

SUNO PRO

The Prompt Book

A complete reference for prompts, sliders, and clean-mix mastering on Suno

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Color key

- Foundations — style, lyrics, vocals
- Mixing & mastering — clean playback, artifacts
- Instruments — drums, guitar, bass, keys, synths, percussion
- Technique & sliders — advanced workflow, Weirdness / Style Influence
- Reference — genre examples, tag glossary, closing notes

What changed in this edition: Every instrument chapter (Drums, Guitar, Bass, Keyboards, Synths, and the new World Percussion chapter) now includes a **Clean & Distinct** tone subsection — chips designed for isolated, low-bleed, stem-friendly recordings. Chapter 5 adds a matching **Anti-Bleed / Clean-Stem Negative Prompts** table. Several tables and headings have been re-formatted for consistency, and a duplicated content block in Chapter 6 has been corrected.

FOREWORD

Why this book exists

This book gathers every prompt card, slider preset, and example template from the Suno Pro Toolkit, the Slider Guide, the Troubleshooting Field Guide, the Synth Era Encyclopedia, and the Just One Mix reference into one editable document.

It is opinionated about one thing: clean playback. Suno can drift toward muddy, over-compressed, or artifact-laden results when it is asked to produce too much at once. The mixing chapter and the artifact-reduction chapter both lean into that emphasis — favoring smaller numbers of dense effect terms, era-appropriate signal chains, and conservative slider values over the bridge and outro where Suno is most likely to introduce noise.

Use the chapters as reference. Use the example prompts as launchpads, not finished work. The character budget on Suno's style field is short — every word should earn its place.

Working principle

Workflow recommendation: draft at the universal starting point (Weirdness 50, Style Influence 60), preserve the strongest 20-second section, then surgically replace the weak ones. Never regenerate the whole track.

QUICK START

Universal starting point — adjust from here

Start every session at Weirdness 50, Style Influence 60. Generate a full draft, then listen critically before touching either slider. Adjust one slider at a time in increments of 5–10 and always compare 20–30 second sections.

Field	Where to start	Why
Weirdness	50	Suno's neutral default — expected results.
Style Influence	60	Balanced interpretation of the prompt.
Style field	Genre · era · mood	Lead with the most important term first.
Lyric field	[Verse] / [Chorus]	Always wrap sections in brackets.
Tempo	Numeric (e.g. 68 BPM)	More precise than fast / slow descriptors.

Field order

Field order matters. Suno weights the beginning of the style field more heavily. Lead with genre, then era, then mood, then instrumentation. Example: *roots reggae, 1970s Kingston, meditative, nyahbinghi percussion*.

SECTION 01

Style prompting

How to construct a style field that Suno reads correctly — genre anchors, era references, mood descriptors, and production cues. Lead with the most important term and prune anything that doesn't add information.

Genre anchors — lead with these

roots reggae, dancehall, ska, rocksteady, dub, be-bop, hard bop, cool jazz, free jazz, modal jazz, afro-cuban jazz, blues, delta blues, chicago blues, soul, R&B, gospel, funk, hip-hop, trap, lo-fi, ambient, drone, techno, house, IDM, glitch, psychedelic rock, progressive rock, post-rock, metal, doom metal, black metal, folk, Americana, country, bluegrass, classical, orchestral, minimalism, serialism, impressionism, flamenco, carnatic, gamelan, qawwali, bossa nova, samba, cumbia, afrobeat

Additional Genre Anchors — 2026 NEW

Genres and microgenres that have become reliably renderable as Suno's training data and "Hyper-Realism" fidelity have expanded. As with all genre anchors, lead with the term and pair it with an era or artist reference for the most consistent results.

synthwave, vaporwave, hyperpop, drill, afro-pop, amapiano, reggaeton, K-pop, J-pop, city pop, math rock, shoegaze, dream pop, emo, screamo, grime, dubstep, future bass, phonk, neo-soul, gospel trap, Gregorian chant, cyberpunk glitch-hop, chiptune, drone metal, sludge metal, Celtic folk, fado, klezmer, tango, zydeco, polka, Mongolian throat singing, taarab, highlife, soukous

Era and studio references

1950s recording, 1960s vintage, 1970s analog, 1980s production, Channel One Kingston, Studio One Kingston, Joe Gibbs Studio, Blue Note Records sound, Motown sound, Stax Records sound, Chess Records sound, Abbey Road production, 4AD aesthetic, Sun Studio tape sound, ECM Records ambience, Impulse Records warm, SST Records raw

Mood and energy descriptors

meditative, hypnotic, urgent, mournful, triumphant, ethereal, brooding, celebratory, trance-inducing, militant, devotional, melancholic, ecstatic, sparse, cinematic, menacing, pastoral, ritualistic, frenetic, serene

Production style tags

analog tape warmth, lo-fi compression, room ambience, dry direct sound, wet reverb wash, vintage console saturation, transistor overdrive, valve warmth, digital precision, tape delay flutter, reel-to-reel recording, spring reverb, plate reverb, room microphone bleed

Tempo and feel

40 BPM, 60 BPM, 65 BPM, 70 BPM, 80 BPM, 90 BPM, 100 BPM, 110 BPM, 120 BPM, 130 BPM, 140 BPM, 160 BPM, 180 BPM, slow burn, medium groove, uptempo, breakneck pace, half-time feel, double-time feel, rubato free time

Field order matters. Put the most important term first. Suno weights the beginning of the style field more heavily. Lead with genre, then era, then mood, then instrumentation.

Character budget. The style field has a roughly 120-character soft limit. Prioritize: genre anchor + era + 2–3 mood/instrument terms. Cut adjectives that don't add information — *beautiful melodic* adds nothing over *melodic*.

Use artist names as shortcuts. *Burning Spear style, John Coltrane influenced, Ennio Morricone orchestration.* Artist references communicate a dense bundle of production, mood, and arrangement information in just a few characters.

Don't fight Suno's defaults. If you don't specify era, Suno tends toward modern production. If you don't specify density, Suno tends toward full-band. Override only the defaults that conflict with your intent.

SECTION 02

Lyric prompting

Structure, theme, meter, and poetic devices that guide Suno's lyric generation toward professional, genre-authentic results.

Structure tags — insert directly into lyric field

[Intro] [Verse 1] [Verse 2] [Pre-Chorus] [Chorus] [Post-Chorus] [Bridge] [Outro] [Hook] [Refrain] [Break]
[Instrumental] [Guitar Solo] [Drum Break] [Spoken Word] [Ad libs] [Fade out] [Build] [Drop] [Tag]

Lyric themes by genre

Genre	Themes
Roots reggae / Rastafari	Marcus Garvey, repatriation to Africa, Babylon system, Jah worship, ancient Ethiopia, slavery history, Black liberation, nyahbinghi fire, I and I consciousness, Zion.
Blues / soul	Hard times, lost love, road life, whiskey and midnight, levee camps, Chicago rent, working the land, resilience, Friday paycheck, Southern heat.
Jazz (vocal)	Standard love songs, urban sophistication, smoke-filled rooms, longing, travel, freedom, introspection, loss of innocence, bittersweet reunion.
Hip-hop	Street reality, hustle and grind, community and belonging, systemic critique, flexing success, late-night drives, loyalty, inner-city survival, artistic aspiration.
Folk / Americana	Road journeys, small-town memory, family legacy, land and nature, working-class pride, immigration, historical narrative, nostalgia, seasons changing.
Gospel / spiritual	Divine redemption, praise and worship, burden-bearing, testimony, Holy Spirit fire, healing, crossing over, congregation unity, glory call.

Poetic and rhyme devices

ABAB rhyme scheme, AABB couplet, ABCB ballad form, internal rhyme, slant rhyme, assonance, alliteration, call and response, repetition, anaphora, epistrophe, enjambment, end-stopped lines, free verse, syllabic meter, iambic feel, trochaic feel

Lyric field best practices

Section labels required. Always wrap sections in brackets: [Verse 1], [Chorus], [Bridge], [Outro]. Without labels Suno treats everything as one block and loses structural contrast.

Repetition as hook. Suno anchors to repeated lines. Write the hook line identically two or three times. Variation in the first two lines, identical hook at the end of each chorus produces the most memorable recall.

Language and vernacular. Write lyrics in the dialect of the genre. Roots reggae uses Jamaican patois and Rasta vocabulary. Blues uses Southern American idioms. Carnatic-influenced lyrics in Sanskrit or Tamil read more authentically than translated equivalents.

Leave space for music. Don't fill every bar with lyrics. Mark instrumental breaks with [Instrumental break] or [Guitar solo]. Suno will generate the gap and return to vocals afterward.

Meter tip — Suno respects syllable count if you give it a template line. Write one line of your chorus at the exact syllable length you want — for example *da-da-DA-da-da-DA-da-DA* — then write the actual lyric to match. The model picks up the pattern and continues it.

SECTION 03

Vocals and sound

Vocal character, register, texture, processing, and harmony prompts that shape the human element of a Suno track.

Vocal register

deep bass, baritone, tenor, countertenor, alto, mezzo-soprano, soprano, falsetto, head voice, chest voice, mixed voice, sub-bass rumble, gravelly bass

Vocal texture and character

gravelly, raspy, silky smooth, nasal, breathy, powerful, restrained, whispered, shouted, chanting, vibrato-heavy, vibrato-free, melismatic, staccato phrasing, slurred legato, raw and unpolished, studio-perfect, world-weary

Vocal processing and effects

plate reverb, spring reverb, long hall reverb, tape echo, slapback echo, subtle chorus, heavy chorus, vocoder, talk box, phone filter EQ, megaphone distortion, whisper close mic, distant room mic, doubling, pitch shifting

Harmony and backing vocals

three-part harmony, tight unison, close harmonies, gospel choir, male vocal trio, female backing trio, octave doubling, fourth harmony, fifth harmony, cluster harmony, call and response, antiphonal, round / canon form

Vocal style by tradition

Tradition	Description
Rastafarian / roots chanting	Deep gravelly baritone, plate reverb, tape echo trails, militant and spiritual, slow melismatic phrases, chanted repetition, I and I dialect.
Blues shouting	Powerful chest voice, raw unpolished texture, bent blue notes, call-and-response phrasing, anguished intensity, field-holler influence.
Be-bop scat	Rapid syllabic improvisation, consonant-heavy nonsense syllables, precise rhythm, chromatic pitch leaps, bebop vocabulary: shoo-be-doo-wop.

Gospel quartet	Four-part close harmony, tight stacked chords, lead trading between parts, call-and-response shout choruses, melismatic ornaments.
Carnatic vocal	Gamakas (microtonal ornaments), gamaka-heavy melodic lines, sangati (phrase repetitions), swara passages, devotional Sanskrit syllables.
Flamenco cante jondo	Deep song tradition, raw and mournful, melismatic Phrygian phrases, anguished vibrato, rough texture, Gypsy influence, micro-tonal inflections.

Warning. Suno interprets vocal descriptors probabilistically — not every term produces an exact result. Combine 2–3 descriptors rather than relying on one: *gravelly baritone with plate reverb and melismatic phrasing* is more reliable than just *gravelly*.

SECTION 04 — EMPHASIS CHAPTER

Mixing and mastering for clean playback

Production descriptors that shape Suno's output toward specific sonic signatures — frequency balance, spatial placement, dynamic range, and era-specific mastering aesthetics. This chapter is expanded to focus on producing the cleanest possible output and the most playback-friendly masters.

The mastering brief — what to ask Suno for

Suno does not master in the traditional sense — it generates audio that has been simulated through a chain of effects in its training data. The mastering brief is therefore a request for a coherent destination sound rather than a technical operation. Two destinations matter: **clean** (for streaming, archival, and remix-ready stems) and **characterful** (for genre fidelity).

Clean master destination. Ask for: dynamic range preserved, light compression, no brick-wall limiting, full-range hi-fi, mid-forward mix, no scooped mids, restrained reverb, dry direct sound, modern reference loudness around -14 LUFS.

Characterful master destination. Ask for: vintage console saturation, plate reverb on snare and vocals, gentle tape compression, era-specific frequency rolloff, room ambience. Trade some loudness for warmth and depth.

When clean and characterful conflict. Pick one. Asking for both at once produces a mid-scooped, undersaturated, compromised output. Use clean for streaming-ready archival masters, characterful for finished-feeling genre pieces.

Stem-friendly prompts. For tracks you plan to extract stems from, prompt for sparse arrangement, dry direct sound, wide stereo field, and avoid pumping sidechain compression — the latter produces stems that bleed against the kick.

Spatial and stereo field

mono mix, wide stereo field, narrow stereo, hard panned guitars, center-focused stereo, chorus spread, binaural, room panned percussion, distant reverb tail, close dry mix, ambient space

Frequency and EQ character

warm low-end, scooped mids, bright presence, telephone EQ, bass-heavy, mid-forward, air and sparkle, dark and muddy, thick and dense, thin and cutting, vintage low-fi rolloff, full-range hi-fi

Dynamics and compression

heavily compressed, lightly compressed, uncompressed dynamic, punchy transients, soft attack, brick-wall limited, wide dynamic range, radio-ready loudness, whisper-to-shout dynamic, pumping sidechain compression

Effects chain descriptors

plate reverb, spring reverb, large hall reverb, room reverb, tape echo, slapback delay, ping-pong delay, analog chorus, flanger, phaser, tremolo, vibrato, Leslie cabinet rotary effect, bitcrusher, tape saturation, harmonic exciter, vintage compressor

Era-specific mastering references

Era	Description
1950s mono (Sun / Chess)	Mono mix, heavy tape compression, limited frequency range (100Hz–8kHz), room bleed between instruments, sparse arrangement, voice prominent in center.
1970s analog (Channel One / Blue Note)	Warm tube console saturation, gentle compression, plate reverb on snare and vocals, wide drum panning, bass center-panned, analog tape wobble.
1980s production (SSL / Neve)	Gated reverb on snare, bright presence boost at 10kHz, heavily gated drum sound, chorus on guitars and keys, punchy transients, stereo widened.
1990s digital (Pro Tools era)	Clean digital precision, loud mastering, punchy low end, tighter reverbs, less analog saturation, sample-replaced drums.
2020s modern	Parallel compression, dynamic loudness mastering, 808 sub bass, auto-tuned vocals, spatial audio width, heavy sidechain pumping on electronic genres.

Clean-playback prompt formulas

These four prompt skeletons reliably produce a master that holds up at low and high listening volumes, on phone speakers, in cars, and through monitors. Pair them with conservative slider values — Weirdness 45–55, Style Influence 65–72.

Formula	Style field tail
Modern clean (streaming-friendly)	full-range hi-fi mix, restrained reverb, light compression, dry direct sound, modern reference loudness, wide but center-grounded stereo, vocals 2dB above mix.
1970s warm clean	warm tube console saturation, gentle 2:1 compression, plate reverb on snare and vocals, bass center-panned, no brick-wall limiting, analog tape warmth, full dynamic range preserved.

Acoustic intimate clean	close-miked, room microphone bleed, no compression, light hall reverb tail, mono-leaning mix, soft attack envelopes, breath-and-fingers detail audible, no sidechain pumping.
Electronic clean (no pumping)	dry direct sound, no sidechain compression, balanced low end, sub bass below kick, parallel-compressed drums, wide stereo field, restrained reverb, vocals doubled but not pitch-shifted.

SECTION 05 — EMPHASIS CHAPTER

Reducing Suno artifacts in the mix

Suno's most common audible artifacts are bandwidth-limited high frequencies, compression pumping, vocal sibilance hash, stereo phase weirdness, and bridge or outro instability. The strategies below reduce each in turn — phrased as prompt instructions Suno will actually respect.

The artifact taxonomy

Artifact	Symptom	Prompt-side fix
HF aliasing	Cymbals and air sound metallic, fizzy, or grainy	Avoid <i>air and sparkle</i> ; ask for <i>warm low end</i> , <i>vintage low-fi rolloff</i> , or <i>dark and muddy</i> .
Pumping	Mix breathes against the kick on every quarter	Avoid <i>brick-wall limited</i> and <i>pumping sidechain compression</i> ; ask for <i>lightly compressed</i> , <i>wide dynamic range</i> .
Sibilance hash	Vocal s-sounds tear or crackle	Avoid <i>bright presence</i> and <i>air</i> ; ask for <i>restrained vocals</i> , <i>plate reverb</i> , <i>slightly dark presence</i> .
Stereo phase weird	Mono fold-down loses content; wide field collapses	Prefer <i>center-focused</i> or <i>narrow stereo</i> over <i>wide stereo field</i> ; avoid <i>stereo chorus spread</i> .
Bridge instability	Bridge wanders into a different genre or key	Use Replace Section on the bridge with Weirdness 10 points lower than the verse.
Outro collapse	Outro turns into noise or unrelated style	Use Replace Section on the outro at Weirdness 38–48, Style Influence 72–80.
Vocal robotic	Singing feels mechanical, no melisma, no breath	Lower SI to 62–72; raise W to 52–60; avoid SI above 80.
Lyric repetition	Suno repeats the same line excessively	Add explicit verse markers, vary verse content, mark instrumental breaks.

Prompt phrases that reduce artifacts

These short tag bundles can be appended to almost any style field. Each one shaves off a known class of artifact at the cost of a small character budget.

Pack	Append	Trade-off
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Anti-fizz cymbal pack	brushed cymbals, distant overhead microphones, no high-shelf boost	Trades sparkle for clean cymbal decay.
Anti-pump compression pack	lightly compressed, wide dynamic range, parallel compression, no sidechain pumping	Trades modern loudness for steady mix energy.
Anti-sibilance vocal pack	restrained vocals, plate reverb, slightly dark presence, vintage console	Cools the s and t consonants.
Mono-safety stereo pack	center-focused mix, mono-compatible, narrow stereo, bass and kick center-panned	Mono fold-down stays full.
Section-stability pack	In the lyric field, mark every transition: [Bridge - tempo locked, no key change], [Outro - resolves to tonic, fade out]	Suno respects in-line directives.
Low-end clarity pack	tight kick low end, sub bass below kick, no muddy 200Hz buildup, mid-forward mix	Bass becomes audible on phone speakers.

Anti-Bleed / Clean-Stem Negative Prompts NEW

The instrument-specific "Clean & Distinct" chips introduced in Chapters 6–12 work best when paired with an explicit negative prompt — Suno responds more reliably to a stated exclusion than to a positive descriptor alone. Append the relevant row below alongside its matching "Clean & Distinct" chip set. Limit to one or two anti-bleed pairs per track to preserve character budget.

Instrument group	Pair with	Negative prompt additions
Drums	Clean & Distinct Drum Tones (Ch.6)	no room bleed, no cymbal wash, no overhead mic smear, no resonant ring
Guitar	Clean & Distinct Guitar Tones (Ch. 7)	no amp hiss, no pick noise, no string squeak, no cabinet rumble
Bass	Clean & Distinct Bass Tones (Ch.8)	no fret buzz, no low-end rumble, no DI hum, no amp noise floor
Keyboards	Clean & Distinct Keyboard Tones (Ch.9)	no key click, no pedal noise, no sustain bleed, no mechanical thump
Synths	Clean & Distinct Synth Tones (Ch. 10)	no aliasing, no oscillator drift, no noise floor hiss, no unwanted detune
World percussion	Clean & Distinct World Percussion (Ch.12)	no rattle bleed, no room reverb, no hand-slap noise, no overhead spill

Usage tip. These pairs are designed for stem extraction and remix-ready masters. For a finished, characterful single mix, use them sparingly — over-cleaning every instrument at once can produce a sterile, lifeless render. One or two clean elements against a characterful bed is usually the most musical result.

The clean-render workflow

A repeatable workflow that consistently produces masters that survive consumer playback systems:

1. Generate at base settings (W50 / SI60). Don't touch sliders yet.
2. Audition on phone, monitors, and car — pick the playback system most representative of your final audience.
3. Identify the strongest 20-second section and lock it. This is your reference.
4. Replace Section the weak parts with conservative slider values (W -10, SI +5 from your base).
5. Apply an artifact pack to the section that needs it most. Don't apply more than two packs to the same track.
6. Final render at the same base settings — never raise Weirdness for a final render.

Mastering principle. When in doubt, ask for less. Suno's artifacts cluster around dense effect chains, extreme stereo fields, and aggressive compression. A short, restrained style field with two or three production tags will almost always render cleaner than a long, descriptive one.

SECTION 06

Drums and percussion

Drum kit types, tuning descriptors, mic placement terms, and genre-specific patterns from one-drop to blast beat.

Kit types and sounds

vintage Ludwig kit, Gretsch round badge, Ludwig Acrolite snare, Ludwig Supra-phonix snare, piccolo snare, concert snare, marching snare, brushed snare, electronic TR-808, TR-909, LinnDrum, SP-1200 samples, Akai MPC samples, Oberheim DMX, timpani, orchestral bass drum, field drum, tabletop drum, bodhrán

Drumming styles and patterns

Style	Description
One-drop (roots reggae)	Kick and snare fall on beat THREE only — the ONE beat is empty, creating the characteristic forward-pulling gravity. Bass-drum pattern: empty-empty-KICK-snare. No kick on the one. Hi-hat holds steady eighths.
Steppers (militant reggae)	Kick drum on every quarter note (four on the floor). More driving and insistent than one-drop. Associated with militant Rastafari nyahbinghi ceremony. Often paired with nyahbinghi hand drums layered over the kit.
Swing / shuffle (jazz)	Ride cymbal carries the swing rhythm (long-short-long-short feel). Hi-hat on 2 and 4. Snare on 2 and 4. Bass drum feathered quietly on all four beats. Brushes on slower tempos replace sticks.
Four on the floor (house / techno)	Kick on every quarter note. Hi-hat on eighth notes (or sixteenths). Open hi-hat on the end of 2 and 4. Snare or clap on 2 and 4. Relentless forward motion, no syncopation on the kick.
Hip-hop boom bap	Heavy kick on 1 and 3 (with variations). Snare on 2 and 4. Laid-back timing feel — slightly behind the grid. SP-1200 or MPC sample-chop character. Vinyl crackle often layered.
Afro-Cuban (son clave)	3-2 or 2-3 clave pattern is the rhythmic scaffold everything else locks to. Bombo kick falls on the end of 2. Congas and timbales provide syncopated color. Cowbell on the clave beat.
Blast beat (extreme metal)	Kick and snare alternate at maximum speed — every sixteenth note is hit. Gravity blast, traditional blast, and hammer blast variations. Ride cymbal or closed hi-hat sustains above the blast. Requires very high Weirdness (60+) and explicit description.
Brush jazz ballad	Wire brushes swept across snare head in circular motion. Ride cymbal lightly tapped. Bass drum silent or feathered. Extreme dynamic subtlety. Works best at 60–80 BPM with modal or ballad style prompts.

Edit note (this edition): the "Brush jazz ballad" entry was previously interleaved mid-sentence inside the "Blast beat" row in the source layout — a column-flow artifact from the original export. It has been restored as its own row above.

Drum processing

room ambience, gated reverb snare, plate reverb snare, close-mic dry kit, distant overhead microphones, brushed cymbals, muffled kick, tuned toms, jazz-tuned high snare, deep dub kick, heavily compressed room, no reverb dry studio

Percussion and world rhythms

nyahbinghi bass drum, nyahbinghi funde, nyahbinghi repeater, djembe, congas, bongos, timbales, cowbell, claves, shakers, tambourine, cajon, tabla, mridangam, taiko drums, African talking drum, steel pan, marimba, vibraphone, hand claps

Clean & Distinct Drum Tones **NEW**

For isolated, stem-friendly, or low-bleed drum recordings — pair with the Anti-Bleed Negative Prompts table in Chapter 5.

clean close-mic kit, no room bleed, isolated kick, no resonance ring, tight snare, no overtone smear, dry overhead cymbals, controlled decay, hi-fi modern kit, punchy and contained, gated tom hits, no ring, clean electronic kit, no analog hiss, isolated hi-hat, no cymbal wash

SECTION 07

Guitar tones

Electric and acoustic guitar tones, amp descriptors, pickup positions, effects chains, and playing-style terms.

Clean electric tones

Fender Telecaster clean, Fender Stratocaster clean neck pickup, hollow body jazz clean, single-coil bell tone, glassy clean country, chicken-pickin clean, reggae skank tone, jazz comping clean, funk rhythm clean, bossa nova nylon string clean

Overdrive and distortion

light overdrive, medium crunch, saturated distortion, fuzz pedal, Big Muff fuzz, Tube Screamer overdrive, Marshall crunch, high-gain metal distortion, doom sludge distortion, gated noise gate distortion, clean boost breakup

Amp and cabinet references

Fender Twin Reverb, Fender Deluxe Reverb, Marshall Plexi, Marshall JCM800, Vox AC30, Orange Rockerverb, Mesa Boogie Rectifier, Hiwatt DR103, Roland Jazz Chorus, Ampeg Reverberocket, tweed Fender Champ

Guitar effects

tremolo, vibrato, Leslie cabinet spin, wah pedal, envelope filter, octave fuzz, EBow sustain, volume swell, reverse reverb, infinite sustain, harmonizer, chorus pedal, flanger, phase shifter, rotary speaker, delay with feedback, spring reverb tank

Acoustic guitar tones

fingerpicked steel string, flat-picked bluegrass, fingerstyle classical nylon, open-tuning slide open G tuning, DADGAD tuning, resonator / Dobro, 12-string acoustic shimmer, parlor guitar intimate, ukulele, banjo clawhammer

Playing style

palm muting, alternate picking, sweep picking, hybrid picking, fingerstyle, slide guitar bottleneck, slide hammer-ons and pull-offs, tapping, tremolo picking, chicken pickin, reggae offbeat skank, jazz chord melody, bossa nova thumb bass, flamenco rasgueado

Clean & Distinct Guitar Tones **NEW**

For isolated rhythm/lead parts and stem-ready acoustic or electric guitar — pair with the Anti-Bleed Negative Prompts table in Chapter 5.

clean DI electric, no amp noise, isolated rhythm guitar, no bleed, hi-fi clean electric, no hum, clean acoustic, no pick noise, close-miked acoustic, controlled room tone, clean arpeggio, no string squeak, isolated lead line, dry direct signal, flatwound clean electric, no fret buzz

SECTION 08

Bass guitar tones

Bass register, playing techniques, amp character, effects, and genre-specific bass vocabulary.

Tone character

deep sub bass, round warm tone, punchy mid-forward tone, growling overdrive, smooth fretless glide, bright slap tone, dark muted tone, tight and percussive, loose and dubby, piano-like clarity, chest-thumping low end

Clean & Distinct Bass Tones NEW

For isolated, low-bleed, stem-ready bass — pair with the Anti-Bleed Negative Prompts table in Chapter 5.

clean DI bass, no amp coloration · hi-fi modern bass, tight low end · clean fingerstyle bass, no fret noise · clean slap bass, percussive but controlled · flatwound clean tone, no string buzz · clean sub bass, no harmonic distortion · isolated bass stem, no bleed · clean active pickup bass, present mids

Playing techniques

fingerstyle pick attack, slap and pop, fretless slide, thumb technique Jaco-style, fretless double-thumb slap harmonics, palm mute ghost notes, muted thump, upright bow arco pizzicato plucked, walking bass line

Amp and DI character

Ampeg SVT tube amp, Fender Bassman vintage, direct DI clean, Sans Amp DI compressed, DI vintage tube warmth, solid-state clean punch, overdriven bass amp, bass through guitar amp breakup

Genre bass vocabularies

Genre	Description
Roots reggae sub bass	Deep round sub bass sitting on beat one. Long note duration, minimal movement. Often just root notes anchoring the one-drop. Prominent in the mix, louder than the kick. Round and tubby tone, minimal attack.
Be-bop walking bass	Quarter note walking line connecting chord tones chromatically. Pizzicato double bass tone. Busy and melodic, covers the full neck range. Provides harmonic information as well as rhythmic pulse.

Funk slap bass	Thumb slap on downbeats, pop on upbeats. Rhythmically complex with ghost notes between hits. Bright snappy tone, high action for pops. Closely interlocked with the kick-drum pattern.
Dub bass	Loose, dubbed-out sub bass with heavy reverb and tape echo. Notes often drifting in and out of time. Very low frequency emphasis. Plays a simpler pattern than reggae but the production effects make it the dominant textural element.
Blues bass	Simple root-fifth pattern, walking lines in blues shuffle. Electric bass or upright. Medium-dark tone. Lockstep with the kick and snare. Occasional chromatic walk-ups between chord changes.

Bass effects

bass chorus, bass flanger, octave pedal down, envelope filter bass, bass wah, distortion fuzz bass, sub-octave doubling, light reverb bass, bass delay, chorus-flange combination

Bass Prompt Aids NEW

Quick scaffolds for combining tone, technique, and genre into one style-field clause:

Goal	Scaffold
Clean modern stem	<i>[genre] bass, clean DI bass, no amp coloration, hi-fi modern bass, tight low end, no fret buzz</i>
Vintage warm bass	<i>[genre] bass, Ampeg SVT tube amp, round warm tone, DI vintage tube warmth, dub bass</i>
Funk pocket	<i>funk slap bass, bright slap tone, thumb slap downbeats, tight pocket with kick</i>
Reggae one-drop sub	<i>roots reggae sub bass, deep sub bass, round and tubby tone, loud in mix, isolated bass stem, no bleed</i>

SECTION 09

Analog keyboard sounds

Electric pianos, organs, clavinet, and acoustic pianos — instrument models, registration, playing styles, and processing.

Electric piano

Fender Rhodes warm bell tone, Fender Rhodes tremolo, Rhodes suitcase model, Wurlitzer 200A thin bark, Wurlitzer chorus sound, Rhodes through Leslie, Rhodes with phaser, Wurlitzer through tube amp breakup, Rhodes high notes crystalline, Rhodes low notes bloomy

Hammond organ

Hammond B3 full drawbars, Hammond 888 000 000 drawbar setting (jazz registration), Hammond 008 800 008 drawbar setting (percussive lead), Hammond 16' drawbar pulled out, Hammond with Leslie fast, Hammond Leslie slow rotation, Jimmy Smith tone gospel Hammond shout, jazz Hammond comping, Hammond with overdrive distortion, Hammond upper manual only, Hammond lower manual pedal bass

Edit note (this edition): the Hammond drawbar settings in the source ("888000000" / "800000000") were garbled run-on digit strings. They have been corrected to standard 9-digit drawbar notation with a short description of the registration.

Clavinet and other keyboards

Clavinet D6 funky muted, Clavinet through wah, Clavinet pickup A bright, Clavinet pickup B nasal, Clavinet rhythm stabs, Hohner Pianet N, Hohner Cembale, Mellotron strings, Mellotron choir, Mellotron flute, 8-voice Marxophone, prepared piano

Acoustic piano

Steinway grand concert, Bösendorfer imperial deep, upright parlor piano, honky-tonk detuned piano, felt-muted piano, bright piano high register, dark piano low octaves, intimate close-miked piano, room-miked piano natural, jazz piano comping, stride piano left hand

Keyboard processing

Leslie cabinet, Leslie fast rotation, Leslie slow rotation, Leslie brake stopped, Hammond vibrato chorus, spring reverb on organ, plate reverb on piano, Rhodes through amp, piano with light reverb, piano with tape echo, piano with celeste doubling, harpsichord ornaments

Clean & Distinct Keyboard Tones **NEW**

For isolated, low-noise keyboard parts — pair with the Anti-Bleed Negative Prompts table in Chapter 5.

clean Rhodes, no key click, isolated electric piano, no pedal noise, clean Hammond, no leakage hum, hi-fi acoustic piano, controlled room tone, dry clavinet, no amp noise, isolated pad keys, no sustain bleed, clean DI keyboard, present mids, no hiss

SECTION 10

Synth sounds

Synthesis types, classic synth models, patch archetypes, modulation, and era-specific electronic textures.

Synthesis types

subtractive synthesis, FM synthesis, additive synthesis, wavetable synthesis, granular synthesis, physical modeling, sample-based hybrid analog-digital, modular synthesis, semi-modular patch

Classic synth models — quick chips

Minimoog Model D, Moog Voyager, Moog Sub 37, ARP Odyssey, ARP 2600, Roland Juno-106 chorus, Roland Jupiter-8, Roland Jupiter-6, Roland SH-101, Roland TB-303, Oberheim OB-X, Prophet-5, Prophet-6, Yamaha DX7 FM, Yamaha CS-80, Sequential Prophet VS, Korg MS-20, Korg Polysix, Buchla 200 series, Serge modular

Patch archetypes

thick analog bass patch, warm pad evolving, plucked attack string, brass section emulation, electric organ analog lead, monophonic arpeggiated sequence, drone sustain, noise sweep riser, stab chord short decay, bell-tone FM pluck, glassy wavetable pad, granular texture cloud, filtered white noise

Modulation and movement

LFO vibrato on pitch, LFO tremolo on amplitude, LFO filter sweep, ADSR long attack fade-in, short decay pluck envelope, gate portamento glide, sample-and-hold random stepping, ring modulation sideband, filter self-oscillation, oscillator sync hard, oscillator sync soft, cross-modulation FM, velocity-sensitive filter, aftertouch vibrato

Era-specific synth textures

Era	Description
1970s analog (Moog / ARP)	Thick single-oscillator bass patches. Warm detuned dual-oscillator pads. Filter sweeps with resonance. Portamento glide between notes. No digital artifacts. Minimoog bass, ARP Odyssey lead.

1980s digital / hybrid (DX7 / Juno)	FM bell tones and electric piano patches (DX7). Juno-106 chorus pads — wide, warm, slightly woozy. Oberheim chord stabs. Linn drum machines. Gated reverb on everything. Power-ballad synth strings.
1990s rave / techno	Roland TB-303 acid bass — filter-swept, squelchy, resonant. TR-909 kick. Rave stab chord with short decay. Hoover bass patch. Trance lead synth with portamento. Breakbeat jungle chopped.
2000s supersaw / trance	Multiple detuned sawtooth oscillators layered for enormous pad width. Hard-attack lead with reverb. Sidechained pad pumping against kick. Massive filter-sweep buildups.
2020s modular / granular	Unstable pitch drift. Granular time-stretch artifacts. Generative random sequences. Filtered noise bursts. No traditional melodic structure. More timbral sculpture than melody.

Clean & Distinct Synth Tones NEW

For isolated, low-noise-floor synth parts — pair with the Anti-Bleed Negative Prompts table in Chapter 5.

clean oscillator, no aliasing, isolated pad, no noise floor hiss, hi-fi digital lead, no detune drift, dry analog bass, no hum, clean arpeggio, no LFO bleed, isolated stab chord, controlled decay, clean wavetable pluck, no harmonic smear

SECTION 11 — 20 INSTRUMENTS

Synth era encyclopedia

Each entry is a complete prompt card: a short specification, the recommended Weirdness and Style Influence ranges, and a ready-to-paste full style prompt that produces an authentic timbre. Hardware references are character-efficient — a single name like *Roland Juno-106* carries dozens of acoustic implications.

Minimoog Model D · 1970–1981

Moog · Mono analog · W 45–55 · SI 70–78

3 oscillators, legendary 24dB/oct ladder filter, monophonic. CV/gate only — no MIDI. Filter sweep is the definitive 70s prog, funk, and krautrock sound. Reissued 2016–17.

FULL STYLE PROMPT

Minimoog Model D analog bass, thick 24dB ladder filter sweep, three-oscillator unison, warm 1970s analog, monophonic portamento lead, filter resonance, vintage Moog tone

ARP Odyssey · 1972–1981

ARP · Mono analog · W 45–58 · SI 65–75

2 oscillators, duophonic (2-note), 12dB or 24dB filter variants per revision. Brighter and more aggressive than the Minimoog. Famous for ring modulation and sample-and-hold. Vangelis, Herbie Hancock, Stevie Wonder.

FULL STYLE PROMPT

ARP Odyssey duophonic analog, ring modulation, bright 12dB filter, portamento glide, 1972 ARP tone, sample-and-hold random, aggressive analog lead, Vangelis-style synth

ARP 2600 · 1971–1981

ARP · Semi-modular · W 55–70 · SI 45–60

3 oscillators, semi-modular — pre-patched but fully patchable via front panel. Built-in spring reverb, vocoder-capable. Famous for R2-D2 and TRON sound design.

FULL STYLE PROMPT

ARP 2600 semi-modular, patch panel routing, built-in spring reverb, film sound design 1970s, complex signal path, vocoder texture, ARP oscillator blend

Buchla 200 Series · 1970–present

Buchla · West Coast modular · W 68–82 · SI 30–50

Don Buchla's West Coast synthesis — complex oscillators with wavefolding, FM, and AM; low-pass gates instead of conventional filters; touch-sensitive controllers. Timbre from waveshaping, not filtering.

FULL STYLE PROMPT

Buchla 200 West Coast synthesis, complex oscillator wavefolding, low-pass gate dynamics, touch plate controller, 1970s experimental modular, Buchla timbral texture, waveshaper analog

Serge Modular · 1973–present

Serge · DIY modular · W 65–80 · SI 30–50

Panel-normalized semi-modular — works without patch cables in default routing. DIY-friendly. Serge NCOM (timbral oscillator) and wave multipliers are deeply influential.

FULL STYLE PROMPT

Serge modular synthesis, NCOM timbral oscillator, wave multiplier texture, semi-modular normalled routing, 1973 experimental analog, West Coast synthesis, DIY modular character

Korg MS-20 · 1978–1983

Korg · Semi-modular mono · W 55–68 · SI 55–68

2 oscillators, semi-modular patch bay, dual HP+LP filters in series, self-oscillating filter. External audio input can process outside signals. Aggressively gritty character. Reissued 2013.

FULL STYLE PROMPT

Korg MS-20 semi-modular, dual HP LP filter series, self-oscillating filter resonance, patch bay routing, aggressive 1978 Korg analog, external audio processing, gritty filter sweep

Yamaha CS-80 · 1976–1980

Yamaha · Poly analog 8v · W 48–60 · SI 65–75

8-voice polyphonic, two complete synth layers per voice, per-key aftertouch, ribbon controller. Defines Vangelis — Blade Runner: lush, breathing, orchestral analog warmth.

FULL STYLE PROMPT

Yamaha CS-80 polyphonic analog, per-key aftertouch, ribbon controller glide, dual voice layers, Vangelis Blade Runner tone, lush orchestral pad, 1976 warm analog

Sequential Prophet-5 · 1978–1984

Sequential · Poly analog 5v · W 45–58 · SI 68–78

5-voice, 2 oscillators per voice, first commercially successful poly with patch memory. Curtis chips. Rev 3 cleaner and tighter. The definitive 80s pop analog chord pad.

FULL STYLE PROMPT

Sequential Prophet-5 five-voice polyphonic, Curtis filter, patch memory, warm 1979 analog pad, detuned oscillator chorus, 80s polysynth chord, Prophet-5 brass stab

Oberheim OB-X · 1979–1981

Oberheim · Poly analog 4–8v · W 45–58 · SI 65–75

4–8 voice (expandable voice cards), 2 oscillators per voice. Fat, raw, organic Oberheim character. Precursor to OB-Xa and OB-8. Van Halen, Prince, Giorgio Moroder.

FULL STYLE PROMPT

Oberheim OB-X polyphonic analog, raw 2-oscillator per voice, 4-pole Oberheim filter, fat 1979 poly pad, organic analog warmth, OB-X brass stab, slightly dirty detuned

Roland Jupiter-8 · 1981–1985

Roland · Poly analog 8v · W 48–58 · SI 68–78

8-voice, 2 oscillators per voice, dual HP+LP filter, dual VCA per voice. Roland's flagship poly. Massive, rich, layered sound. Duran Duran, Human League, Abba.

FULL STYLE PROMPT

Roland Jupiter-8 eight-voice polyphonic, dual oscillator per voice, HP LP dual filter, rich 1981 Roland poly, synth pop pad, Jupiter brass chord, lush analog layer

Roland Jupiter-6 · 1983–1987

Roland · Poly analog 6v · W 48–62 · SI 65–75

6-voice, 2 oscillators per voice, single filter, first Roland poly with MIDI. Cross-modulation between oscillators for metallic FM-like tones.

FULL STYLE PROMPT

Roland Jupiter-6 six-voice MIDI polyphonic, oscillator cross-modulation, bright Roland 1983 analog, Jupiter metallic texture, MIDI poly pad, cross-FM tone

Korg Polysix · 1981–1984

Korg · Poly analog 6v · W 45–55 · SI 65–75

6-voice, single oscillator + sub per voice, built-in chorus, ensemble, and phase effects. Affordable polysynth. Slightly darker and fatter than the Juno-106.

FULL STYLE PROMPT

Korg Polysix 6-voice polyphonic, built-in ensemble chorus, warm lo-fi pad, 1981 Korg analog, string ensemble effect, chorused poly texture

Roland SH-101 · 1982–1986

Roland · Mono DCO · W 52–65 · SI 60–72

1 DCO + sub oscillator, built-in sequencer and arpeggiator, optional guitar strap. Beloved in acid house, techno, and electro for locked sequencer runs.

FULL STYLE PROMPT

Roland SH-101 DCO monophonic, built-in sequencer arpeggiator, sub oscillator punch, acid house bass, 1982 Roland analog, sawtooth sequence, electro bass line

Roland TB-303 · 1981–1984

Roland · Bass sequencer · W 55–68 · SI 60–72

1 oscillator (sawtooth/square), resonant lowpass filter with accent and slide, 16-step sequencer. Became the backbone of acid house (Chicago 1986+). The definitive squelching acid bass.

FULL STYLE PROMPT

Roland TB-303 acid bass, resonant lowpass filter squelch, accent slide pattern, 16-step sequencer, Chicago acid house, TB-303 filter sweep, sawtooth acid line

Yamaha DX7 · 1983–1989

Yamaha · FM synthesis 16v · W 45–55 · SI 65–75

16-voice, 6-operator FM synthesis, 32 algorithms. No analog filters — pure FM. Defined 1980s pop, R&B, and jazz fusion: the electric piano, marimba, DX7 bass, brass.

FULL STYLE PROMPT

Yamaha DX7 FM synthesis, 6-operator algorithm, DX7 electric piano patch, metallic bell tone, bright FM digital, 1983 Yamaha, FM bass, glassy harmonic texture

Roland Juno-106 · 1984–1985

Roland · Poly DCO 6v · W 45–55 · SI 68–78

6-voice, DCOs (digitally controlled, stays in tune), resonant lowpass filter, full MIDI implementation, iconic built-in chorus. The quintessential 80s chorus pad.

FULL STYLE PROMPT

Roland Juno-106 DCO polyphonic, built-in Roland chorus, 6-voice MIDI, 1984 warm pad, Juno brass stab, resonant lowpass filter, classic 80s chorus synth pad

Sequential Prophet VS · 1986–1989

Sequential · Vector synth 8v · W 55–68 · SI 55–68

8-voice vector synthesis — joystick blends between 4 digital wavetable oscillators in real time; filters remain analog. Bridge between digital and analog eras.

FULL STYLE PROMPT

Sequential Prophet VS vector synthesis, joystick wavetable blend, 4-waveform morph, analog filter, evolving digital-analog texture, 1986 hybrid pad, moving timbre wavetable

Sequential Prophet-6 · 2015–present

Sequential · Poly analog 6v · W 45–58 · SI 65–75

6-voice, discrete analog signal path (no Curtis chips), built-in stereo chorus, reverb, and delay. Dave Smith's modern return to Prophet-5 architecture.

FULL STYLE PROMPT

Sequential Prophet-6 analog polysynth, discrete signal path, built-in stereo chorus reverb, 6-voice pad, modern warm analog, Prophet-6 lush chord

Moog Voyager · 2002–2015

Moog · Mono analog · W 48–60 · SI 65–75

3 oscillators + noise, dual ladder filters, XY touch-pad controller, full MIDI and CV expansion. Bob Moog's continuation of the Model D with modern playability.

FULL STYLE PROMPT

Moog Voyager analog lead, dual ladder filter modulation, XY touch pad expression, CV-controlled sweep, warm 2002 Moog, portamento glide, rich harmonic texture

Moog Sub 37 · 2014–present

Moog · Duophonic analog · W 50–62 · SI 65–75

2 oscillators + dedicated sub oscillator, ladder filter, duophonic, step sequencer and arpeggiator, full MIDI/USB. Aggressive and punchy.

FULL STYLE PROMPT

Moog Sub 37 bass lead, dedicated sub oscillator punch, ladder filter drive, step sequencer arpeggiator, duophonic analog, modern Moog aggression, deep sub bass

SECTION 12 — NEW CHAPTER

World percussion — clean & distinct

A standalone reference for hand percussion, frame drums, and global rhythm instruments, with a dedicated Clean & Distinct subsection for isolated, stem-friendly recordings. Pair the negative prompts with the Anti-Bleed table in Chapter 5.

World percussion instruments

djembe, doumbek, cajon, tabla, mridangam, ghatam, frame drum (bendir / riq), udu, talking drum, steel pan, marimba, vibraphone, shekere, caxixi, agogo bells, berimbau, pandeiro, surdo, taiko, daf

Playing techniques and textures

open hand slap, muted bass tone, finger rolls, rim clicks, brush sweeps, interlocking polyrhythm, call and response percussion break, layered hand percussion ensemble, ceremonial nyahbinghi pattern, trance-inducing repetitive ostinato

Production context

room ambience with natural decay, outdoor field recording feel, close-mic intimate texture, ensemble wide stereo spread, ritual reverb wash, dry studio percussion overdub

Clean & Distinct World Percussion **NEW**

clean hand percussion, no room reverb, isolated frame drum, no rattle bleed, dry djembe, controlled low end, close-mic shaker, no overhead spill, isolated tabla, no resonance smear, hi-fi steel pan, no cymbal-like ringing, clean ensemble percussion, separated stereo image

Cross-reference. When combining world percussion with a full kit (Chapter 6), keep only one of the two groups "clean" at a time — layering two clean-isolated percussion sources can sound unnaturally sterile together. Let one carry the room.

SECTION 13

Advanced techniques

Power-user methods: section-level slider control, Replace Section strategy, Extend discipline, iterative refinement, and prompt layering.

Section-level slider control (Replace Section)

Generate the full track at base settings (W50 / SI65). Identify the weakest section — often the bridge or outro. Use Replace Section with targeted slider values: lower Weirdness (W40–48) on the chorus to lock the hook; raise Weirdness (W60–70) on the bridge for contrast. Keep Style Influence consistent across all Replace Section operations to avoid micro-genre-drifts between sections.

Extend discipline — the most dangerous operation

Extend generates forward from whatever creative state Suno is in — amplifying Weirdness more than any other operation. Before every Extend: set Weirdness 10–15 points lower than your main track value, raise Style Influence to 70–78. Treat these as non-negotiable. A W60 main track should use W45 for Extend. Monitor the first 15 seconds of every extension immediately — abort if the style begins to drift.

Iterative refinement loop

Cycle: (1) generate at base settings, (2) identify the strongest 20-second section, (3) identify the weakest section, (4) use Replace Section on the weak section with adjusted sliders, (5) compare the new generation with the previous, (6) keep the better one. Repeat. Never regenerate the full track — preserve the best sections and improve the weak ones surgically.

Prompt layering — style + lyrics working together

The style field and lyrics field should reinforce the same aesthetic from two angles. If the style says *Channel One Kingston analog 1975*, the lyrics should contain Rasta vocabulary and patois. If the style says *Coltrane modal jazz*, the lyrics should have introspective stream-of-consciousness imagery. Contradictory cues between fields (uplifting style + dark lyrics) produce hybrid, uncertain output.

Using artist references efficiently

Artist references communicate dense style information in very few characters. Use them early in the style field as anchors: *Burning Spear style* = drop-one rhythm + nyahbinghi + gravelly baritone + Channel One + conscious lyrics + plate reverb. Then use the remaining characters for specific deviations: *Burning Spear style, minor key, dub echo, slower 62 BPM*. This is more efficient than describing each element individually.

Genre fusion strategy

For intentional genre collisions, lower Style Influence to 30–45 to remove genre guardrails, then specify both genres explicitly in the style field. Put the primary genre first, secondary genre second: *roots reggae with bebop harmonic language* produces reggae rhythm with jazz chord extensions. Raising Style Influence above 65 with two genre references tends to default to whichever genre Suno weighs more heavily, usually the first one listed.

The dub / remix power technique

Set Weirdness 70–85, Style Influence 5–15. This is the high weird / low style combo that strips genre templates and lets Suno rearrange from the audio's sonic DNA rather than a style box. Best applied on Remix operations on an existing track. The result retains the emotional core of the original but generates genuinely new arrangement choices. Useful for creating B-sides, alternate takes, or dub versions of existing tracks.

Maximizing character limits

When under tight character constraints: (1) lead with the genre tag, never omit it; (2) use artist references instead of describing each element (saves around 40 characters); (3) cut redundant adjectives — *warm analog tape* over *warm and analog with a tape feel*; (4) use tempo numerically — *68 BPM* over *very slow*; (5) structure tags in lyrics save style field characters — put *[Nyahbinghi drums]* in the lyric field, not the style field.

SECTION 14

Slider guide — Weirdness and Style Influence

Optimal slider settings by genre, goal, and troubleshooting scenario.

What each slider actually controls

Weirdness — Safe to Chaos. 0–35 Safe (very predictable). 35–55 Sweet zone (Suno's neutral default). 55–75 Wild (interesting, occasional surprises). 75–100 Chaos (destabilizes structure, breaks Personas). Controls melody risk, arrangement surprises, harmonic detours, and phrasing deviation.

Style Influence — Loose to Rigid. 0–30 Loose (free interpretation). 40–65 Balanced. 65–80 Tight (genre conventions enforced). 80–100 Rigid (plateaus and reduces vocal phrasing variety). Controls how tightly Suno obeys the genre and arrangement prompt.

Best settings by goal and genre

Genre / goal	Weirdness	Style Influence	Notes
Roots reggae	45–55	70–80	For classic drop-one and Burning Spear styles, keep Weirdness in 45–55 so Suno stays rhythmically grounded. Push Style Influence to 70–80 to enforce roots reggae arrangement rules. Above 55 risks losing the pocket. For dub experiments, nudge Weirdness to 60–65.
Radio pop	35–50	65–80	Radio-ready pop needs predictable hooks and chorus stability. Low-mid Weirdness keeps phrasing conventional. High Style Influence ensures verse-chorus structure stays intact.
Hip-hop	40–55	55–70	Hip-hop benefits from a mid-balanced Style Influence to allow flow variation. A touch more Weirdness than pop generates interesting beat variations without going chaotic.
Ambient / experimental	70–85	35–55	Experimental and ambient benefits from high Weirdness — unexpected harmonic choices and textural detours. Low Style Influence lets Suno blend genres freely.
Orchestral	55–70	45–60	Orchestral cues benefit from moderate Weirdness for harmonic interest. Mid Style Influence lets Suno interpret instrumentation expressively rather than rigidly.
	70–85	5–15	

Remix /
rearrange

High weird / low style is the power technique for fresh arrangements. Strips genre templates and lets Suno rearrange from sonic DNA rather than a style box.

Warning. Weirdness has the strongest impact during Extend and Bridge generation. High Weirdness on Extend is the most common cause of style drift mid-song. Keep Weirdness lower on chorus sections for hook stability.

SECTION 15

Slider troubleshooting field guide

A complete reference for Weirdness and Style Influence problems — symptoms, causes, and precise fixes.

Diagnostic workflow

Before reaching for any slider, follow this sequence: (1) Listen first — be specific about the problem. (2) Isolate the slider — is Suno wandering too far from the prompt or too close? Too chaotic or too rigid? (3) Move in steps of 5–10 — change one slider at a time and regenerate the same section. If better, continue. If worse, reverse and try the other slider.

Weirdness problems

Output sounds chaotic, random, or incoherent

Likely cause: Weirdness too high (above 70). Suno strays too far from convention.

Fix: Lower Weirdness to 40–50. Single most effective fix. For roots reggae, techno, or minimalism, W35 enforces near-total rhythmic predictability. Pair with higher SI (65–75) for the most stable output.

Warning. Never drop Weirdness to 0–15 for music — it becomes generic. W30–40 is the practical floor.

Output is too predictable, generic, or boring

Likely cause: Weirdness too low (below 35). Suno defaults to the most common output.

Fix: Raise Weirdness to 55–65. Use W65–75 for jazz, psych, avant-garde. Lower Style Influence to 50–55 to allow bolder interpretive choices.

Persona or character voice keeps breaking

Likely cause: Weirdness above 60 actively works against Persona stability.

Fix: Lower Weirdness to 35–45. Only reliable fix. On Extend, drop to W30–38 specifically. Personas and high Weirdness are incompatible.

Warning. Treat W45 as the absolute ceiling when a song requires a specific character voice.

Great verse but chorus falls apart rhythmically

Likely cause: Weirdness set globally high. Choruses are exposed to deviation.

Fix: Use Replace Section on chorus at W40–48. Generate verses higher, then drop the chorus 10–15 points lower to lock the hook.

Instrument fills or solos disconnected from the song

Likely cause: Weirdness above 65 pushes melodic choices outside the harmonic frame.

Fix: Lower Weirdness to 50–58 for instrumental sections. Add explicit key/scale to the prompt (e.g. D minor, Dorian mode) and raise SI to 68–72.

Style Influence problems

Suno is ignoring the genre or style prompt

Likely cause: Style Influence too low. Suno is free-associating rather than obeying.

Fix: Raise SI to 68–78. Strict genres (roots reggae, Baroque, minimalism) need SI above 75. Lower Weirdness to 45–55 simultaneously.

Warning. If SI 78+ still isn't enforcing the genre, prioritize the genre term at the very start of the style field.

Vocals sound robotic, stiff, or have no phrasing variety

Likely cause: SI above 80 — maximum constraint kills natural deviation.

Fix: Lower SI to 62–72 for expressive vocals. Raise Weirdness slightly to 52–60 to encourage vocal phrasing variation. For R&B / soul / gospel: SI max 72.

Arrangement too sparse — instruments dropping out

Likely cause: SI too low. Suno is making liberal arrangement choices not grounded in the genre.

Fix: Raise SI to 65–75. Be explicit about full arrangement in the prompt: *full rhythm section: bass, drums, organ, rhythm guitar, horns.*

Output sounds over-produced or too polished

Likely cause: SI too high. Suno's genre template skews toward clean modern production.

Fix: Lower SI to 55–65. Add era and studio references: *1973 Channel One Kingston, analog tape, room noise, lo-fi compression.* Slightly higher Weirdness (55–62) introduces grit.

Combined slider problems

Song drifts genre completely mid-track

Likely cause: High Weirdness on Extend + low SI. Sliders pull in opposite directions.

Fix: Lower Weirdness to 42–50 and raise SI to 70–78 specifically before Extend or bridge generation. SI 80 cannot contain W above 65 on long Extends.

Warning. Genre drift is Suno's most common multi-section failure. Always lower W and raise SI before Extend.

Remix or rearrange isn't producing anything new

Likely cause: SI too high (Suno copies source) + W too low (no permission to deviate).

Fix: Use W70–85 + SI5–15 for radical remix. Ramp Weirdness progressively: W70 = fresh interpretation, W80+ = genuine reinvention.

Sections sound good in isolation but no coherent arc

Likely cause: Slider values varied too widely between sections.

Fix: Establish a base W/SI pair (e.g. W50 / SI70) and vary by no more than ± 10 . Reserve highest Weirdness for the bridge only. Keep SI consistent across all sections.

Genre rhythmic patterns breaking down (one-drop, clave)

Likely cause: W too high to keep the pattern + SI too low to enforce it.

Fix: Target W45–52 + SI72–80 for strict rhythm genres. Name the pattern explicitly in the prompt: *drop-one rhythm* or *son clave 3-2*.

Section-specific risks

Intro is great but the bridge goes off the rails

Likely cause: Bridges amplify Weirdness — Suno has structural permission to deviate.

Fix: Use Replace Section on bridge at W45–55. Temporarily raise SI to 72–78 to give Suno a genre anchor.

Warning. Bridge + Weirdness above 60 is the single most common cause of catastrophic style drift.

Extend keeps changing the style of the whole track

Likely cause: Extend amplifies Weirdness more than any other operation.

Fix: Set W42–50 + SI70–78 before every Extend. Always lower Weirdness and raise SI, even if main track values are higher.

Warning. A W60 main track should use W45 for Extend.

Outro collapses into noise or an unrelated style

Likely cause: Outros are open-ended — Suno has maximal creative freedom.

Fix: Use Replace Section on outro at W38–48 / SI72–80. High SI pulls Suno toward conventional ending patterns: fadeouts, final cadences, sustained chords.

Quick reference matrix

Symptom	Primary slider	Range	Fix
Output sounds chaotic	Weirdness ↓	40–50	Biggest stability lever — do this first.
Output is too generic / boring	Weirdness ↑	55–65	Move into wild zone for bridges/intros.
Persona voice breaks	Weirdness ↓	35–45	High W is incompatible with character voice.
Chorus loses the groove	Weirdness ↓ 10pts vs verse	—	Use Replace Section at lower W on chorus.
Solos wander out of key	Weirdness ↓	50–58	Reduce to keep leads in key center.
Genre prompt being ignored	Style Influence ↑	68–78	Primary fix for genre adherence.
Vocals sound robotic	Style Influence ↓	62–72	Above 80 kills phrasing variety.
Arrangement too sparse	Style Influence ↑	65–75	Higher SI enforces instrumentation density.
Output too polished / clean	Style Influence ↓	55–65	Pair with era/studio references in prompt.
Genre drifts mid-track	Both — W↓ + SI↑	W42–50 / SI70–78	Essential before any Extend operation.
Remix sounds identical to source	Both — W↑ + SI↓	W70–85 / SI5–15	High weird / low style power combo.
Track has no coherent arc	Both — keep consistent	±10 from base	Pick a base pair, vary by 10 pts max.

Rhythmic pattern breaks down	Both — W↓ + SI↑	W42–52 / SI72–80	Name the pattern explicitly in prompt.
Bridge goes off the rails	Weirdness (section) ↓	10–15pts vs main	Bridges amplify W — always lower for them.
Extend keeps changing style	Both (section)	W42–50 / SI70–78	Set before every Extend operation.
Outro collapses into noise	Both (section)	W38–48 / SI72–80	Use Replace Section with conservative values.

SECTION 16 — FULL-LENGTH, PASTE-READY

Genre example prompts

Each entry is a complete launchpad: recommended sliders, a paste-ready style field, and a paste-ready lyric field. Treat these as starting points — adjust the artist references, era, and tempo until the result lands. Every genre example here was tuned to render cleanly on Suno's default mastering chain.

Roots reggae (drop-one)

Sliders W48 / SI75 · 68 BPM

STYLE FIELD

roots reggae, 1975 Channel One Kingston, drop-one rhythm, Burning Spear style, gravelly baritone vocals, nyahbinghi percussion layered, deep sub bass on the one, organ skank, plate reverb on snare, analog tape warmth, conscious Rastafari lyrics, meditative

LYRIC FIELD

[Intro - nyahbinghi drum entrance, 4 bars]

[Verse 1]

Lion of Judah rise from out the east
Babylon system come to fall today
I and I a-gather 'round the fire feast
Sing a song to chase the dread away

[Chorus]

Jah rastafari, I and I shall stand
Jah rastafari, ancient promised land
Jah rastafari, I and I shall stand
Jah rastafari, in Jah holy hand

[Verse 2]

Seven hundred years of slavery and pain
Marcus Garvey teach we how to read the sign
Mount Zion rising like a-summer rain
Roots reggae music come to free the mind

[Chorus]

Jah rastafari, I and I shall stand
Jah rastafari, ancient promised land
Jah rastafari, I and I shall stand
Jah rastafari, in Jah holy hand

[Bridge - dub breakdown, vocals echo out, sparse arrangement]

I and I... I and I... I and I...
Nyahbinghi fire... fire... fire...

[Outro - one-drop fades over nyahbinghi drums, plate reverb wash]

Modal jazz (Coltrane influenced)

Sliders W58 / SI60 · 90 BPM, free time feel

STYLE FIELD

modal jazz, John Coltrane influenced, 1965 Impulse Records sound, McCoy Tyner piano voicings, double bass walking, brushed jazz kit, tenor saxophone lead, modal pedal point, free-time feel, ECM Records ambience, contemplative, melismatic horn phrasing

LYRIC FIELD

[Intro - solo piano modal vamp, 12 bars, no vocals]

[Verse 1 - sung freely, no strict meter]

The city sleeps in shades of indigo

A lonely streetlight teaches me to slow

The river carries every word I never said

Downstream into the night where I am led

[Instrumental - tenor saxophone solo, 32 bars, modal exploration]

[Verse 2]

A chord can hold a hundred different colors

Each note a door I never thought to open

I find myself between the lines I'm given

A quiet spell, a question still unspoken

[Outro - piano comping fades to silence over double bass drone]

Delta blues

Sliders W50 / SI72 · 72 BPM, shuffle feel

STYLE FIELD

delta blues, 1936 field recording aesthetic, single resonator slide guitar in open G tuning, foot-stomp percussion, raw worn baritone vocals with anguished phrasing, mono mix, lo-fi tape compression, Sun Studio room ambience, sparse arrangement, blues shuffle, melismatic vocal turns

LYRIC FIELD

[Intro - solo slide guitar, 8 bars]

[Verse 1]

Woke up this morning, the cotton field was burnin'

Woke up this morning, the cotton field was burnin'

Lord I been walkin', but I don't know where I'm turnin'

[Verse 2]

My woman left me at the railroad station

My woman left me at the railroad station

Nothin' in my pocket but a one-way conversation

[Instrumental - slide guitar solo, 12 bars]

[Verse 3]

Lord I've been ridin' this old dusty highway

Lord I've been ridin' this old dusty highway

Gonna find me a home before they bury me my way

[Outro - slide guitar bend resolves, foot stomps fade]

Soul / Stax

Sliders W45 / SI72 · 92 BPM

STYLE FIELD

southern soul, 1968 Stax Records sound, Memphis horn section punch, Hammond B3 swelling pads, tight rhythm guitar, deep pocket drums, fingerstyle electric bass, gospel-influenced powerful baritone vocals, plate reverb on snare and vocals, warm analog tape

LYRIC FIELD

[Intro - horn section fanfare, 4 bars]

[Verse 1]

I was running from the morning, running from the rain
I was running from your kindness, running from the pain
But a love like yours don't let go that easy
It finds you in the corner of a room

[Pre-Chorus]

And I can't hide, no I can't hide

[Chorus]

This is your love, this is your love
Finding me, finding me
This is your love, this is your love
Setting me free, setting me free

[Verse 2]

I was building me a fortress out of every word you said
I was paving over feelings that I should have felt instead
But a love like yours has hands like rivers
Washing every wall right down to nothing

[Chorus]

This is your love, this is your love
Finding me, finding me
This is your love, this is your love
Setting me free, setting me free

[Bridge - horn line answers vocal, Hammond swells]

Oh, the morning came, the morning came
And I was not afraid no more

[Chorus]

This is your love, this is your love
Finding me, finding me

[Outro - horns sustain, drums fade]

Hip-hop boom bap

Sliders W50 / SI62 · 88 BPM, laid-back feel

STYLE FIELD

hip-hop boom bap, 1994 East Coast aesthetic, SP-1200 sample chops, dusty drum break, vinyl crackle, fingerstyle upright bass sample, jazz piano loop, baritone rapper, conscious lyrics, slightly behind-the-beat timing, plate reverb on snare, mono-leaning mix

LYRIC FIELD

[Intro - 4 bars of jazz piano loop, vinyl crackle, no vocals]

[Verse 1]

I walk the city like a witness, take a number
The sidewalk got my history written under
Every train I caught was carrying a question
Every face a chapter, every block a lesson

[Hook]

Keep moving, keep moving, the answer ain't arrived
Keep moving, keep moving, that's the way I stay alive
Keep moving, keep moving, the answer ain't arrived
Keep moving, keep moving, that's the way I stay alive

[Verse 2]

I got the rhythm of the radiator, talking back
I got my mother's voice still humming through the crack
I got a notebook full of names I haven't buried
I got tomorrow in a pocket I don't carry

[Hook]

Keep moving, keep moving, the answer ain't arrived
Keep moving, keep moving, that's the way I stay alive

[Outro - piano loop continues, drums fade, vinyl crackle remains]

Ambient / cinematic

Sliders W72 / SI42 · 60 BPM, free time

STYLE FIELD

ambient cinematic, ECM Records ambience, evolving synth pads, sparse piano motif, distant orchestral strings, granular texture cloud, no drums, wide stereo field, deep reverb tail, soft attack envelopes, contemplative, breath-like dynamics

LYRIC FIELD

[Instrumental, no vocals]
[Intro - 16 bars, single piano note repeats with bloom of pad underneath]
[Build - strings enter softly, granular texture rises in background]
[Drop - all pads sustain, piano pattern resolves to a tonic chord]
[Bridge - sub-bass drone enters, strings shift to a related key]
[Outro - everything decays slowly, last note rings into silence]

Funk / 70s

Sliders W48 / SI70 · 102 BPM

STYLE FIELD

funk, 1973 Sly Stone influenced, Clavinet through wah pedal, slap bass guitar, tight pocket drums with rim shots, Hammond B3 stabs, horn section punctuation, gospel-influenced choir backing vocals, plate reverb, warm analog console saturation

LYRIC FIELD

[Intro - clavinet groove + drum break, 8 bars]

[Verse 1]

I been working down at Henry's every Friday at five
Got a paycheck folded thinner than a dime
But my baby got that look that keep me feeling alive
Make me dance away the worry every time

[Pre-Chorus]

Let it ride, let it ride

[Chorus]

Dance away the worry, dance away the day
Dance away the worry, baby do it your way
Dance away the worry, dance away the night
Dance away the worry, baby everything's alright

[Verse 2]

I ain't got the diamonds, I ain't got the keys
I ain't got the answer to the questions on TV
But I got two good legs and a body in the breeze
And a baby who can move me to my knees

[Bridge - horn break, 8 bars, then Hammond solo, 8 bars]

[Chorus]

Dance away the worry, dance away the day
Dance away the worry, baby do it your way

[Outro - clavinet riff repeats, choir sings hook, fade out]

Bossa nova

Sliders W48 / SI68 · 88 BPM

STYLE FIELD

bossa nova, 1962 Rio de Janeiro studio sound, fingerstyle nylon-string guitar with thumb bass, brushed jazz drums on cross-stick, soft mezzo-soprano vocals in Portuguese phrasing, room ambience, intimate close-mic, warm analog tape, restrained dynamics, melancholic

LYRIC FIELD

[Intro - solo nylon string guitar, 8 bars]

[Verse 1]

Na janela a luz vem chegando devagar
Meu amor saiu, esqueceu de voltar
E eu fico aqui, pensando o que vai ser
De um coracao que aprendeu a esperar

[Verse 2]

O mar escuro tem a cor do seu olhar
A noite quente nao me deixa descansar
E a vida passa como bossa, devagar
Um samba triste pra ninguem mais escutar

[Bridge - guitar solo, 8 bars, brushes soft]

[Verse 3]

Quando voltar, talvez nao me reconheca
O tempo escreve cartas que ninguem envia
E eu cantarei a mesma melodia
Uma cancao que dorme, mas nao esquece

[Outro - nylon string guitar arpeggio fades]

Industrial metal (Ministry style)

Sliders W62 / SI75 · 120 BPM, locked four-on-floor

STYLE FIELD

industrial metal, early 90s Ministry, Psalm 69 era, 120 BPM, down-tuned chainsaw guitar riff, TR-909 drum machine layered with live kit, locked mechanical groove, Gibby Haynes screaming non-melodic vocals, tape saturation, brick-wall compression, noise burst samples, sample collage production

LYRIC FIELD

[Intro - grinding riff loop, 8 bars, no vocals]

[Verse 1]

Can't get enough of what I never had
The machine keeps running, makes me feel so bad
One more hit and I'll be satisfied
One more mix and I'll be crucified

[Verse 2 - screaming intensity, riff locked]

Turn it up, turn it up, turn it loud
Drown the voice that's screaming in the crowd
Just one mix to get me through the night
Just one mix before I lose the fight

[Noise breakdown - sample chaos, 8 bars, no vocals, distortion swells]

[Verse 3 - half-spoken, half-shrieked delivery]

Wired to the machine I cannot stop
Static feeds my brain until I drop
Just one mix - JUST ONE MIX
Just one mix - JUST ONE MIX

[Outro - riff decays into noise feedback loop, drums cut last]

House / techno (Roland legacy)

Sliders W50 / SI68 · 124 BPM, four-on-floor

STYLE FIELD

classic Chicago house, 1987 Roland legacy, TR-909 kick on every quarter, TB-303 acid bass with resonant filter sweep, Roland Juno-106 chorus pad, claps on 2 and 4, open hi-hat on offbeats, sidechain compression on pad, stereo width, locked groove, 124 BPM

LYRIC FIELD

[Intro - kick + hat, 16 bars, gradually adds 303 bass]

[Verse 1 - sparse spoken vocal]

Lights are down low, the room is on fire

Everybody waiting for a sign higher

The bass keeps moving, the night keeps stretching

No one's arriving and no one's leaving

[Build - 8 bars, snare roll, filter sweeps up]

[Drop]

This is the music, this is the night

This is the moment we lose the fight

This is the music, this is the night

Everybody dancing till the morning light

[Verse 2]

Feet on the floor and the clock is broken

Every word I needed has finally been spoken

The city outside is asleep in the rain

But inside this room we are running again

[Drop]

This is the music, this is the night

This is the moment we lose the fight

This is the music, this is the night

Everybody dancing till the morning light

[Breakdown - kick drops out, 303 + pad, 8 bars]

[Outro - kick returns, gradual fade with filter close]

Folk / Americana

Sliders W50 / SI68 · 78 BPM

STYLE FIELD

folk Americana, 1971 Laurel Canyon aesthetic, fingerpicked steel-string acoustic, brushed Ludwig kit, upright bass, dobro slide accents, harmonized male/female vocals in close thirds, pedal steel sustains, room ambience, warm tape compression, pastoral and nostalgic

LYRIC FIELD

[Intro - fingerpicked guitar + dobro, 8 bars]

[Verse 1]

I walked the canyon road where the apricots grow wild
A blanket on my back, a song from when I was a child
The years have left their fingerprints on every passing tree
And every passing tree remembers me

[Chorus]

Go on home, the lamps are lit and waiting
Go on home, the supper's on the stove
Go on home, the road has done its work tonight
Go on home, the road has done its work tonight

[Verse 2]

I met an old guitar player on the fence below the hill
He played me one I half remembered, played it slow and still
And somewhere in his fingers was a season I had lost
A summer night in 1972, paid up at any cost

[Chorus]

Go on home, the lamps are lit and waiting
Go on home, the supper's on the stove
Go on home, the road has done its work tonight
Go on home, the road has done its work tonight

[Bridge - dobro solo, 8 bars]

[Outro - vocals harmonize hum, guitar resolves]

Gospel choir

Sliders W45 / SI72 · 76 BPM, gospel ballad

STYLE FIELD

gospel ballad, 1985 Walter Hawkins aesthetic, Hammond B3 with gospel shout drawbar, full choir 4-part harmony, gospel piano with stride left hand, electric bass, brushed kit with snare on 2 and 4, melismatic lead vocal trading with choir, plate reverb on vocals, warm analog console

LYRIC FIELD

[Intro - solo piano, 8 bars, vocal hum entry]

[Verse 1]

My soul been weary on a road I walked alone
My hands been heavy with the burden I have known
But the morning came, and the morning came
And I knew that I was not alone

[Pre-Chorus]

Oh, I knew, I knew, I knew

[Chorus - choir enters, full harmony]

Glory, glory, hallelujah
Glory, glory, He has heard me
Glory, glory, hallelujah
Glory, glory, He has set me free

[Verse 2]

The valley deep, the river wide, the storm above
But every step my feet had walked into His love
And the morning came, and the morning came
And I knew that I was not alone

[Chorus]

Glory, glory, hallelujah
Glory, glory, He has heard me
Glory, glory, hallelujah
Glory, glory, He has set me free

[Bridge - lead vocal melismatic ad libs, choir holds chord, Hammond swells]

He heard me, He heard me, oh He heard me
When I called, when I called, when I called

[Final Chorus - key change up a half step]

Glory, glory, hallelujah
Glory, glory, He has heard me

Synth-pop (1984)

Sliders W50 / SI72 · 116 BPM

STYLE FIELD

synth pop, 1984 production aesthetic, Roland Juno-106 chorus pad, Yamaha DX7 FM electric piano, LinnDrum machine, gated reverb snare, Sequential Prophet-5 brass stab, fretless bass, tenor lead vocal with light chorus, bright presence boost at 10kHz, stereo widened mix

LYRIC FIELD

[Intro - DX7 motif + LinnDrum entry, 8 bars]

[Verse 1]

Neon pictures hanging in the city rain

Every window holds a face I can't explain

We were dancing on a wire, we were younger than the noise

We were every reckless promise of a choice

[Pre-Chorus]

Oh, I remember, I remember it now

[Chorus]

Let the night, let the night come and find us

Let the night, let the night come and find us

Let the night, let the night come and find us

Dancing in the light of all the years behind us

[Verse 2]

A cassette inside the player still rewinds

Every song the radio said was on our minds

We were dancing on the rooftop of a building gone for good

We were every reckless promise that we could

[Chorus]

Let the night, let the night come and find us

Let the night, let the night come and find us

[Bridge - Prophet-5 brass solo, 8 bars]

[Final Chorus - key up a step, gated snare prominent]

Let the night, let the night come and find us

[Outro - DX7 motif returns, fade out]

Flamenco (cante jondo)

Sliders W55 / SI72 · rubato, no fixed BPM

STYLE FIELD

flamenco cante jondo, deep song tradition, solo nylon-string Spanish guitar with rasgueado strumming, palmas hand claps, raw mournful baritone with melismatic Phrygian phrasing, micro-tonal vocal inflections, rough texture, room ambience, no drums except cajon accents

LYRIC FIELD

[Intro - solo guitar rasgueado introduction, 8 bars]
[Verse 1 - sung freely, rubato]
La luna se va por los olivos
Mi madre llora por los caminos
Tengo el corazon partido en dos
Una parte aqui, la otra contigo

[Instrumental - guitar falseta, 16 bars, palmas accent]

[Verse 2 - sung freely, rubato]
Quien me dijera la pena tan grande
Que me iba a quedar sin tu mirada
Que la noche entera le rezo a la sombra
Y ella ni habla, ni habla, ni habla

[Bridge - palmas + cajon enter, guitar tremolo]

[Outro - guitar rasgueado closes, hand claps fade]

Orchestral cinematic

Sliders W60 / SI52 · 80 BPM

STYLE FIELD

orchestral cinematic score, 2010s film aesthetic, full orchestra with prominent strings, French horn melody, woodwind counterpoint, timpani rolls, choir ah vowels, deep cinematic taiko hit, wide stereo room, hall reverb, dynamic contrast, narrative structure, no electric instruments

LYRIC FIELD

[Instrumental, no vocals]
[Intro - solo violin motif, 8 bars]
[Build - strings enter underneath, woodwinds answer]
[Theme A - French horns state main theme, full strings, 16 bars]
[Bridge - harp arpeggios, choir ah vowels enter softly]
[Build - timpani rolls, strings tremolo, dynamics rising]
[Theme B / Climax - full orchestra + choir + taiko hits, 16 bars]
[Resolution - strings and choir sustain final chord, decay into silence]

Trip-hop

Sliders W55 / SI60 · 88 BPM, half-time feel

STYLE FIELD

trip-hop, 1995 Bristol sound, dusty boom-bap drum loop, P-Funk sample chop, double bass upright sample, breathy female alto vocals, Mellotron strings sustained, vinyl crackle, plate reverb on vocals, warm tape compression, dark and brooding

LYRIC FIELD

[Intro - drum loop + bass sample, 4 bars]

[Verse 1]

The streets are sleeping in the orange light
A taxi humming somewhere out of sight
I fold my hands like prayers I do not own
And wait for morning to undo this stone

[Hook]

Do you remember, do you remember now
The summer evening when the wind came down
Do you remember, do you remember now
The quiet way you said you wouldn't stay around

[Verse 2]

I keep the photograph inside a drawer
The one where I was learning what was for
We smiled like nothing would ever close the door
And nothing did, but we don't talk anymore

[Hook]

Do you remember, do you remember now
The summer evening when the wind came down

[Bridge - Mellotron strings swell, drum filter sweeps low]

[Outro - drum loop continues, vocals fade with reverb tail]

SECTION 17

Tag quick reference

All usable structural, mood, and instrumental tags with their effects. Drop any of these directly into your style or lyric field.

Structure tags

Tag	Purpose	Effect in Suno
[Intro]	Signals song opening	Generates a standalone instrumental or atmospheric intro section.
[Verse 1]	First verse	Main lyric delivery, narrative setup.
[Verse 2]	Second verse	Continues narrative, Suno usually varies arrangement slightly.
[Pre-Chorus]	Build before hook	Suno increases tension and density before the chorus.
[Chorus]	Main hook	Highest energy section, repeated hook vocals.
[Post-Chorus]	After hook release	Cool-down or secondary hook reinforcement.
[Bridge]	Contrasting section	Suno departs from verse/chorus patterns — highest Weirdness impact here.
[Outro]	Song ending	Suno generates closing material — use conservative sliders.
[Instrumental]	No vocals	Forces a pure instrumental passage.
[Guitar Solo]	Lead instrument feature	Generates a lead melodic feature — adapt to your instrument.
[Drum Break]	Percussion feature	Strips other instruments for rhythmic focus.
[Spoken Word]	Non-sung delivery	Generates spoken/rapped content over music.
[Build]	Tension rise	Suno increases density and energy progressively.
[Drop]	Energy release	Used after a build — Suno crashes to full arrangement or silence.
[Ad libs]	Improvised vocal fills	Loose backing vocal phrases and spontaneous expression.
[Fade out]	Gradual ending	Suno reduces volume progressively over the outro.

Mood and atmosphere tags

Tag	Meaning	Suno behavior
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haunting	Eerie, unsettling atmosphere	Suno leans toward minor keys, sparse arrangement, reverb.
euphoric	Peak emotional high	Bright major tonality, dense arrangement, rising vocal lines.
meditative	Slow and inward	Long sustains, minimal percussion, even dynamics.
urgent	Driving, pressured feel	Faster tempo, compressed dynamics, forward momentum.
ethereal	Light and otherworldly	High-register instruments, reverb wash, breathy vocals.
cinematic	Film-score quality	Orchestral elements, dynamic contrast, narrative structure.
brooding	Dark and introspective	Mid-tempo, low-register emphasis, restrained dynamics.
triumphant	Victorious, uplifting	Major key, brass or choir, climactic build.
hypnotic	Trance-inducing repetition	Locked groove, minimal variation, cyclical phrasing.
raw	Unpolished, live feel	Bleed between mics, imperfect timing, room noise.

Instrumental direction tags

Tag	Meaning	Effect
no drums	Removes percussion	Generates arrangement without rhythmic kit.
drums only	Percussion feature	Stripped arrangement focused on rhythm.
bass-heavy	Sub-bass prominence	Suno emphasizes low end in mix.
sparse arrangement	Minimal instrumentation	Suno thins the arrangement, more space.
full band	Dense ensemble	Suno generates complete rhythm section + lead.
strings only	String-focused	Reduces or eliminates other instrument families.
unaccompanied	Solo instrument or voice	No harmonic or rhythmic backing.
call and response	Antiphonal structure	Suno alternates between two distinct musical voices.
slow build	Progressive density increase	Arrangement starts sparse and adds layers gradually.

SECTION 18 — NEW CHAPTER

Suno v5.5 platform updates

As of this edition, Suno's current stable model is **v5.5** (released March 2026), running inside the broader **Suno Studio** production suite. The items below are platform and workflow additions since the original edition of this book — separate from the style-prompting vocabulary in earlier chapters, but directly useful alongside it. (Note: this chapter intentionally does not cover any "Chorus-First" generation workflow.)

Voices — vocal capture and reuse

Pro and Premier accounts can record or upload a sample of their own singing voice and use that vocal identity in generated tracks. Voices are private by default and verified against a spoken phrase. Once captured, a Voice can be saved and reused across multiple songs — functionally similar to a Persona, but built from your own vocal tone rather than a generated one.

Prompting with Voices. Once a Voice is active, vocal-character chips from Chapter 3 (e.g. *gravelly baritone*, *breathy alto*) still apply — Suno blends them with your captured tone rather than overriding it. Keep descriptors modest; heavy stylization can fight against your own vocal identity.

Custom Models & My Taste

Custom Models let Pro/Premier users train a tailored model variant on their own reference material for a consistent sonic identity across a project or catalog. **My Taste** is a personalization layer that adapts default genre/era/production leanings based on a user's generation history — meaning two accounts can get different default results from an identical prompt. If you're troubleshooting an "unexpected" output and the prompt looks correct, check whether My Taste personalization is active and consider a fresh/incognito generation to isolate it.

Suno Studio — the in-browser DAW

Suno Studio extends generation into a lightweight digital audio workstation. Relevant tools for prompt-and-edit workflows:

Tool	What it does	Prompting implication
Up to 12 isolated stems	Splits a generation into individual instrument/vocal stems (vocals, drums, bass, melody, and more).	Use the Clean & Distinct chips (Ch.6–10, 12) and Anti-Bleed negative prompts (Ch.5) on tracks you plan to stem-split — cleaner separation at generation time means cleaner stems out of Studio.

Six-band EQ	Per-stem frequency shaping inside Studio, after generation.	Reduces reliance on prompt-side EQ language (Ch.4) for small corrections — save prompt characters for genre/era/mood instead.
Warp Markers	Manually re-time sections of a generation to fix tempo drift.	Useful when a Replace Section (Ch.13) lands at a slightly different tempo than the surrounding track.
Remove FX	Strips reverb/delay/modulation effects from a generated stem.	A practical fallback when a "clean" prompt still renders with unwanted reverb wash — remove it post-hoc rather than re-rolling.
Alternates	Generates variation takes of a section without discarding the original.	Pairs well with the Iterative Refinement Loop (Ch.13) — generate Alternates for the weakest section instead of a full Replace Section.
Time Signature support	Explicit non-4/4 time signatures (e.g. 3/4, 5/4, 7/8) are now respected.	State the time signature directly in the style field, e.g. <i>waltz, 3/4 time</i> or <i>progressive rock, 7/8 time</i> .

Instrumental Mode & automatic stems

Generations can be produced instrumental-only, and Suno can automatically split output into Vocals / Drums / Bass / Melody stems for use in external DAWs (Ableton, Logic Pro, etc.) without requiring Suno Studio.

What changed from the original edition

Area	Then	Now (v5.5 / Studio)
Stems	Not addressed	Up to 12 stems, automatic Vocals/Drums/Bass/Melody split available even outside Studio.
Vocal identity	Descriptive prompting only (Ch.3)	Voices feature allows a real captured voice; Personas remain available and still follow the Weirdness guidance in Ch.14–15.
Personalization	Not addressed	My Taste can silently shift defaults — disable or account for it when troubleshooting (Ch.15).
Post-generation editing	Only Replace Section / Extend	Warp Markers, Remove FX, and Alternates add non-destructive, in-app correction tools that reduce the need for full re-rolls.
Time signatures	Implicit (rubato / free time only)	Explicit time signatures (3/4, 5/4, 7/8, etc.) can be stated and are followed.

A note on version claims. Suno's public materials describe v5.5 as its "best and most personal" model — this is a marketing framing, not an independent benchmark. A separately announced, WMG-licensed v6 has been discussed publicly but was not a documented release as of this edition. Treat any "v6" references encountered elsewhere with caution until confirmed on Suno's official changelog.

CLOSING NOTES

A working principle

Suno rewards restraint. The cleanest tracks come from short, opinionated prompts and conservative sliders — never from dense, descriptive ones.

Build a personal vocabulary of three or four genre + era combinations that consistently render well on your output system. Anchor every new prompt in one of those combinations and use the chapters in this book to deviate intentionally from there.

Treat every Replace Section as a small surgical operation. Treat every Extend as a separate generation with its own settings. And when in doubt, step back to W50 / SI60, listen, and let the next move come from what you hear rather than what you assumed.

— end of reference —