



User Guide

ProAction

3QD
DEVELOPMENTS LTD

APDL

Rhapsody 3

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About !Rhapsody

Rhapsody is to a musical score what a word processor is to a book. It will enable you to enter a musical score into the computer; to edit it in all sorts of ways until it is perfect; to save it to disc; and to print it out on any printer in a variety of scales and formats.

In addition, Rhapsody will also let you perform your masterpiece, either through the Archimedes' own sound system or through any electronic instrument which is fitted with a MIDI port. (To do this you will also need a MIDI interface fitted inside your computer.)

All the essential facilities for producing a true musical score are provided, including repeats; dynamic markings; phrasing; crescendos and decrescendos; accelerandos and ritardandos; staccato and accented notes; trills and ornaments; guitar chords; etc. etc.

If you have a MIDI instrument, you can use it not only to play scores but also to help you put in your music. This can be done in real time while Rhapsody is playing the rest of the score, or it can be one note at a time for difficult passages.

Rhapsody understands both Maestro and MIDI files (as produced by programs like **Serenade** and **Rhythm Bed**), and will convert these to Rhapsody's own format.

Rhapsody3 requires at least 2Mb of memory but is compatible with both RISC OS 2 and RISC OS 3. The 3D icons are only available under RISC OS 3 however.

You can obtain extensive interactive help by running the *!Help* application on the disc supplied with your computer or in the applications folder in RISC OS 3.

Typographic conventions

- Mouse buttons or keys on the keyboard appear in Corpus font: *Select*
- Special terms or jargon appear in italics when first introduced: *'MIDI files may...'*
- Instructions to press a key on the keyboard are shown in angled brackets eg <Return>. This means press the Return key on the keyboard.
- Menu items that may be selected are in Homerton font: 'Click on Score to... ' means choose the item called 'Score' from a menu.
- Menu items which lead to sub-menus have an arrow after them: Score ►
- Something important always appears **in bold**.

Conventions used in this guide

We use the standard Acorn conventions for the mouse buttons:

<i>Select</i>	is the left button, and the most commonly used.
<i>Menu</i>	is the middle button and is used primarily for opening menus.
<i>Adjust</i>	is the right mouse button.

Unless otherwise stated **Choose** means move over something and click on it with Select or Adjust.

It is assumed that you have read the Welcome Guide supplied with your Archimedes and are familiar with the RISC OS Desktop environment.

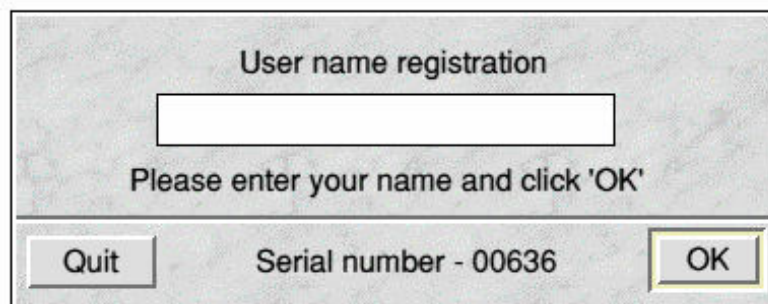
Installing !Rhapsody

Rhapsody 3 is supplied inside a zip archive. Open this archive and run the **!InstallR3** application. The installer main window will open:



Leave both the **!Rhapsody3** and **!Fonts** boxes ticked. Drag the Music icon to a suitable folder on your harddisc. The Install path at the bottom of the window will show the name of the folder you've chosen. Click on **OK** and then Rhapsody 3 will be installed.

You will be asked to enter your **name** to register the installation:



Once you have entered your name the install will complete. Depending on the speed of your computer and the type of storage system used this may take from a few seconds to a minute. Once completed the installer will say '**Installation complete, click OK to finish**'. Click on the **OK** button, the installer will now close and Rhapsody 3 is now installed.

1. Getting Started

Introduction

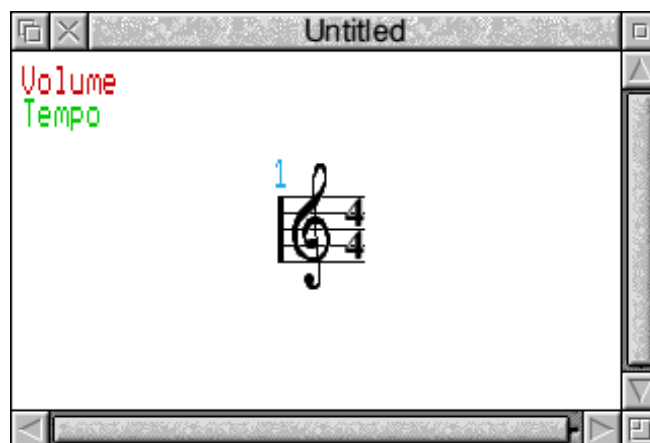
Before looking at each of the program features in detail, it is important to have an overall understanding of the way Rhapsody operates. It is recommended that you work through this section before you explore any of the menu options.

Loading the Program

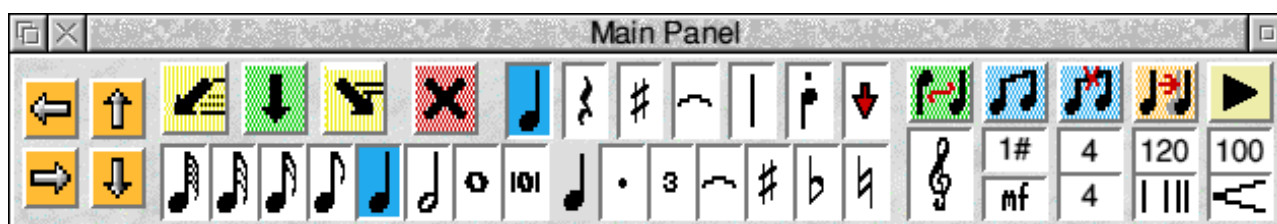
Run Rhapsody by double clicking on the **Rhapsody** icon in the directory display. After a few seconds Rhapsody's icon appears on the icon bar.



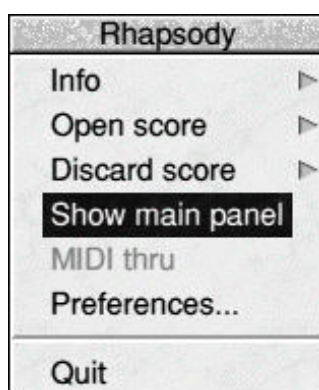
Click on this icon to display the two main program windows: the Score window which looks like this:



and the Main Panel window, which looks like this:



If the Main Panel window doesn't open when you open a score window just click Menu on the Rhapsody icon on the iconbar and click on 'Show Main Panel'.



Simple editing

Now before you can add or change anything, you have to position what is known as the cursor. To do this, click on the 4/4 symbol (the time signature) in the Score window. A cream box will appear round it like this:



At the moment, the program will enter crotchets (they are highlighted in blue on the Panel window).

To add one, click with **Select** or **Adjust** on the yellow icon showing an arrow pointing down and to the right. (**Select** will enter a note with the stem pointing upward; **Adjust** will enter one with the stem pointing downward.)



For completeness, we will mention here that the green arrow, will insert the selected symbol at the current cursor position while the other yellow arrow inserts the symbol *before* the cursor.



The pitch of the note (ie its position on the musical staff) is determined by the position of the small red arrows inside the cursor. You can move these up and down by clicking **Select** over the cursor at the right position, or

alternatively by clicking on the up and down arrows   on the left side of the Panel window. **Select** moves them by one line; **Adjust** moves them by a whole octave.

At the bottom of the Panel window is a row of icons showing eight different lengths of note, plus some other symbols:



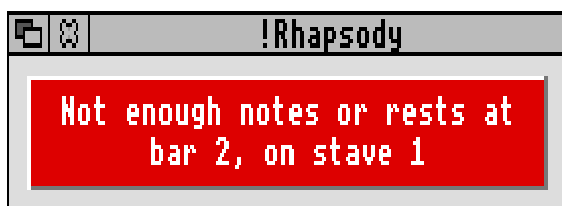
Click on one of the notes to change the length of the notes you add. Try also selecting one or more of the six icons next to them before adding a note. As you can see, Rhapsody 3 can add sharps, flats, accidentals, ties, dots and triplets to notes immediately, as they are entered. With the icons highlighted below, you could add a sharp, dotted crotchet.



If you go on adding more notes to the end of a score (eg by using the yellow arrow icon), Rhapsody will put in a barline for you as soon as each bar becomes full.



Now try some editing. Place the cursor on top of a note you have entered (by clicking on it using **Select** or **Adjust**. As long as the cursor is only on top of one note, the position of the red arrows does not matter.) Now click on the red cross icon on the Panel window. You will see that the note is deleted. If the note you have deleted was in anything other than the first or last bars a warning box will appear eg:



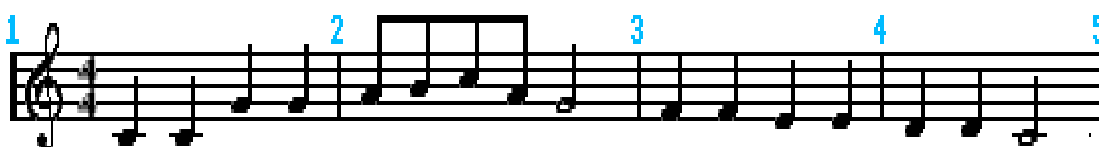
This is warning you that what you have just done has caused there to be only three crotchet measures left in the bar. As the time signature is 4/4, this means the score will not play properly. Enter one or more notes of the right length in the same way as before, and the box will disappear when the bar is full again.

Dragging notes.

Another way of entering and editing notes is by dragging. Hold down **Select** or **Adjust** on one of the note icons on the Panel window. A red note will appear, replacing the mouse pointer. While still holding down the mouse button, move the red note over the score window and release the button. Now providing you do not move the pointer outside the area of the score window, you will remain in **insert mode**. Every time you click on the score a note will be inserted. If you click with **Select**, the note's stem will point upwards, and if you click with **Adjust** the stem will point downwards. Incidentally, the same is true when you click on the yellow or green icons in the Main Panel window: **Select** for an *up-stem* note, **Adjust** for a *down-stem* note.

You can also drag the existing notes in a score around. Carefully position the pointer over the note head you wish to move and press and hold the **Select** button down. After a brief pause, the pointer will change to a red note head. Still holding the **Select** button down, drag the note head to a new position on the score and release the button. A new note will be inserted and the old one deleted. If you use the **Adjust** button, the original note is not deleted. In other words use **Select** to *move* a note and **Adjust** to *copy* it.

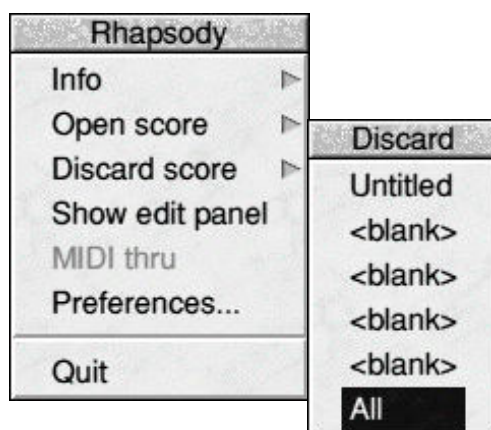
Now that you can enter and edit notes in Rhapsody, try entering a whole tune, for example "Baa, Baa, Black Sheep". Delete all the notes in your existing score (or click on Rhapsody's icon on the icon bar to bring up a new one), and enter the following melody:



Playing your score

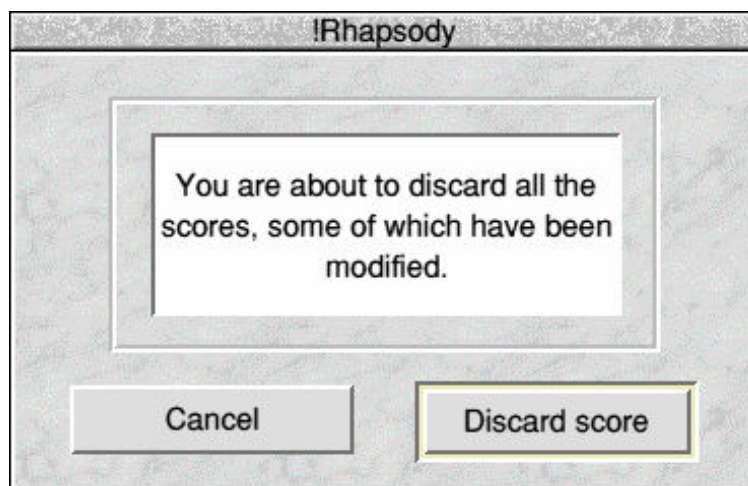
One of Rhapsody's most important functions is the ability to play scores through the computer or through a MIDI instrument. You can do this by clicking on the cream icon at the top right of the Panel window. Use **Select** to play from the *start*, or **Adjust** to play from whichever bar the *cursor* is in. The icon will turn red, and clicking on it again will stop the computer playing.

Now let's try to enter a slightly more difficult score. First it would be a good idea to discard the scores we have already got in case there are no blank ones left. Click with the **Menu** button on the Rhapsody icon on the icon bar, then move over the arrow to the right of the words Discard score, then move down the second menu and click on the entry **All**. This is what the menu might look like when you click on it:



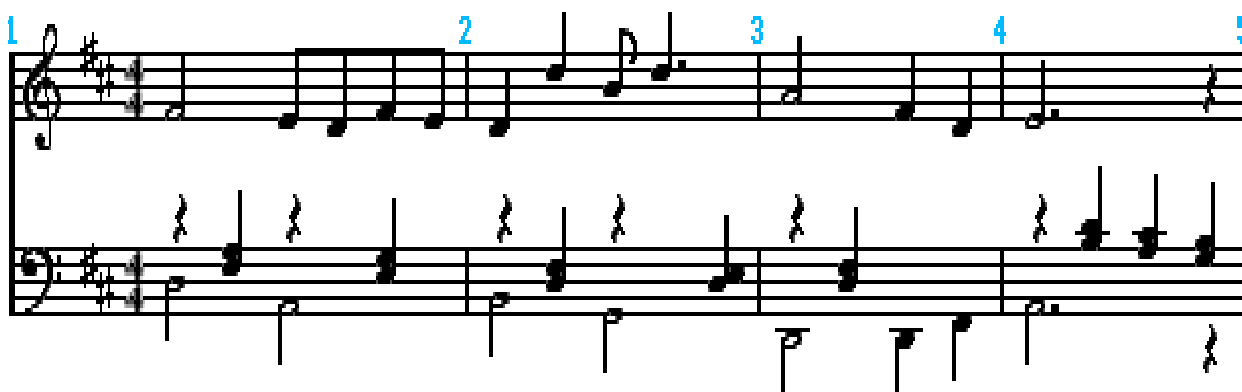
(In future, this process will be described as choose Discard score ► All.)

A warning box will now appear:



Click on the Discard score box.

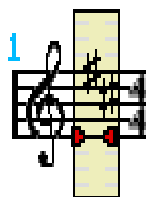
Here is the score we shall enter. Don't worry if it looks a bit daunting - we will enter it step by step.



1# First open a new blank score by clicking on the Rhapsody icon on the icon bar. Click on the **4/4** time signature as before to position the cursor. The first thing we must do is to insert a key signature containing 2 sharps in between the treble clef and the time signature. To do this find the key signature icon in the right section of the Main Panel window, just to the right of the treble clef.

 Click on it twice using the **select** button - once to highlight it and once to increase the number of sharps. (You will find that **select** increases the number of sharps while **adjust** decreases it. At the same time you will see that the row of note icons on the bottom line has been replaced by a list of keys from Cb to C#. If you know the name of the (major) key you want, you can select it immediately by clicking on one of these icons instead.) To insert the desired key signature, click on the **insert-before** icon (the yellow icon with the arrow pointing down and to the left).

Your score will now look like this:



Instead of using the main panel icons to enter the main tune. let's use the keyboard. First position the cursor over the time signature again, with the little red arrows on the first space up on the stave (ie at the height of

the first note in the tune, an F#). Now press the following keys in exact sequence: (The function keys select the length of note; the **full stop** key inserts the note *after* the cursor and the up and down arrows, symbolised by - and →, move the red cursor arrows.)

```
<F6> .   <F4> .   . - .   . <F5>   . <Shift--> .
<F4> . - - <F5> . <F9> .           <F6> .   <F5> .
. - <F6> . <F9> <Space> <Shift-F5> .
```

Don't worry if you get something wrong, just plough on to the end and then see if you can put things right by dragging the notes or the bar lines into the right places. There are a few deliberate errors anyway.



To insert the dots it was necessary to use the <Space> bar which inserts the selected symbol *at* the current position of the cursor. In fact it duplicates the action of the **insert-at icon** - the green one with the arrow pointing down.



As we have seen, the full stop key (which also carries a > sign) acts like the **insert-after icon**, shown on the left

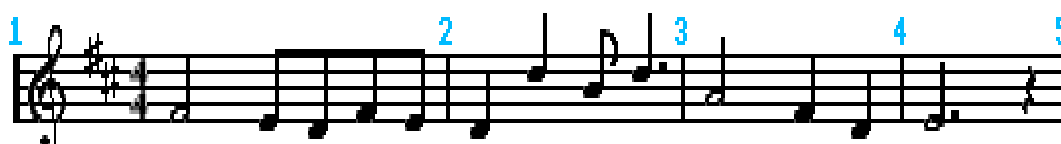


As you might guess from the position on the keyboard, the comma key (which also carries a < sign) acts like the **insert-before icon**.



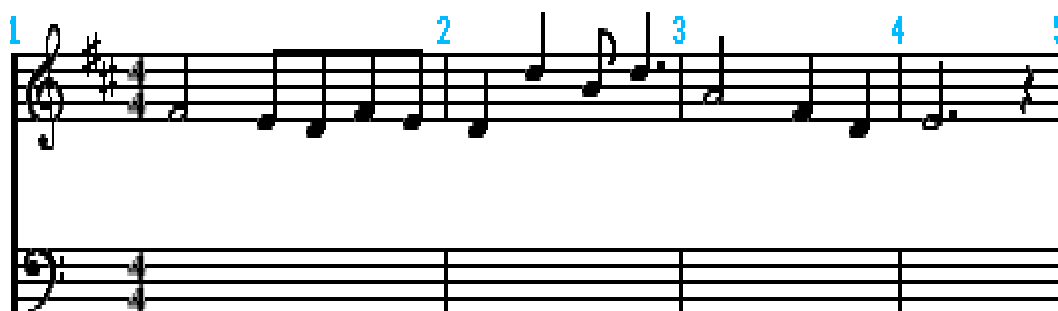
To complete the quartet, the question mark/slash key will delete the selected symbol and acts just like the **delete icon**.

This is what you should now have.



Let's just play this and see what we get. Click on the **play icon** in the Main Panel window. You will hear the tune play using one of the internal voices and also a percussion beat.

Now we need a new stave. Press <Ctrl>-A and the **Add new stave** window will appear. There are rather a lot of features in this window which will be described later but there is one which we need to alter at this stage, otherwise our score will not play correctly. Inside the Voice data box there is an icon which determines the number of voice channels allocated to the new stave. It probably says '2'. Click on it with the **Select** or **Adjust** buttons until it says '3'. Then click on the OK icon and this is what will appear.



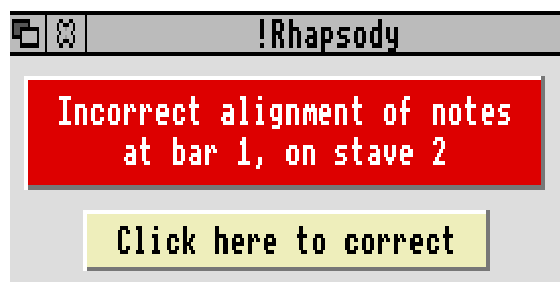
First we must put in the key signature, 2 sharps, so click on the empty space between the bass clef and the time signature, select the appropriate key on the Main Panel and insert it using the **insert-at icon**, shown left.

Putting in the notes on the second stave is not quite as easy as putting in the first notes because we have got to make sure that the new notes line up with the original ones in the correct places. Rhapsody will warn you if you get it wrong and will offer to correct simple mistakes for you but it does not do this automatically. First

Rhapsody 3

let's put in the bass line. This consists mostly of minims with the stems pointing down. To insert downstem notes, either click on the **insert-at** icon using **Adjust** or, if you prefer to use the keyboard, press **<Shift><Space>**.

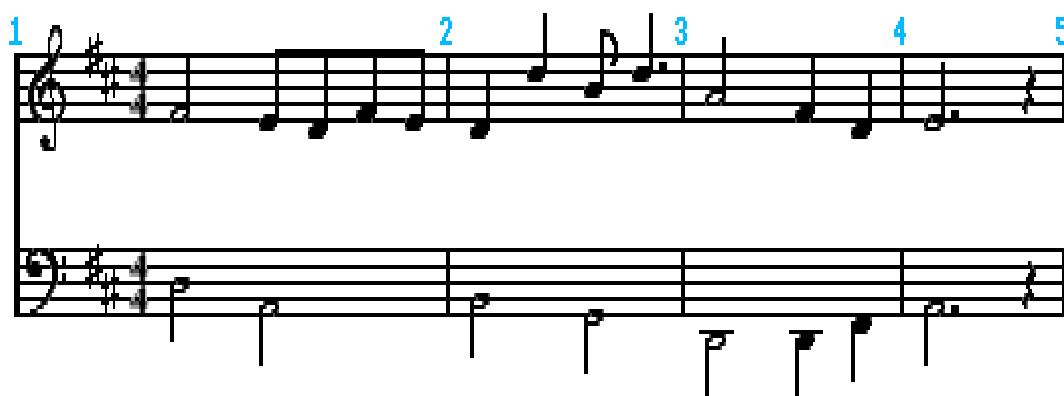
If you put a note in the wrong place, the following box may appear. If so, click on the cream icon and Rhapsody will correct your mistake.



You will also see a similar box saying *Not enough notes or rests...* Just put the box out of the way somewhere and ignore it.

 To put in the final rest, click on the crotchet rest icon or press **<Shift>-F5>**. Then use the **insert-at** icon or **<Space>**.

This is what your score should look like now.



Now to put in the middle part. Again, using whichever method suits you best, use the mouse or the cursor keys to position the cursor, select the symbol you need and insert the symbol. Remember that if you insert something in the wrong place, you can always drag it to where it is supposed to be. You will find that you can insert chords by simply adding more notes to the ones that are already there (using the **insert-at** icon of course). Hopefully you will end up with something like this.

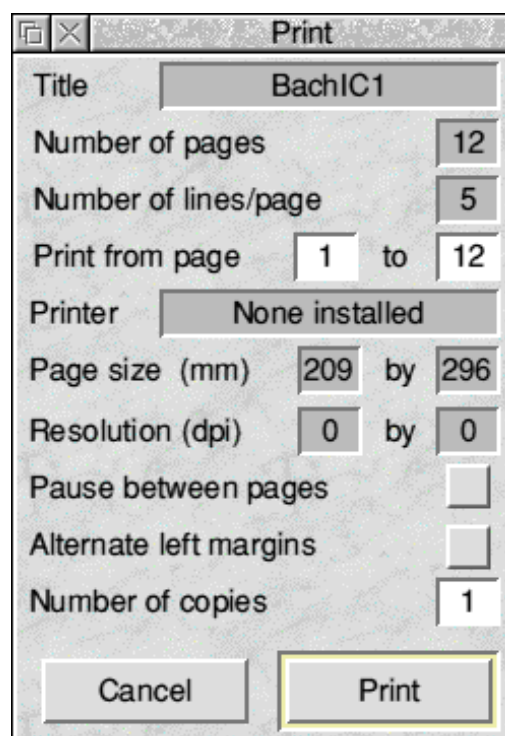




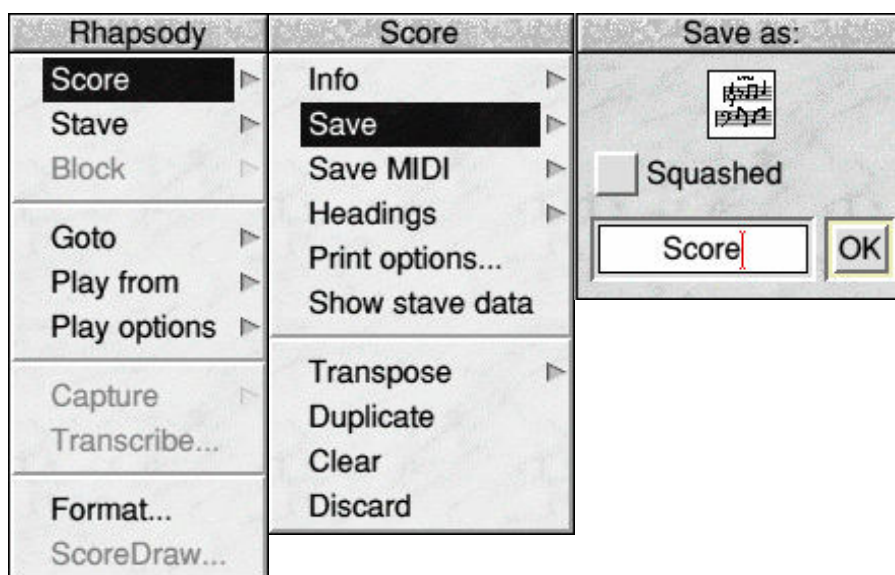
There is just one tiny problem left. When we put in the first stave, we forgot to put in three *down-stem* notes in bar 2. To correct this, place the cursor on the second note in bar 2 and click on the **swap-stems** icon shown on the left. Repeat for the next two notes.

Now play the score again. I am sure you know the tune well. Why not see if you can write the next four bars? (Hint: the next two are exactly the same as the first two.) Now see if you can continue the bass line as well and when you are satisfied that you have got that right, try putting some chords in the middle. You will find talent here that you didn't know you possessed! Composing real music was never this easy before!

You might also like to print your score. First load a suitable printer driver for your printer. Now press <Print> and click on the OK box in the **Print** window.



If you want to save your score, click with the **Menu** button over the score to bring up the **main score menu**, move over **Score** and **Save** to a standard save dialogue box, enter a name for the tune and drag the icon to your directory viewer.



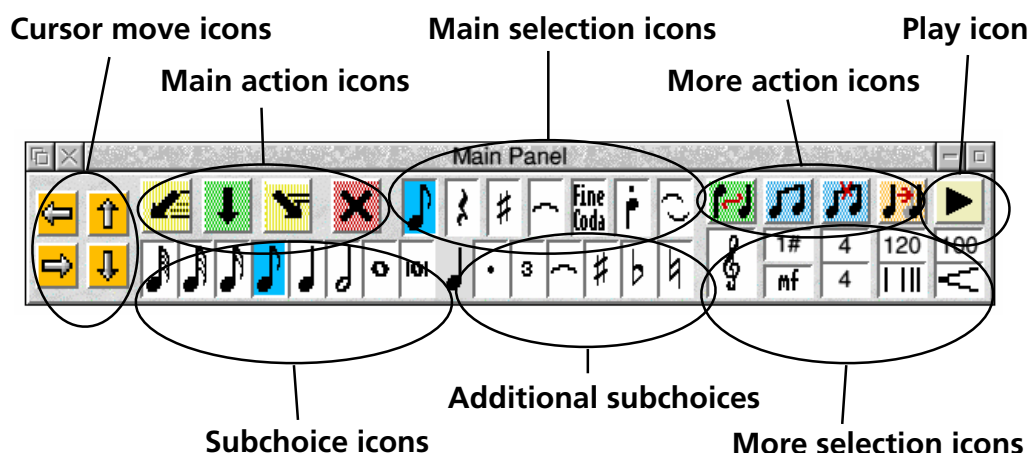
I think that is quite enough for one lesson, don't you?

2. The Main Panel

This section details how to enter and edit all the musical objects available in Rhapsody. Since most entering and editing is done in the same way, the first section is general, showing how to enter and edit objects. The rest of the section goes through all the available objects and any extra features that apply to them.

2.1 Basic procedures

Here is the main panel with its icons grouped together.

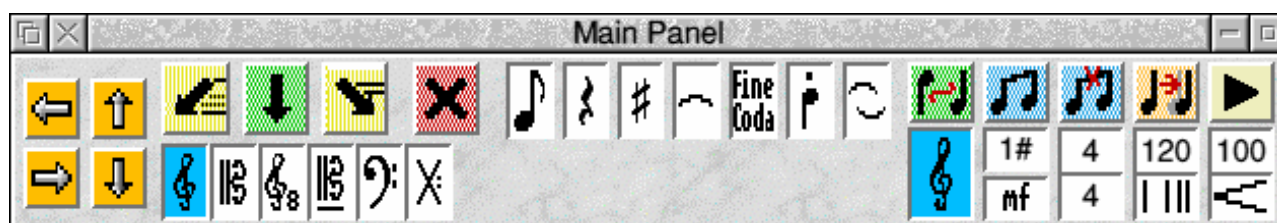


In order to enter a symbol, you must do two things:

- First, select the required symbol on the Main Panel.
- Second, enter it into your score.

Selecting a symbol

There are two sets of selection icons on the Panel: the **main selection** icons which consist of seven icons at top centre and also the icons to the bottom right, labelled **more selection** icons. Also there are fourteen **subchoice** icons which are shown at the bottom of the Panel. One icon out of each set is always highlighted (in blue by default), and the type of subchoice icons changes according to which group of musical symbols is selected. For example, when the **Note** group icon is selected the panel appears as above and you can select any of the notes to enter, but if you now select the **Clef** group icon the panel changes to this:



Note that if you click on a group icon when that group is already selected, the choice of object within that group is altered. **Select** moves the selection to the right; **Adjust** to the left. Alternatively, if you click on one of the **subchoice** icons the desired symbol is selected immediately.

Entering symbols

There are two ways of doing this, and you can choose whichever you find easier:

a. By clicking. Select the symbol you wish to enter, position the cursor at the required place with, if it is relevant to do so, the small red arrows pointing at the exact position desired. Now click on one of the **action** icons in the top left of the Panel. The green **Insert-at** icon will place your object at the cursor position, if it makes sense. The yellow **Insert-after** icon will insert your object between the cursor and the next object, and the **Insert-before** icon, also yellow, will insert it between the cursor and the previous object. Clicking with **select** puts the note stem up and **adjust** puts it down. All this can be done with the keyboard as well: see **Using the keyboard**, chapter 12

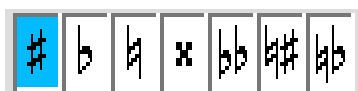


b. By dragging. Select the symbol required, but hold down the mouse button when you click on it. (If it is one of the Selection icons the object may change, but Rhapsody will realise and return to the original one!) The pointer will change to a red image of the chosen symbol. Whilst still holding down the mouse button, move onto the Score window and release the button. Click as normal to insert the object using either the **select** or **adjust** button for note stems up or down. You will find that you can enter notes and rests between other notes or you can add to notes already there. You can do this until you move the mouse outside the Score window when the pointer will change back to its usual shape. Note that while in this mode, you can select new symbols using the keyboard. For example to select or change the length on a note, press one of the function keys F1 to F8.



The fourth icon in this group is used to adjust the **slot width**. You will have noticed faint guide lines around the notes in a score which indicate the limits of the slots. The width of this slot can be adjusted, as can the distance of the note from the front of the slot to make extra room for things like spread chord signs if necessary. Basically, if you click **Select** on this icon you increase the slot width while **Adjust** decreases it. If you hold down the <Ctrl> key at the same time, you can change the front space in the same way. (There is an undocumented feature of Rhapsody 3 which allows you to get the same effect by holding down the **Menu** button instead of the <Ctrl> key as you click **Select** or **Adjust**)

2.3 Accidentals, ties and triplets etc. (Groups 3 & 4)

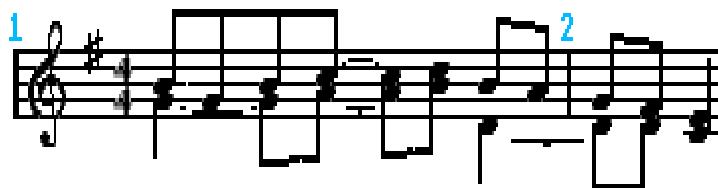


Seven types of accidental are available including double sharps and flats and naturalised accidentals. When accidentals occur close together in the same cluster Rhapsody will offset them to make them more readable.

Moving on to Group 4, we find the following subchoices:

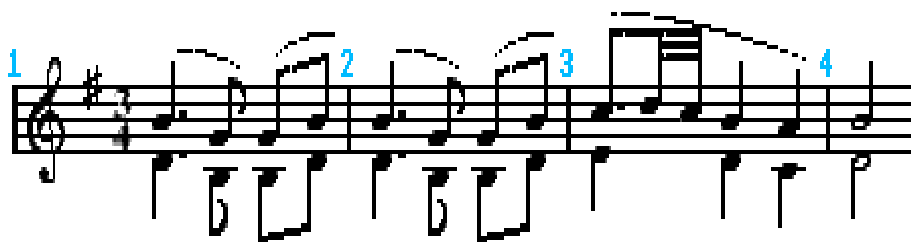


The first is a tie. Rhapsody will try to tie a note to the next note with the same stem at the same pitch. If it cannot find such a note within the current bar or the first note of the next bar, it will tie it to the next note at the same pitch, regardless of stem.



Note that it is not possible to tie one note only of a cluster. If you add a tie to a chord, Rhapsody will try to find a suitable partner for each separate note.

The next icon in the group is a slur. You can put a slur across several notes but Rhapsody will not print slurs across a bar line. (If you need to slur across a bar line, use a phrase mark instead - see page 25). This is what you can do with slurs:



Next come dots, double and triple dots. These lengthen a note by 1/2, 3/4 and 7/8 respectively. Insert and delete as usual.

Finally, triplets and other groupings. Six common values are provided: the standard triplet which plays 3 notes in the space of 2, next the duplet, playing 2 notes in the space of 3, then 4 in the space of 3, 5 in the space of 4, 6 in the space of 4 and 7 in the space of 8. If you want a different grouping then first click in the writable icon to the right which initially says 9:8. Delete these figures and type in the grouping that you want eg 5:6 would mean 5 notes played in the space of 6. Now select the last icon in the

group - the one that says 'n' - and insert in the usual way, catered for.

Most groupings up to 15 notes long can be

2.4 Bar lines and repeats (Group 5)



I Group 5 contains a bewildering variety of bar lines. The first three are **proper** bar lines in that they provide the basic synchronisation for the whole score. The other bar lines are called **supplementary** bar lines and may be placed anywhere in the score without affecting the way the score plays. Supplementary bar lines often coincide with proper bar lines and are inserted on top of the proper line. You can tell whether a supplementary bar line has a proper bar line underneath it or not because all proper bar lines have a **bar number** written in blue over the top.

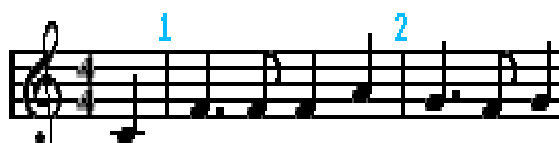
1st 1st and 2nd time bars are taken into account when a score is being played but for this to work properly, the 1st time bar or bars should end with a repeat bar line.

 This icon is not a bar line but is used to insert a rehearsal letter or number and must be added to a proper bar line. The actual letters or numbers printed are calculated automatically by Rhapsody and you do not have to alter figures further down the score if you decide to add a new one or delete one. To specify whether letters or numbers are used, see the **Print options** section on page 54.

I This is a half bar line and it can be used anywhere in a score, for example, to divide a 7/4 bar into 4 and then 3. One of its most important uses, however, is to enable you to start a piece with what is called an **anacrusis**. The following score will not play correctly because the first bar is incomplete



On the other hand, this one will be played correctly because the very first bar line has been removed and replaced with a half bar line. (The half bar line is actually obscured by the solid line which occurs at the start of every stave. The only actual difference you can see lies in the bar numbering which is now correct.)



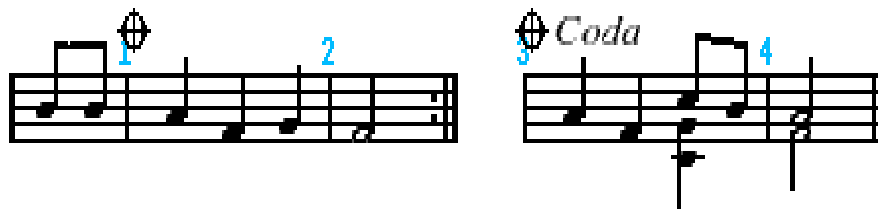
 Next comes the double bar which is often used to separate one musical section from another eg a minuet from a trio. Note that it can be put on top of a proper bar line or it can be used in the middle of a bar. It has no effect on the way a score is played.

 This bar line is always used to end a piece of music. Although Rhapsody often puts in a proper bar line at the end of a score because it assumes that you will want to add some more notes, a finished score should **not have a proper bar line at the end**. If it does, Rhapsody will always go on playing an extra bar which you will hear if you have got the 'Beat' option on. Simply delete the proper line and put this one in instead.

Next we come to a trio of repeat bars. Remember, you do not have to put these on a proper bar line (though they nearly always are). If you do not put them on a proper bar line, ensure that the start and end repeats are on the same beat of their corresponding bars otherwise strange things will happen when playing the score.



The next icon (which looks a little like a Zulu warrior's shield) is a strange one. It is a **blank** slot and is sometimes used to separate the Coda (ie an extra bit at the end) from the main piece of music. Here is an example which will also serve to illustrate the use of the coda wheel and the Coda sign described below.



This icon, like the next three, contains two symbols. The upper one (the *Segno* sign) is inserted with the **select** button (or <Space>bar), the lower one (the *Coda wheel*) is inserted with the **Adjust** button (or <Shift><Space>). Both of these are simply signs but they mean very different things. The position of the *Segno* sign is remembered and when a *D.S.* or *Dal Segno* sign is encountered, the music goes **back to** the *Segno* sign. On the other hand, when the *Coda wheel* is encountered **for the second time**, the music skips **forwards** to the *Coda* itself - also marked with a Coda wheel and the word *Coda* (see below).

The *D.C.* sign (*Da Capo*) means **go back to the beginning**. Using the **Adjust** button inserts a *Da Capo al Fine* sign which means **go back to the beginning and play until you get to the *Fine* sign** (see below).

The *D.S.* sign (*Dal Segno*) means **go back to the *Segno* sign**. Using the **Adjust** button inserts a *Dal Segno al Fine* sign which means **go back to the *Segno* sign and play until you get to the *Fine* sign** (see below).

Finally we come to the *Fine* and *Coda* icon. As always, **select** inserts the upper one, **Adjust** the lower. For further information see page 72.

2.5 Accents and trills (group 6)



The sixth group contains a number of symbols which determine how a note is to be played. The first four of these are accents - **staccato**: this is a short note, usually played about 50% of the notes actual length; **spiccato**: often very short (literally: spiky); **marcato**: usually slightly detached and a little louder (literally: marked) and **sforzato**: strongly accented. Rhapsody automatically plays marcato and sforzato notes louder. The lengths of the notes can be set within the score (see the section on **trill definitions** below).

Next comes the **glissando** icon. Rhapsody will draw a line from this note to the next note with the same stem. On playing through MIDI, Rhapsody uses the pitch bend codes to play the glissando. For this to work properly, your MIDI instrument must have pitch bend set to ON for the particular voice you are using and the pitch bend range set to 128 = 12 semi-tones. The computer's internal voices cannot be made to alter pitch while playing.

Then come three **tremolo** icons. When applied to a long note, the first will play repeated quavers, the second repeated semi-quavers and the third, demi-semi-quavers.

After this come a group of six **trills** all of which are user-definable. By default the first two are set to continuous trills, the first being a whole tone and the second a semi-tone. When printed, these trills are shown continuing for the whole length of the note (which may of course be tied across several notes).

The next two trills (technically known as **inverted mordents**) are set to play a single, descending shake. As with the first two, the larger one is a tone wide, the smaller one a semi-tone.



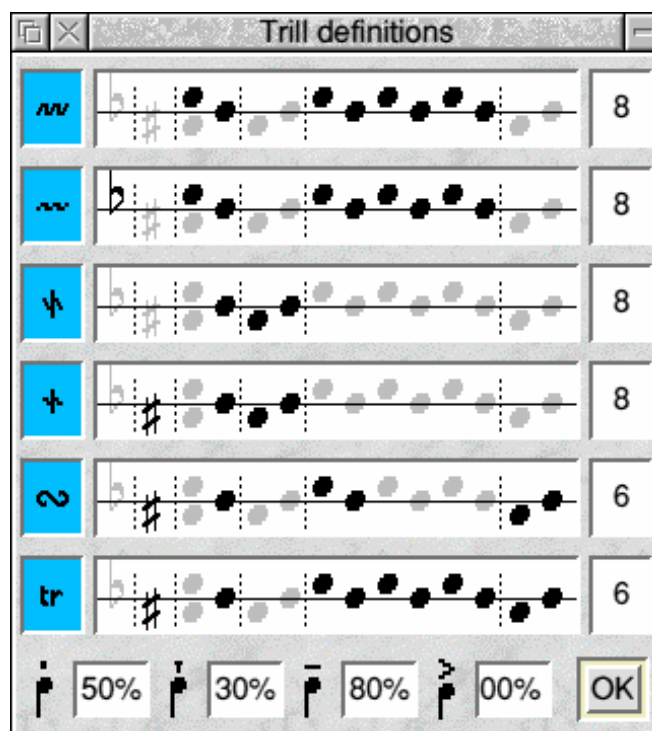
This one is known as a **turn**...



and this one is set to play a Romantic style trill - ie a long trill with a turn at the end.



If you want to change the definition of these trills (which you can do as many times as you like within a score) you must insert a **trill definition** command. As soon as you click on this icon, the **trill definition window** opens up.



Down the left hand side are the six available trill symbols. Each has a long box with 6 fields in it separated by dotted lines. Clicking in any of these areas cycles through the available options. The first two fields are best understood by imagining a trill on the note G. If the flat and the sharp are in grey, both the upper and the lower intervals will be tones - ie the trill will use an A natural and an F natural. When you click on either of these fields, the flat or sharp will be shown in black and the trill will use an Ab or a G# making the relevant interval a semi-tone.

The next field allows you to determine whether the trill begins on the upper, the lower or the middle note. The next allows you to put in an extra turn at the beginning. The long field specifies how many shakes the trill will have. It can be set to show zero, one, two or three shakes. In the latter case, this means a continuous trill. Finally, the last field allows you to put in a turn at the end. In brief, you ignore the greyed out notes - the trill sounds the black notes only.

The box at the right hand end with a number in it specifies the number of notes which must fit into a crotchet beat. For example, the number 8 represents 8 notes to the crotchet ie demi-semiquavers. In Baroque and early Classical music, trills invariably started on the upper note and therefore contained an even number of notes. It is best, therefore, to stick to powers of 2 in this case. Later Romantic music is characterised by trills which begin on the middle note and which have an odd number of notes in them. In these cases it is best to work out exactly how many notes you require and set the number accordingly. Use **Select** to increase the number and **Adjust** to decrease it.

At the bottom of the window are four icons which determine the length of the four types of accents. They can be set from 10% to 100% in the usual way.

When you have defined your trills, don't forget to insert the definition into your score at an appropriate point either by using the insert-at icon or by clicking on OK at the bottom of the window.

2.6 Clefs



Six clefs are available - treble, alto, vocal tenor, instrumental tenor (or baritone), bass and percussion. When you insert a new clef into a staff, the notes which follow it automatically shift their positions on the staff so as to maintain their pitch. Note that this will not always be satisfactory as the stems will probably have to be changed. Note also that this process can sometimes cause notes to go off the end of the staff (the limits are six ledger lines below and five and a half above). When this happens, the notes are transposed by an octave to fit.

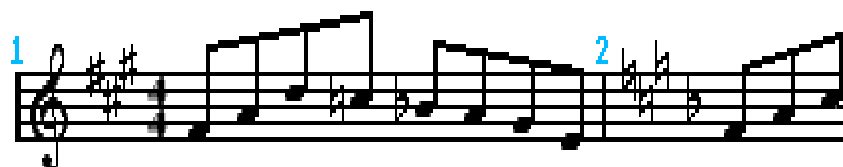
The percussion staff produces the same effect as a treble clef. (If your drum kit uses a lot of very low notes, use a suitable transpose interval for that particular staff (see page 35)).

2.7 Key signatures

The icons show major key signatures in black, and minor ones below in grey:



Key signatures range from 7 flats to 7 sharps and include **automatic naturalised key signatures**. For example, If you are writing in D major (3 sharps) and you put in a G major key signature (1 sharp), Rhapsody will print 1 sharp followed by 2 naturals as required by the rules. If, however, you insert an F major key signature (1 flat), the rules strictly require that you naturalise the sharp key first before going into the new key. Rhapsody does not do this for you automatically because it is regarded by some as being rather pedantic. You can easily accomplish this, however, by inserting a C major key signature before the F major one like this:



2.8 Dynamics



Although only 8 subchoices are shown, 15 dynamic levels are available corresponding to the 15 volume levels of the computer's internal voices. By default, **ppp** corresponds to volume level 1 and **fff** to level 15 with intermediate levels being indicated by a small + sign (eg **mf+**). Level zero is indicated by a **dash** and is silent.

If you are using a MIDI instrument, it is important to understand the difference between **dynamic level** (ie **pp**, **ff** etc.) and overall **volume** (which is dealt with later). The dynamic level is used to determine what is known as the **key-on velocity**. (ie how hard to strike the note). When performing piano music it is best to control the loudness using dynamics symbols rather than volume changes because a good MIDI instrument will change the quality of the sound as well as the loudness when the key-on velocity changes. If you are using the internal voices, however, and you like using dynamics, the softer levels can be almost inaudible. It is possible to set the levels actually used when the score is played using one of the options in the **Preferences** window (see page 62).

Whether using MIDI or internal voices, it is often necessary to put more dynamic markings in the score than you actually need printed - for example, if you want to put a forte (**f**) marking in a piano part, you will need to insert a dynamic level into both staves. It is customary only to print one of them in the centre of the part. The other can be inserted as a **non-printing dynamic** by selecting the option **Don't print** beside the subchoice icons. In another example, the best way to achieve the effect of a crescendo in a piano part is to mark each note with

a successively louder (non-printed) dynamic level.

2.9 Time signatures



Virtually any time signature is available of which 15 of the most common are displayed. If you want something like 11/8, simply click on the upper half of the time signature icon until it says 11, and on the lower half until it says 8.

It is not possible to put different time signatures on different staves. While there are a few cases which may require this it is not common and would usually be musical nonsense.

2.10 Tempo changes

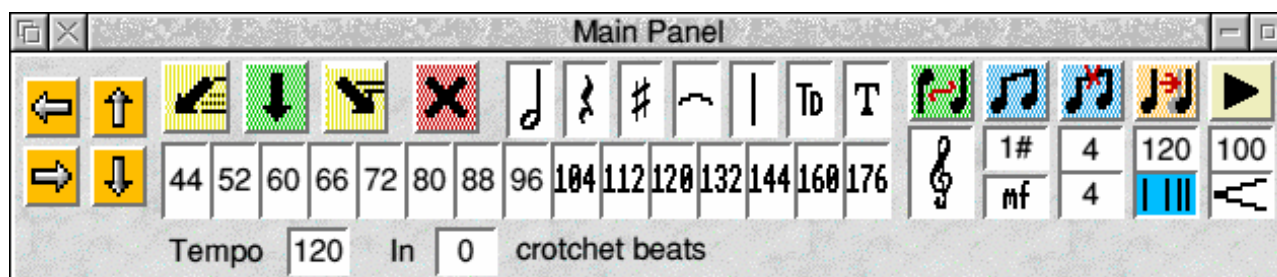


All tempo markings are in **crotchets per minute**. This is so that in pieces of music with frequent time signature changes (eg between 3/4 and 6/8) the tempo indications can stay the same. It does, however, mean that if you are working in compound time (eg 6/8) the tempo mark which you must insert in the score may not be what you at first expected. For example, if the basic tempo is 60 dotted crotchets to the minute, the appropriate tempo marking would be 90 (ie 90 crotchets to the minute).



If you need a tempo indication which is not listed, click on the nearest one and then click repeatedly on the upper half of the tempo icon either with **Select** or **Adjust** until you reach the desired number.

If you click on the lower half, the panel opens out like this:



revealing two new boxes. These are used to insert a gradual accelerando (getting faster) or ritardando (getting slower). By clicking on one of the subchoice icons, or by clicking on the box itself in the usual way, you set the first box to the target tempo. The second box contains the number of crotchet beats over which the change is to take place.

A tempo change is indicated in the score as a green number over the top of the score but this is not shown on the printed page. Tempo indications such as *accel.* or *rall.* must be entered as text. (see below)

In reality, musical tempo changes are rarely uniform. In particular, a *rallentando* at the end of a piece may involve a slight slowing down in the penultimate bar with a much slower tempo for the last two notes. Pauses may be implemented by giving one note or rest a much slower tempo (but it is not possible to insert a silent pause where there is no rest in the music).

2.11 Volume changes



The scale used for volume changes goes from 0 (silent) to 127. (This is the range used by MIDI equipment.) As far as the internal voices are concerned, the volume setting is used as a scaling factor which multiplies the current dynamic setting for that particular voice at the current time. In practice, therefore, there are only 15 different levels which are effective, 120 being the maximum. With MIDI instruments, the control of **volume** is quite separate from the control of **key-on velocity**. (see the section on **Dynamics** above for further details).



To select a volume setting, either click on one of the subchoice icons or cycle through the available numbers by clicking on the upper half of the volume change icon.

If you click on the lower half, the panel opens to reveal two icons which can be used to determine a crescendo (getting louder) or decrescendo (getting softer). As with tempo changes, you can set the first box to the target volume either by clicking on one of the subchoice icons, or by clicking on the box itself in the usual way. The second box must be set to the number of crotchet beats over which the volume change is to take place again by clicking on it.

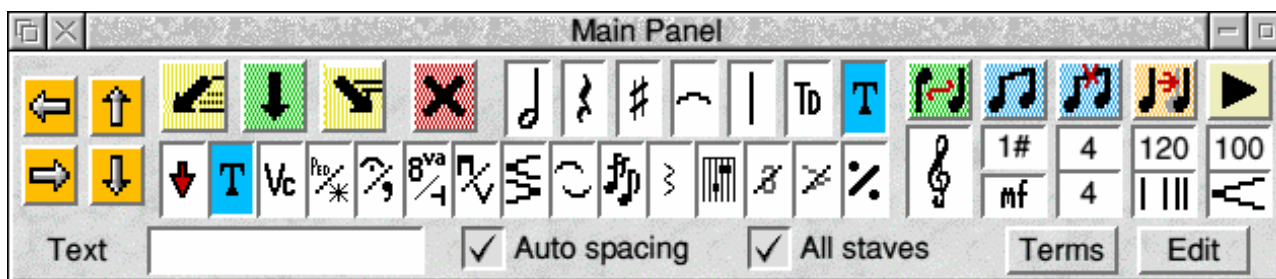
Unlike tempo changes which, of course, apply to the whole score, volume changes can be applied to **individual staves** as well as to the whole score. To insert a global change, use the **Select** button (or the <Space> bar). To insert a stave specific change, use the **Adjust** button (or <Shift><Space>).

Volume changes are shown in red, either at the top of the score or at the top of the stave to which they refer, but they are not shown on the printed page. To insert directions such as *cresc.* or *dim.* use the text option (see below). Alternatively, you can put in hairpins (see page 25), but these do not in themselves make any difference to the way the score is played.



2.12 Text and lyrics

The text entry icon will be found in group 8 ie the last of the **main selection** icons. When you select this icon, the panel opens as shown below:



As always, the first thing to do is to position the cursor, and the red arrows, at the point at which you want to enter some text in your score. Next, make sure that the caret is visible in the text entry icon (The caret is the little red line that tells you where the text is going to appear on the screen). If it isn't visible, just click on the text entry icon to make it appear. Now type in up to 11 letters of text. (This will usually be sufficient for a single syllable or a short direction.) When you press <Return> the text will be entered and the cursor moved along one slot ready for the next syllable. It is therefore quite easy to enter a line of text, pressing <Return> after each word or syllable and skipping over the barlines or empty slots by pressing <Return> each time. <SHIFT-Return> has the effect of moving the cursor to the left and can be used as a DELETE key. For your convenience, a number of common musical terms are available from a menu which can be reached by pressing the Menu button over the main panel while this option is selected.

Unfortunately, there is no way of entering text more than 11 characters long. The only thing you can do is to split it up over several slots and adjust the slot widths so that the words run together. Alternatively you can purchase ScoreDraw3 which converts Rhapsody files into Draw files thus allowing you to enter text freely.

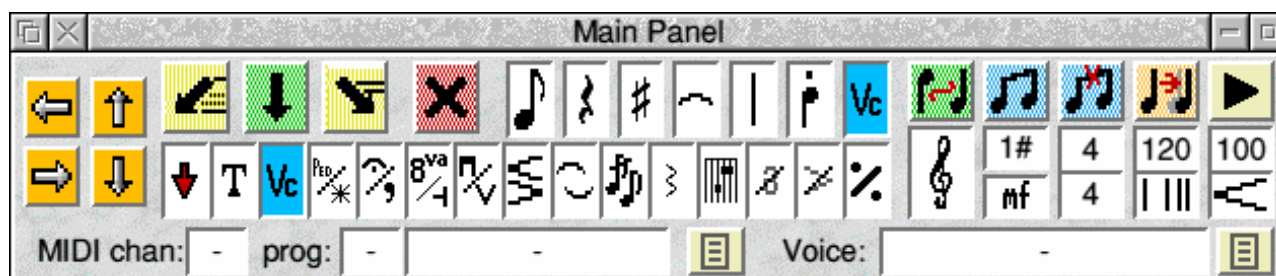
If you are entering the lyrics of a song, you will probably want to widen some of the slots to accommodate long words. This can be done automatically by selecting the **Auto spacing** option first. Alternatively, you can toggle this option on and off while typing text in using the <Escape> key. This has the advantage of not losing the caret. For information on how to use different type styles or fonts, see page 56.

2.13 Voice changes



The **Voice change** icon allows you to do several things. Firstly, it allows you to change the internal voice allocated to a particular stave. Secondly, it allows you change the MIDI channel allocated to the stave and lastly to change the MIDI voice (the **program change number**) on that channel.

When you click on the icon, the panel opens to reveal 3 icons:



Initially they all contain a **dash** which means 'no change'. Clicking on any of the icons with **Select** or **Adjust** will cycle up or down through the available values as usual and if you hold the button down, the values will cycle continuously.

The first icon sets the MIDI channel to a value between 1 and 16.

The second icon displays the **program change number** and also the name of the MIDI voice attached to that number. These voice names are kept in a text file in the !Rhapsody directory called **Tones** and you can edit this file so that it matches the names of the voices in your instrument. For further details on how to do this, see page 75.

The last icon cycles through the internal voice names which are currently loaded into the computer. If the voice you want is not listed, you must load the appropriate voice module (some examples are included on the accompanying discs) before selecting the **Voice change** icon.

2.14 Hairpins and Phrase marks



To enter a hairpin, click on the hairpin icon opposite, position the cursor with the red arrows at the place where you want the hairpin to start; then click on the **insert-at** icon using the **Select** button to insert a *crescendo* and the **Adjust** button to insert a *diminuendo*.

Almost certainly you will want to adjust the position of the end of the hairpin. This is marked with a blue spot. Simply drag the the spot where you want it by holding the **Select** button down over it.

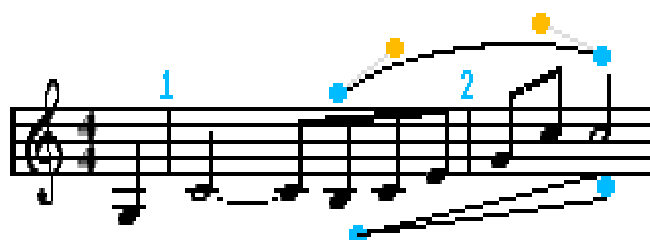
You can drag the start of the hairpin in the same way but in this case, the whole hairpin is moved to a new position.

If you change the width of a slot which is covered by a hairpin, the hairpin will lengthen or shorten accordingly. If you **insert** or **delete** a slot, however, the hairpin does not alter in length. For this reason it is best to leave hairpins until all the notes are correct.



Phrase marks are entered in exactly the same way. This time the **Select** button inserts an upward bending bow while the **Adjust** button inserts a downward bending one.

As with hairpins, you can drag just the end point or the whole thing by dragging one of the blue end points. In addition, you can change the shape of the phrase mark by dragging the orange **control points** around. Like hairpins, phrase marks will lengthen and shorten if you change the width of the intervening slots but will not change when slots are inserted or deleted.

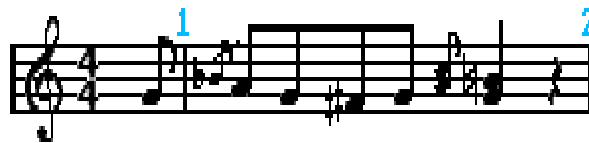


2.15 Grace notes



There are two kinds of grace note, **acciaccaturas** which are played very quickly in front of a note, and **appoggiaturas** which are much longer. The former is written as a small quaver with a line through it while the latter is written as a small note, half the length of the note to which it refers. Acciaccaturas are inserted with the **Select** button, appoggiaturas with the **Adjust** button.

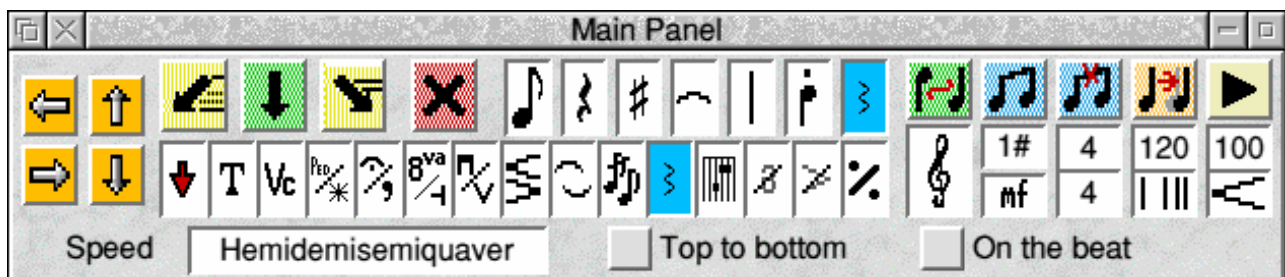
Grace notes may be placed on any staff, but you can only put one grace note on any one staff (though you can add notes to one already there - ie you can have 'grace chords'!). Grace notes may have accidentals added to them. Some adjustment of the slot widths (see page 18) was necessary to achieve the results in the following example.



2.16 Spread chords



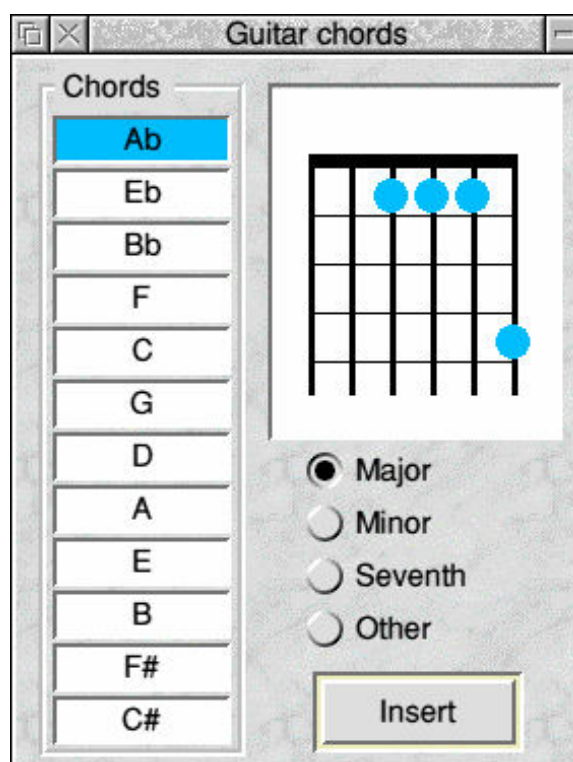
The icons which appear at the bottom of the panel when you select **spread chords** give you a number of options concerning the way the chord is played, including the speed, whether it is played from top to bottom or bottom to top and whether it is played on or before the beat. In romantic music such chords are usually played from bottom to top, before the beat so you can usually leave the two button items unselected.





2.17 Guitar chords

Selecting the **Guitar chords** icon opens up the **Guitar chords window**.



This allows you to edit or select any guitar chord you like. 36 default chords are supplied but you can edit these and save your preferred versions if you wish. (To save your guitar chords, see **Saving your preferences** on page 64.)

Four **radio icons** on the right swap between four 'pages' of chords. The default chords include all the major, minor and seventh chords. The fourth page is empty and is for your use as a temporary scratch pad or for your own preferences.

To select a chord, select the page you need and then click on the name of the chord in the list on the left. Use the **insert-at** icon to insert the chord at the cursor position. Alternatively, click on the **Insert** box at the bottom of the window. Note that guitar chords are always printed in the centre of the stave. Normally, guitar chords are printed on a **blank stave** (see page 33).

If you want to edit a chord or create a new one, Click with the **select** button on or just above the chord grid to place the spots. The **Adjust** button removes the spot on that string. The icons on the left are writable so you can enter any name you wish (up to 8 characters).

When you insert a guitar chord in the score, the complete definition of the chord is inserted, together with its name. You are not restricted, therefore, to 48 pre- or user-defined chords. You can edit a chord for a unique place in a score and never use it again. It will still be there when you load the score again.

Guitar chords are played along with the score in the voice allocated to that stave. They are played for a minim and are slightly spread. Strings without spots are not played.

(In the above example, the guide lines have been included so you can see the presence of the blank staff above the piano part.)

2.18 Other symbols



This is the **block marker**. It is inserted in the usual way by positioning the cursor and clicking on the **insert-at** icon. It can be used to mark both the beginning and the end of a block which can then be copied, transposed etc. The marked block is shown shaded in the score. A block does not have to cover all the staves; it can be used to mark anything from a single slot to the whole score.

There is an easier way to insert a block. Double-click on the score with the **Select** button, holding the button down after the second click. In a short while, a box will appear which you can drag out to any extent over the whole score. When you have pulled it out the right amount, release the button. The **block marker** icon is still useful, however, if you want to extend or reduce the size of a large block.



This is the **pedal** icon. If you use the **Select** button you will insert a **pedal on** sign; the **Adjust** button inserts a **pedal off**. Pedal marks can be placed on any staff. In the case of the internal voices, the pedal will be active on that staff only. With MIDI voices, however, the pedal will be active on all the staves which share the same channel. This is better for piano music.

You can also insert a **global pedal** by holding the <Ctrl> key down while inserting the symbol. This is printed at the bottom of the system of staves and activates all the internal voices, but only MIDI channel 1. Rhapsody 2 scores will contain only global pedal marks. It is recommended that global pedals are placed on a blank staff of their own to differentiate between the two types.

Most MIDI instruments respond to pedal commands. As far as the internal voices are concerned, the pedal command will hold the voice on only until such time as that channel is needed again, and when the pedal is released, all the voices will terminate, even if some of the notes are longer than this.

There are two ways of printing pedal marks - you can set which one you want from the **Print options window** (see page 54).



The next item in group 7 contains a **pause** symbol and a **breath** mark. The former is inserted using the **Select** button, the latter with the **Adjust** button. Initially the symbols will be placed at the default position. If you need to change this, both symbols can be dragged up and down like any other symbol.

You can insert a **general pause** or a **general breath mark** by holding the <Ctrl> key down while pressing the mouse button. If you hold down the <Shift> key while inserting a **pause** (ie if you use Shift- <Select>), you can obtain an **inverted pause**.

None of these symbols has any effect on the way the score plays.



After this come the **octavo** signs - **Select** for **on** and **Adjust** for **off**. This will transpose a stave either up and octave or down an octave depending on whether the symbol is above or below the stave. As with other symbols, it can be dragged to any height. The **octavo off** symbol does not appear on the printed page as its position is shown by the end of the octavo line.



Next to the octavo sign are two bowing marks for **down-bow** and **up-bow**. Use **Select** and **Adjust** respectively. If the default positions clash with a note or stem, drag the symbol up or down, wherever you like.



At the very end of the group there are two icons whose meaning may not be at all clear. The first (which shows a 3 with a line through it) is the **suppress triplet printing** icon(!). It can be inserted anywhere in the score and its presence is marked by a similar orange symbol over the top of the score. What it does is to prevent printing of any triplet (or indeed any other grouping) from this point on in the score. Some pieces of music (for example Debussy's first Arabesque on the examples disc) contain so many triplets that it is pointless printing them after the first bar. There will be occasions, however, when printing has to be reinstated in order to avoid confusion. This directive can be inserted using the **Adjust** button and is shown as an orange 3 (without the line).



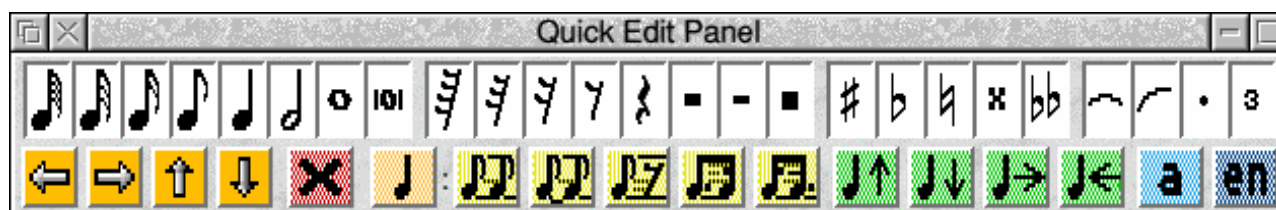
This icon (the **suppress accent printing** icon) does for accents (that is staccato, spiccato, marcato and sforzato only) what the previous icon does for triplets. Like the other, printing can be reinstated at any point in the score by using the **Adjust** button when inserting the code.

Here is a fragment of a score which contains many of the features discussed so far.

3. Using the Quick Edit Panel

Introduction

If you click on the top right hand corner of the Main Panel, or if you select the Show edit panel item from Rhapsody's icon bar menu, the following window will appear



The purpose of this window is to allow you to edit an existing score quickly and easily in a variety of ways. It is not designed for entering large numbers of notes and there are many features which you cannot edit using this window. On the other hand it contains some powerful tools, as we shall see.



For convenience, the four cursor movement icons are repeated in this window.

3.1 The white icons

The basic principle governing the operation of these icons is that the selected symbol is inserted at the cursor position in the score immediately. If a *similar* symbol already exists at that place, it is replaced and if an *identical* symbol exists, it is deleted. Note that deleting a symbol is often more easily accomplished by dragging it off the score window.

3.1a The note icons

Clicking on one of these has the effect of inserting the note at the cursor position immediately. As usual, clicking with **Select** inserts an **up-stem** note, **Adjust** inserts a **down-stem** note. If you need to insert a note between two existing notes, this can be done by holding down either **<Shift>** or **<Ctrl>** at the same time. **<Shift>** inserts the note **after** the cursor; **<Ctrl>** inserts it **before**.

To delete a note, you must position the red cursor arrows over the actual note and click on the symbol with the same note value otherwise a new note will be inserted instead.

3.1b The rest icons

As with notes, rests can be inserted at the cursor position, before it or after it using the **<Ctrl>** and **<Shift>** keys. The action of the **Select** and **Adjust** buttons is different, however. Using **Select** puts the rest in its **default** position. This is normally in the centre of the staff but if there is a note already there, Rhapsody will position it above or below the note depending upon the direction of the note's stem. Using **Adjust** you can put the rest anywhere you like.

3.1c The Accidentals and other symbols

The most common accidentals and other symbols can be added to notes in the same way. In general, Rhapsody will add the symbol to the *nearest* appropriate note. If you want to delete a symbol, you must remember to click on the icon showing the identical one otherwise you will simply change the old one. Of course, clicking twice will delete any symbol.

3.2 The delete icon



This icon is a little different to the one in the Main Panel in that it removes all notes and rests from under the cursor. (The other one removes a single note or symbol). **<Shift><Delete>** has the same effect.

3.3 The split & join icons



The group of yellow icons, together with the orange icon provide a number of ways of altering the rhythm of your music. Basically, the yellow icons will split a note into two smaller notes (or in one case, a note and a rest) which together add up in length to the original note. The orange icon will attempt to put back together two notes into one. When you click on this icon, Rhapsody notes the length of the *nearest* note to the cursor, then scans ahead to find the length of the next note on the staff which has **the same stem**, or **the next rest**. It adds these together and tries to find a single note of the same length. This is not always possible - for example, there is no single note length which adds up to a minim plus a quaver. In this case, Rhapsody will not proceed. Note that there are many cases where Rhapsody will add together the wrong notes. In general, don't try to join notes and rests in two part writing, and don't try to join notes with opposite stems in single part writing. The keyboard equivalent is `<Ctrl> R`.



The first yellow icon will split a note into two. If it is a standard note, Rhapsody will split it into two equal halves but if it is dotted, Rhapsody will split off the 'dotted' section. Its keyboard equivalent is `<Ctrl> T`.



This icon does a similar split but adds a tie so that the note is played exactly the same. This is very useful after transcribing a piece with syncopated rhythms in it. Its keyboard equivalent is `<Ctrl> Y`



This one splits a note into a note and a rest. Its short cut is `<Ctrl> U`.



The fourth yellow icon produces a dotted rhythm and the last, a syncopated rhythm. Their keyboard equivalents are `<Ctrl> I` and `<Ctrl> O`.

3.4 The move note icons

The next group of icons (the green ones) enable you to move individual notes or whole clusters of notes around.

When you click on the **move-up** or **move-down** icons using the `Select` button, the whole cluster of notes



which is *nearest* the cursor position will move up or down. If you use the `Adjust` button, individual notes can be moved within a cluster - but the cursor must be positioned exactly *on* the note you wish to move. The keyboard equivalents are `<;>` and `<'>` for the whole cluster move, and `<:>` and `<">` for the single note move.

When you click on the **move-right** or **move-left** icons (with either the `Select` or the `Adjust` buttons), the



whole cluster *nearest* the cursor is moved one slot to the right or left accordingly. Note that this can only be done if the target slot does not already contain a note with the same stem. The keyboard equivalents for these icons are `<[>` and `<]>`.

3.5 The align bar icon



If you move notes left and right, or if you add new notes to an existing bar, you will often mess up the alignment of the bar. Although Rhapsody will warn you of this by putting up a warning box, you may well get irritated by this. If you click on the close icon of the warning box, Rhapsody will take it that you do not want to see it again and will turn off the automatic checking of alignment. If, when you have finished adding notes to a bar, you want Rhapsody to align it for you, click on this icon. Note that Rhapsody is not very intelligent about the way it does this and if it has to move more than 20 notes (or one note more than 20 times) it gives up!

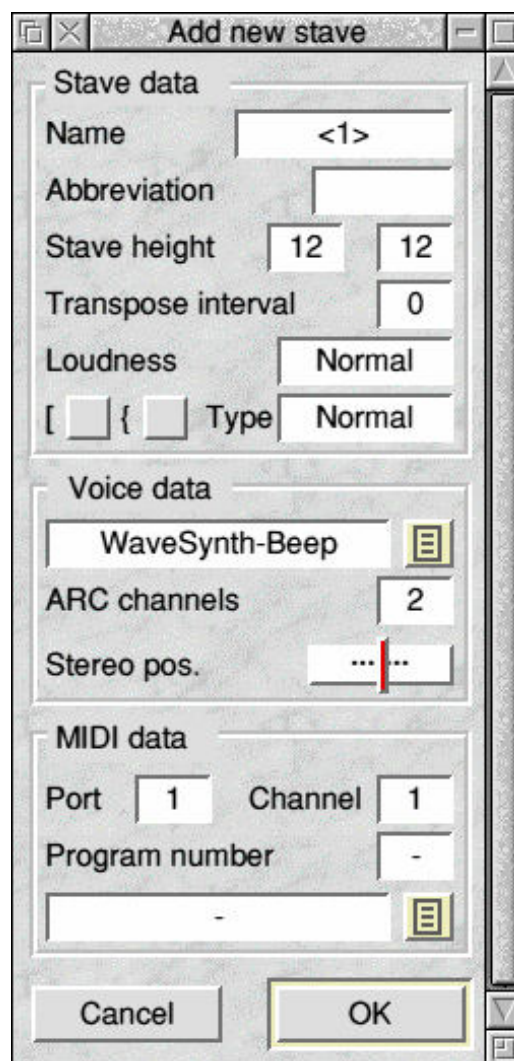
The keyboard equivalent for this icon is `<\>`.

If at any stage you want to restore auto checking, press `<Ctrl> E`.

4. Setting up Staves

4.1 Adding new staves

When you double click on Rhapsody's icon bar icon, you are given a default score consisting of one stave only. Obviously you will want to add more staves for other parts. To do this, click on the score with the **Menu** button to bring up the main score menu, move over the **Stave** item and click on **Add...** This brings up the Add new stave window, shown below.



It is important to realise that the place where you click with the Menu button determines where the new stave will be added. If you click above the top stave, the new stave is added at the top; if you click below the bottom stave it is added at the bottom and if you click between two staves, it is inserted in the middle.

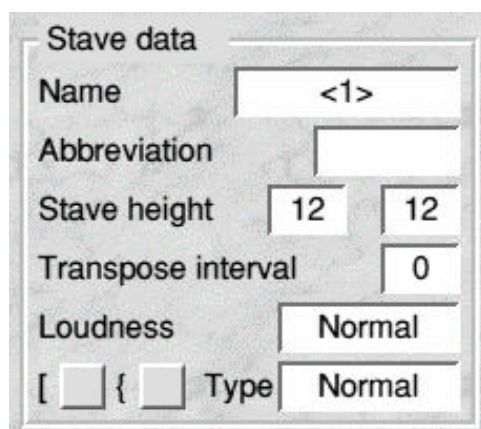
Ignore all the options for the moment and click on the **OK** box and a new stave will appear. Rhapsody puts a bass clef at the bottom otherwise it defaults to a treble clef. The meaning of all the options will be described in the next section. You can either set up the options before you add the new stave, or you can edit them later.

4.2 Changing the stave data

Essentially the same window appears when you select the **Stave ► Reassign...** option from the main score menu. This allows you to edit the data associated with each stave. Initially, the stave referred to is the stave on which you clicked the **Menu** button. If you want to edit several staves, you can switch to any new stave by clicking on it - ie by putting the cursor in it. Note that all changes take immediate effect so there is no need for an **OK** box. The only thing to remember is that you must press **<Return>** when entering the stave name and abbreviation.

4.2a Stave data

The top part of the window looks like this.



The first two icons, labelled **Name** and **Abbreviation** respectively, are writable. Click inside either to position the caret and write in the appropriate letters. The name can be up to 10 characters long, the abbreviation, 5. The former is printed once only at the very beginning on the score, the latter is printed against the start of each system. You will not see the abbreviation, therefore, until you format your score or print it out.

Every musical stave has 5 lines. The space between the lines is 2 units wide so the whole stave is 8 units high. Each 'slot' is defined by dotted guide lines which determine the size of the cursor and hence the limits of each stave. Default staves have a **stave height** of 12 units above the centre line and 12 units below but you can alter these to any value less than 32 (including zero). A stave with a stave height of zero may not appear to be of much use though it could be used, for example, to overlay a third part on top of a stave or to enable one stave to play on two different voices. (The only way to put the cursor on such a stave is to put it on the one above, then press <Ctrl> Down.) As with many other numerical icons in Rhapsody, clicking on the number with **Select** **increases** the number by 1, clicking with **Adjust** **decreases** it by 1. Holding the mouse button down causes it to auto-repeat.

When a score is played, it may be **transposed** by any interval up to 36 semi-tones, up or down. The number is edited in the usual way by clicking with **Select** or **Adjust**.

The next icon is called **Loudness** and has four settings which you cycle through by clicking. The settings are **Silent**, **Quiet**, **Normal** and **SOLO**. The first three are self explanatory but the fourth is different. Whenever **any** stave or staves is or are assigned to **SOLO**, **only the SOLO staves** are played. This is very useful for checking individual parts.

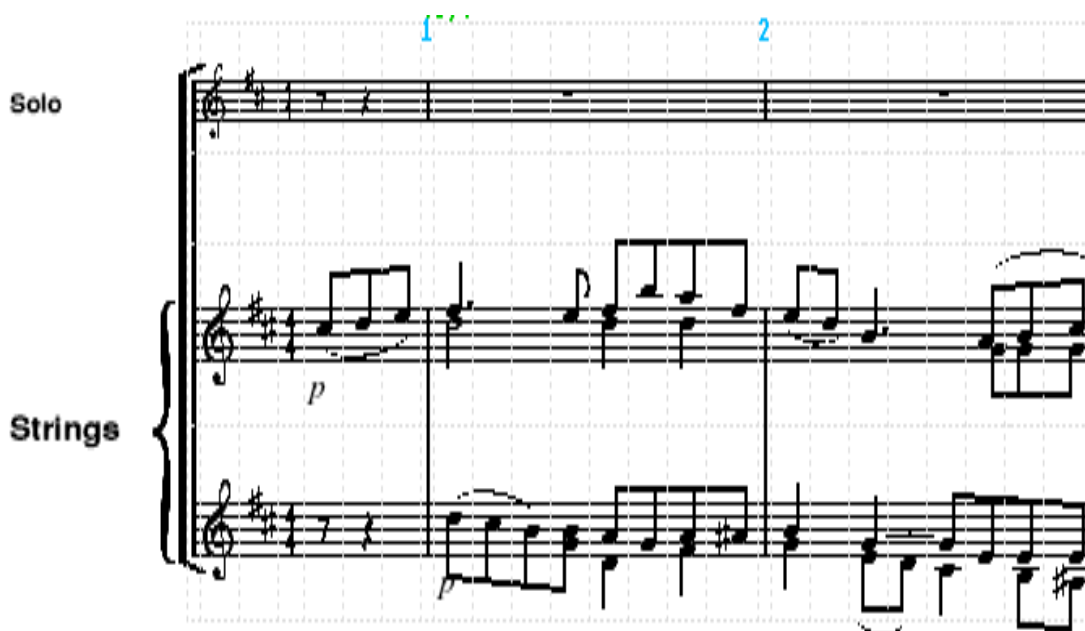
Beneath this icon is one labelled **Type**. This has five settings - **Normal**, **Small**, **Percussion**, **Sol-fa** and **Blank**. The **Small** type is useful for the solo parts of a score which have a piano accompaniment. A **Percussion** stave has a single central line. A **Sol-fa** stave has no lines at all but bar lines and time signatures are printed. A **Blank** stave has no lines, bar lines or time signatures. Blank staves are frequently used for text and guitar chords.

Even though a stave has no stave lines, you can still put notes and rests on it just as if they were there all the time and they will play as normal.

At the bottom left hand corner of this group are the **Bracket** ([) and **Brace** ({) option icons. When either or both of these options are selected, the stave is joined to the next stave above. In addition, groups of staves which are joined together are bracketed or braced together as appropriate at the start of each system. It is usual to bracket together instruments in the same family (eg the wind, brass and strings in an orchestra) and to brace together staves which belong to the same instrument (eg the piano).

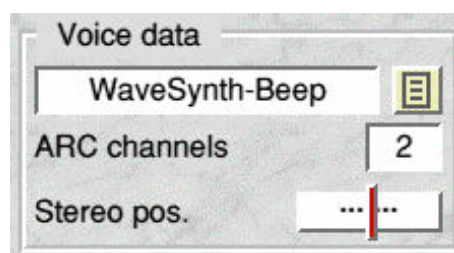
When assigning names to the staves, it is worth remembering that if you name one stave only of a group of braced staves, the name is printed in the centre of the brace rather than against the stave to which it belongs.

If you want to bracket two staves together without joining the barlines, insert a blank stave in between. This is very useful when writing songs and you will probably want to put text on the blank stave anyway. For example:



4.2b Voice data

The next panel looks like this:

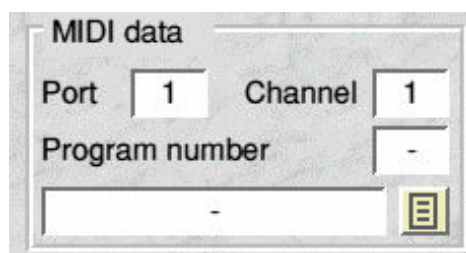


It is used to specify how the staff is played through the internal sound system. The first icon contains the **voice name** and is selected by clicking with **Select** or **Adjust** to cycle through all the available voices. If the voice you want is not listed, you must load a new set of voice modules, for example, one of those provided on the Rhapsody support disc. You can also set the stave to **Silent**.

The next icon determines the number of **ARC channels** allocated to that stave. Bear in mind that the Archimedes is limited to 8 internal channels or voices. The number is set by clicking on it in the usual way. If you find that the number remains stuck at zero, it is because you have already allocated 8 channels elsewhere.

At the bottom is the **Stereo position** icon. Click on the white icon to move the red bar left or right. There are 7 stereo positions. This setting is also effective using MIDI provided you have a MIDI instrument which responds to the pan controller.

4.2c MIDI data



The third panel sets up the MIDI data. There are 4 MIDI ports and each port contains 16 channels numbered 1 - 16. Every stave must be allocated to a channel but several staves can be allocated to the same channel. The port

and channel numbers are set in the usual way by clicking on them. If you cannot change the port number it will be because your MIDI system only has one port.

Next comes the **Program number** and associated voice name which allow you to switch your MIDI instrument to play the voice you want. This can get a bit complicated but basically every MIDI instrument has its programmed voices assigned to a *program change number* from 1 to 128. If you want to assign a MIDI voice to a particular MIDI channel, you must send a *program change message* to the instrument on the appropriate channel. By setting the **Program number** to anything other than '-', Rhapsody will send a program change message at the beginning of the piece causing the instrument to play the right voice - you hope!

One problem is that numbers are not very descriptive and there is no way of knowing what voice number 37 is going to sound like without looking it up in your instrument manual. Moreover, there is little if any standardisation between manufacturers - or even between different instruments made by the same manufacturer. What is more, most instruments allow you to change all the names and program numbers anyway. In order to help sort out this mess, the !Rhapsody directory contains a text file called **Tones** which lists the names of the voices used by General Midi compatible keyboards. If your keyboard is not compatible with General Midi this will be no use to you but you can easily edit it to suit your own keyboard. A number of common instrument tone charts are provided on the support disc. To see how this is done see Appendix 1 **Making a tone chart**.

When you click on the program number icon, various names will appear in the icon below. If you have more than one MIDI instrument, the tones chart can contain different lists for each MIDI channel. The names will therefore depend upon the channel as well as the program number. If the symbol <--> appears, there is no name listed for that program number in the file but the number will still be transmitted all the same.

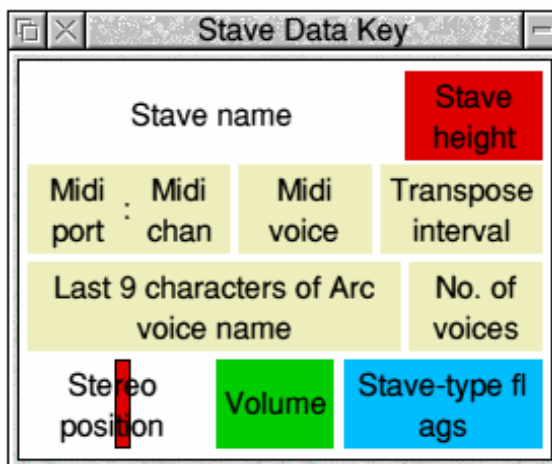
If you do not wish to transmit a program change message at all, select '-'.

It is important to remember that many staves can share the same MIDI channel. There is no point in sending the same message several times so for all the staves allocated to a certain channel, only one need be set to send a program change message. In fact it is a good idea to get into the habit of setting the **last** stave in the group to send the message. The reason for this is that messages are sent stave by stave from the top down. Later messages will override earlier ones so if you change the first stave, you may wonder why there is no audible effect. The reason is probably that there is a lower stave which is reversing your intended voice change,

Don't forget, too, that you can change the channel allocated to a stave and send program change messages at any time within a piece - but of course, any program change messages will affect all the staves which currently share the same channel.

4.3 The Stave Data panel

If you have a score with a large number of staves, it may be inconvenient to use the **Reassign Stave Data** window, for example, to change the MIDI channel on a group of staves. Also, when editing a large score, it is easy to forget which stave is which. To make things easier, you can open the **Stave Data Panel** by choosing the menu options Score ► Show stave data. The panel attaches itself to the left hand side of your score and displays nearly all the information shown in the **Reassign Stave Data** window. Moreover, all this information is editable. The only thing that you can't alter is the lower stave height. If you forget what all the numbers stand for, click on the **key** symbol at the top and a window will open which explains all the fields.



Note that only one score can have the stave data panel attached at any one time.

5. Capturing and Transcribing

Introduction

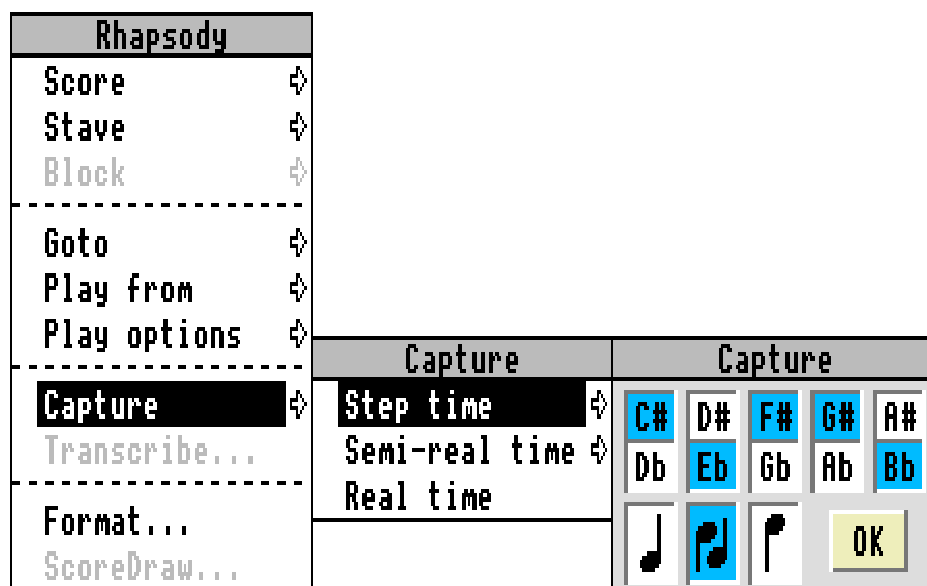
If you have a MIDI keyboard and a MIDI interface in your computer, you can save a lot of time by entering notes directly from the keyboard. Please do not think that you can play a Beethoven sonata in one go and then print it out exactly like the original. Rhapsody has many powerful features to make transcribing as easy as possible but it doesn't even come close to this ideal, nor does anything else. Some passages are virtually untranscribable and you will often have to resort to editing sections of your score by hand. Having said that, let us see what can be done.

There are three ways of capturing and transcribing notes from a keyboard - **Step time**, **Semi-real time** and **Real time** capture. All of these are initiated by choosing one of the menu items to the right of the Capture option on the main score menu.

Please note that all capturing is done via **MIDI channel 1**, regardless of the MIDI channel which is allocated to the stave you are transcribing.

5.1 Step time capture

In step capture mode, notes (or chords) of fixed length are added one by one to your score as you play them on the keyboard. To enter the step capture mode, first position the cursor at the point in the score where you wish to start entering notes. You can begin step-time capture at any point in a score and on any stave. Now choose the following menu options.



When you click on the OK box in the little window, the cursor will turn orange to indicate that you are in a capture mode. Now you must indicate the length of the notes you wish to add to your score. To do this use the mouse (or one of the red function keys) to highlight the right note value in the Main Panel. You can also select any of the additional subchoices (eg a dot or an accidental) at this stage. Remember, this can be done either by clicking with the mouse on the icon itself or, alternatively, by repeated selection of the original note with either the mouse or function key.

Any notes or chords played on the MIDI keyboard will now be added to the score at, or immediately after the cursor position. You can also delete an unwanted note using the <Delete> key but moving the cursor reverts back to normal edit mode.

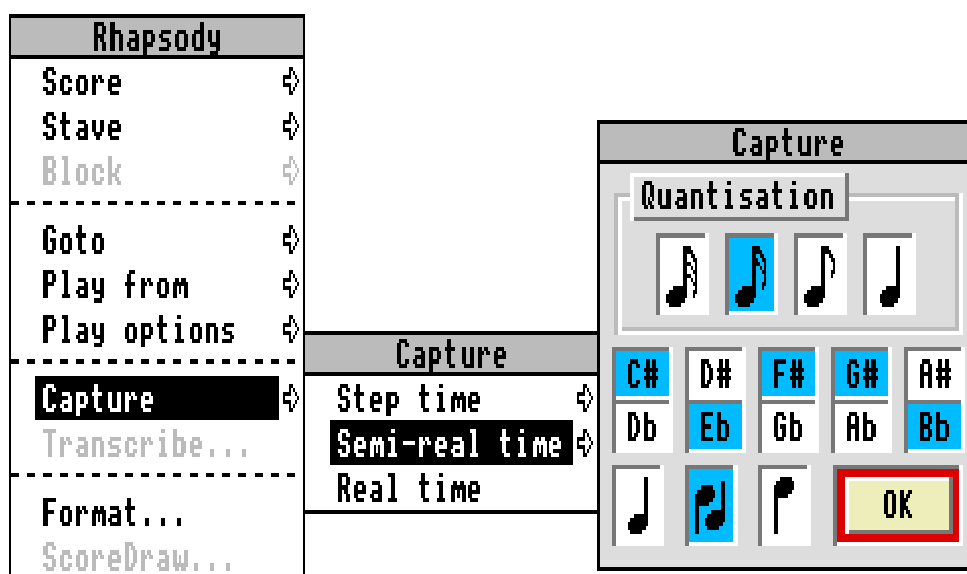
You can insert a **rest** at any time by pressing the <Space> bar or by playing the note designated as a rest in the **Preferences** window (see page 64).

The step capture window also allows you to set certain options before you start. The five double icons at the top determine how the **black** notes on the piano are transcribed. Normally, Rhapsody will try to transcribe a given note using a note from the scale defined by the current key signature. If this is not possible, it will see if it can find a naturalised note to fit. Only in the last resort will it use any of these settings. One problem with this

approach is that, for example, an E# will always be transcribed as an F natural. The only thing to do is to edit it later.

Beside the OK box, there are three icons which determine the direction of the stems of the transcribed notes - either all down, some up some down or all up. Be very careful when adding a second vocal part to a stave which already contains another part to make sure that a) all the stems of the original part are in one direction and b) all the stems of the new part are in the opposite direction. If you do not do this, Rhapsody will attempt to add transcribed notes to the part already there with the result that the two parts become inseparable. Also, some of the note values will be wrong.

5.2 Semi-real time capture



This is very similar to step-time capture in that notes are added to the score one at a time. The difference is that firstly a uniform beat is played and when you press a note or chord on your MIDI keyboard, the length of the transcribed note is determined by the length of time you hold down the note or chord. Each beat sounded represents one pulse as specified in the time signature of the piece. For example, if the piece is in 4/4, the beats will be crotchets. In 6/8, the beats will be worth one quaver each. The speed of the beat is determined by the tempo of the score as specified in the first bar. As with all tempos, it can be slowed down or speeded up using the Play options item on the main score menu.

As stated above, when you play a note on your keyboard, Rhapsody will enter a note into your score equal in length to the note that you played. Obviously it is impossible to play notes exactly the right length so it is necessary to apply a degree of *quantisation* to the note. For example, if you select semiquaver quantisation as in the picture above, the length of the note that you actually play will be pulled in to the nearest semiquaver. If you are transcribing a piece which only has crotchets in it, it would obviously be better to set the quantisation to a crotchet.

When entering a complicated chord, it is worth noting that it is the length of the *last note pressed* which determines the length of the whole cluster. You can play the first notes slowly and then enter the whole lot with a single accurate note.

As with step-time capture, moving the cursor reverts to edit mode.

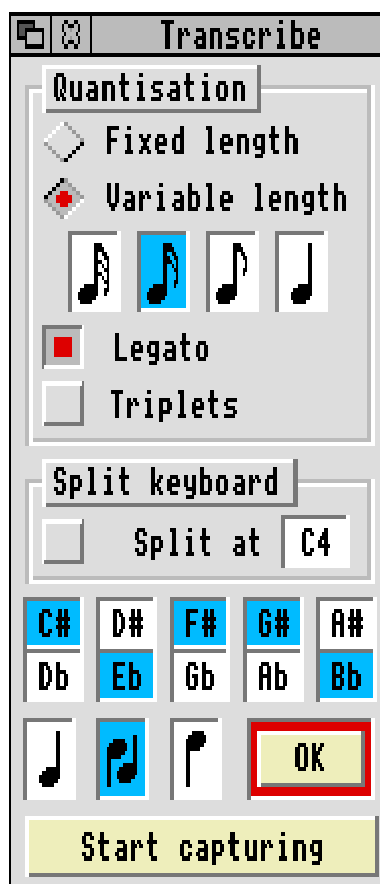
5.3 Real-time capture

To capture music in real time, first position the cursor on a bar line, then choose the Real time option from the Capture menu. If you have selected the Beat option from the Play options item on the main score menu (see page 41) a beat will be sounded and if the score already contains music, the music will play as well. Any notes that you play on your keyboard will now be memorised ready for later transcription. While you are playing, a little window will show how many notes you have played but the notes are not entered into the score at this stage.

When you have finished playing, stop capturing either by choosing Stop capturing from the main score menu, or by clicking on the Stop play icon in the main panel or by pressing the P key.

Now we come to the actual transcription. Unless you know exactly what you are doing, it is very important that you **do not move the cursor** between capturing and transcribing otherwise the notes you played will be transcribed in the wrong places. If you do move the cursor, make sure you put it back in its original place before you transcribe.

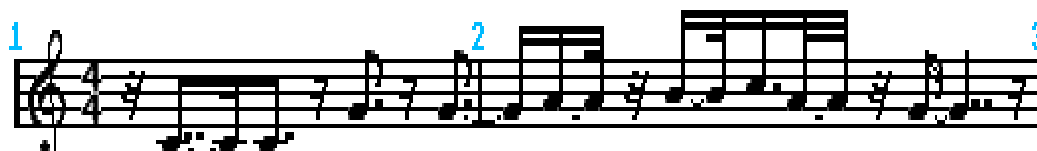
Now choose the Transcribe... option which will bring up the following window:



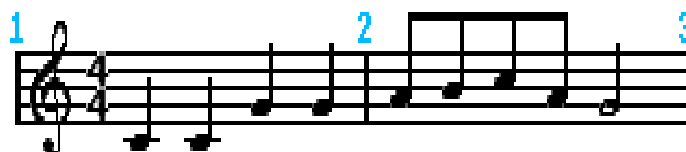
This is a complex-looking window but we have met most of it before. To recap briefly on these items, the four note values in the first panel set the basic quantisation value to demisemiquaver, semiquaver, quaver or crotchet. At the bottom, the double icons define the way Rhapsody transcribes accidental **black** notes and the three note icons determine the direction of the transcribed notes' stems.

5.3b Quantisation

Obviously, when you play music in real time, it is impossible to stick rigidly to the beat so if Rhapsody were to transcribe exactly what you played, your music would be full of tied notes and hemidemisemiquaver rests etc. You can try this with some captured data. Select Fixed length quantisation, turn Legato and Triplets off and select the shortest quantisation level (demisemiquaver). Now try transcribing something by clicking on the **OK** box. This is the sort of thing you may get:



Now open a new score (eg click on the Rhapsody icon on the icon bar) and put the cursor at the beginning. Without doing anything else, select **quaver** quantisation, Variable length and Legato options and click on **OK**. Hopefully, you will get something looking more like this.



How does this magic work? Firstly, setting the quantisation to quaver length will remove all those short rests and tied notes but it is still probable that with this change alone, you would get the odd quaver rest creeping in. The Legato option ensures that notes join together smoothly without rests. (Rhapsody will put still rests in if the gaps between the notes are more than half the length of the notes on either side.)

Some passages cannot be transcribed so easily. In particular, a passage which contains lots of long notes with a semiquaver run in the middle would obviously have to be transcribed at semiquaver quantisation. The trouble is that, unless you were very careful, many of your minims would end up with tied semiquavers on the end! The solution to this problem is Variable length quantisation. As always, the quantisation setting determines the *shortest* note which will be transcribed, but when Rhapsody comes across some longer notes, it automatically increases the quantisation value. You will find this feature a considerable help in obtaining accurate transcriptions and I would suggest that the default settings of **semiquaver** quantisation, Variable length and Legato options will cope with 90% of the situations you are likely to meet.

Except for triplets, that is! The problem with triplets is that the difference between a triplet quaver and a semiquaver is much shorter than either of those notes, so in order to distinguish between them, the basic quantisation value has got to be smaller than that which you might at first expect. In other words, to transcribe a passage with both triplet quavers and semiquavers, you must turn the Triplet option on and set the quantisation level to **semiquaver**. Do not be surprised if this results in some unexpected **triplet semiquavers** because this will be the basic quantisation level from which Rhapsody is working.

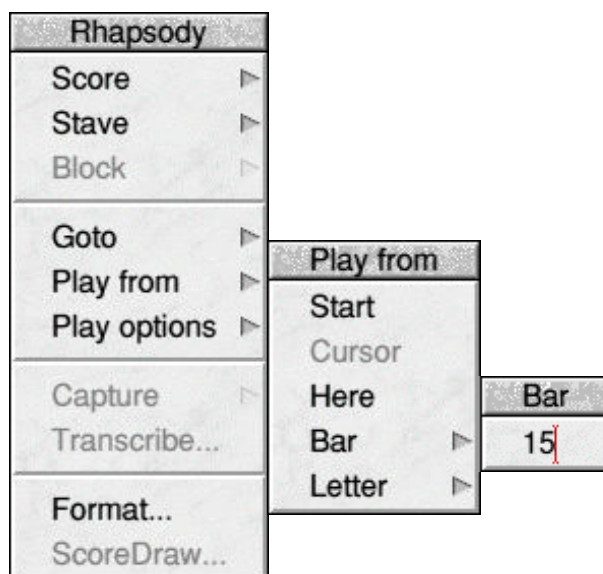
5.3c Split keyboard

It is strongly recommended that you transcribe one stave at a time and limit yourself to a dozen bars or so at any one time. If you find it easier to play two handed, you can try using the split keyboard option. Set the split to a suitable key on the keyboard (eg C4 or middle C). All notes at or above this note will be transcribed on to the stave with the cursor on it. Notes below will be transcribed on to the stave below. If there is no stave below, a new stave will be created.

For some further advice on transcribing difficult pieces, see chapter 13 on Hints and Tips (see page 73).

6. Playing your Music

6.1 Playing your music



One way to play your music is to use the main score menu. As you can see from the picture above, you can choose to play from the very start, from the cursor, from the first bar which is visible in the score window (Here), from any numbered bar or from a rehearsal figure. In the last two cases the options lead to a writable icon into which you can enter the appropriate number or letter.

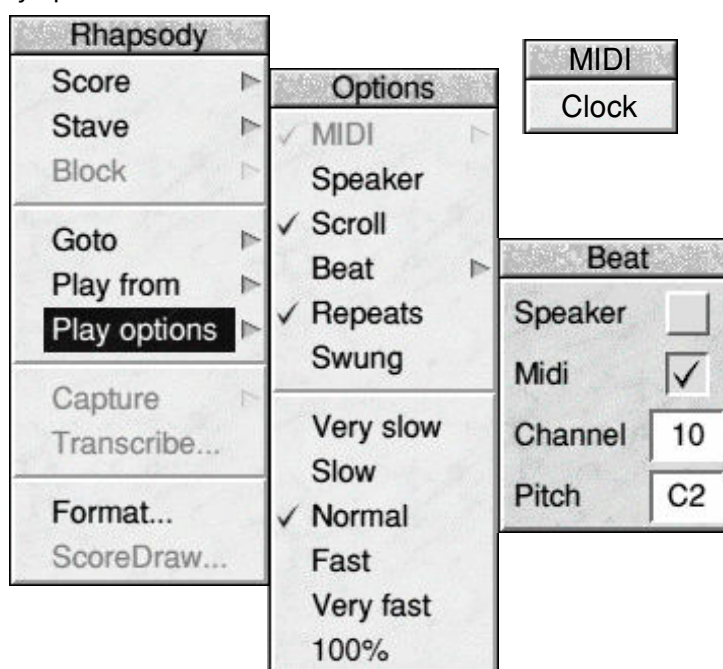


Another way is to use the **Play** icon in the main panel. Clicking with **Select** plays from the start, clicking with **Adjust** plays from the cursor. When the score is playing, this icon turns red and playing can be stopped by clicking on it again.

Alternatively, and this is particularly useful when editing a bar, play can be started from the cursor by pressing <P>. <Shift> P starts playing 5 bars further on while <Ctrl> P starts playing 5 bars earlier. Pressing <P> while a score is being played stops the score playing while <Shift> P and <Ctrl> P cause play to skip 5 bars forward or back respectively.

6.2 Play options

Certain options can be selected while a score is being played. These are available from the main score window. Each score has its own play options and these are saved whenever the score is saved.



First you can elect to output through the MIDI system (if you have a MIDI interface fitted). This option leads to a single item Clock, which you can set and reset. When ticked, MIDI clock signals will be transmitted along with the notes. If your MIDI instrument has a built in sequencer or a rhythm section, it may be possible to synchronise it with Rhapsody, greatly enhancing your compositions.

Alternatively, you can play through the internal voices by selecting the Speaker option. You can, of course play through both systems simultaneously (but you may find that the internal voices do not play at quite the right pitch). Make sure that you have selected at least one of the first two items otherwise you will not hear anything at all.

When the Scroll option is selected, the score will scroll by as the score is played. Owing to the complexity of Rhapsody's redrawing routines, a smooth scroll is not possible. Instead the score scrolls when play reaches the end of the window, rather like turning a page.

The next item is Beat. This provides a kind of metronome. It is most often used when capturing notes in real time (see the previous chapter). It leads to a little window which enables you to determine whether the beat is played through the internal speaker or the MIDI system. If the latter, you can specify which channel it is to be played on and which note is to be used. Many synthesizers have a special 'drumkit' voice in which each note sounds a different percussion instrument. C4 is middle C.

The last item in the top section is Repeats. When selected, all repeat bars, dal segnos and the like will be observed. If you want to play the score straight through without repeats (eg to check the notes), deselect this option.

Beneath this is a group of five items which enable you to change the overall tempo of the piece. The last item is a writable icon which you can set to virtually any tempo value. The five default values are as follows:

Very slow	50%
Slow	75%
Normal	100%
Fast	125%
Very fast	150%

All the play options can be changed while the score is being played. The tempo options take immediate effect but the others are delayed for a couple of bars as Rhapsody is always playing two bars ahead.

If you want to play a limited number of staves, remember that you can set one or more staves to SOLO either from the Reassign Stave Data window or the Stave Data Panel. For more details on how to do this, see page 34.

7. Large Scale Operations

Introduction

A number of large scale operations can be carried out including copying and deleting, transposing and changing note styles etc. Many require a section of the score to be marked as a **block** which can be any length and can contain any number of contiguous staves. Others can be carried out on a whole stave or a complete score.

7.1 Marking a block



There are two ways of marking a block. The first is to place the cursor at the start of the section you wish to mark on the uppermost stave. (This does not have to be the top stave in the score). Next select the **Block marker** icon in the Main Panel, shown left, and then click on the **Insert-at** icon. A red arrow will appear at the top of the score indicating the presence of a block marker. Now move the cursor to the end of the block and position it on the lowest stave in the block (not necessarily the bottom stave in the score) and insert a second block marker in the same way. The marked block will now appear shaded so you can see exactly what is included.

The second method is generally more convenient. Position the cursor in the score by **double-clicking** with the **select** button holding the button down after the second click. This will start a **drag** operation and a small dotted box will appear. Holding the mouse button down all the while, drag this box out until it covers the area of the block you wish to mark. You will find that when you get near to the edges of the window, the score will scroll so you can reach parts of the score which are initially out of sight. When you release the button, the block is marked. If you use the **Adjust** button instead of **select**, the top left hand corner of any block (if there is one) stays in the same place. This can conveniently be used to make small adjustments to the end of a block.

You can mark anything from a single slot to the whole score. When marking complete bars (eg for copying etc) it is best to *include the first bar line* in the block but to *omit the last one*.

Once a block is marked, the Block option on the main menu will become unshaded and you can get access to the **Block menu** which contains a number of options.

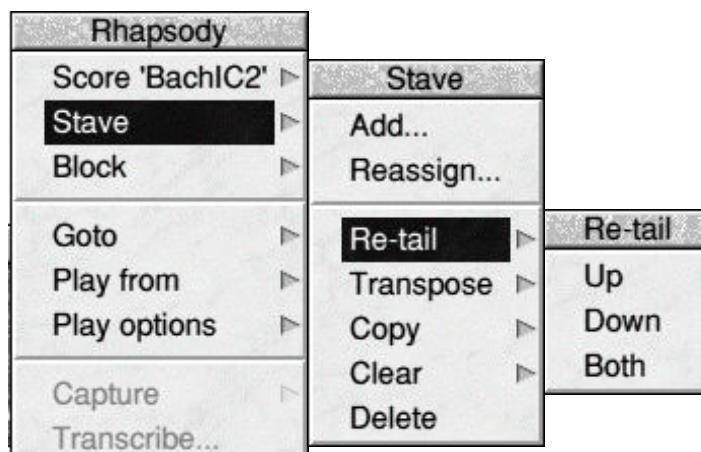
Operations which can also be carried out on a whole stave or a complete score will be mentioned in passing.

7.2 Re-tailing

Rhapsody	Block	Re-tail
Score 'BachIC2' ▶	Re-tail ▶	Up
Stave 'Harpsich.' ▶	Transpose ▶	Down
Block ▶	Shift ▶	Both
Goto ▶	Accent ▶	
Play from ▶	Note type ▶	
Play options ▶		

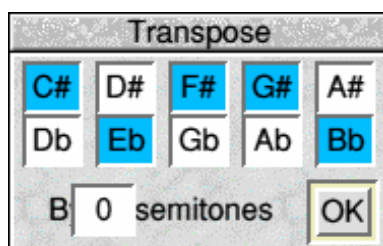
As you can see from the menu above, this option leads to a third menu which allows you to specify whether the tails of the notes in the marked block should have their stems pointing up, down, or both ways depending on their height on the stave. Be careful not to re-tail music which is written in two parts on one stave. If you do, the parts will be merged together and some information about note lengths may be lost.

A whole stave can be re-tailed without marking a block from the Stave menu:



7.3 Transposing

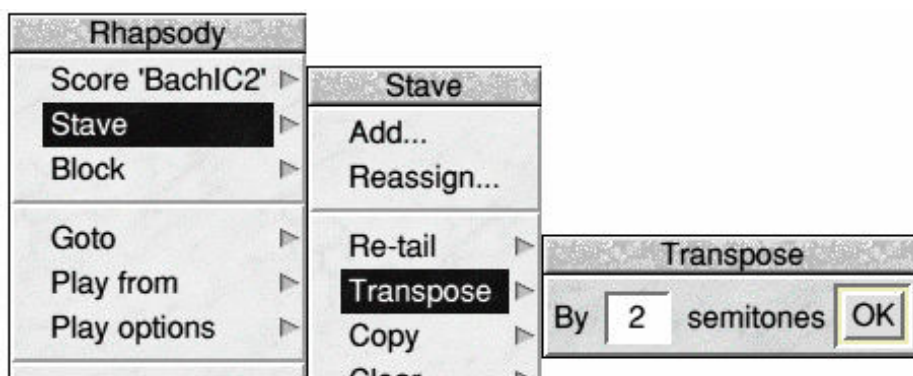
If you want to **transpose** a passage up or down a number of semi-tones, this is the option to use. Transposing is not a trivial task because transposing an F natural in the key of G major (which has an F# in the key signature) up one semitone could result in either an F without an accidental, an F# or even a Gb depending upon the context and what notes exist earlier in the bar. As with the other transcribing and transposing routines, Rhapsody is not very intelligent about this and would undoubtedly fail its grade 5 theory exam. What it does is it looks to see if it can find a note on the current scale (which includes changes made by other accidentals earlier in the bar) to see if it can find one with the same pitch. If not, it chooses a naturalised note in the case of the 'white' notes. For the 'black' notes, it uses a look-up table which you supply by selecting the appropriate icons in the window which the Transpose menu item leads to.



This is the default setting with the five 'black' notes on the piano transcribed as C#, Eb, F#, G# and Bb. You set the number of semitones in the usual way. Positive numbers mean transpose **up**, negative numbers mean transpose **down**. The range is -12 to +12 semitones, ie down or up one octave.

Because of the limitations mentioned above, transposing a passage back to its original pitch will not recreate the original accidentals - though the passage will still play correctly of course.

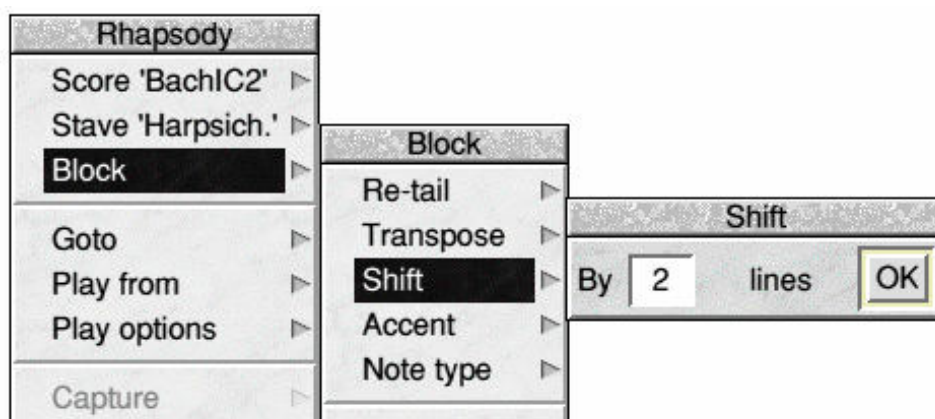
One of the most common uses for transposing is so that the part can be played by a transposing instrument such as a clarinet or trumpet. In this case, however, not only must the notes be changed, so must the key signatures. This is achieved automatically whenever you transpose a *whole stave* from the Stave menu. In addition, whenever you do this, the **transpose interval** is also changed so that the stave continues to sound at the original pitch.



7.4 Shifting

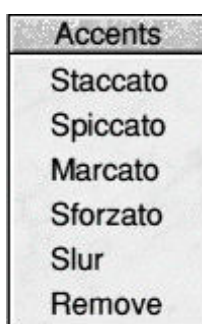
While it may be appropriate in some circumstances to transpose a block by shifting it into another key (without changing the key signature), it is also necessary sometimes to **shift** the notes up or down the stave. Note that this is NOT the same as transposing it because the notes remain in the original key. One reason for doing this is to change a passage written in one clef to another clef. As a matter of fact, Rhapsody will shift the notes for you automatically if you insert a new clef so you may not have to use this routine very often.

Moving over the arrow leads to a little window which enables you to set the number of lines to shift:



7.5 Accenting

The next item on the Block menu leads to the following menu:

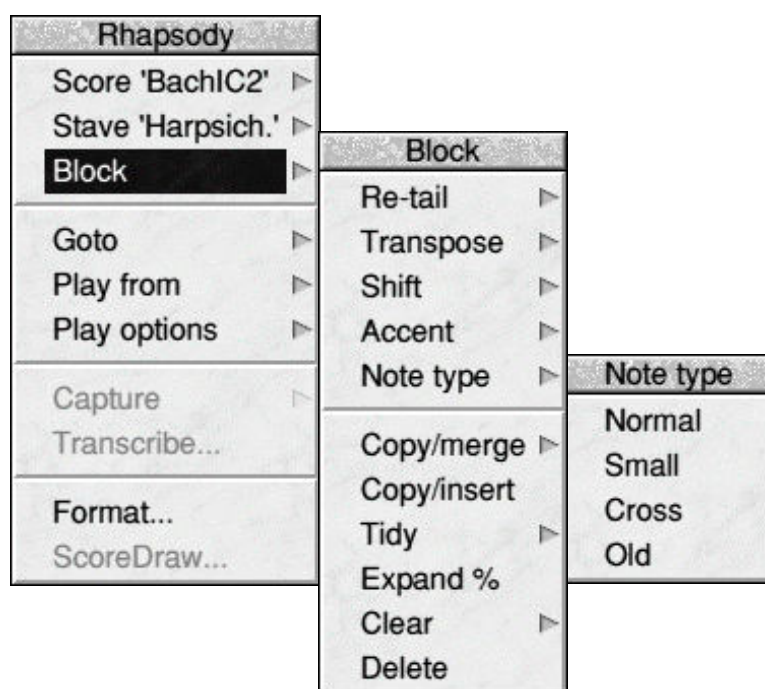


which allows you to apply staccato and other accent marks to every note in the whole block in one go. It is equally useful when applying a slur to a group of notes. Just mark the group as a block by double-click dragging, then choose the slur option.

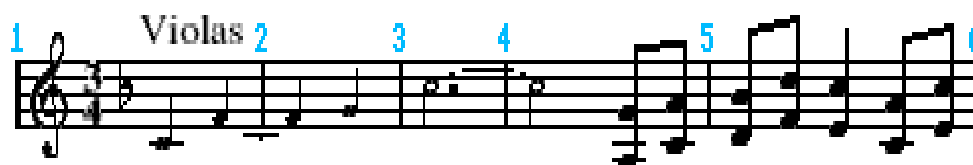
The last item on the menu removes all accents and slurs from the marked block.

7.6 Changing the note style

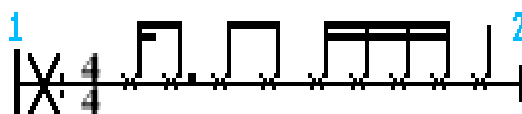
Rhapsody permits four different type of note head, selected from the following menu:



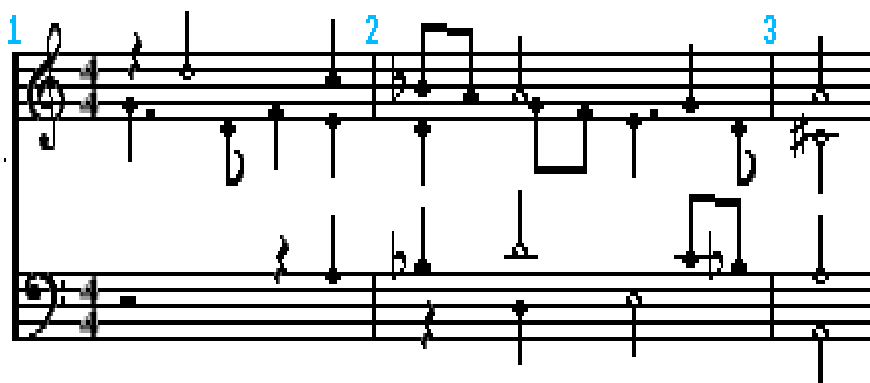
Small notes are used for cue parts. (To silence cue parts use the **Voice Change** symbol - see page 25)



Cross head notes are often used for untuned percussion sounds eg:



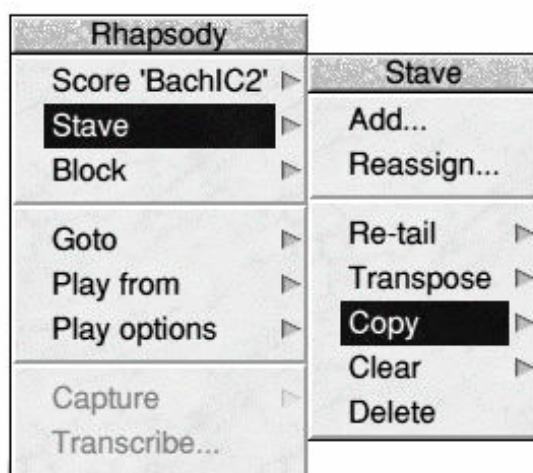
Old notes are in a quasi mediaeval style:



7.7 Copying

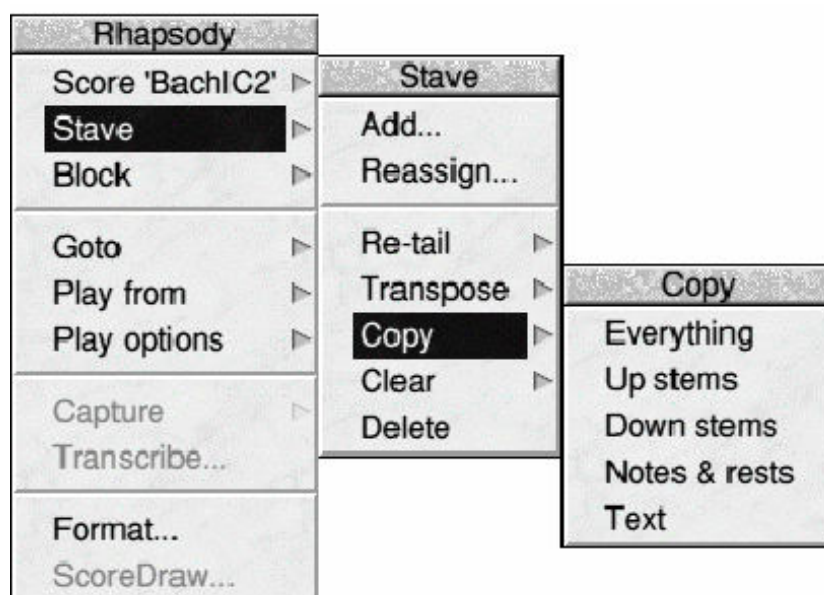
The simplest copying routine is the **Duplicate** option on the Score menu. As the name suggests, this does nothing more than copy a complete score. If there are no blank scores available, an error message will be given.

The copy/stave option is much more sophisticated in that it will attempt to *merge* the new music with what is already present. Obviously the two passages have got to be in some degree compatible for this to be successful (eg they have got to have the same number of beats in every bar!)



First position the cursor **on a barline** at the place where you want the stave to be copied across to. (If you want to create a new stave, you will have to add a new one first, then put the cursor at the beginning. It is also a good idea to delete the default clef otherwise you will get two clefs at the start of the stave.) Now bring up the main menu by *clicking on the stave you wish to copy*. Select Stave ► Copy and away you go.

There are three block copy routines - **Copy/merge** and **Copy/insert** and **Copy/text**



To copy an area of music from one score to another or from one place to another in the same score, first mark the block you wish to copy; then position the cursor at the position you wish to start copying (this will become the top left hand corner of the copied block). Then bring up the main menu by *clicking on the block you wish to copy*. This is important because there may be more than one score open and each score can have its own marked block. Select Block ► Copy ► Merge from the main menu and the block you have marked will be copied to the new place and *merged with whatever is already there*.

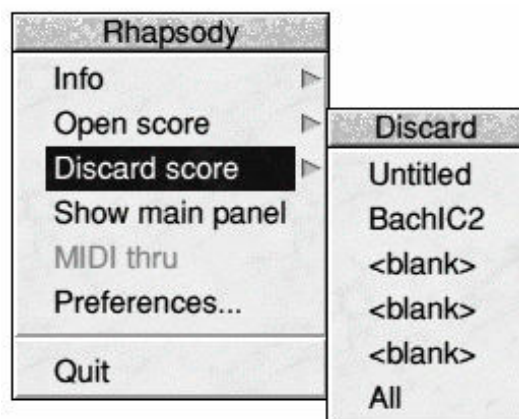
If, on the other hand, you want to copy (or move) a complete section of music from one place to another, you can use Copy/insert. To do this, you must, however, include *all the staves* in the block you wish to copy. Position the cursor as usual and select Block ► Copy ► Insert. Note that the new block will be inserted **in front of** the cursor. If you want to copy a whole number of bars, it is recommended that you get into the habit of *including the first bar line in the block, but not the last, and putting the cursor on the bar line* where you want the copy to appear. In this way, you can copy one section of bars immediately after the original set without getting duplicate or missing bar lines.

Copy/text is similar to **Copy/merge** but it only copies text. Another difference is that the marked block must only be one staff high. If you are copying text from one part of a score to another, you must make sure that the notes are similar. This is because the text is copied literally, slot by slot. If the destination has an extra slot in it for some reason, all your text will be out of synchronisation with the music! The most common use for this option is copying text down a score from one staff to all the others beneath. In this case, the problem will not arise.

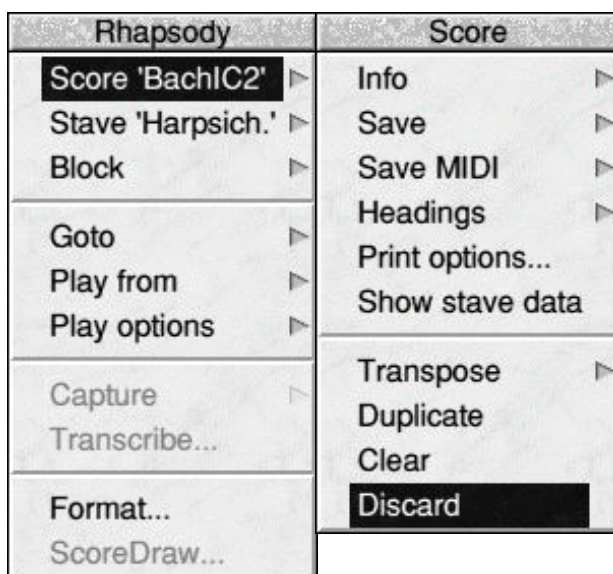
The next item on the Block menu (Tidy) will be dealt with in the next chapter. Here we shall deal with getting rid of things.

7.8 Discarding

A **Score** can be **discarded** - that is to say, it is removed completely from memory and replaced by the default score. There are two ways of doing this. Firstly from the main menu which gives you the option of discarding any of the five scores or all of them.



Secondly, from the main Score menu:



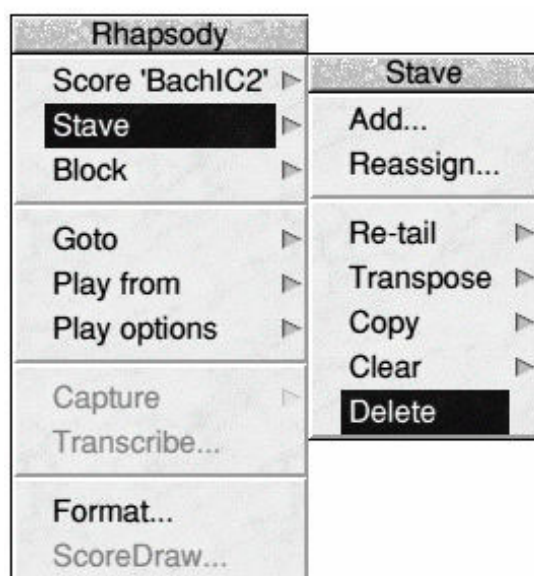
7.9 Clearing

You will see from the above menu that a score can also be **cleared**. What this means is that all the notes, rests and text are deleted but key signatures, clefs, time signatures etc remain. A stave and a block can also be cleared. The main purpose of this facility is to get rid of notes which have not been transcribed satisfactorily so that you can try again, perhaps with a different quantisation setting. In the case of a **stave**, if the selected stave is also the stave with the cursor on it, the stave will be cleared *from the cursor to the end* rather than clearing the whole stave. Again, this is designed to make it easier to clear out notes after transcribing.

The short cut is <Ctrl> D. If there is a block present in the current score, you will be asked for confirmation that you want to clear the block. If there is no block, you will be asked if you want to clear the stave from the cursor to the end.

7.10 Deleting

A stave can be **deleted** ie removed from the score completely.



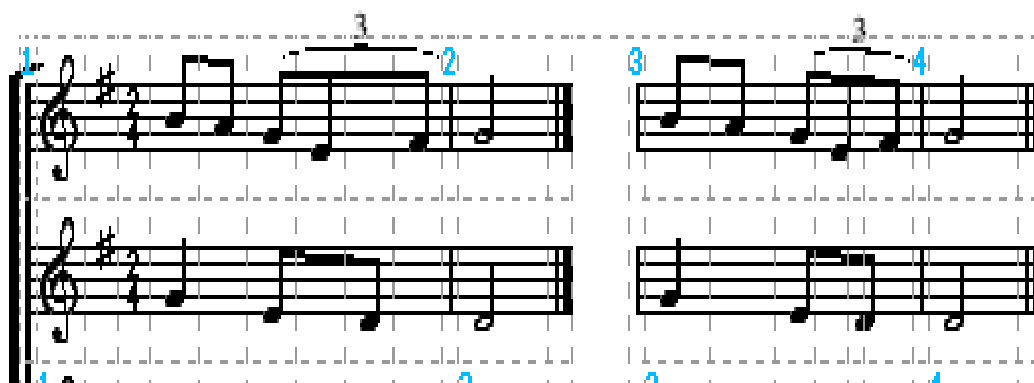
A block can also be **deleted** but in this case the block must extend vertically down the whole of the score ie it must include **all** the staves including the top and the bottom staves. The short cut for this is <Ctrl> X.

8. The Appearance of your Score

8.1 Stave heights and slot widths

The final appearance of your score on the printed page will be greatly improved by an appropriate choice of staves, stave heights, and slot widths. First staves. The default stave height is 12 units above and 12 units below the centre line. This is fine for most piano music but it is too far apart for vocal music (which rarely uses many ledger lines). Use 10+10 instead. It is often a good idea to extend the upper half of the top stave (eg to accommodate tempo indications and to raise the height of 1st and 2nd time bar marks.) Similarly it is a good idea to extend the lower half of the bottom stave to lower the pedal lines.

The vertical and horizontal extent of each slot is indicated by faint guide lines in the score. Whenever you insert or delete a symbol from a score, Rhapsody adjusts the slot width according to its own internal rules. For example, minims are generally given a wider slot than quavers etc. Sometimes these rules don't fit and you may wish to change either the space before the note or the space after it. This is most evident when writing triplets in one part against duplets in another. The following example shows such a case. The left section is as Rhapsody transcribes it whilst the right section has been altered. Look carefully and you will see that the first two slots on the altered section have been increased in width, while the third, fourth and fifth have been considerably reduced.



To alter the slot width between the note and the end of the slot use the **W** key to widen it and **<Shift> W** to reduce it. To alter the slot width between the note and the start of the slot use **<Ctrl> W** to widen and **<Ctrl> <Shift> W** narrow it.

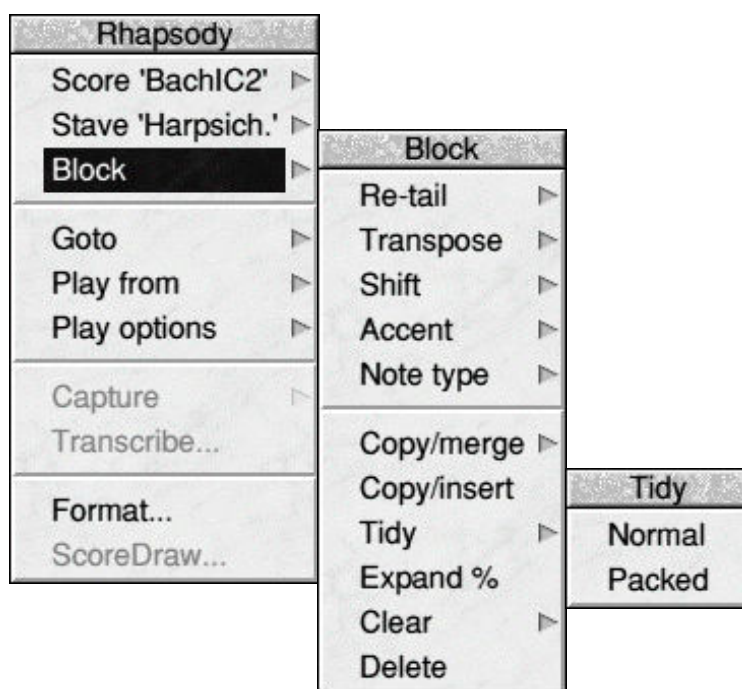
8.2 Brackets and Braces

Bracket together (**[]**) staves which belong to the same family of instruments. Brace together (**{ }**) staves which are played by the same instrument eg organ and piano parts.

Bracket together vocal parts but insert a blank stave between every part. This can be used for lyrics. This gives greater flexibility in positioning the text and also has the added benefit of preventing the bracketed staves from being joined together at every barline.

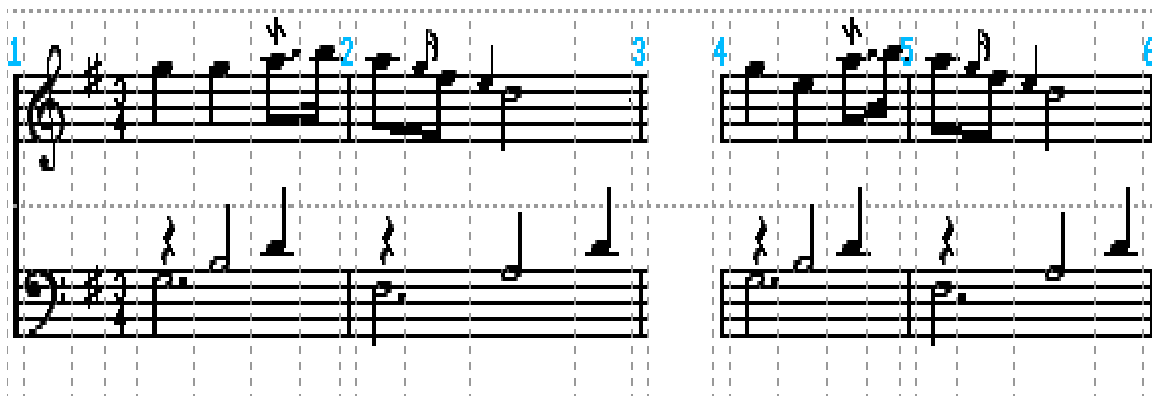
8.3 Packing and Tidying

Another reason for changing the usual slot widths is to pack more notes in to a bar - especially small notes used to indicate a fast run or glissando, or perhaps simply to make the whole score a bit shorter so that it will fit into a more convenient number of pages. You can, of course, use a smaller scale when printing, or set **compression** on, (see page 59) but this doesn't have quite the same effect as reducing all the slot widths. To do this, first mark a block (see page 43), then choose the Pack option from the Block menu.



If you want to restore a block to its usual state, select Normal. Whenever a block is packed or unpacked, a number of other tidying operations are done at the same time. For example, rests are moved back to their default positions. This can sometimes be a nuisance but you can't please everybody all of the time!

In the following example, the left bars are normal, the right bars are packed. (The guide lines have been included so that you can see the effect on the slot widths.)

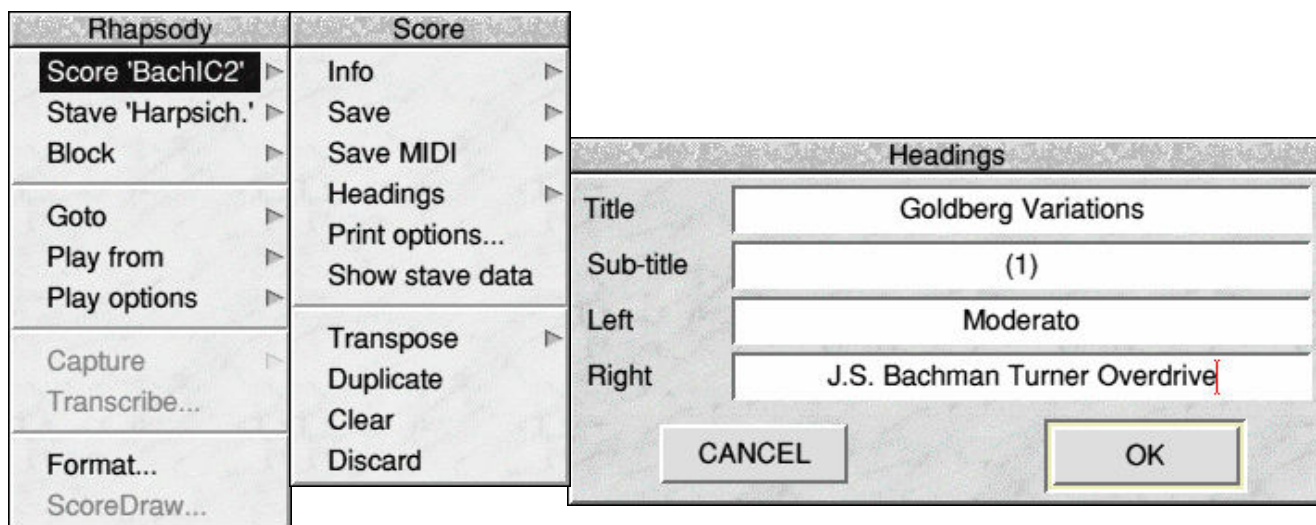


Note that the process of packing and unpacking works out all the slot widths from scratch so any 'fine tuning' of triplets etc will be destroyed by either process.

The precise way in which Rhapsody calculates slot widths can be altered using !Config. Inside any slot, the space in front of the note is determined by the presence of things like accidentals and grace notes. The space after the note (called the 'backspace') is determined by the value of the note. Minims, for example, have larger backspaces than quavers. To alter the default backspaces used by the pack routine see page 75.

8.4 Headings

When you print out your score you will want to give it a title etc.. This is done by entering up to four headings in the Headings window:



When you print out your score, these four headings will appear in the following positions above your score:

Goldberg Variations

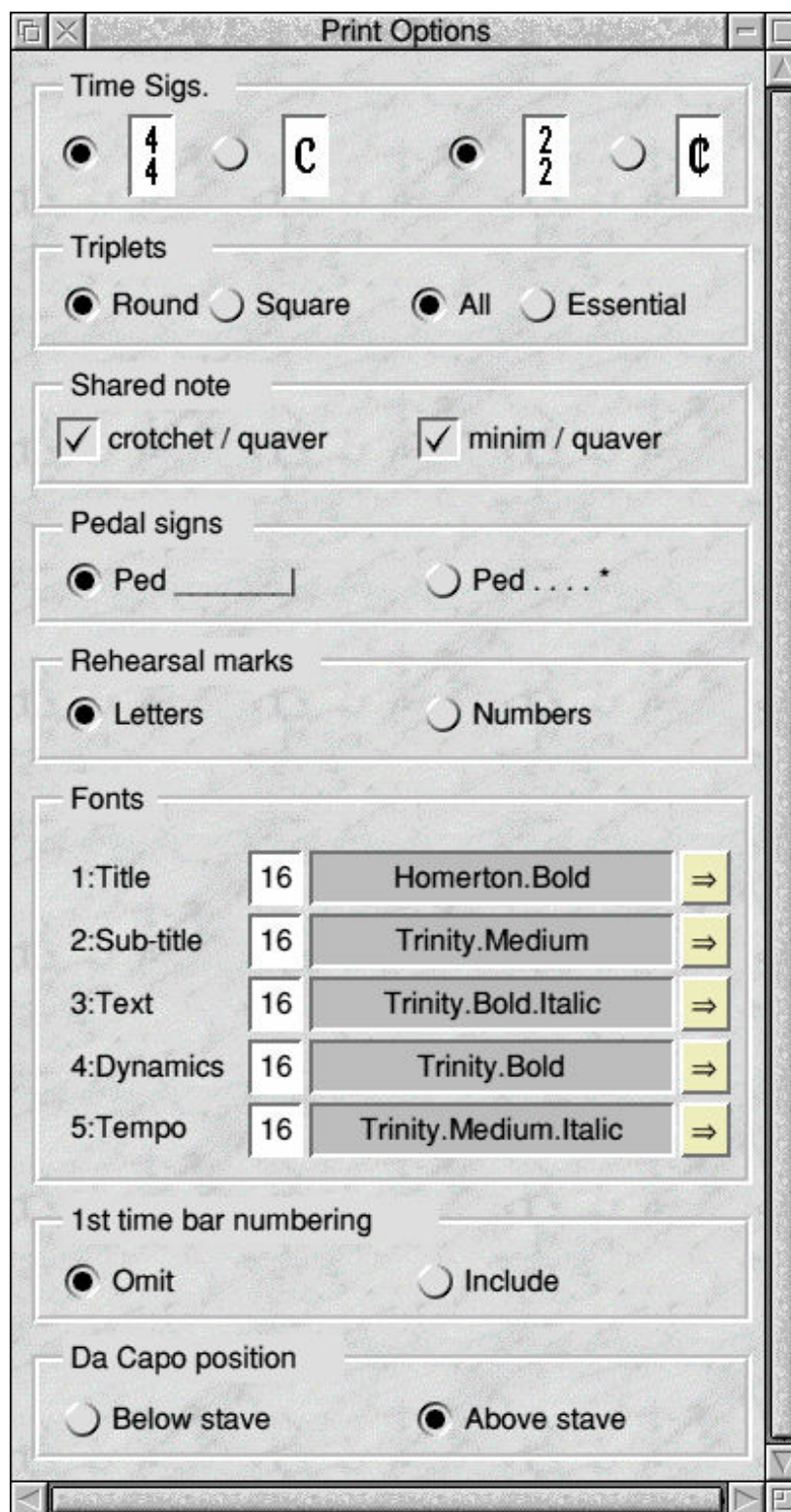
(1)

Moderato

J.S.Bach

The fonts used in the headings and elsewhere can be changed using the **Print options** window discussed below.

8.5 The Print options window



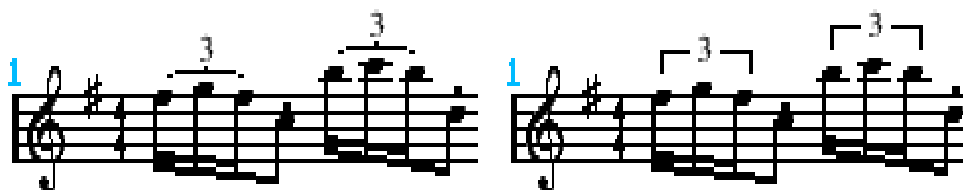
The printing of music is more of an art than a science and people have different preferences about the way certain things are done. Rhapsody is not designed to let you do everything just the way you want it, but it does provide a few alternatives for some of the more common differences in printing style. These are accessed through the **Print options** window off the main score menu. All five scores can have different print options and these, like the play options, are stored along with the score.

8.5a Time signatures

The first option is fairly obvious, allowing you to choose how 4/4 and 2/2 time signatures are printed.

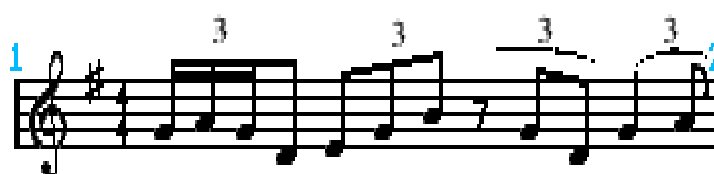
8.5b Triplets (round/square)

Triplets can be printed in two different styles as follows:



8.5c Triplets (all/essential)

You can choose to suppress the printing of triplet slurs when notes are already beamed together in threes by selecting the essential option. The difference is shown below:



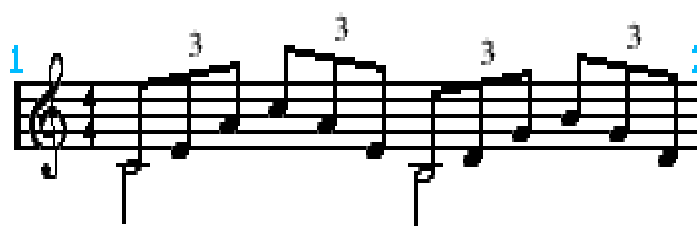
The first two triplets do not have slurs printed because, being beamed together in threes, the slurs are unnecessary. The second two groups have slurs otherwise the meaning would be unclear. Note that the triplet 3 is printed in all cases.

Do not confuse this option with the **Suppress triplets** icon in the Main Panel window illustrated opposite (see page 21). This suppresses the printing of all triplet signs (including the 3) at any point in the score and is used when a score has so many triplets in it, it is pointless printing them all.

(Although the references above refer to triplets, all these options apply equally well to other groupings such as duplets, quintuplets etc.)

8.5d Shared notes

Normally, when writing in two parts on one staff, if both parts happen to be playing the same pitch (but not the same length), the two notes will be offset so that each part is distinct. If the notes are identical in both pitch and length, the note head is usually shared. Occasionally, it is useful for a crotchet or a minim to share a note head with a quaver. This happens most often with parts like the following:



There is no confusion here because the white note signifies a minim but the beamed tail clearly indicates a (triplet) quaver.

8.5e Pedal signs

Two alternatives are available. Take your choice.

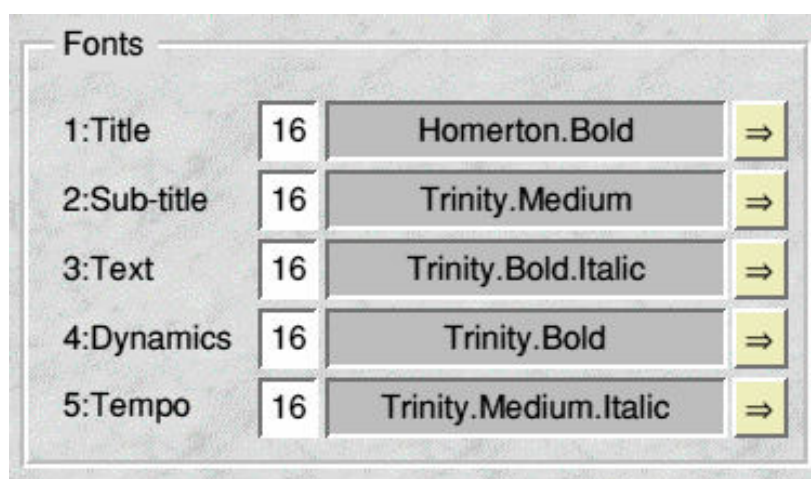
8.5f Rehearsal marks

Using the symbol in the Main Panel window shown opposite, you can enter rehearsal marks. These can be printed either as numbers or as letters. If you opt for letters, all marks greater than 26 are printed as double letters - eg AA. Note however that the marks revert to numbers once mark 52 has been reached.

The letter or number printed is calculated automatically so there is no problem about entering or deleting rehearsal marks.

8.6 Fonts

The last box in the window looks like this



Each score can have 5 associated fonts and point sizes. (A *font* is a particular type style and *point size* refers to the height of each character.) Because scores are almost invariably scaled in some way before they are printed, the point size shown in the box to the left of the font name is really an arbitrary figure and a value of 16 will suit most purposes. Clicking on this number with either **Select** or **Adjust** will alter the point size while clicking on the arrow to the right will bring up a menu of available fonts.

Four of the fonts have default uses. Font number 1 is used for the title (which is printed double this size), for the left and right subheadings and for rehearsal marks. Font number 2 is the normal text font but is also used for the stave names. Font number 3 is used for dynamics markings such as *mp* and *ff* and also the centred sub-title. Font number 4 is used for time signatures.

Font 5 is for your own use. It is suggested that you use a bold font such as font 4 (Trinity.Bold) for tempo changes such as *rit.* and allocate font 5 (Trinity.Medium.Italic) for other dynamics markings such as *cresc.* etc. Indications such as these are achieved by using the normal text entry icon. To use a font other than the default font prefix your text by a backslash and a number from 1-5. eg: \4*rit.* and \5*cresc.* will produce the desired effects by using Fonts 4 and 5 respectively. Titles and stave names can also be printed in different fonts using the same technique.

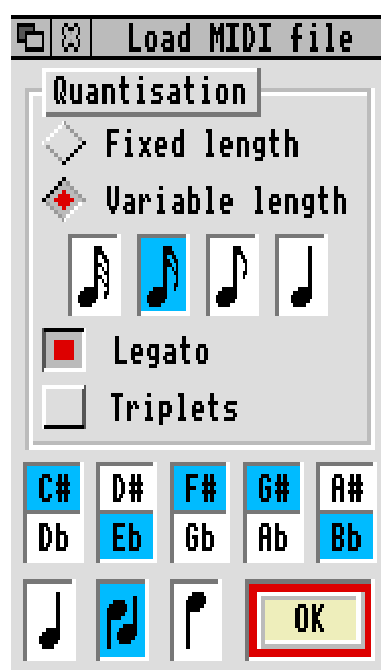
9. Loading and Saving

9.1 Loading a score

Loading and saving follow the usual RISC OS standards. A Rhapsody file can be loaded either by double-clicking on it, by dragging it onto the Rhapsody icon on the icon bar or by dragging it into an open score window. MIDI and Maestro files can also be loaded by dragging in the same way.

Loading of Rhapsody3 files is immediate but older files may take a short while to load as the file has to be updated first. If you have a number of long Rhapsody 2 files, it is recommended that you load them into Rhapsody 3 and then save them again so that they load more quickly in future.

Loading Maestro files is usually fairly quick but loading MIDI files can take quite a long time because Rhapsody has to translate the time data into note values in exactly the same way as notes are transcribed in real time capture. Indeed, exactly the same quantisation options are available. When you attempt to load a MIDI file, the following window appears:

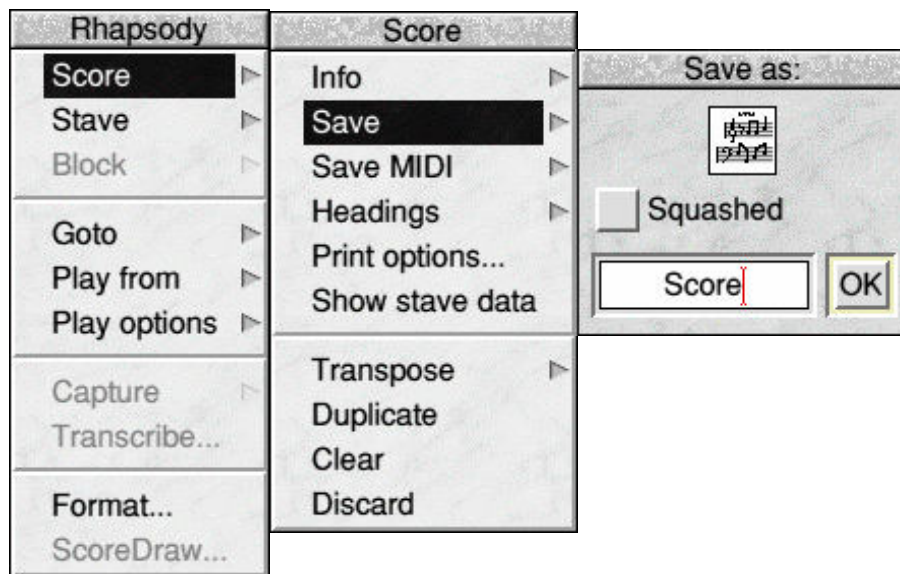


Briefly, **fixed length** quantisation is best if you know that the MIDI data is accurate (eg it was originally produced by a computer or has previously been quantised). **Variable length** is best for live MIDI data but is equally good for most MIDI files. **Legato** will eliminate short rests. **Triplets** will transcribe triplets but should be used with care.

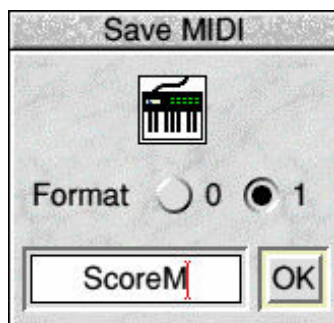
The four note values represent the **minimum quantisation** value. The five icons beneath determine how the 'black' notes are transcribed and finally, the bottom three icons determine the way **stems** are decided. If you need more details on these options, see the chapter on capturing and transcribing (eg page 37).

9.2 Saving a score

Saving a Rhapsody score is a standard RISC OS procedure. Bring up the save window as shown below and either click on the OK box, or write a new name in the filename box and drag the file icon into a directory viewer.



Saving a MIDI file is similar but leads to the following window:



There are two common MIDI file formats, 0 and 1. Rhapsody 3 can load and save both types. Type 0 should be compatible with all other MIDI software - but type 1 is better because it preserves information about the staves as well as the channel numbers. If you save a piano score in format 0, when you reload it, all the notes will be on one stave because only one MIDI channel was used for both staves.

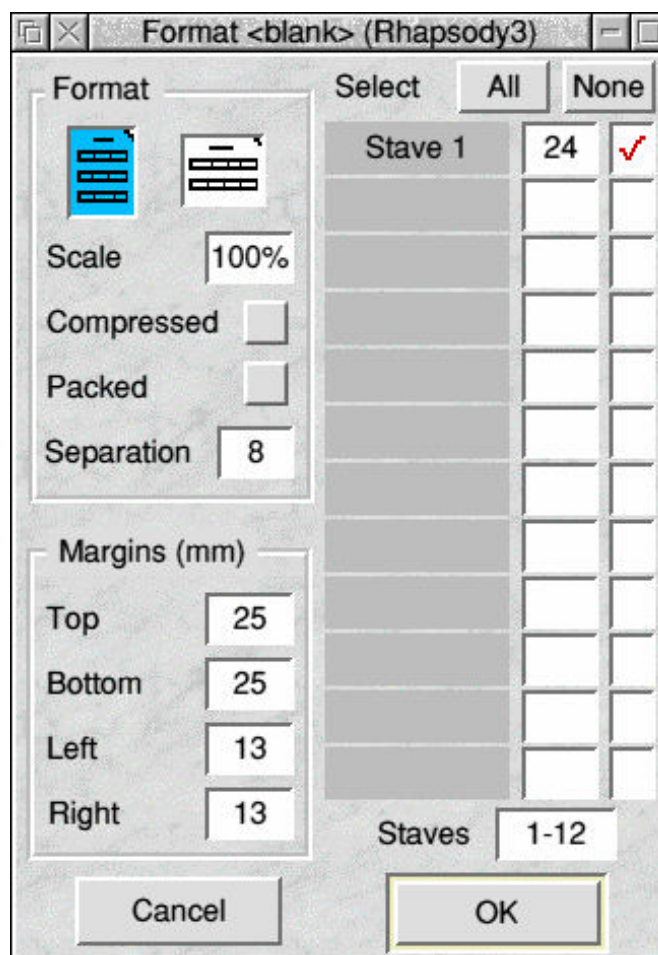
In general, quite a lot of information is lost when saving a Rhapsody score as a MIDI file and the same is true in other respects when loading a MIDI file into Rhapsody. MIDI files should not, therefore, be seen as an alternative way of storing Rhapsody data - the facility is provided for compatibility only and as a way of obtaining quality music without the trouble of entering it all in.

10. Printing out your Music

10.1 Formatting

Before you can print your score it must be formatted - that is to say, Rhapsody must work out where all the page breaks are going to come etc. In order to do this, Rhapsody needs to know what printer driver you are going to use so the first thing to do is **load a printer driver**! Rhapsody is compatible with all standard RISC OS printer drivers.

Next, select the Format option near the bottom of the main menu and the following window will appear:



Initially it is assumed that you wish to format and print all the parts so every stave is ticked on the right hand side.

On the left are two boxes containing various icons which control the way the score is formatted. In the first box are two icons which represent **Portrait** (upright) and **Landscape** (sideways) printing.

Below these is an icon which sets the **Scale** from 50% to 150% in steps of approximately 4%.

Next are a pair of icons which squash the score in various ways. The first - **Compressed** - simply reduces the horizontal scale. This has the additional effect of compressing all the notes, clefs, text etc. Compression may be useful when printing a full score but it is not recommended for performing parts

The second icon - **Packed** - does exactly the same as the **Block pack** routine (see page 51) except that the effect does not alter the music data in any way. In effect, instead of using the slot widths stored in the score, Rhapsody recalculates them using a different rule. The snag with this is that if you have 'tweaked' any of the slot widths in the score, your efforts will be ignored. If you must have perfection, first pack the whole score using the **Block pack** option; then do your tweaking; finally print the score *without packing*.

Note that you can format a *selection* of staves with or without packing, but in *both* cases, Rhapsody has to work out the slot widths from scratch. It is not possible, therefore, to 'tweak' the slot widths of an individual stave. For example, suppose a part has a long run of short notes which you want to pack very close together.

When you print out the whole score, all will be well; but when you print out just this stave, Rhapsody will restore all the slot widths back again. The way to get round this problem is to duplicate the score, delete the unwanted staves and print out what is left.

At the bottom of the box, you can specify the minimum separation between the systems of staves on the page. This is in the same units as the stave height.

In the second box are four icons which determine the margins on the printed page. These margins refer to the regions outside the actual staves themselves. Allowance must be made on the left for abbreviated stave names and all round for phrase marks and other things which can extend a little way beyond the actual slot boundaries.

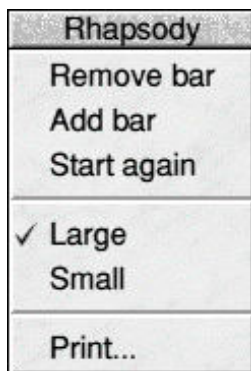
On the right is a list of all the staves. By clicking on the red ticks, you can make a selection of staves to format and print. If you have got a lot of staves, this is made a little easier by providing two icons which select **All** or **None** respectively. If your score has more than 12 staves, the icon at the bottom will turn up a new page of 12 staves. The number beside the stave name is the stave height - or rather, it is the sum of the upper and lower stave heights which are specified in the **Reassign Stave** window (see page 33). If you wish to spread the score out a bit when printing or squash it up a bit so that it will fit on a page, you can alter these settings. Note that this does not alter the data in the score in any way.

Whenever a score is formatted, the format settings are recorded and if you save your score at this point, the format settings will still be there when you reload it.

10.2 The Preview window

Once you are satisfied with the settings, clicking on the OK box will initiate the formatting process and bring up the **Preview** window which will look exactly the same as the final printed score. You can scroll up and down this window to see how your score fits. The chances are, you will want to improve some of your formatting settings in the **Format** window. After you have made the necessary changes, click on the OK box to reformat the score with the new settings

When Rhapsody is formatting, it tries to get as many bars on to a line as it can but there are a number of reasons why you may want to spread things out a bit. Once you have decided on a scale etc, you will no doubt find that there is extra usable space on the last page. You may also wish to arrange for a group of 10 bars rest to fall at the end of a page so as to give the player time to turn over. To achieve either of these things, choose a line which looks as if it has too many bars in it and click on it with the **Menu** button. This will reveal the following menu:



Select the Remove bar option and one bar will be removed from this line, pushing all the others down the page. Repeat this as many times as is necessary until your bars rest come at the end of the page or until the last page is padded out satisfactorily. If you change your mind about removing a bar you can use the Add bar option but you can't add a bar to a line which is already full. If you make a mess of things, you can always use Start again.

It is important to remember that when you add or remove a bar from a line, *all of the score* is reformatted from scratch. You cannot therefore decide at a late stage to remove one more bar from the first line without undoing all your hard work. You must work from the top of the score downwards. The results are worth the effort!

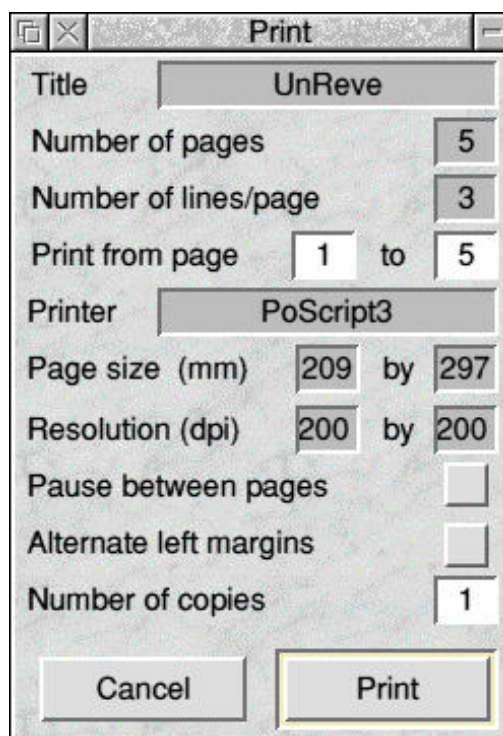
The scale of the preview window is already reduced but if you are working on a large score, you may find it more convenient to work with an even smaller scale. If so choose the Small option. Although the score may not be very readable, the bars should at least be recognisable.

10.3 The hot link with ScoreDraw

If you have opened a directory containing **ScoreDraw**, the last item on the main score menu will be unshaded and clicking on it will bring up exactly the same formatting window but when you click on OK, **ScoreDraw** will be loaded, memory permitting, and the score will be passed to it along with the formatting information. **ScoreDraw** will convert the file into a Draw file which you can edit further if need be. Even without any further editing, a considerable improvement in print quality will be achieved when the Draw file is printed.

10.4 Printing

Finally, we come to the Print option which brings up the following window:



All the data in the grey icons is for information only. The other icons are self-evident and when you are sure that everything is ready, click on the **Print** icon.

Printing can be one of the most frustrating parts of getting to know a new program and it would be wise to try printing a few test scores before trying to print out a whole symphony. In the first place, printing is a slow business (and the RISC OS 3 printer drivers are if anything slower than the old ones.) If nothing seems to happen at first, be patient. If things genuinely go wrong, press <Escape>.

Apart from the obvious things like not loading a printer driver, not having the printer **On-line** or not having it connected even, one thing that can cause problems is not allocating enough space in the **Relocatable Module Area** or **RMA**. You can increase the memory allocated using the **Task Manager window**. (You should aim to have a block of at least 64k free.)

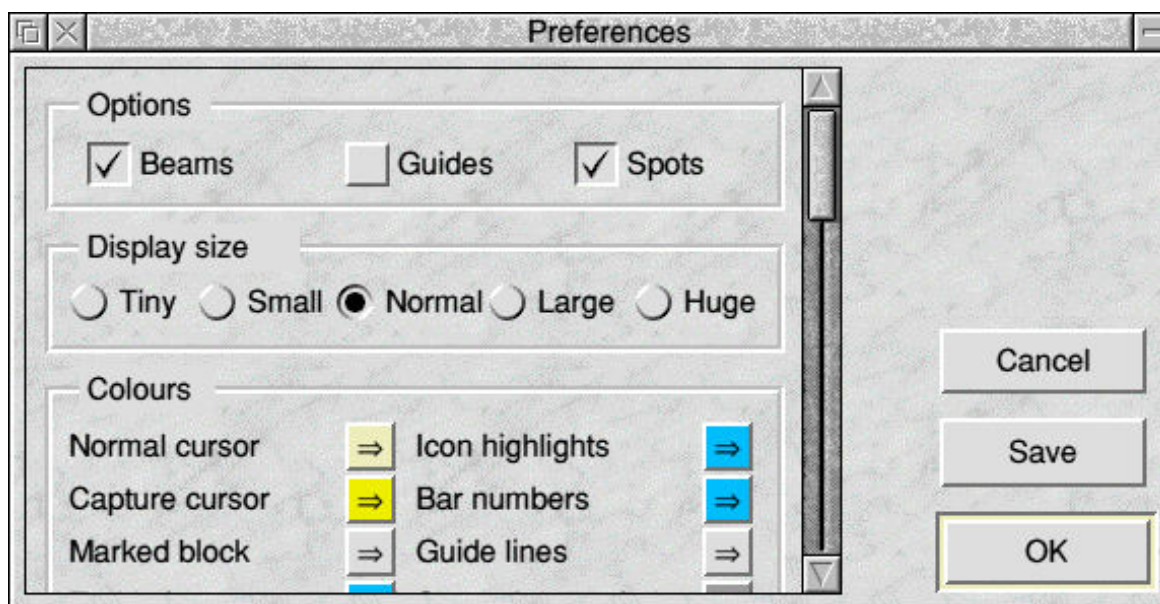
Other problems include blank lines between every pass of the print head. If this happens, check that the printer is set so that it does **not** generate extra line feeds of its own. Changing this usually means changing the DIP switches.

If some of the staves have some of their horizontal stave lines missing, you must use a higher print resolution. Obviously a laser printer will give the best results but a 300 x 300 dpi bubble jet printer will produce quite superb quality print.

11. Preferences

Introduction

Certain features in Rhapsody3 can be switched off or changed in some way. To do this, select the Preferences... item on the main iconbar menu. This brings up a window whose top half looks like this:



On the right is a set of three icons - Cancel, Save and OK. When you have made any changes you want, clicking on OK will cause all the open scores to be redrawn with the changes implemented. SAVE will do the same, and it will also save the changes in the !Rhapsody directory so that next time you load Rhapsody, the changes will be used again. If on the other hand, you decide not to go ahead with the changes you have made, CANCEL closes the window.

Note that it is not possible to apply changes to scores individually - all the options apply to **all** the scores.

11.1 Beams, Guides and Spots

In the first panel are three option icons which control certain features of the main score windows. Beams refers to the way that quavers and shorter notes are joined together. Drawing beams is quite complex and time consuming. If this option is switched off, screen redrawing can be speeded up. Note that beams are always drawn when the score is printed, however.

You will have noticed that the score is divided up into little boxes (called slots). These boxes have very little to do with the way the score is finally printed, but they do help you to position the pointer accurately, especially when dragging symbols around the score. If you find them annoying, the Guides option enables you to switch them off. You can also change the colour of the guidelines. (see below)

Slurs and hairpins are edited by dragging their end points and control spots around. Too many spots can be confusing so the Spots option allows you to turn them off. Note that this does not prevent you from editing the symbol, it only suppresses the printing of the spots. You can also change the colour of the spots. (see below)

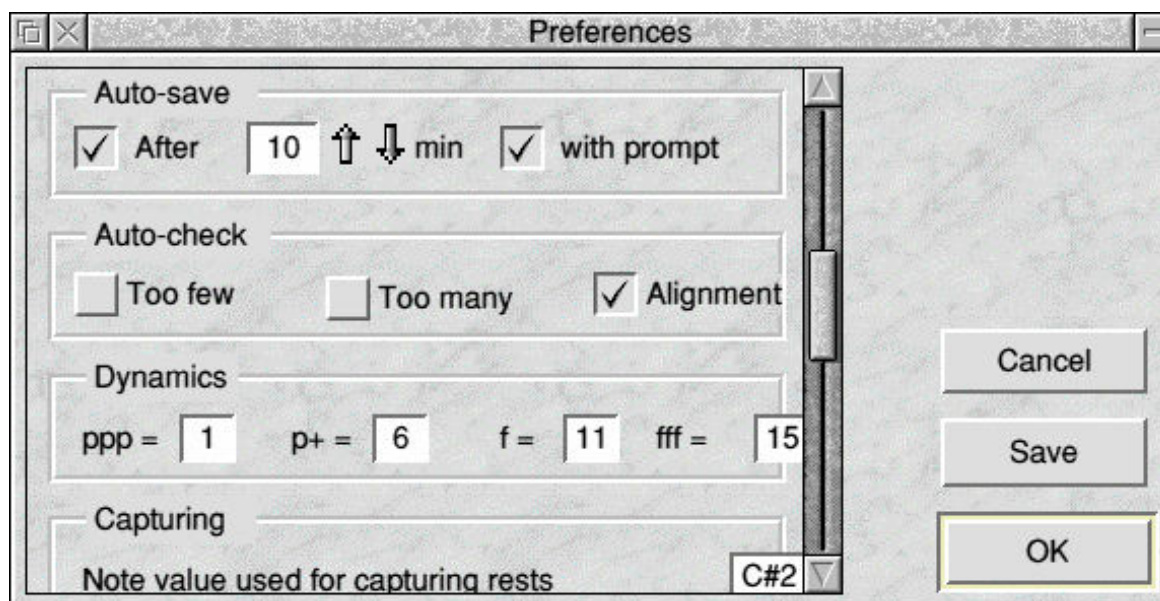
11.2 Display size

The Normal display size is designed to give the best compromise between size and clarity when editing a score. If you have a high resolution monitor, you may find it possible to use the Small or even Tiny sizes. If, on the other hand, you have difficulty seeing or editing the notes, or if you want to show a score to a large audience, the Large or Huge settings could come in handy.

11.3 Colours

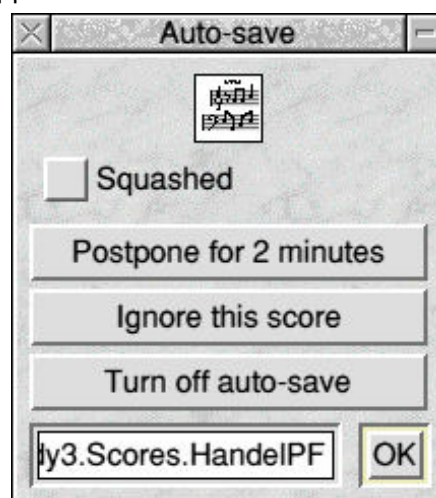
Several features used when editing a score can be changed in colour; for example, the colour of the marked block, the bar numbers printed along the score and the colour of the shaded (ie non printing) dynamics. To change any colour, click on the arrow icon to the right and select the appropriate colour from the menu which presents itself. Note that, since none of these features are actually printed, changing these colours does not change the printed score in any way.

Moving down the **Preferences** window we come to the following:



11.4 Auto-save

When working on an important score, it is wise to make sure that you take regular backups of the work completed so far. When the Auto-save option is selected, any score which has been modified will be saved automatically at the end of a time period set by the second icon in the panel. If you select the with prompt icon as well, the following window will appear when it is time to save the score.



You can choose at this stage whether to go ahead with the save, postpone it for a couple of minutes, cancel auto-save (for that score alone) or turn off auto-save completely. You can also, if you wish, simply ignore the window while you finish what you are doing and save the score later.

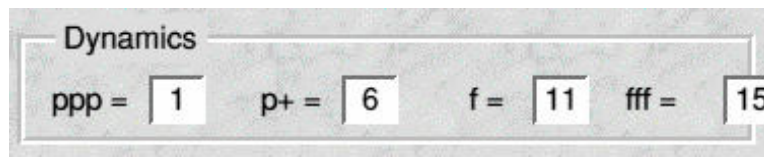
11.5 Auto-check

Whenever you edit a bar or move the cursor into a new bar, Rhapsody makes certain automatic checks, namely to see a) whether any stave contains **too few** notes or rests, b) whether any stave contains **too many** notes or rests, and finally c) whether the bar is correctly **aligned**. That is to say, whether all the notes which are to be played simultaneously line up one above the other. It can be very irritating when editing a score to have these warning boxes popping up all the time. Any or all of the warnings can be switched off by deselecting them in the preferences window. An easier way is to close the warning box the first time it appears using its close icon. To reinstate the warnings, use the preferences window.

11.6 Dynamics

By default, the 15 dynamic levels from *ppp* to *fff* are allocated the levels 1 through 15 (0 being silent). However, volume levels below about 4 are almost inaudible when using the Archimedes' internal voices. If you find that you cannot usefully use dynamic levels below *p*, you may want to change the default settings. **Four**

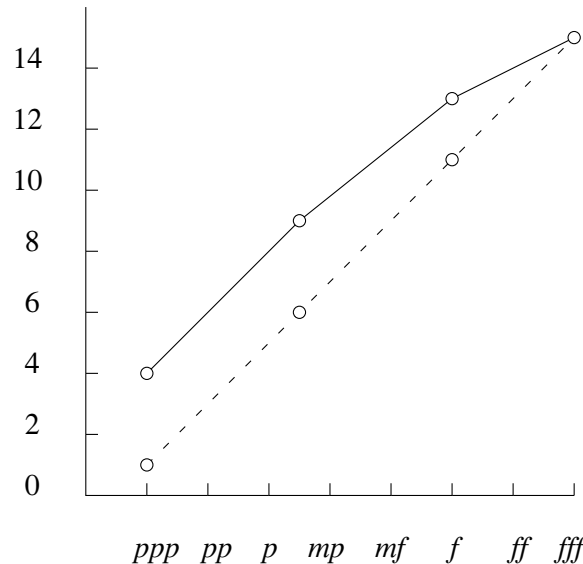
control points are provided and Rhapsody will calculate intermediate values for you. For example, if you set the numbers in the panel as follows:



Dynamics

ppp = 1 p+ = 6 f = 11 fff = 15

you will map the dynamic levels on to the volume numbers actually used in the following way:



(The dotted line shows the default settings which are 1, 6 11 and 15)

If you want to be really perverse, you can define *ppp* to be loud and *fff* to be soft!

11.7 Capturing rests

When using step time or semi-real time capture, it is convenient to be able to put in rests without having to turn back to the computer all the time. To achieve this, simply define one of the notes on your keyboard (usually right at the top or bottom) to stand for a rest. C4 is middle C. Many MIDI keyboards stretch from C2 at the bottom to C7 at the top. Alter the note in the usual way by clicking on the icon.

11.8 Sound notes

When editing a score, Rhapsody will play the notes being edited in two ways:

- on dragging - ie when you drag a note around the score, the note will play every time the pitch changes.
- on inserting - ie the note will play whenever you insert a note into the score.

Either or both of these features can be switched on or off as you prefer.

Note that the pitch takes into account the clef and key signature at the position of the cursor but it does not take into account any accidentals which may have occurred previously in that bar, and if you drag a note into another area of the score where the clef or key signature is different, the notes sounded when dragging will not be the same as the note sounded when inserting.

Finally, do not forget that in order to implement any changes you have made to your preferences, you must click on either IMPLEMENT or SAVE.

11.9 Saving your Preferences

When you click on the SAVE icon, all your preferences are saved in a special file in the !Rhapsody directory called 'Prefers'. This file is read whenever Rhapsody is loaded again so that your preferences are used again. In addition, any **guitar chords** which you may have edited or defined are also saved in the same file.

12. Keyboard Shortcuts

Introduction

Almost all the icons in the main panel window have keyboard equivalents and some of the menu options also have short cuts. They are all listed below. In some cases, adding <Shift> changes the selected symbol or the way the symbol is inserted. These keys are indicated with an asterisk (*).

12.1 Cursor movement keys

←	Move cursor one slot left
→	Move cursor one slot right
↑	Move cursor arrows up one line
↓	Move cursor arrows down one line
Shift ←	Move cursor to beginning of bar
Shift →	Move cursor to beginning of next bar
Shift ↑	Move cursor arrows up one octave
Shift ↓	Move cursor arrows down one octave
Ctrl ←	Move cursor to beginning of score
Ctrl →	Move cursor to end of score
Ctrl ↑	Move cursor up one stave
Ctrl ↓	Move cursor down one stave

12.2 Selection keys

F1 - F8	Select notes
Shift F1 - Shift F8	Select rests
Ctrl F1 - Ctrl F7	Select accidentals
F9	Select single dot
Shift F9	Select double dot
Ctrl F9	Select triple dot
F10	Select tie
Shift F10	Select slur
Ctrl F10	Select triplet
`	Select barline
1	Select 1st time bar
2	Select 2nd time bar
3	Select rehearsal letter
4	Select half barline
5	Select double barline
6	Select end barline
7	Select start repeat barline
8	Select end repeat barline
9	Select double repeat barline
10	Select empty barline
* -	Select segno/coda wheel
* +=	Select Da Capo/Da Capo al Fine
* □ f	Select Dal Segno/Dal Segno al Fine
* BACKSPACE	Select Fine/Coda
Shift `	Select staccato
Shift 1	Select spiccato
Shift 2	Select marcato
Shift 3	Select sforzato
Shift 4	Select glissando
Shift 5	Select quaver tremolo
Shift 6	Select semiquaver tremolo
Shift 7	Select demisemiquaver tremolo
Shift 8	Select trill 1

Shift 9	Select trill 2
Shift 10	Select trill 3
Shift _ -	Select trill 4
Shift + =	Select trill 5
Shift ⌘ f	Select trill 6
Shift BACKSPACE	Select trill definition
Q	Select text
E	Select voice change
R	Select pedal
T	Select pause sign
Y	Select octavo sign
U	Select bowing marks
I	Select grace note
O	Select guitar chord
* C	Select clef
* K	Select key signature
* N	Select number of beats in a bar
* M	Select beat value
* G	Select tempo
Ctrl G	Select change in tempo
* V	Select volume
Ctrl V	Select change in volume
* Z	Select time for tempo/volume change (when changing tempo or volume)

12.3 Action keys

* < ,	Insert selected symbol before cursor
* Space	Insert selected symbol at cursor
* > .	Insert selected symbol after cursor
* ? /	Delete selected symbol
* Insert	Insert selected symbol at cursor
Delete	Deletes all notes and rests at cursor
Shift Delete	Deletes everything under the cursor
Ctrl Delete	Deletes the whole cursor slot
Print	Format score and show print window
Tab	Show/toggle panel
Ctrl E	Restore autochecking
Ctrl R	Join two notes
Ctrl T	Split note
Ctrl Y	Split note with tie
Ctrl U	Split note with rest
Ctrl I	Split dotted with dot
Ctrl O	Split note with syncopation
Ctrl L	Insert barline after cursor
: ;	Move note cluster up
Shift : ;	Move individual note up
" '	Move note cluster down
Shift " '	Move individual note down
{ [	Move note left
}]	Move note right
\	Align bar
S	Swap tail of note cluster
Shift S	Swap tail of note at cursor
F	Force beam
Shift F	Remove force beam
B	Break beam
Shift B	Remove break beam

W
Shift W
Ctrl W
Ctrl Shift W

Widen slot
Narrow slot
Widen slot at the front
Narrow slot at the front

12.4 Menu short cuts etc.

Ctrl A
Ctrl Q
Ctrl S
Ctrl F
Ctrl C
Ctrl D
Ctrl X
Z
Ctrl Z

Open Add Stave window
Open Reassign Stave Data window
Open/Close Stave Data window
Format current score
Copy block
Clear block / clear stave
Delete block
Insert block marker
Remove block markers

H
Shift H
J

Step time capture
Real/step time capture
Real time capture

P
Shift P
Ctrl P
Escape

Start/stop playing
Start playing or skip 5 bars on
Start playing or skip 5 bars back
Stop playing and goto bar

12.5 When entering text

Ctrl Shift ←
Ctrl Shift →

Move cursor left one slot
Move cursor right one slot

Return
Shift Return

Enter text and move cursor right
Enter text and move cursor left

Escape

Toggles auto-spacing on and off

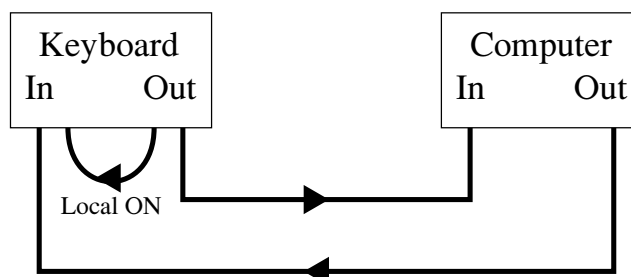
13. Hints and Tips

Introduction

This chapter contains a number of features which did not find a place elsewhere together with a number of hints and tips on how to get the best out of Rhapsody.

13.1 Using MIDI

If you have a MIDI keyboard, the normal way to connect it to your computer is as follows:



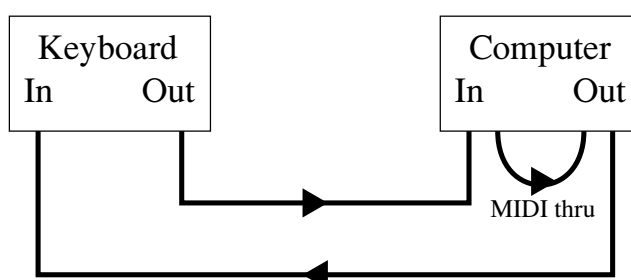
This will work fine in most cases. Obviously the keyboard can send data to the computer and the computer can send data to the keyboard. In addition, the keyboard can play itself in the usual way through an internal connection labelled Local ON in the above diagram.

A problem can occur, however, with certain keyboards (which may not have a separate socket called MIDI-thru). What happens is that any data which the keyboard receives from the computer is passed on to the 'Out' socket. This only causes problems when capturing notes. While the computer is merrily playing the original tracks, these are being relayed back through the keyboard and are being captured again - probably to be transcribed on to another stave! If you find this happening to you, try the following suggestion.

Open the main Rhapsody menu on the icon bar and choose the MIDI thru item.

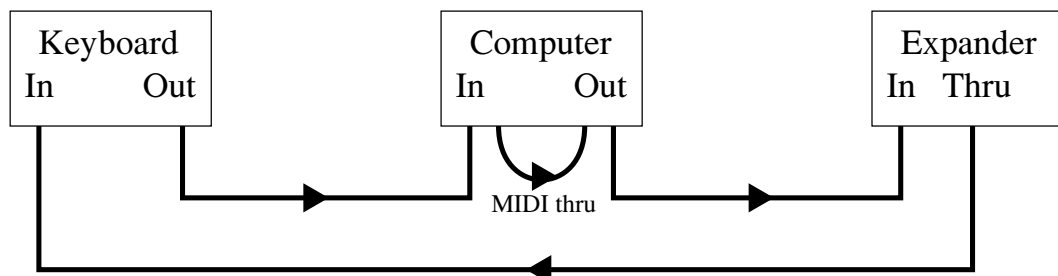


This item will now appear ticked as above. In addition, you must now disconnect the link between the 'In' and 'Out' sockets on your keyboard. This is done by changing one of the settings in your keyboard (usually called Local) to **off**. To do this you will have to consult the manual that is supplied with your keyboard. Your setup now looks like this:



Now, whenever you play a note on the keyboard, it is transmitted to the computer and passed back again in order to be played. With Local **OFF**, you should find that when capturing notes, the MIDI data coming in is no longer duplicated and sent out again and all will be well.

Another, more important, use of the **MIDI thru** facility mentioned above is when connecting three or more MIDI instruments together. A typical setup contains a MIDI keyboard, a computer and an expander which can often provide many more simultaneous high quality instruments. The way to connect these is shown below:



The keyboard must be set to Local **off**. In this way, the keyboard can send data to both the computer and the expander and the computer can send data to both the expander and the keyboard.

In theory, any number of expanders may be daisy-chained in this way but in practice, time delays will become noticeable. It must be admitted too that Rhapsody's MIDI-thru facility is not fast and if the computer is very busy, notes may be delayed considerably. Do not worry. They should transcribe in the right places.

13.2 Entering notes and rests

While it is possible to enter all symbols using the mouse alone and most of the symbols using the keyboard, a combination of the two is best. My personal preference is to select the symbols from the main panel using the mouse while using the `<Space>` bar and other action and cursor movement keys on the keyboard.

As you get to know the keyboard shortcuts better, you will find yourself using them more and more, particularly the function keys (which select notes) and `Ctrl-L` (which inserts a bar line after the cursor).

When using the action keys `<, Space >` and `<?/>`, don't forget that pressing `<Shift>` at the same time has the same effect as clicking on the equivalent icon with the `Adjust` button. For example, when entering a note, `<Space>` on its own inserts an *upstem* note while `<Shift><Space>` will insert a *downstem* note. Likewise, when the icon selected has two alternative forms (eg pedal on and pedal off) `<Space>` on its own inserts the *upper* alternative, `<Shift><Space>`, the *lower* one.

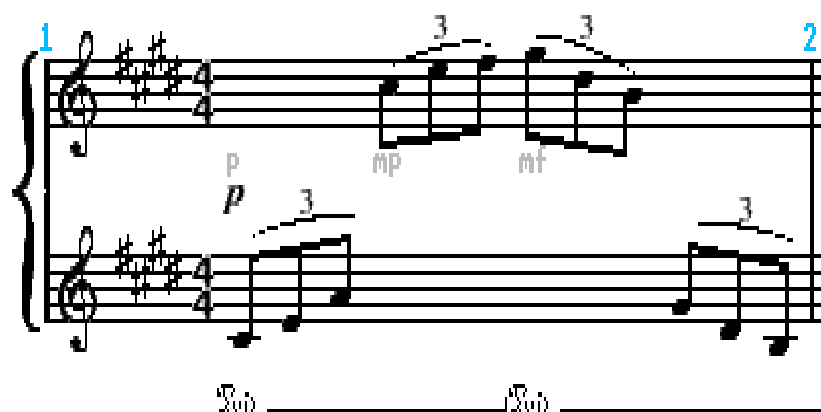
If you add a note to another note to make a chord, the note length is unchanged. For example, if you add a crotchet to an already existing minim, the resulting cluster will remain a minim in length. It is not possible to have two different note lengths in the same cluster. In fact this is true of all the note qualifiers - dots, ties, triplets etc. All these things must apply to every note in the cluster.

As a general rule, if you do not position the cursor exactly over one of the notes, Rhapsody will apply the selected symbol to the nearest note. Similarly when deleting. However, when deleting notes where there is ambiguity, Rhapsody requires the cursor to be placed exactly over the desired note.

To delete all the notes and rests under the cursor use the `<Delete>` key. To delete everything under the cursor (including, for example text and phrase marks etc.) use `<Shift><Delete>` and to delete the whole slot containing the cursor from the top to the bottom of the score use `<Ctrl><Delete>`.

13.3 Missing rests

This version of Rhapsody is much more tolerant of missing rests than previous versions when it comes to playing a score. For example, the following bar is will play correctly but, though perfectly acceptable musically, it will still generate a warning message as, strictly speaking, both staves are incomplete.

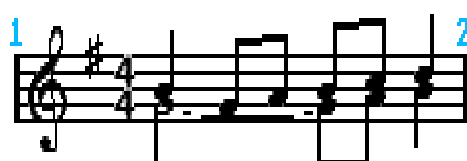


13.4 Blank bars

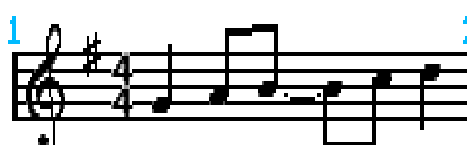
It is perfectly permissible to leave complete bars blank. Indeed, when producing performing parts for an orchestra, it is advisable to do so. Completely blank bars are lumped together as so many bars rest when the score is formatted. On the other hand, if you want the bars to be written out for the player to follow, put in a semi-breve rest. (In accordance with the usual practice, a semi-breve rest counts for a whole bar even when there are more or less than 4 crotchets in the bar)

13.5 Ties

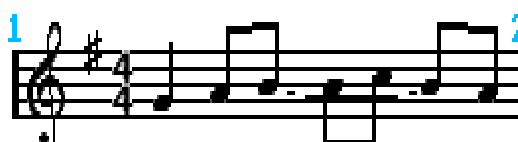
Ties are handled differently in this version of Rhapsody. In order to determine which note the tie belongs to, Rhapsody scans ahead to the end of the bar plus one note to find a note which is of the same pitch *and of the same stem direction*. If it cannot find one, it looks again to find a note of the same pitch with a different stem. (If it can't find that either, it prints a tie but plays the note as normal.). In this way the following score will play correctly:



So will this:



but this will not:



It looks wrong anyway because Rhapsody is telling you that the first B is tied to the wrong note. Swapping the stems of the two middle quavers will solve the problem.

13.6 Slurs and phrase marks

Slurs and phrase marks are used in various ways in a musical score and it is not always possible to say which is which. As a general rule, phrase marks are placed over a large group of notes which constitute a single musical phrase whereas slurs are placed over a small number of notes to indicated that the notes are run together, ie

legato. In vocal music, a slur may indicate that several notes are to be sung on one syllable while in string music, it may mean that several notes are to be played in one bow. There is, however, nothing to stop you using a slur to indicate a phrase, or a phrase mark to indicate a slur - they look exactly the same on the printed page and entering slurs is easier than entering phrase marks because Rhapsody positions them automatically.

There is one difference between the two as far as Rhapsody is concerned. When Rhapsody plays a slurred note, it actually holds it on for a bit longer than the actual length. Normally this has no noticeable effect. If, however, you have a MIDI instrument which has a **Portamento** feature, the **Note off** command will come *after* the next **Note on** command. With portamento switched on, this is a signal to slide between the two notes *without starting a new one*. Usually you can adjust the rate of slide and if you set it to its fastest setting, the effect is a smooth transition from one note to the next - ie a slur. The effectiveness of this trick depends very much on the instrument being played. It works very well for solo orchestral instruments which often have a characteristic *transient* at the beginning of a new note which is absent when the note is slurred. On the other hand, it will have little effect when the instrument has no transient (eg many organ voices) and will sound very strange with a piano where the transient is an essential part of the quality of the note!

It is also worth remembering that Rhapsody will not slur across a bar line. If you need to indicate such a slur, you will have to use a phrase mark instead.

13.7 Bar lines and repeats

It is very important to remember that there are two sorts of bar line in Rhapsody. The standard bar line, the 1st time and the 2nd time bar lines are all referred to as **proper** bar lines. All the others are **supplementary** bar lines. All **proper** bar lines are distinguished by a blue bar number printed over the top in the editing score. Supplementary bar lines are usually superimposed over proper bar lines but this is not essential. If, however, you put a **start repeat** bar line in the middle of a bar, you must make sure that the **end repeat** bar line is in the same corresponding position otherwise the score will not play correctly. Remember, 1st and 2nd time symbols may not be placed in the middle of a bar.

The **Da Capo**, **Dal Segno** and **Coda** signs may need some further explanation. **Da Capo (D.C.)** means 'go back to the beginning'. If you put a **Da Capo** sign in the middle of a piece, Rhapsody ignores the sign the second time round.

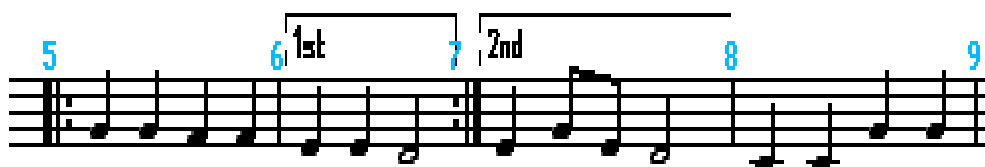
 **Dal Segno (D.S.)** is exactly the same except that the music goes back to the **Segno** sign instead of the beginning. If, during the repeat, the **Fine** sign is encountered, the music stops. As far as Rhapsody is concerned **Da Capo al fine** and **Dal Segno al fine** are identical but it would be usual to put these latter terms if the **Fine** sign is being used.

The **Coda wheel** is different. The sign is ignored the first time it is encountered but when it is found a second time (presumably due to some kind of repeat) the music skips ahead to the **Coda** sign.

Here is a simple piece which incorporates a repeated section, a **Da Capo** and a **Coda**.



This is the correct way to deal with first and second time bars:



(the 2nd time can be omitted if you prefer.)

13.8 Capturing

It may be difficult at first to know which method of capturing data from the keyboard is best. It very much depends upon your skill as a pianist and the type of music you are transcribing. If you can play the piano a bit and you have a simple melody or an orchestral part to transcribe, **real time capture** is the best. Remember that you can slow down the tempo to suit your skill and that you can increase the number of beats in the bar by (temporarily) changing the time signature.

If the part has a lot of chords in it and you are uncertain of your ability to get them all right, **semi-real time capture** has a lot to commend it. You can play the notes of each chord as slowly as you like and play the last note of the chord exactly the right length. This mode is also useful in cases where the notes are constantly changing in length.

Step time capture is the simplest mode to work with but it does mean being able to operate the keyboard and the computer at the same time. Remember that you can select a dotted note (eg a crotchet) with *two* presses of F5, a triplet note with *three* presses and a tied note with *four*.

13.9 Transcribing

Transcribing can be a frustrating business if you are not very good at keeping strict time. This is just as true of the experienced musician, who will instinctively modulate the tempo of his or her playing, as for the beginner whose skill is lacking. One obvious remedy is to set the tempo really slow but this has the disadvantage that one can lose track of the beat. To get over this problem, set the time signature to one with more beats in it. For example, when transcribing a piece in 4/4 time, set the time signature temporarily to 8/8. This will give you twice as many beats in a bar.

Rhapsody does not provide a separate 'count in' bar. When transcribing a new piece, simply use the first bar's worth of beats to help establish the tempo. When you transcribe the notes, you will find an extra bar line at the beginning of the piece. Leave it there until you have entered all the staves, then simply delete it.

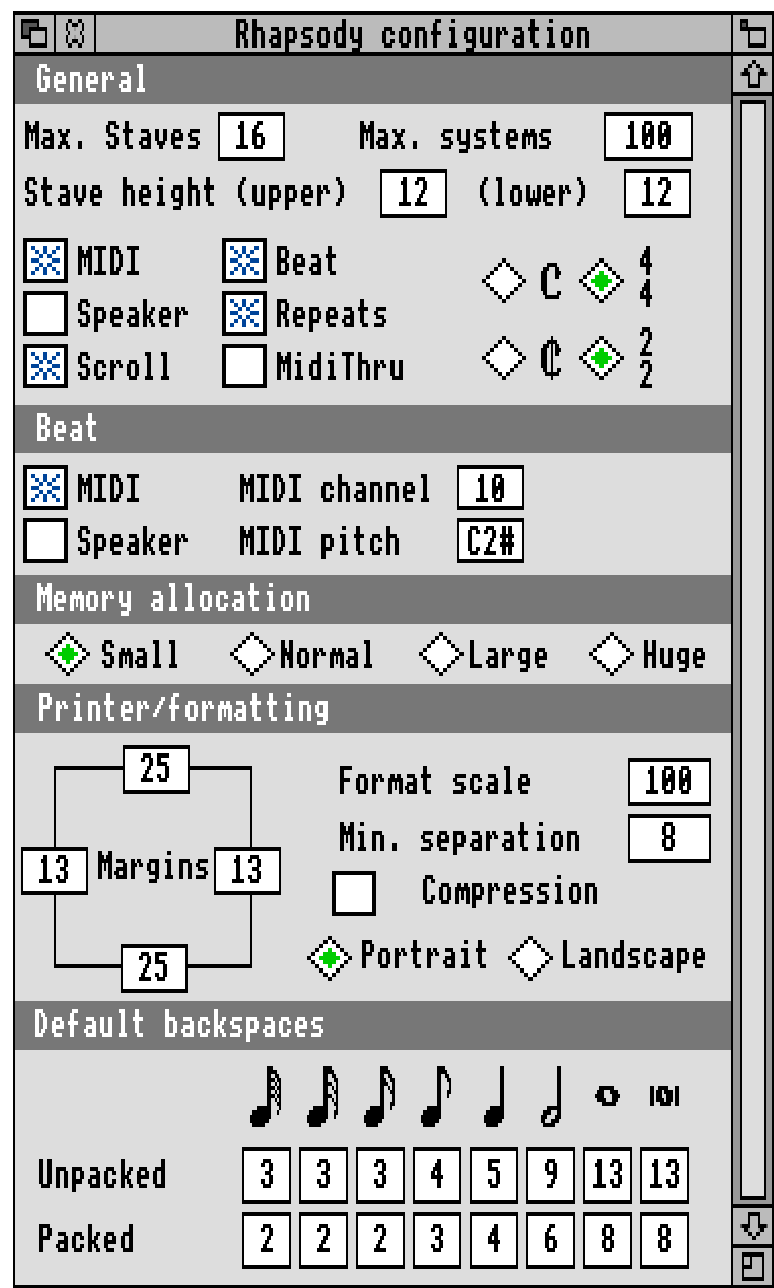
When transcribing into the middle of a score, put the cursor one bar before the place where you want to start and begin to play at the beginning of the second bar.

If, having transcribed a few bars, you are not satisfied and want to transcribe them again, for example, using a new option setting, move the cursor up one bar to the beginning of the transcribed notes, choose the Stave ► Clear option from the main score menu or use <Ctrl> D to clear the stave from the cursor to the end. Do not forget to **move the cursor back** to where it was before transcribing again! Note that you do not have to play the notes again, the data can be transcribed as many times as you wish. It is only lost when you capture something else.

14. Appendices

Configuring !Rhapsody

In addition to the items in the **Preferences** window, there are a number of other parameters which can be tailored to your own requirements. These are set using a second program on the *Rhapsody* disc called **!Config**. When you run this program and click on its icon on the icon bar, the following window appears.



One of its most important features is the ability to set the maximum number of staves which is permitted, and the maximum number of systems (ie separate lines of music) which can be formatted. The more staves and systems you allocate, however, the more memory you will need. For example an extra 12 staves will need about 32k extra memory. So does an extra 100 systems. For your convenience, four memory allocations are provided. Use the smallest one which works. If you use an allocation which is too small, either the program will give an Internal error message immediately or a warning will be issued. No harm should come to any other program running.

All the other options except the last set are duplicated in the program itself. In other words, you don't have to change these using **!Config**. You can change them when you need to. The only advantage of using **!Config** is that whenever you run Rhapsody, these settings will appear as the default settings. For example, if you don't like the scroll option and get fed up with turning it off every time you start a new score, use **!Config** to make

the default setting **off**. Similarly, if you habitually use different page margin settings or a different formatting scale, you can set the default values permanently to whatever you like.

The group at the bottom, the **Default backspaces** are slightly different in that you cannot alter them within Rhapsody. Whenever you enter a new note such as a crotchet, Rhapsody works out how much space to put in front of the note and behind it. The front space is determined by the presence of accidentals etc. The back space is obtained from the following tables:

Default backspaces							
							
Unpacked	3	3	3	4	5	9	13
Packed	2	2	2	3	4	6	8

Two tables are provided: the first (Unpacked) is the one used normally, the second (Packed) is used when packing a block (see page 51) or formatting with the Pack option on (see page 59). By default, the Unpacked settings are rather open to make editing scores easier. If you prefer a more condensed score, you may like to experiment with these settings.

Don't forget that, as with all the other default options, you can always alter the backspace of a slot individually using the Widen icon (see page 18).

Setting up a tone chart

As mentioned on page 25, it is possible to edit a file called **Tones** in the !Rhapsody directory to tell Rhapsody the names of any MIDI voices which you have allocated to certain channels and program numbers. Several other files are provided for various common MIDI instruments, but if yours is not included, or if you have a different setup, you can create or edit a new file using **!Edit**. The file format is as follows:

First there can be any amount of text forming the heading.

Then there must be a line beginning with the word **Channel** or **Channels** (This is case-sensitive) followed by a list of channel numbers or groups of numbers, not necessarily in order, separated by commas eg:

```
Channel 1,10,8
Channels 2-6, 24
Channels 1-16, 33-48
```

Channels are assigned to MIDI ports as follows: Channels 1-16 are MIDI port 1, 17-32 are MIDI port 2, 33-48 are MIDI port 3 and 49-64 are MIDI port 4. Extra spaces are ignored.

After this line comes a list of program change numbers with a name and (optionally) a colon and an abbreviation. The numbers must be in the range 1-128 but the list does not have to be in order, nor does it have to be complete. eg:

```
1 PinBrass
2 Inca Pipes
3 Clavichord:Clav
10 Atmosynth
4 Pipe organ:PO
```

Any lines not beginning with a number will be ignored until the word **Channel** is found. This starts a new list. In this way, several different instruments with differently named voices can be mapped on to the available channel and program numbers in any way you like.

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