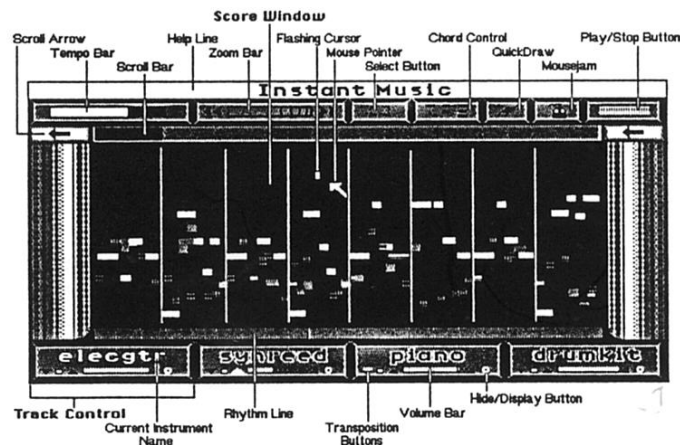


Figure 1.2: The *Instant Music* Screen

Changing Tempo

Move the cursor arrow up to the white horizontal **Tempo Bar** at the upper left corner of the screen. Click with the mouse button, and drag the marker to the left to slow down the music. Drag to the right to speed it up.

Changing Volume

You can control the volume of each of the four instrumental voices using the **Volume Bars** in the instrument controls below the score window. Click on the right side of the **Volume Bar** in the green track control (the green horizontal bar) and drag it slowly to the left. As you do so, note that the volume of the instrument decreases and the green notes on the screen grow dimmer, giving you visual as well as auditory feedback. As you move the **Volume Bar** back to the right, the instrument becomes louder, and the notes grow bright again.

Viewing Tracks

You can make the notes disappear entirely by clicking the **Hide/Display Button** to the right of the **Volume Bar**. Click it again to make them reappear. This doesn't affect the sound of the piece, only the appearance. Sometimes when there are a lot of notes on the screen, you may want to look at the notes of just one track. Switching off the notes of the other tracks is a quick way to get an overview of a single melody line.

Transposing

With *Instant Music*, you can raise or lower a track's pitch (transpose) by an octave without changing the key. Use the **Transposition Buttons** (the down-arrow, the square, and the up-arrow at the bottom left of each track control.) When the middle square is lit, the track plays at its normal pitch. If you click the down-arrow, the track plays an octave lower. If you click the up-arrow, the track plays an octave higher. Clicking different **Transposition Buttons** does not, however, change the note display in the score window.

Changing Instruments

The **Sounds** menu contains the list of the instruments currently available for use in a song. (Pull down the **Sounds** menu to see your current list.) If you want to use a different instrument in the green track, just click the name of the green instrument in the control at the bottom of the screen. Now pull down the **Sounds** menu and select your new instrument. Your new instrument is loaded as the green instrument, and its name now appears on the green track control.

The **Sounds Menu** section of Chapter 3 explains how you can add and remove instruments from the menu.

If the Sounds Menu is Full

If you try to load a song and the **Sounds Menu** is too full to store all the song's instruments, *Instant Music* tells you to delete some instruments. (Use **Purge Instruments** in the **Sounds Menu**, described in Chapter 3.) Then load your song again. All the instruments for your song will now be added to the **Sounds** menu.

Entering Music

You can enter new notes, or change existing notes for any of the four instrument colors. First, make sure *Mousejam* is off, and then select the instrument you want to work with by clicking its track control (select the red instrument for this exercise). Now move the mouse pointer into the score window: Notice that the flashing white cursor appears right next to the mouse pointer. Use the mouse to move the flashing cursor around the window; at the same time, click the mouse button in the score window a few times. If you click the mouse button on a blank column in the score, a new note is inserted at the flashing cursor position. If you click in a column that already contains a note for your instrument, the note is raised or lowered to the flashing cursor position.

The color of two notes that occupy the same space in the score window will appear gray. The display color of three or more notes placed on top of each other is unpredictable. Click the **Hide/Display Buttons** on the instrument controls to view each note's true color in turn.

To erase an existing note, point to the note with the flashing cursor; then hold down the **Command** key at the bottom left of the keyboard and click the mouse button. (In this manual, we will refer to this as **Command-clicking**).

The **QuickDraw Etude** in Chapter 2 shows another method of entering music.

Mousejamming

Instant Music offers you the unique opportunity to play your computer as though it were a musical instrument. When you select a track control and click the **Mousejam Button** (Figure 1.2), *Instant Music* lets you use the mouse to control the instrument assigned to the selected track. Thus, you can jam on a single track while the other three tracks play backup. In addition to the **Mousejam Button**, there is also a **Jam** menu that provides three different types of mousejam. (Note: When you pull down the **Jam** menu you will see that a keyboard equivalent is offered to save you the time of pulling down menus to execute some common commands. Here, for example, you could hold down the command key and press K to select KeyPad Rhythm for jamming.)

Score Rhythm: The Score Rhythm option keeps your mousejam within the musical boundaries established by the song template. In essence, *Instant Music* looks over your shoulder as you mousejam and makes sure that you don't play any off-key or out-of-time notes. Here's how to play a guided mousejam:

1. Click the **Play/Stop Button** to play the song if it's not already playing.
2. Click on the red track control to select it as the instrument you want to jam with.
3. It's a good idea to raise the volume of the mousejam instrument and lower the volume of the other three. This makes your mousejam solos really stand out.
4. Pull down the **Jam** menu and select **Score Rhythm**.
5. Click the **Mousejam Button** at the top right of the screen (see Figure 1.2), and suddenly your selected track stops playing notes from the score. This is supposed to happen; *Instant Music* has just turned control of the track's instrument over to you.
6. Now move the pointer down to the score window. The flashing cursor is now moving from left to right in synch with the **Rhythm Line**.
7. Press the mouse button and your instrument begins playing again. When you release the mouse button, your instrument stops playing.
8. Now, while holding the button down, move the mouse up and down. Try moving it slowly, then more quickly. The pitch rises when the flashing cursor is at the top of the screen and falls when it's at the bottom.
9. Click the button several times as you move the mouse. Your mousejam instrument plays an individual note each time you click.

As you can see and hear, the instrument is now playing in response to your mouse movements, but the notes are being kept in the proper key and tempo.

KeyPad Rhythm: The KeyPad Rhythm option lets you use your computer's numeric keypad to activate stored mousejam rhythm styles. To get a feel for KeyPad Rhythm, select the **KeyPad Rhythm** option from the **Jam** menu, start mousejamming, then push the **1** key on the numeric keypad. Now try **2, 3, 4**, and so on until you've gone through all the preset licks on the keypad. KeyPad Rhythm lets you add another dimension of rhythmic flexibility to your mousejams.

Free Rhythm: The Free Rhythm mode operates exactly like Score Rhythm, except the song template rhythm guides aren't used in the mousejam. While this gives you much more control over individual notes in the melodic line, it also allows you to play notes when they really shouldn't be played. Other mousejam modes are better for more structured improvisation because they use preset rhythms as guides.

Mousejam Experiments: With *Hey You* still loaded in the score window, try selecting the bass line (the yellow track, which uses a piano as the instrument) and mousejamming with that. Click the down-arrow **Transposition Button** to turn the blue piano track into a second bass line, and listen to the harmonies as you mousejam. What you're doing is like jazz improvisation — making up new notes “on the fly” to fit into a pre-existing chord structure. *Instant Music*'s guides keep your notes within a preset pattern so no matter what you play, the notes fit. If you want to hear a mousejam without pitch guides, select Set

Guides from the Draw menu. Click the **Free** button in the **Pitch Guide** column and click **Apply**. Then try a mousejam. Now your creativity is completely unbridled, because the **Free Pitch Guide** option removes the guides that keep the pitch of your notes within traditional musical boundaries.

Keyboard Changes: In addition to the numeric keypad, you can also use other keys on the keyboard to make changes as you mousejam.

| | |
|----------|--|
| A | Selects the green instrument |
| S | Selects the red instrument |
| D | Selects the blue instrument |
| F | Selects the yellow instrument |
| Spacebar | Starts and stops the music |
| ↑ | Raises the pitch for all tracks a half step. Changes the sound, not the display. |
| ↓ | Lowers the pitch for all tracks a half step. |
| ↔ | Resets the pitch for all tracks to the normal settings. |

Finishing a Session

So far, you've been experimenting with existing music. In the next chapter, we'll discover how *Instant Music* lets you write your own compositions, even if you know nothing about musical notation.

Saving Your Creations

If you want to save the music with the changes you've made, use one of the options in the File menu - **Save** or **Save As**.

Save: Replaces the original song with your changed song, using the same title. Use this option if you have made modifications to a previously saved song and you want to keep the new version but not the original. Pull down the **File** menu and select **Save**.

Save As: Lets you save your new song (or your modified old song) under a different title, while retaining the old song under the original title. First pull down the **File** menu and select **Save As**. When the **Save As** Dialog Box appears, click a folder name, type a new name for your piece in the **Save As** box, and click **Save**. The piece will be saved under the new name. (If you want to save the file to a different disk, insert your disk and click the **Disk** button until the appropriate disk name appears. Then click the folder name, type the file name in the **Save As** box, and click **Save**.) Or if you change your mind and decide you want to go back to the *Instant Music* screen without saving, click **Cancel**.

Organizing Your Disks

There isn't room to save other songs on your backup disk along with all the music that comes with *Instant Music*, so you may want to consider organizing your music on several different backup disks. From the Apple IIGS Desktop, copy the **Music** and **Instrument** folders onto another disk. Next throw away all the folders within the **Music** folder, except **Rock1** and **Rock2**. Use this disk to do all your rock composing. Now use the same procedure to make another disk for **jazz**, another for **classical**, and so on. Name each disk accordingly. Create new folders for your own special music on the various disks. Using this method to organize your *Instant Music* disks and files, you will have enough disk space for about 40 songs, 10 to 30 measures in length, on each disk. But remember: the longer the song, the more disk space required.

Changing the Instant Music Theme Song

The theme song in the music folder called **Instant Music** is automatically loaded and played with mousejam *on* when you start the program. If you delete the **Instant Music** theme song, the program will start with a blank score window and mousejam *off*. If you want to use another song as the startup music, delete the **Instant Music** theme song, put the new song in the **Music** folder, and rename it **Instant Music**.

CHAPTER 2: GOING FURTHER WITH INSTANT MUSIC

This section is composed of nine etudes that cover the advanced features of *Instant Music* in detail. An *etude* (pronounced, “ay-tood”) is a simple lesson that introduces a specific technique or method. Each etude is made up of a number of short exercises. The following etudes are self-contained and may be referred to individually if you have questions about how to accomplish a specific task in *Instant Music*. For instance, if you want to know how to use *Instant Music*’s rhythm guides, see the Rhythm Guide Etude. Some of the etudes require you to save compositions to disk, so you should have some empty music folders ready on your backup disk. See *Organizing Your Disks* in Chapter 1 for an explanation of disk strategies.

I. Edit Commands Etude

This etude discusses how to copy, paste, and erase measures in your song. (The commands you’ll need are found in the Edit menu.) You’ll learn how to change the length of your song and move notes, rhythm guides, and pitch guides within a song. The three exercises in this etude illustrate the difference between pasting with pitch guides and without.

Here is an overview of the commands you’ll use:

| Function | Edit Commands |
|---|---------------------------------|
| To copy one or more measures of a song (including notes, rhythm guides, and pitch guides) | Copy Color, Copy All Colors |
| To erase one or more measures of notes (but not rhythm guides or pitch guides) | Erase Color, Erase All Colors |
| To paste a copy of notes, rhythm guides, and pitch guides | Paste Color, Paste All Colors |
| To paste a copy of notes and rhythm guides (but not pitch guides) | Paste Rhythm, Paste All Rhythms |

Exercise 1: Lengthening a Song. In this exercise you’ll learn how to copy existing music and add it to your song.

1. Load Rock8 from the Progressions folder of the *Instant Music* program disk.
2. Select **Song Size** from the **Options** menu to add some blank measures to your song. Click the up-arrow (+) until the **Maximum Length** equals 4 and then click **Proceed**. Notice that four measures are now displayed in the score window. The first two measures contain the original Rock8 song, and the next two measures are blank.
3. Click the **Select Button** above the score window. Position the mouse pointer in the upper left corner of the score window, hold down the mouse button and drag the mouse pointer toward the right to select the first two measures, then release the mouse button.
4. With the first two measures selected, pull down the **Edit** menu and select **Copy All Colors**. (This copies the notes, rhythm guides, and pitch guides from those two measures into the copy buffer.)
5. Now click the **Select Button** and select measures three and four.
6. Select **Paste All Colors** from the **Edit** menu. This tells *Instant Music* to paste the notes, rhythm guides, and pitch guides into the score in the measures you selected. You have now lengthened Rock8 to four measures without having to enter any notes by hand.

Exercise 2: Transferring Music Between Tracks. In this exercise you’ll learn how to move music from one track to another.

1. Click the left-hand double-arrows in the **Zoom Bar** twice to zoom in and show only measures 1 and 2 in the score window.
2. Now select the blue track by clicking its track control.

3. Select the entire score window with the **Select Button** and use **Copy Color** from the **Edit** menu. (This copies the notes, rhythm guides, and pitch guides from the blue track only into the copy buffer.)
4. Click the **Select Button** and select the entire score window again. Erase the blue track using **Erase Color**.
5. Select the green track.
6. Again, select the entire score window, but this time select **Paste Color**. The notes, rhythm guides, and pitch guides from the copy buffer (which had previously belonged to the blue voice) have now been transferred to the green voice. Note that we didn't have to erase the green voice; we simply pasted over it.

Exercise 3: Pasting Notes and Rhythms Only. In this exercise, we'll paste notes and *rhythm guides* from one part of the song to another, but not pitch guides. Use this technique to achieve interesting musical effects.

1. Click the right-hand double arrows in the **Zoom Bar** twice to show all four measures.
2. Copy measures 3 and 4 (for all four tracks) with **Copy All Colors**.
3. Click the **Select Button**. Drag across and select measures 2 and 3.
4. Now select **Paste All Rhythms**. This pastes the notes and rhythm guides (but not the pitch guides) from the buffer into the selection. The previous pitch guides in these measures are left unchanged.

II. Rhythm Guides Etude

This etude explains the concept of rhythm guides and shows you how to use them in creating your own music. The exercises in this etude also point out the difference between the standard rhythm guide (called **Guided**) and the custom rhythm guides available from the **Draw** menu (such as 1/4 and 1/8).

Exercise 1: Using Standard Rhythm Guides. In this exercise, you'll learn how to copy the standard rhythm guides for a song, view these guides for each track, and use them to create your own song.

1. Load *Rockflight* from the Rock2 folder and play it.
2. Select all the notes and erase them using **Erase All Colors** from the **Edit** menu. (The notes of your song are now erased, but the rhythm guides and the pitch guides for that song are left unchanged. Each track has its own rhythm guide.)
3. Narrow the score window to three measures with the **Zoom Bar**. (Now you can see the rhythm guides in the Rhythm Line below the score window.)
4. Pull down the **Draw** menu and select **Set Guides**. This displays the Set Guide Dialog Box (see Figure 2.1). In the **Rhythm Guide** column of the dialog box, make sure that the **Guided** button is selected. Then click **Apply**. (This tells *Instant Music* to keep the standard rhythm guides for the song.)

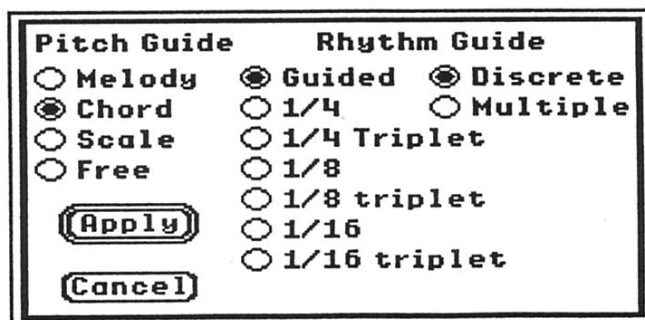


Figure 2.1: The Set Guide Dialog Box

5. Now select the four tracks, one by one; look at the **Rhythm Line** (below the score window) for each track. Notice that the black bars in the **Rhythm Line** vary in length to reflect the rhythm guide pattern for that track. A track's rhythm guide determines the *length* of the notes to be inserted in that track.
6. Select a track that has a great deal of rhythmic activity (black bars of many varied lengths), and enter some notes. Notice that the lengths of these notes correspond to the lengths of the rhythm guide bars in the **Rhythm Line**.

Exercise 2: Using Custom Rhythm Guides. In this exercise, you'll see how to change the rhythm guides for any of the instruments to the custom rhythm guides that can be accessed through the **Draw** menu.

1. Pull down the **Draw** menu. Select **Set Guides**, and in the **Rhythm Guide** column, click the **1/4** button. Make sure that the **Discrete** button is selected. (If it's not, click it to deselect.) Click **Apply**. Now any notes you add to the score will automatically be quarter (1/4) notes. (Notice that a grid of dotted vertical lines now appears on the score. These are to help you judge the comparative length of notes, especially when you change rhythm guides several times and add notes of several different lengths.)
2. Select a track and enter some notes. Notice that the corresponding black bar on the **Rhythm Line** changes to reflect the length of each note you add to the score.
3. Try other rhythms such as **1/8**, **1/8 triplet**, and **1/16**; and enter some notes in the score while in each of these guides. While in each of these guides, hold down the mouse button and slowly move the cursor across the screen. This is an easy way to enter a number of notes in one gesture.
4. Go back to the **Draw** menu and choose **Set Guides**. In the **Rhythm Guide** column, click the **1/8 and Multiple** buttons. Click **Apply**.
5. Enter notes on the screen by slowly dragging the mouse down and to the right. Notice that when using **1/8** and **Multiple**, notes are entered in lengths that are multiples of 1/8; i.e., 1/8, 1/4, and so on.

NOTE: If you are familiar with musical notation, you can write rhythms and enter drum patterns or melodies using custom rhythms. If you are truly ambitious, try taping one of your favorite drum patterns, then transcribe it into *Instant Music*. You'll learn about the different percussion instruments comprising the drumkit in the next etude.

III. Drum Patterns Etude

This etude works with drum patterns. Here you will learn how to use the drumkit, as well as parts of the scale ruler.

1. Load *Pop80s* from the **Rock1** folder.
2. Narrow the score window to display only four measures. Select the measures, and use **Erase All Colors** from the **Edit** menu.
3. Pull down the **Draw** menu and select **Scale Ruler**. A picture of a keyboard and a single letter note indicator appear on the left side of the score window. On the right side of the window is the scale ruler. As you move the mouse pointer up and down, watch the note indicator on the left side of the window change to show the note you are pointing at. A dot also appears on the appropriate piano key. (Chapter 3 contains a full explanation of the **Scale Ruler**.)
4. Now pull down the **Draw** menu and select **Set Guides**. In the **Pitch Guide** column, select **Free**. Click **Apply**. The scale ruler on the right should be completely blue, signifying a **Free Pitch Guide**. This means that *Instant Music* will not be controlling your choice of notes. You can play any note on the keyboard, whether it sounds "good" or not.
5. Click the yellow track control to select the drumkit. Now click the **Mousejam Button** and then click the **Play/Stop Button**. Place the mousejam pointer at the bottom of the score window and press the mouse button. Notice that the dot is on the lowest note of the keyboard (C). Continue to hold the mouse button and slowly move the pointer toward the top of the score window. Listen to the drum pattern and you'll notice that, as the mousejam

pointer moves through the scale, different drums sound. Notice also that each drum changes pitch as you move the mousejam pointer up or down. Each instrument in the drumkit has its own range.

6. To see how different drum patterns are constructed, examine the patterns in any of the songs, paying particular attention to the songs in the two rock folders.

This etude has helped point out the various “ranges” in the drumkit which determine the actual percussion instrument that sounds. As you gain experience with *Instant Music*, finding individual drums on the spur of the moment will become second nature. Think in terms of four or eight bar segments when composing drum parts. It is sometimes good to add a *fill* right before these four and eight bar boundaries. A fill is a dense solo-like drum pattern used to accentuate a strong beat. For a hot drum lick, try using the tom—found at the second C-B octave—with *1/16 triplet* rhythm guides. The drumkit at the end of the second measure in *FriscoVice* (Rock1 folder), illustrates this last effect.

IV. Bass Line Etude

In this etude you'll use the **Chord Pitch Guide** and the scale ruler to write a simple bass line.

1. Load *NightLife* from the Rock2 folder. Listen carefully to the bass line (Track 3). Turn down the other instruments if you like.
2. Pull down the **Draw** menu and use the **Scale Ruler** command if the scale ruler isn't already displayed. Then, set the **Pitch Guide** to **Chord**. The chord pitch guide insures that all notes you enter are valid notes that belong in the chord.
3. Place the mouse pointer in the first measure and move it up and down. This causes two other changes on the screen: 1) A white arrow moves up and down the scale ruler on the *right* side of the score window, and 2) the note indicator below the keyboard on the *left* side of the screen displays the letters of the notes in the scale. Move the mouse pointer until the white arrow is aligned with a white tick mark, which represents the root note of the chord. The note indicator shows that the root note is E.
4. You can use this method to determine the other three notes in this chord, which are G, B, and D. The **Help Line** at the top of the screen describes the chord as **E minor 7**.
5. Select the bass voice (Track 3) and choose **Erase Color** from the Edit menu.
6. To compose a new bass line, use the **Zoom Bar** to narrow the score window to display only two measures. The two measures of bass line that you build can later be copied and pasted to the rest of the song.
7. Set the **Rhythm Guide** to *1/4*. Look at how the two measures are now divided in the score window. The solid vertical line down the center of the window indicates the measure division, and the dotted vertical lines indicate where the beats within the measures fall. You're using *1/4* rhythm, which means there are four beats per measure, thus each measure in the score window is divided by four vertical dotted lines.
8. Move the mouse pointer until the white arrow on the **Scale Ruler** is pointing at the second to bottom white tick mark and the **Note Indicator** says E. Click in the first and third beats of the first measure to insert the note E. Because each of these notes is only a *1/4* beat in length, they are called *quarter notes*. (Note: to erase any mistakes, Command-click on the incorrect note.)
9. In the second measure, which is an A Dominant 7 chord, enter an A quarter note on the first and third beats in the second lowest octave.
10. **Zoom** out to display all eight measures of the song, and **Copy Color** the two measures you've entered.
11. Now select measures 3 & 4 of the song and use **Paste Color**. Repeat this process with measures 5 & 6 and 7 & 8 so that the first measures are duplicated throughout the rest of the song. Listen to the song. The result is a very plain bass line, so let's add a bit of variety by modifying each measure of the bass line.

12. **Zoom** back in to two measures and lower the second note in the first measure one step from E to D.
13. Lower the second A note in the second measure by a full octave.
14. Now **Zoom** out to display the entire song and copy the first two measures with **Copy Color**.
15. Use **Paste Color** to duplicate your two measures throughout the rest of the song. Now listen to the song again. You should be able to tell quite a difference from the previous bass line.

This etude has demonstrated how to display the **Chord Pitch Guide**, how to create a simple bass line, and how to add variety and substance to the bass line just by rearranging notes within the chord. In the next etude, we'll see how to build an actual chord.

V. Chords Etude

This etude demonstrates how to use *Instant Music's* polyphonic chord utility. The word polyphonic simply refers to *Instant Music's* ability to sound multiple notes at the same time from a single instrument — an ability that is essential for playing chords. (*Instant Music* on the Apple IIGS can sound 3 notes at the same time for each instrument and can play 4 instruments at once. You can play 12 notes at one time if each instrument plays a three note chord.)

1. Load BarnDance from the Folk folder.
2. Select the piano (blue) track and Erase Color.
3. Set the Pitch Guide to Chord and the Rhythm Guide to 1/4. (Also from the Draw menu select Scale Ruler if not already selected.)
4. Zoom in to display only four measures and begin entering quarter notes on the first and third beats in these measures. Enter notes on the root of the chord (the white tick mark). Enter the lowest possible root note because the notes on beats one and three will form the bass line.
5. You have just entered all the *oom's*, but you still need to enter the *pah's*. Click on the three black dots of the Chord Control (above the score window and to the right of the Select Button) so you can enter 3-note chords.
6. Now enter chords at mid-screen level on the second and fourth beats in the selected measures. Every time you click the mouse button, three notes are entered. These three notes together form the chord. Chords are built down from cursor position, so your cursor always points at the top note of the chord.
7. When you have entered chords in all four measures, play the piece and listen carefully.
8. Experiment by changing all the 3-note chords to 1-note chords (by clicking the single dot on the Chord Control), and listen to the difference.

In this etude you have performed an example of entering chords as an accompaniment to a melody. Generally, a good strategy is to put chords on the weak beats (2 and 4 in 4/4 rhythm; 2 and 3 in 3/4 rhythm), and single bass notes on the strong beats (1 and 3 in 4/4 rhythm; 1 in 3/4 rhythm). Experiment with using 1, 2, or 3-note chords until you find the sound you like.

VI. Pitch Guides Etude

This etude is a continuation of the previous etude (V. Chords Etude). If you haven't done the chords etude yet, do it before continuing with this one.

The following exercises demonstrate how to incorporate the Melody, Scale, and Free pitch guides in the melody line of your composition. Pitch Guides are one of *Instant Music's* most powerful tools because they restrict the pitch of notes you can enter in a song to ensure that your song sounds "good." Each pitch guide restricts you in a different way. The fewer restrictions you have (for example, with the Free pitch guide), the more opportunity you have to create strange sounds, and the more careful you must be when entering notes.

Exercise 1: Using the Melody Pitch Guide. In this exercise, you'll see how to use the **Melody Pitch Guide**.

1. **Zoom** in to display measures 1 and 2 only.
2. From the **Draw** menu, select **Set Guides**. In the **Rhythm Guide** column, select the **Guided** option. In the **Pitch Guide** column, select **Melody**. Click **Apply**. Select the green track and note the rhythm guide pattern for the green track on the **Rhythm Line**.
3. Enter notes for the green track at the top of the score window. You'll notice that the scale ruler changes as you enter notes. The scale ruler changes on each beat to reflect the boundaries set by the **Melody** pitch guide.
4. When you have entered a simple melody, play it to see how you did, save it if you want, then erase it.

Exercise 2: Using the Scale Pitch Guide. In this exercise, you'll see how to use the **Scale Pitch Guide** and how it effects your music.

1. Set the **Pitch Guide** to **Scale**.
2. Enter a new melody at the top of the score window. Notice that there are many more notes on the scale ruler now, giving you a great deal more freedom in where you can enter notes in the score.
3. Once again, play your melody. If you notice that your new melody doesn't sound quite as good as the last (this, of course, will depend upon your musical knowledge) it's because *Instant Music* didn't give you as much help when placing your notes this time around. Erase your melody again.

Exercise 3: Using the Free Pitch Guide. In this exercise, you'll see how to use the **Free Pitch Guide** and how it affects your music.

1. Set the **Pitch Guide** to **Free**.
2. Now enter another new melody and listen to it. With a **Free Pitch Guide** the sound of your music depends entirely on your musical abilities — **Free Pitch Guide** gives you absolute freedom in the way you enter notes.

The last two etudes have covered all four of the **Pitch Guides**. The **Pitch Guide** you use most when creating your music will depend on your knowledge of music. Novices should always use **Melody** and **Chord**. Intermediate musicians should use any of the first three **Pitch Guides** and experiment with **Free**. Experienced musicians can use whichever **Pitch Guide** is appropriate for the musical project.

VII. QuickDraw Etude

This etude introduces another powerful tool of *Instant Music*: **QuickDraw**.

Exercise 1: Using QuickDraw. In this exercise, you'll see how to use the **QuickDraw** function to quickly enter large numbers of notes into your composition.

1. Use **Load New** to load *Boogie* from the **Jazzblues** folder.
2. **Zoom** in to display only two measures.
3. Set the **Pitch Guide** to **Scale** and the **Rhythm Guide** to **Guided**. **QuickDraw** can only be used with the **Guided Rhythm Guide**.
4. Click the **QuickDraw Button** above the score window. (The lightning bolt turns white when selected.)
5. Position the cursor on the left side of the score window, hold down the mouse button, and drag the cursor straight across to the right side. As you drag you'll notice that a line stretches from the point where you initially pressed the mouse button.

6. Release the mouse button on the right side of the score window and watch *Instant Music* fill in notes along the path created by the line. This is **QuickDraw**. Listen to your new creation if you want and then erase.

Exercise 3: Using QuickDraw Patterns. In this exercise, you'll learn how to **QuickDraw** in different patterns that create interesting lines of music.

1. Pull down the **Draw** menu and select Pattern4. Click the **QuickDraw** button again. Notes entered with **QuickDraw** will now be entered in the pattern represented by the three dots you selected.
2. Once again drag a line from the left side of the score window to the right. Though the line itself is still straight as you drag across the score window, notes are entered in a wavy pattern as you release the mouse button.
3. Play your new **QuickDraw** creation and listen to the difference with this new pattern.
4. Experiment with the other **QuickDraw** patterns.

In this etude you've seen how to use **QuickDraw**. You can add even more variety to your music by using different **Pitch Guides** with the **QuickDraw** patterns. For instance, try using **QuickDraw** with 3-note chords (see V. Chords Etude). Vary the pattern often when you use **QuickDraw**. An interesting effect is to enter the tremolo pattern (Pattern2 and Pattern3) in one track and the triplet pattern (Pattern4) in another track.

VIII. Progressions Etude

This etude demonstrates how to use progressions from the songs provided with *Instant Music* in your own compositions. A progression is a song segment used over and over in various places throughout a composition — like a repeating chorus.

1. Load **Rock5** from the Progressions folder.
2. Select the entire score window with the **Select Button** and then use **Copy All Colors**.
3. Now Load **Rock12** from the Progressions folder.
4. Pull down the **Options** menu and change **Song Size** to 8 measures.
5. **Paste All Colors** into measures 5 & 6, then repeat for measures 7 & 8. Measures 5 through 8 of **Rock12** are now the **Rock5** progression repeated twice.
6. Use **Copy All Colors** to copy measures 1 & 2, then **Paste All Colors** into measures 3 & 4.
7. Now play the song and listen carefully. Although the mood and texture of the two progressions we combined are fairly different, all the requisite chord and scale guides are there to make an original song.

In this etude you've seen how to take a progression from one song and use it in another. You can copy and paste single or all colors between songs. Try making a collage with measures from your favorite arrangements.

IX. Polyrhythm Etude

In this etude you'll examine two examples of polyrhythm with *Instant Music*. Polyrhythm refers to two or more different rhythms going at once. Traditionally, polyrhythmic music is often difficult to perform, but by using different rhythm guides simultaneously in *Instant Music* polyrhythmic music becomes quite simple.

1. Load **Samba** from the **Rock2** folder. Listen to it carefully.
2. Turn the volume for the blue and yellow tracks all the way down and put the red track at full volume. Now listen carefully to the main rhythm (4 beats per measure) with just the red and green tracks playing
3. **Zoom** in on the first measure and you'll notice that there are four notes for each of the four beats in the red track. These are called 16th notes because with 4 notes for each quarter beat there are a total of 16 notes in a measure.

4. Now we'll slightly modify the rhythm. From the **Draw** menu, select **Set Guides**. Select **1/8 triplet** from the **Rhythm Guide** column.
5. Select the green track and enter notes over the existing melody. The result should be 12 green notes in the measure.
6. Listen to the result at various tempos and turn up the volume for the yellow track. You are hearing 4 beats against 3 beats.
7. Repeat step 5 for the remainder of the song and listen to the result.
8. Set the **Rhythm Guide** to **1/4 triplet**.
9. Enter a new melody in the green track for the entire song.
10. Now listen to your polyrhythmic piece. The result is heard as a 2 beat against a 3 beat rhythm. For another polyrhythm example, load *Jazz6* from the *Progressions* folder and listen to it. Examine the relation between the green and yellow voices. This is a similar example of polyrhythm in melody.

Used cleverly, polyrhythms can add a new level of interest to your music. However, be careful not to obscure the main beat with a rhythm that's too cluttered.

If you've worked through all nine etudes, you're well on the way to becoming a seasoned musician. But don't stop here. Listen to the songs on the program disk and experiment with the features of *Instant Music*.

CHAPTER 3: INSTANT MUSIC REFERENCE

I. Screen Controls

Tempo Bar — Changes the speed of the piece by moving the tempo bar to the right (faster) or left (slower). You may also change the tempo while a song is playing — this often results in surprising changes in mood. The tempo setting is saved with each song.

Zoom Bar — Lets you zoom in to view a single measure, or out to view an entire song (up to 64 measures). Every song has a defined maximum length (see *Options Menu* below), and the **Zoom Bar** allows you to zoom out to the song's defined maximum length. Click the left double-arrow to zoom in, the right double-arrow to zoom out. To view an entire song, make sure the first measure is the leftmost measure.

Select Button — Chooses notes to be copied, pasted, or erased. Defaults to full screen. To select a portion of the screen, click the mouse button at the left edge of the desired section, "drag" the area and release the button. Selections are restricted to measure boundaries.

Chord Control — For selecting whether chords will be entered one, two, or three notes at a time. Position the cursor at the note you want to be the top note of the chord. *Instant Music* then automatically adds the next one or two notes (when in 2-note or 3-note modes) *below* the top note according to the current chord. For example, if the chord is C7 and you are in the three-note mode, a top note of Bb will result in an E-G-Bb chord. Likewise, a top note of F# in a D7 chord will result in a C-D-F# chord. (See **Scale Ruler** for information on displaying chord names.)

QuickDraw Button (Lightning Bolt icon) — Draws with one of the four selected patterns available in the **Draw** menu (see below). Pattern1 will result in a relatively linear pattern, depending, of course, upon melody, chord, or scale mode. Pattern2 and Pattern3 draw notes in a tremolo pattern, and Pattern4 draws notes in triplets. All in all, QuickDraw is very useful for inputting a large number of notes with a single broad gesture. Experimentation with QuickDraw is heartily recommended. Using **Free Pitch Guide** with the QuickDraw function produces a smooth line of notes; other pitch guides can produce wavy lines of notes.

Mousejam Button (Mouse icon) — Allows improvisation with selected track instrument. Uses **Jam** menu options (see below).

Play/Stop Button (White or Red button) — Starts and stops the music. Pressing the **Spacebar** on the keyboard is the equivalent of clicking on this button.

Scroll Box and Arrows — Clicking the right arrow scrolls 1 measure to the right of the score window (up to the current song length). Click the left arrow to scroll 1 measure to the left of the score window (down to the first measure). Clicking and dragging the scroll box moves you quickly to any measure or group of measures. As you drag the scroll box, measure numbers are shown in the Help Line at the top of the screen.

You can also use the scroll box to make any measure the leftmost measure in the score window. Simply hold the mouse button down inside the scroll box and drag the mouse pointer straight down into the score window, then into the measure you would like on the left side of the screen. (Note the help line, Set Left Margin). Release the mouse button. This feature only works if there are more measures outside of the score window to the right.

Track Controls — The track controls give you complete control over the four instrumental voices that are used in your music. Each track control contains the following gadgets:

Hide/Display

Button:

This is a round button on the right side of the track control which allows you to hide or display the notes for a particular track. This button doesn't affect sound, only appearance.

Volume Bar:

This is a horizontal bar in the center of the track control that displays the color and controls the volume level of a particular track. Decrease and increase volume for a track by dragging the Volume Bar to the left or right.

Transposition

Buttons:

These three buttons are located to the left of the Volume Bar on the track control. They lower or raise the octave of the selected track without changing the key. Click the down-arrow at the far left to lower the octave, the up-arrow at the far right to raise the octave, and the square in the center to put the track back at its normal octave. When used in the lower range of the score window, some instruments sound better when raised an octave with the Transposition Buttons.

To Enter Single Notes — Move the flashing cursor to the desired location and click the mouse button. When entering notes with guided rhythm, the time value for a given note is automatically assigned according to the rhythm guide. When in multiple mode and rhythm is not guided, you can click and drag the notes horizontally for longer durations up to a whole note.

To Erase Single Notes — Move the flashing cursor to the note and Command-click.

II. Menus and Commands

File Menu — Use for all of *Instant Music*'s disk and file commands.

Load:

Brings up the **Load Dialog Box** so you can load complete songs from disk, including notes, instruments, volume and tempo settings, and pitch and rhythm guides.

Load New:

Lets you load a song template — no notes are loaded, but instruments, volume and tempo settings, and pitch and rhythm guides remain in place.

Save:

Saves the loaded file to disk under the current file name — replaces any file with the same name.

Save As:

Saves the loaded file to disk under a new name — leaves original file (if any) unchanged.

Quit:

Leave the *Instant Music* program.

Edit Menu — For copying, pasting, and erasing notes; used with Select Button above the score window.

- Erase Color:** Erases notes (but not rhythm guides or pitch guides) for the current track in the selected portion of the score window.
- Erase All Colors:** Erases all notes (but not rhythm guides or pitch guides) in the selected portion of the score window.
- Copy Color:** Copies the selected notes, rhythm guides, and pitch guides for the current track.
- Copy All Colors:** Copies the selected notes, rhythm guides, and pitch guides for all four tracks.
- Paste Rhythm:** Inserts a copy of notes and rhythm guides (but not pitch guides) into the current track of the score.
- Paste All Rhythms:** Same as **Paste Rhythm**, except for all four tracks. NOTE: When pasting, select an area to which you are pasting exactly as you selected an area to copy. You can paste fewer measures than were copied, but the information will always be pasted beginning with the first measure in the copy buffer.
- Paste Color:** Inserts copied notes, rhythm guides, and pitch guides into the current track of the score.
- Paste All Colors:** Same as **Paste Color**, but for all four tracks. (See Note for **Paste All Rhythms**.)

You can also use the copy buffer like a clipboard, enabling the insertion of a part of one song into another song. Simply copy the section of a song you want to move. Load the song that you want to paste the section into, then paste the section where desired. Check the song documentation in Appendix A to make sure that the time signature is the same for both songs, or notes may be lost or added. If a time signature isn't listed for a song in the Appendix A documentation, then assume that the time signature for that song is 4/4.

Draw Menu — Used to select the guides for entering notes and rhythms, and also for selecting QuickDraw patterns and using the Scale Ruler.

- Set Guides:** Brings up the Set Guides Dialog Box for selecting pitch guides and rhythm guides.
- The **Pitch Guide** column selects the pitch guides for all tracks.
- Melody — use a preset melody scale (the most restrictive)
Chord — use only the notes of the current preset chord
Scale — use only the notes of the currently-defined scale (seven notes)
Free — no pitch guides operating; full chromatic scale (12 notes)
- The **Rhythm Guide** column selects the rhythmic pattern for the song.
- Guided — uses the preset rhythm pattern. The rhythm guide pattern is shown in the Rhythm Line below the score window only when 1, 2, or 3 measures are displayed.
- 1/4, 1/4 triplet, and so on — the checked rhythm operates on all new notes entered into the note screen. Changing the rhythm guides determines how many beats are allowed per measure, and the length of the notes you enter.
- Multiple/Discrete — If **multiple** is selected, notes of any length that are multiples of the selected custom rhythm are allowed; i.e., a multiple of 1/4, 1/4 triplet, and so on. If **discrete** is selected, notes of only one length are allowed.

Scale Ruler: Brings up a set of markers on the right side of the screen, and a note value indicator on the left side. Not operational in Free mode

White marker line — the root note (unison)
Yellow marker line — dominant note (fifth)
Red marker line — third (mediant) or seventh
Green marker line — second, subdominant (fourth), and sixth

The Scale Ruler command also brings up the following on the left side of the work screen:

Keyboard: A mini-piano, with a one-octave range, showing the keyboard equivalent of the note under the flashing cursor.

Note: Shows the letter name of the note currently under the flashing cursor. Both “enharmonic” names are provided for sharp and flat notes.

Number: Shows the position of the note relative to the root of the chord you are playing in. There is no number in Free mode.

Rhythm Guide: Indicates which rhythmic mode you are in. This space is blank if the rhythm is Guided, otherwise a musical note is displayed showing the current rhythmic unit.

Pitch Guide: M if set to Melody; S if set to Scale; C if set to Chord. There is no Pitch Guide indicator if you are using Free mode.

When you use the Scale Ruler with the Chord or Scale Pitch Guides, the current chord or scale name is displayed in the Help Line at the top of the screen.

QuickDraw

Patterns: Selects a pattern with which you can lay down a preset pattern of notes. Select one of the four patterns. Then click the QuickDraw button on and draw a line in the score window by clicking the mouse button, dragging the cursor, and releasing the mouse button.

Jam Menu — for using the mouse as a realtime musical instrument

Score Rhythm: Mousejam notes are kept within the pitch and rhythm pattern of the currently selected track.

Keypad Rhythm: Calls up one of nine preset jam rhythms by pressing a keypad number.

Free Rhythm: Plays unguided notes using the selected instrument with each click of the mouse button.

When the scale ruler is displayed, Mousejam response may be affected. Close the scale ruler if this is the case.

Chord jamming is one of the many “virtuoso” tools of *Instant Music*. Click the Chord Control to jam with 2 or 3 notes at once. Using the Chord Control automatically activates the Chord Pitch Guide. *Instant Music* on the Apple IIGS can play 12 notes simultaneously, so all four instruments can play three note chords together. You can achieve a very full sound; though keep in mind that too many notes may simply lead to a cluttered sound. Songs with plenty of “open space” make great chordjam songs.

Options Menu — Use this menu to set song lengths and empty the copy buffer.

Song Size: Brings up a dialog box where you can specify how many measures in length a song will be. *Instant Music* allows songs up to 64 measures long. Click the up-arrow (+) to increase the number of measures, or click the down-arrow (-) to decrease the number of measures in a song.

Empty Buffer: Completely purges the copy buffer. Useful if you begin receiving Too Many Notes To Paste, or All Available Notes in Use errors.

Sounds Menu — For loading different instruments into *Instant Music*. To assign an instrument to a track, select that track, pull down the Sounds Menu, and select the instrument you want. Note: Not all combinations of instruments will be possible due to hardware limitations.

Load Instrument: Brings up the Load Instrument Dialog Box so you can load an instrument into the Sounds menu from the Instruments folder. You can load instruments from a different disk by inserting that disk and clicking **Disk** in the dialog box until the appropriate disk name appears at the top. Several instruments will be loaded into the Sounds menu at one time if the files are organized that way; none of the files in *Instant Music* are organized this way, but you may encounter this in other programs. Instrument folders can be given any name you want, but it's a good idea to use *Instant Music*'s default names since this ensures consistency as your data disks increase in number.

Remove Instrument: Removes instruments from the Sounds Menu. When you select **Remove Instrument**, the message "Select Instrument to Remove" will appear on the Help Line. Pull down the Sounds Menu and select the instrument you want to remove.

Purge Instruments: Removes all but the most recently used instruments and the default instrument. To ensure that all of the instruments for a song load with the score, use this command to clear the Sounds menu of unneeded instruments before loading a song.

III. Miscellaneous

Drumkit — The instruments in the drumkit appear on the screen as different octaves. You can try this out yourself using the scale ruler. Refer to Etude III, Drum Patterns in Chapter II.

Default Guides — Even before you load a song into *Instant Music*, there are guides at work in the score window. The default scale guides are all "chromatic," i.e., no guides. This information is important if you decide to increase the number of measures in an already loaded song. Though the right side of the screen is blank, these default guides are there — but invisible. Pasting a section of a song with guides into this area overwrites the default guides. The default rhythm guides are all whole note guides that serve as "place keepers" until you modify the rhythm.

Glossary of Music Terminology

Atonal: Lacking a traditional key or tonality.

Chord: A group of two or more notes played at the same time. Usually, chords consist of a pattern of successive altered or unaltered thirds (e.g. C7 = C-E-G-Bb; Ddim = D-F-Ab-Cb).

Counterpoint: The interplay between two or more melodies. This often consists of a pattern of consonances ("sweet" sounding intervals) and dissonances ("harsh" sounding intervals), as well as *implied* chords.

Diatonic Mode: An eight-note scale that may begin at any note in a major scale. When playing *just the white keys* on a keyboard instrument, the octave (eight notes) beginning with C is known as the Ionian mode. It is identical to the major scale. The octave beginning on D is the Dorian mode. Other modes include the Phrygian (E), Lydian (F), Mixolydian (G), Aeolian (A), and Locrian (B). *Greensleeves* was written in the Dorian mode. Jazz masters such as Charlie Parker, John Coltrane, and Cecil Taylor have exploited the possibilities of these modes in dizzying variety.

Harmonic Voicing: When arranging a song, you may write a chord in many different ways. For instance, if you are laying C major chords down, you could put C (the *root*) on top (E-G-C), in the middle (G-C-E), or on the bottom of the chord (C-E-G). Each "voicing" has a subtle distinction within the context of a particular measure in a particular song.

Interval: The relative spacing between two notes. For instance, the interval between C and D is a *second*. The interval

between C and E is a third, etc.

Jam: To improvise musically with other parts or instruments, as with Mousejam.

Key: The tonal “center” of a song; also, the tonic note (first note) of a specific scale.

Melody: A group of notes played sequentially (as a tune).

Octave: The most consonant interval; the eighth tone in a major or minor scale. The interval is so consonant, that each note sounds like a duplication of the other.

Polyrhythm: Multiple rhythms. This term generally refers to two or more different rhythms going on at the same time, such as 1/8 triplets and 1/16 notes.

Progression: A succession of chords or harmonies. For example, a standard 12-bar blues progression is:

C7 / C7 / C7 / C7
F7 / F7 / C7 / C7
G7 / F7 / C7 / C7

Range: For a particular instrument, it is the span from the lowest note that can be played (well) to the highest note. The range for most instruments in *Instant Music* is 4-1/2 octaves; this entire range can be moved up or down an octave with the transposition buttons on the track controls.

Register: An area within an instrument’s range. The color of an instrument often varies from register to register. For example, a melody played on the vibes in the low register has a much different effect from the same melody played in a higher register.

Rhythm: Technically, it is the temporal pattern in which musical beats or events occur. It might also be considered as a “melody” independent of pitch.

Scale: An ordered pattern of notes, usually notated in ascending or descending order. Diatonic scales, such as major and minor, consist of eight notes (including the octave). These are the most commonly used scales. The chromatic scale consists of 12 consecutive half tones (the smallest interval in Western music); the whole tone scale consists of 6 consecutive whole tones (e.g.: the interval from C to D or F# to G#). Other scales include the blues scale (C-D#-E-F#-G-A-Bb-C) and the diminished or octatonic scale (C-D-Eb-F-F#-G#-A-B-C).

Transposition: Changing the key of a piece by raising it or lowering it a constant interval. In *Instant Music*, instrument transposition is done up or down one octave; thus, the key is not changed.

APPENDIX A: INSTANT MUSIC CONCERT NOTES

Below is documentation about all songs provided with *Instant Music*. The information contained here is for advanced users who have a working knowledge of standard music notation and chord structure. Included are the chord progressions for every song, as well as notes about most of the songs. Ideas are also included on how to improvise with this song. Some of these ideas might be thought of as “global strategies,” which you can also use elsewhere in *Instant Music*. Global strategies are marked with an asterisk (*).

SOME COMMON CHORD PROGRESSIONS

Here are some common chords with C as the root.

| | | |
|-------|------------------------|--------------|
| C | = C major | = C-E-G |
| Cm | = C minor | = C-Eb-G |
| C7 | = C dominant seventh | = C-E-G-Bb |
| Cm7 | = C minor seventh | = C-Eb-G-Bb |
| Cdim | = C diminished | = C-Eb-Gb |
| Cdim7 | = C diminished seventh | = C-Eb-Gb-Bb |

The next list contains chords which are more common in jazz than in rock and roll. If you are interested in the spellings of 11th and 13th chords, consult a jazz textbook.

| | | |
|-------|-----------------------------|---------------|
| C°7 | = C half diminished | = C-Eb-Gb-Bb |
| C7-5 | = C seven, diminished fifth | = C-E-Gb-Bb |
| C7+5 | = C seven, augmented fifth | = C-E-G#-Bb |
| C9 | = C ninth | = C-E-G-Bb-D |
| Cm9 | = C minor ninth | = C-Eb-G-Bb-D |
| Cmaj9 | = C major ninth | = C-E-G-B-D |
| C-9 | = C diminished ninth | = C-E-G-Bb-Db |

CHORD PROGRESSIONS USED IN INSTANT MUSIC SONGS

ROCK1 FOLDER

1962 Fun: This two-chord progression is perfect for composing melody after melody. Build your own wall of sound!
*Try alternating a sustained accompaniment for one or two iterations of the tune with a rhythmic background.

||: G | G | Em | Em :||

Avant Rock: Asymmetric and free rhythm are exploited in this song in 5/4 rhythm. *Try experimenting with various subdivisions of this meter:

3/4 + 2/4 or
2/4 + 3/4 or
2/4 + 2/4 + 1/4

Dm7 | Em7 | Am7 | G | F | Em

Beau Bop: Here is a classic rock progression in a 3/4 rhythm. *Try writing a bass solo to play off the piano solo.

||: C | F | G7 | F :||

C Minor Jive: Driving rhythm, pure and simple. In our version, sustained instruments such as organ and accordion are used in a percussive manner.

Cm | Cm | Cm | Cm
Cm | Cm | Cm | G
||: Cm | F | Cm | F :||

Eighties Pop: *Don't be shy about changing the default orchestrations of any of these songs, as they represent just one possibility out of many that make musical sense.

||: C | Am | C | Am :||
F | G | F | G

Fifties Fantasy: A number done in the classic fifties pop song progression and style. This song is one of many *Instant Music* songs that can change drastically in mood with sharp shifts in tempo.

||: C / Am / | Dm7 / G7 / :||
C / Am / | Dm7 / G7 /
C / F / | C / / /
F | Fm | C | C7
F | Fm | D7 | G7

Frisco Vice: *Experiment with different instrument combinations.

A7 | A7 | C7 | C7
D7 | D7 | E7 | E7

Good Groove: Relive Woodstock with this one!

C7 | F | C7 | F
C7 | F | C7 | C7
F | F | C7 | F
C7 | F | C7 | C7

Hey You: Turn this song into a 12 or 16 measure opus with the Copy and Paste commands.

C /// | Bb / F /

Jamaican Jam: This song contains a standard reggae accompaniment. An interesting compositional technique to try here is a rising melody against the descending bass. Instant Bob Marley!

Am | Am | G | G
F | F | E7 | E7

ROCK2 FOLDER

Lounge Lizard: Lounge Lizard has a nifty bass pattern.

||: C | C | C | F :||
Am | Am | F7 | G7

Metallic Dream: An awesome jam song for you Twisted Sister fans. The Elecguitar stars here, but don't underestimate the driving, steady bass.

Am | Am | Am | Am
G7 | G7 | Em | Em
D | D | C | C
Bm | Bm | E | E

Night Life: Here is one of the most rhythmic tunes in *Instant Music*. *Jamming with the bass is particularly effective in this tune. *Try using different drum parts.

Em7 | A7 | Dmaj7 | Bm7
Em7 | A7 | Dmaj7 | Dmaj7

Night Out: This song features two drum breaks. *This is another technique for spicing up your arrangement. Just decide where and how long you want your solo to be, and use the copy & paste commands to shift part of your song by the desired number of measures. (Don't forget to shift the guides, too!)

||: D7 | D7 | D7 | C7 :||
D7 | D7 | D7 | C7
C7 | C7
||: D7 | D7 | D7 | C7 :||
C7 | C7

Popsicle: Sure to cure the worst case of cold feet.

||: Bb7 | Bb7 | Eb7 | Eb7 | F7 | F7 :||

Rock Chorale: The asymmetric meter of 5/4 only serves to underscore the simplicity of the basic structure in this song. The two chords in this number form the basis of many great songs such as *Layla, You Can't Always Get What You Want*, and the chorus in *You've Got to Hide Your Love Away*.

||: C | F :||

Rocking Flight: This one's sure to get you moving.

E7 | D7 | G7 | F7 / B7 /

Samba: Written by Dan Silva (creator of *DeluxePaint*). This song features a hot percussion combo. Samba's progression is a perfect example of the "circle of fifths"; A-D-G-C-F#-B-E.

Am7 / D7 / | Gmaj7 / Cmaj7 /
F#7 / B7 / | Em / E7 /

Skiffle: This song illustrates the use of the skiffle rhythm, coupled with a great progression and descending bass line. *Try changing the accompanying rhythm in the blue voice.

||: C /// | Am /// | F /// | Dm / G7 / :||
Em | F | Em | A7
Dm7 /// | G7 /// | C / F / | G7 ///

JAZZ/BLUES FOLDER

Boogie Woogie: Boogie woogie is a classic style of blues improvisation. This is one of three blues "templates" provided with *Instant Music*. These numbers benefit greatly from finessing parts of the solos in free mode, thus accessing all of the "blue" notes.

Dm / G7 / | Cmaj7 ///
F#m7 / B7 / | Fm7 / Bb7 /
Ebmaj7 / Eb7 | Ebm7 / Ab7 /
Fm7 / Bb7 / | Ebm7 ///

Jazz Blues: An arrangement of a classic jazz blues progression. What is the red voice doing?

Eb7 | Eb7 | Eb7 | Eb7
Ab7 | Ab7 | Eb7 | Eb7
Bb7 | Ab7 | Eb7 | Eb7

Jazz Waltz: Mousejamming with the counter melody (Red Voice) is especially rewarding in this song. This song illustrates one of many variations on a blues progression, using tonic major seventh chords instead of dominant sevenths.

Abmaj7 | Db7 | Abmaj7 | Ebm7 / Ab7
Dbmaj7 | Dbm7 | Cm7 | F7-9
Bbm7 | Eb7 | Abmaj7 | Abmaj7

Jeneric Jazz: This song has been especially designed for *jamming in the scale mode.

Fmaj7 | Bb7 | Fmaj7 | Cm7 / F7+5
Bbmaj7 | Bbm7 / Eb7 / | Am7 | A7-5
G°7 | C7-9 | Fmaj7 / Abmaj7 / | Dbmaj7 / C /

Rock Blues: The 12-bar blues features a piano quartet in a rocking rhythmic arrangement. This is an excellent song to use the Quickdraw command. Click on the sixteenth note rhythm guide (for four notes per quarter beat) and enter notes in Chord mode. Now, use the lower-right Quickdraw pattern (resulting in a triplet rhythm). A polyrhythmic effect results when you paste down a line.

C7 | C7 | C7 | C7
F7 | F7 | C7 | C7
G7 | F7 | C7 | C7

FOLK FOLDER

Barn Dance: This tune is perfect for a gradual accelerando — slowly raise the tempo bar at each verse and chorus.
*Try duping the song and compose variations on the tune and counter melody.

A /// | G / Em G
A /// | G Em A /

Cajun Casserole: A spicy song in the style of traditional Cajun music.

A | A | A | A
A | A | E | E
E7 | E7 | E7 | E7
E7 | E7 | A | A

Rosin the Bow: A traditional folk song.

E | E | E | A
E | E | E | B
E | E | G#m | A
E | B7 | E | E
E | E | A | A
E | E | A | B
E | E | G#m | A
E | B7 | A | E

Sailor's Hornpipe: Well blow me down — if it isn't the renowned Irish fiddle tune.

||: G | G | A | D
G | C / A | D | G :||
G | C | A | D
G | C / A / | D | G

CLASSICAL FOLDER

Anitra's Dance: An excerpt from the *Peer Gynt Suite* by Edvard Grieg (1843-1907). Anitra's Dance is styled as a classic mazurka — a waltz rhythm with a strong third beat.

Am | Am | Am | Am
Adim7 | Adim7 | F | B
||: B ped | B ped :||
Em | Em | Em / B7 | Em

Bach's Joy: From the cantata *Jesu, Joy of Man's Desiring* by Johann Sebastian Bach (1685-1750).

G | Em | Am | D7
G | Am | Am C#dim D7 | G
G | D | C | D7 | D7
G | Em | C D7 /
G | Em | Am | D7
G | Em | Am C#dim D7 | G / C#dim
Dm / E7 | Am7 | Dm / E7 | Am
Dm / E7 | Am | Am | Dm / E7
Am

Bourree: Many of the suites by J.S. Bach were collections of dance music. A bourree is a French 17th-century dance, with a quick duple (two-step) meter and a single upbeat.

Em / B7 / | G B Em / | G / / / | B7 / Em /
Em / B7 / | G / Em / | G / D / | G / / /
D / G / | E7 / Am | E7 / / / | Am / D7 /
G / E7 / | Am / D / | Bm / F#7 / | B / / /
E7 / A7 / | D7 / G7 / | C / F#m / | B7 / / E7
Am / G / | F#m / Em / | B7 / / / | Em / / /

Mountain King: Another excerpt from Grieg's *Peer Gynt Suite*. This haunting theme was whistled by Peter Lorre in Fritz Lang's *M*.

::: Am | Am | Am | C :||
::: E | E | E | E :||

Sabre Dance: Here we have Aram Khachaturian's memorable and exciting number from the Gayne ballet.

::: Gmaj7 → Bb7 :||

MISCELLANEOUS FOLDER

Greensleeves: The well-known traditional English ballad. It is written in the Dorian mode.

Key of G major
Am C | G Em | Am D | G Em
Am C | G Em | Am Em | Am
C | G Em | Am D | Em
C | G Em | Am Em | Am

Frere Jacques: Here is the first of three rounds on *Instant Music*. After a bit of experience with *Instant Music*, you will find that composing original rounds could not be easier. First, decide how many measures you want the melody to be and display only that number of bars on the screen. Then, compose a melody, perhaps using your own variation of one of the following rounds. Third, copy the color with the melody and scroll one or two measures to the right. Select another instrument, paste onto it, and repeat the process. If, after hearing the result, you are not happy with the melody, just start from the beginning. Or if you want to be *really* innovative, try composing a round just for percussion instruments.

La Mort de Jacques: You might think of *La Mort de Jacques* (also a round) as a kind of Deluxe Jacques. Fully orchestrated and arranged, everything is as it should be—well, almost. The key has been changed from Eb to Eb minor. Look at the blue voice up close — *quick changes in octave result in interesting color modulations without changing the instrument. The methods of varying simple melodies in breathtaking ways are endless.

Le Grand Waltz: This song is reminiscent of French pop music from the 1960's, in the style of Yves Montand and Michel Legrand.

::: Am7 | D7 | Gmaj7 | Cmaj7
F | Dm7 | Esus4 | E :||
A | Em | A | Em
A | G | D | E

Long Time Ago: An innocent song.

C | Am | Dm7 | G7
Cmaj7 | Am7 | Dm7 | G7
F | F | Cmaj7 | C7
F | F | G7 / Ab7 / | G7

Row, Row, Row Your Boat: Another popular round. Interesting to note is the symmetrical pattern of notes on the screen. How does the graphic form of the song onscreen relate to its aural form?

Coming 'Round: This traditional American song offers a perfect opportunity to sharpen one's arranging chops. A clear harmonic background, familiar melody and countermelody.

F | F | F | F
 F | F | C | C7
 F | F6 | Bb | G
 C | C7 | F | F

The Minimalist: This song is an example of minimalist or "new age" music, which was first nurtured in the early 1960's by such composers as Terry Reilly and Steve Reich. It is a style of music that is particularly well suited to the computer. *Experiment with different figurations (arpeggiated lines) and melodies, which oscillate psychologically between the background and foreground. Asymmetries abound in the 7/4 rhythm. Feel free to *experiment with various subdivisions of this meter:

4/4 + 3/4 or
 2/4 + 3/4 + 2/4 or
 3/4 + 3/4 + 1/4

||: F#m7 | F#m7 | Gmaj7 | Gmaj7 :||
 F#m7 | F#m7 | Gmaj7 | Gmaj7
 Amaj7 | Amaj7 | F#m7 | F#m7

PROGRESSIONS FOLDER

The following 22 chord progressions offer you the chance to explore music making under somewhat more controlled and focussed conditions. *Combine your favorite arranged progressions (or even individual tracks for that matter) into a full-fledged song. *Keep a folder of your own progressions, snippets, and works-in-progress.

Rock One: C / F / | G / / /

Rock Two: Dm / C / | Bb / / C

Rock Three: House of the Rising Sun A / / / | C / / / | D / / / | E / / /

Rock Four: G / / / | Bb / / / | C / / / | G / / /

Rock Five: F / / / | G / / /

Rock Six: Bb / / / | Ab / / /

Rock Seven: Same progression used in *Jamaican Jam*. First used more than three centuries ago, this progression was also used in *So Happy Together*.

Am / / / | G / / / | F / / / | E7 / / /

Rock Eight: A very popular progression, it formed the basis for *Baba O'Reilly*.

F / / C | Bb / / /

Rock Nine: The standard fifties progression.

C / Am / | F / G7 /

Rock Ten: A popular progression that is probably best known as the introduction to The Beatles', *Michelle*.

Dm / Dm/C# / | Dm/C / Dm/B / | Bbmaj7 / / / | A7 / / /

Rock Eleven: Cm / Cm7 / | Abmaj7 / G7 /

Rock Twelve: The Beatles', *Dear Prudence*.

C / C7 / | Am7 / Abmaj7 /

Rock Thirteen: G / Bm / | C / D /

Rock Fourteen: Used in *Summer Loving* from the movie *Grease*.

D / G / | A / G /

Jazz One: A standard progression utilizing the circle of fifths.

Em7 /// | A7 /// | Dm7 /// | G7 ///

Jazz Two: Used in *Day by Day*.

Fmaj7 /// | Bbmaj7 //

Jazz Three: Ebmaj7 /// | C7 /// | B7 /// | Bb7 ///

Jazz Four: Gmaj7 /// | Bbmaj7 /// | Ebmaj7 /// | D7 //

Jazz Five: Every two measures modulates down one half step.

Dm7 / G7 // | Cmaj7 /// | C#m7 / F#7 // | Bmaj7 ///
Cm7 / F7 / | Bbmaj7 /// | Bm7 / E7 // | Amaj7 ///

Jazz Six: F#m9 /// | Gmaj9 ///

Jazz Seven: Dmaj /// | Eb°7 /// | Em7 /// | A7 ///

Jazz Eight: Amaj7 /// | Bbmaj7 /

NOTICE

ELECTRONIC ARTS RESERVES THE RIGHT TO MAKE IMPROVEMENTS IN THE PRODUCT DESCRIBED IN THIS MANUAL AT ANY TIME AND WITHOUT NOTICE.

THIS MANUAL IS COPYRIGHTED. ALL RIGHTS ARE RESERVED. NO PART OF THIS MANUAL MAY BE COPIED, REPRODUCED, TRANSLATED OR REDUCED TO ANY ELECTRONIC MEDIUM OR MACHINE READABLE FORM WITHOUT THE PRIOR WRITTEN CONSENT OF ELECTRONIC ARTS, 1820 GATEWAY DRIVE, SAN MATEO, CALIFORNIA 94404.

ELECTRONIC ARTS MAKES NO WARRANTIES, EITHER EXPRESS OR IMPLIED, WITH RESPECT TO THIS MANUAL OR WITH RESPECT TO THE SOFTWARE DESCRIBED IN THIS MANUAL, ITS QUALITY, PERFORMANCE, MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR PURPOSE. THE PROGRAMS ARE PROVIDED "AS IS." ELECTRONIC ARTS LIMITED WARRANTY ENCLOSED WITH THIS PRODUCT.

SOFTWARE © 1987 Robert Conrad Campbell

Apple IIGS Version by Larry Reed

© 1987 ELECTRONIC ARTS

