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C L A R E S

RHAPSODY

User Guide

ProAction

3QD
DEVELOPMENTS LTD

APDL

Rhapsody

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Rhapsody - an overview

Rhapsody is to a musical score what a word processor is to a book. It will enable you to enter a musical score onto the screen; to edit it in all sorts of ways; to save it and merge it with other scores; and finally to print it out on your printer in a variety of scales and formats.

In addition, (and this is something no word processor can do) Rhapsody will also perform your masterpiece, either through the internal sound system, using, perhaps, sampled voices, or through an electronic instrument such as a synthesizer 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 piece of music rather than just a sequence of notes, are provided. These include repeats, dynamic markings, crescendos and decrescendos, accelerandos and ritardandos, staccato and accented notes and a huge range of trills and ornaments.

If you have a MIDI instrument, you can use it not only to play scores but also to help input musical parts. This can be done in real time while the computer is playing the rest of the score. Rhapsody is compatible with both Maestro and MIDI files so if you already have musical pieces in either of these formats, they can easily be converted to Rhapsody files.

Rhapsody has been carefully designed to be as easy as possible to use. It conforms closely with the guidelines set down for other standard RISC OS packages such as !Paint and clearly it owes a lot to the pioneer in this field - !Maestro, so if you are familiar with these programs, you will find Rhapsody very easy to master. This manual assumes that you are familiar with the RISC OS environment. If this is not the case please read the manuals supplied with your computer. You will soon find that choosing items from a menu and clicking on icons becomes second nature.

Whether you are an instrumentalist in search of a tireless and uncomplaining accompanist; a struggling pianist who wants to discover what your pieces should actually sound like; a teacher who wants a third Euphonium part in Eb tomorrow; or a budding (or even a professional) composer who wants to see your works in print and hear them competently performed, Rhapsody is the program you have been waiting for.

Important note for those who don't like reading manuals!

It is sincerely hoped that anyone familiar with RISC OS will be able to get started without having to read very much of this manual. Nevertheless, there are one or two areas in which even the experienced newcomer is bound to need a bit of prompting. In particular, all editing is done with the help of the Panel-1 window which is obtained by choosing 'Show panels' on the main menu. This window has several white icons. The contents of these icons can be cycled using the Select and Adjust buttons. Select increases the number or moves the selection forward by one, Adjust decreases the number or moves the selection back by one.

Secondly, Rhapsody differs sharply from Maestro in that you have to position a cursor in the score (by clicking on the score with Select) before you can add notes etc. Adding notes etc. is then performed by highlighting the desired icon and clicking on the green Insert-At icon in the panel window. When inserting notes, clicking with Select adds an upstalk note, clicking with Adjust adds a downstalk note. The yellow icons with arrows on are called Insert-Before and Insert-After respectively and the red icon is the Delete icon.

If you want to know what 'Capture' means on the main menu, you will have to read chapter 7. Sorry! You should also glance at chapter 8 if you want to print your score.

You can obtain interactive help by running the !Help application on your applications disc supplied with the computer.

Loading, Playing and Saving

To get started, double click on the ! Rhapsody icon in the directory window. Rhapsody will load and display its icon on the icon bar. Click on this icon with the Menu button. This opens the first Rhapsody menu:

The first two items have arrows next to them. If you move the mouse pointer over the arrow, another menu or window opens up.

The arrow to the right of the 'Info' option leads to a window which gives some useful information including information about the number of bytes available for storage of music data and the number of bytes you have used. (You do not have to worry about these figures very much because Rhapsody asks the Wimp system for more memory when it needs it and gives it back again afterwards. Open the Task Display window and load some long scores if you want to watch it happening.)

The 'Open Score' option leads to the Open score menu:

At any time, there are five scores available. Initially, these scores are all blank but when scores are loaded or saved, the entries in this menu show the appropriate names.

All the items in this menu are writable items. When you position the pointer over any of them a vertical red line, called the caret, appears. If you wish to give the new score a name, delete the word '<blank>' using the <Delete> or <Copy> keys and enter a new name (up to 11 characters long); then click on the name using the Select button (or press the <Return> key).

If you are not bothered about a name, just click on the item anyway. In fact, if you are not bothered about a name, you can by-pass the whole menu by clicking on the Rhapsody icon on the icon bar using the Select button.

'Quit' leads to an exit dialogue box which allows you to leave the program. If you have any unsaved edited scores. Rhapsody asks you to confirm your intentions.

Loading a score

There are three ways of loading a score into Rhapsody. In each case you must start by opening the appropriate directory viewer so that the desired file icon is visible.

1. Drag the file icon onto the Rhapsody icon on the icon bar. This opens the new score in the next available blank score (if there is one).
2. Double click on the file icon. This does exactly the same and is simpler.
3. Drag the file icon into a score window. If the window already contains a score. Rhapsody issues a warning that you are about to over-write it.

In addition, you can load !Rhapsody and a score in one go by double clicking on any Rhapsody file icon at any time.

Try loading up one or two of the example files using each of the above methods. Some of the example files make use of additional voices supplied on the Rhapsody disc, to load the voices double click on the file 'Voices'.

Playing a score

First load a score as described previously or open the score window by clicking on the appropriate item in the Open Score menu. Now click with the Menu button on the score you wish to play. This opens the main Rhapsody menu

(If you used the Select or Adjust button by mistake, you will have seen a yellow box appear. This is called the Cursor and is dealt with in Chapter 3. Don't worry, just press the middle Menu button.)

Before you try playing a score for the first time, you must make sure that the play options are set correctly by following the arrow to the right of the 'Options' item on the Rhapsody menu. This leads to...

The Options menu

One or more of these options may already be ticked. If you wish to play your score on a MIDI instrument connected to a MIDI interface in your computer, choose the 'MIDI' option by clicking on it with either the Select or Adjust buttons. A tick will then appear beside the option showing that it has been activated. (If you have not got a MIDI interface, or if the MIDI module has been '*UNPLUGged, then this option will be greyed out and you will not be able to change it.)

If you wish to play the score through the internal speaker (or an external one connected to the socket at the back of the computer), choose the 'Speaker' option.

With the 'Scroll' option selected, the music scrolls while it is being played.

With the 'Beat' option selected, the computer sounds a click on each beat of the bar. This is very useful when transcribing music from a keyboard.

With the 'Repeats' option selected, repeats are played where appropriate. When editing a score, it is often better to turn this option off.

The five options below the dotted line allow you to select the speed at which the music is played and are mutually exclusive - ie you can obviously only select one at any one time. The five speeds available are;

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

I said earlier that you can make your choices by using either the Select or Adjust buttons. In line with standard RISC OS practice, if you use the Select button, the menu closes automatically, but if you use the Adjust button, the menu stays open allowing you to make a second choice immediately, or to go back to the Rhapsody menu direct.

It is worth mentioning here that each open score has a unique set of options and that these options are saved along with the score. Don't be surprised, therefore, if you have more than one score open, to see a different set of ticks to the ones you may have expected. Having made sure that the correct options are selected and that any external equipment is suitably connected, bring up (or go back to) the Rhapsody menu and follow the arrow to the right of the 'Play from' option which leads to...

The Play from menu

If you choose one of the first three options, the music plays from the start of the music, from the cursor (if it exists somewhere in this score) or from the first bar which is currently displayed in the score window.

The fourth option is writable. When you position the mouse arrow over this item, a small red 'caret' appears. You may now delete the figure 1 (using the <Delete> key and enter another number from the keyboard. When you press <Return>, or choose this option with the mouse, the music will play from the bar you have specified.

Note that unlike Maestro, Rhapsody tunes are played almost immediately that you click on the play option. The music does not (usually) get interrupted while the computer is busy doing something else but this may happen if you have some processor intensive task being performed.

The 'Go to:' option on the Rhapsody menu is very similar and leads to...

The Go to: menu

Choosing one of these options simply moves the window to the specified position in the score. Note that it does not move the cursor (which may therefore be hidden off the screen). If you wish to move the cursor as well, simply click on the appropriate place on the score as well.

The fourth item is writable as before.

Saving a score

In order to save your masterpieces on disc, bring up the Rhapsody menu from the score you wish to save and follow the arrow to the right of the 'Score' option. This leads to...

The Score menu

Move over the 'Save' item to bring up...

The Save window

This window has a Rhapsody file icon, a writable field containing the score name (in so far as it is known to the program) and an OK box.

There are two ways of using this window, but in both cases you must first ensure that the writable field contains the filename you want to use. If you are saving the music for the first time. then this field will contain the default name 'Score'. Simply move the mouse arrow over the field to gain the caret and write in the new name. If the score was previously loaded from disc, then the field will contain a complete filename including all the directories etc., this is known as a pathname. It is not necessary to edit all of this; simply change the last word in the field.

If the field contains a full pathname, then you can save the score by clicking on the OK box.

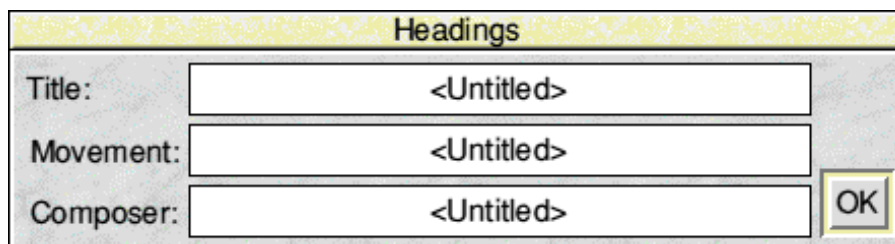
Regardless of whether a full pathname is present or not, you can also save the score in any directory you like. First open the appropriate directory window. Then 'drag' the Rhapsody file icon into the directory in the usual RISC OS way. (Press Select on the icon and, holding the button down all the time, drag the box into the directory window and release the button.)

To save your score in MIDI file format, see Chapter 11.

Most of the other items in this menu will be dealt with in the following chapters as many of them are also found in the 'Stave' and 'Block' menus, but if you follow the 'Headings' arrow you will come to...

The Headings window

This contains three writable fields into which you may type a) a title b) a tempo marking or other instruction such as 'Allegro Vivace' or 'With feeling', and c) the name of a composer. Each of these fields can be up to 40 characters long.

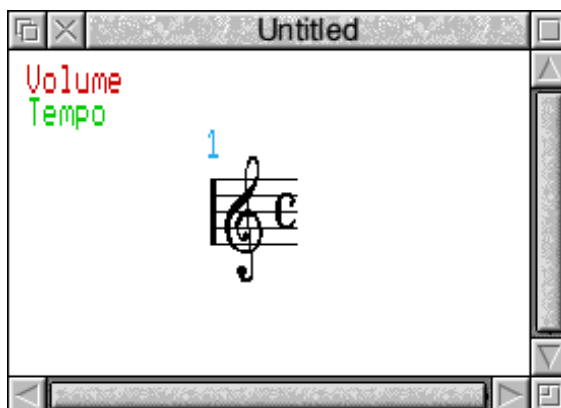


Headings	
Title:	<Untitled>
Movement:	<Untitled>
Composer:	<Untitled>
OK	

Please note that these headings are only used when the score is printed on a printer. Although you may wish to write the title of the piece in the first field, it has nothing to do with the title of the score which appears at the head of the score window and in the 'Open Score' menu. This latter title is taken from the filename under which the score was last saved or which you typed in when the score was opened using the 'Open score' menu.

Setting up a new score

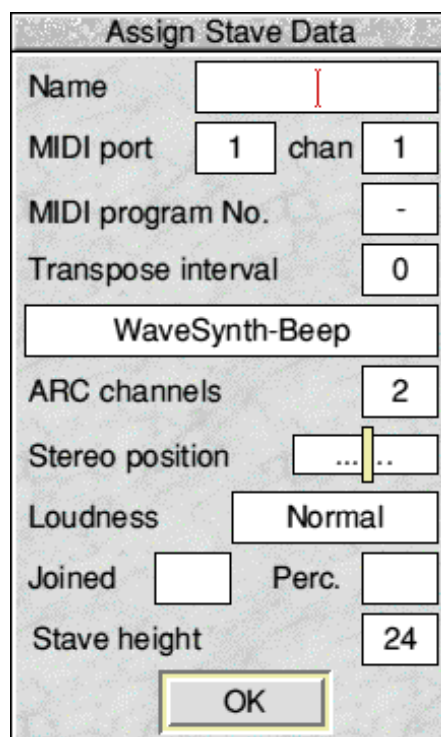
When you open a new score (from the 'Open score' menu) the default score looks like this:



The staff has a clef and a time signature but nothing else. To edit its characteristics (for example to give it a name) click with the MENU button over the staff. (Be sure to position the pointer over the staff itself.) The Rhapsody menu will appear. Now follow the 'Staff' arrow which leads to...

The Staff menu

Follow the arrow after the 'Reassign' option to... The Assign Staff Data window



You can enter a name for the staff (up to 10 characters long) in the first field. This will usually be the name of an instrument eg Trumpet'.

In all but one of the subsequent fields, you can cycle through the available options in both directions by clicking Select and Adjust as appropriate.

The second field contains the current MIDI channel allocated to the staff. This can be set to any number from 1 to 16. If the 'Omni' option on your MIDI equipment is set to ON (the usual situation) then this number is irrelevant. If you wish to play different MIDI instruments simultaneously, or if you have a multi-timbral instrument, then you may wish to use this feature.

The third field allows you to select an interval (in semi-tones) by which the stave is transposed when it is played. Note that this does not affect the written score in any way, but if the score is written for transposing instruments (ie in a transposed key) then you will have to use this facility to make the music sound correct. Note that there are 12 semi-tones in an octave so setting this field to 12 or -12 will transpose the sound up or down one octave. The range allowed is -24 to +24 semi-tones.

Clicking on the fourth field cycles through the available Archimedes sound channels. Note that you can add up to a total of 32 sound modules (if you have the memory) from other sources. You can also set this field to 'Silent', if you wish. This does not affect MIDI output.

The next field contains the number of Archimedes sound channels which are allocated to the stave. There are only eight of these so you must choose the allocations carefully. The program will not let you allocate more than eight channels so if you find that you cannot reach the number that you require, you will have to reduce the allocation of one of the other staves. As usual. Select increases the number, Adjust decreases it.

Below this is a symbol which allows you to specify the stereo position of the Archimedes sound channel voice. There are seven positions available, indicated by the dots. Note that the MIDI protocol does not (currently) support stereo information. To set the stereo position, simply click on the desired dot.

Next comes the loudness field. This can be set to 'Loud', 'Normal', 'Quiet' or 'Silent'. This setting has equal effect on both the internal sound system and the MIDI output and what it does is to scale the dynamic levels of the music (ie the pp, mf, ff settings). Normally there are 16 of these levels from silent (or 0) to fff (or 15). If this field is set to 'Normal', these play as normal of course. If the field is set to 'Loud', the dynamic level is increased by 50% (ie mp (7) becomes mf (10), mf (10) becomes fff (15)). If it is set to 'Quiet', the dynamic level is halved (ie ff (13) becomes p (6) etc.). Obviously, a passage which is already set to fff cannot be played any louder when the field is set to 'Loud'. If the field is set to 'Silent', the stave will then not be played at all (neither through the MIDI interface, nor the speaker). This can be very useful for turning off a solo part for practice purposes.

If you click on the box next to the word 'Joined' a tick appears in it and the stave will be joined to the one above (if it exists). If two staves are joined in this way, they will be bracketed together at the front and only the name of the upper stave will be printed (like a piano stave). If three or more staves are joined, then a different style of bracket is used and all the names are printed. This is used for joining woodwind and string sections of an orchestral score for example.

Finally, if you select the 'Percussion' box, the stave will be printed with a single line instead of the usual five. Selecting this option has absolutely no other effect and you can still use this type of stave to indicate pitch if you wish to.

The OK box is provided as a simple way of removing the 'Assign' window. You will find, if you try it, that all the changes described above take effect immediately - even while a score is being played. It is not strictly necessary, therefore, to click the OK box - but it is an easy way to finish off the operation and remove all the menus.

Adding more staves

It is very likely that you will want to add several more staves. (Rhapsody can cope with up to 24 staves). In this case, go back to the score window and click (using the Menu button, of course) either above or below an existing stave, at the position where you want to add a new stave. The Rhapsody menu opens as usual but the second item on the menu is the name of the stave above which the new stave is going to be added (or the last stave if you clicked below the last stave). Now follow the arrow to the right of this name and thence to the 'Add' option on the 'Stave' menu which leads, as before, to the 'Assign Stave Data' window. Set up the desired characteristics of the new stave, click on 'OK' and the new stave is added.

Deleting staves

To delete a stave (ie to remove it completely from the score), click with the Menu button over the stave you wish to delete; then choose the 'Delete' option in the 'Stave' menu. A dialogue box opens asking for confirmation.

Deleting a whole score

To delete the whole score (ie to reset it to the default score of one stave etc.) choose the 'Delete' option in the 'Score' menu. In this case, it does not matter where you click on the score; the position is only important when you are operating on a selected stave.

Editing a score

Load the score as described in chapter 1, or set up a new score as described in chapter 2. Click Menu over the score to bring up the Rhapsody menu. Before we do any editing, try following the 'Display' arrow which leads to...

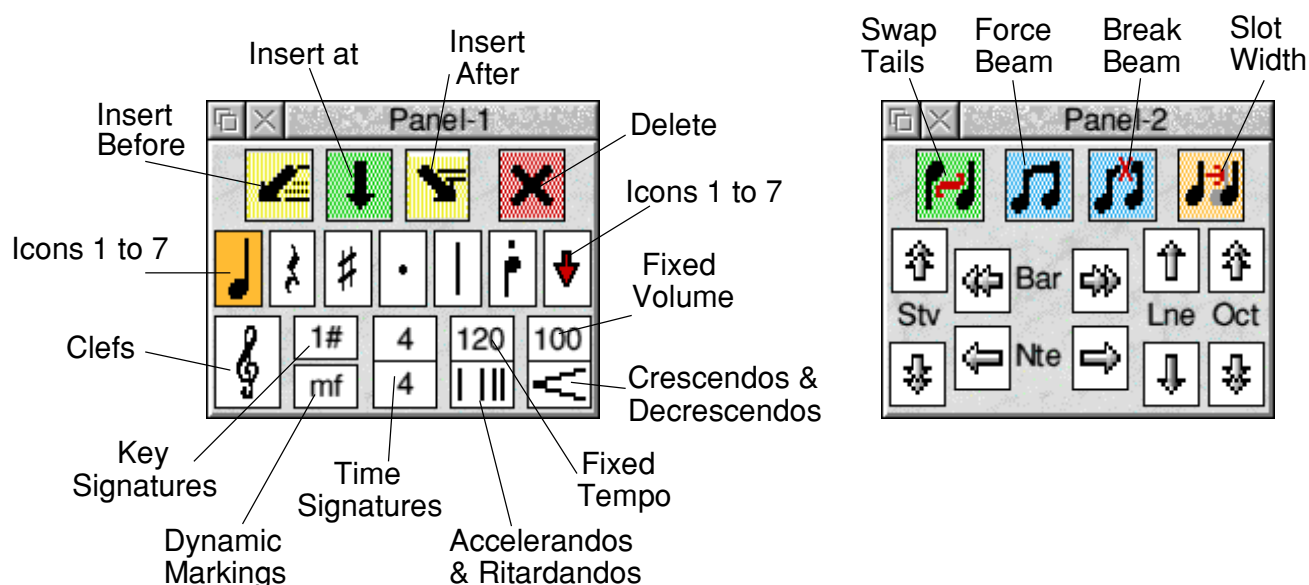
The Display menu

The 'Normal' item is ticked. Choose one of the other items and see what happens to the score! 'Small' is useful if you are editing a very large score, though it can be difficult to use. 'Large' and 'Huge' are really for use in a classroom (or perhaps for those with less than perfect eyesight).

Normally the 'Beams' option is ticked. If you remove this tick, the score is displayed on the screen without any beams joining the quavers and semi-quavers. Screen redrawing works a lot faster in this mode. Whether or not this option is selected, beams are always printed when the score is formatted and printed on a printer. Incidentally, Rhapsody is fairly intelligent about which quavers and semi-quavers to group together and recognises the difference between 3/4 and 6/8 time, but if you write in odd rhythms like 7/8 etc, it will group the notes in crotchets from the beginning of the bar. You can, in fact, change the way the notes are beamed together but further explanation of this is deferred until the end of this chapter.

Select the display you like best and go back to the Rhapsody menu. This time choose the 'Show panels' option.

Two windows open: Panel-1 and Panel-2, which look like this:



Moving the cursor about

Before you use either of these new windows, click Select (not Menu) on the score window at the place where you wish to edit a note. A yellow rectangle with two red arrows appears on the score at the place where you clicked Select. This is known as the Cursor. The vertical slot in which the cursor finds itself on the system of staves is known as the Cursor Slot and the exact line or space where the red arrows sit is known as the Cursor Position.

Now experiment by clicking Select on any of the arrows in the Panel-2 window.

The two on the left shift the cursor up and down the cursor slot. The next four move the cursor left and right by either one slot or one bar. (Note that none of these alters the position of the red arrows on the stave.) The four on the right move the cursor position up and down by either one note or one octave.

You will find that it is possible to move the arrows beyond the limits of the yellow rectangle - 32 positions are available in all.

Of course, the cursor can also be moved by clicking Select over the score as before, but you cannot access the

'extended' positions in this way for obvious reasons. Try it!

The cursor keys on the keyboard can also be used to move the cursor about (provided that Rhapsody has what is known as the 'input focus' as shown by the highlighted title bar of the score you are editing). For more details on this see chapter 6.

Editing a score

Now lets add a few things to this score. First click Select on one of the white icons in the Panel-1 window. Lets choose the Rest icon, the second icon in the middle row. When you click on this icon it is highlighted in orange. Note that the cursor has not moved. Now click Select on the leftmost yellow arrow at the top of the Panel window.

This icon is called the Insert-Before icon and when you click on it the program attempts to insert your selected choice immediately to the left of the cursor. The cursor then moves onto the item you have just entered.

This is a fundamental operation. Clicking on any of the three Insert icons causes the contents of whatever icon is highlighted in orange to be inserted at the cursor - if at all possible.

The green icon is called the Insert-At icon and causes the program to attempt to insert your choice at the current cursor position. This can only be done if it makes sense to do so. Clearly, you cannot add a rest to a clef, but you can add a rest to a slot containing a note as Rhapsody can handle up to two independent parts on each stave.

The next yellow icon is called the Insert-After icon and attempts to insert your choice immediately after the cursor.

A wide variety of rests (and other musical symbols) are available using icons 1 to 7 on the middle row of Panel-1. The items are obtained by repeatedly clicking on the highlighted icon with either Select or Adjust. The following list shows all the symbols available within the seven icons. They are listed in the order in which they appear when cycling with Select.

1. **hemi-demi-semiquaver**
 - demi-semiquaver
 - semiquaver
 - quaver
 - crotchet
 - minim
 - semi-breve
 - breve
2. **hemi-demi-semiquaver rest**
 - demi-semiquaver rest
 - semi-quaver rest
 - quaver rest
 - crotchet rest
 - minim rest
 - semi-breve rest
 - breve rest
3. **sharp**
 - flat
 - natural
 - double sharp
 - double flat
 - natural
 - sharp
 - natural flat
4. **single dot**
 - double dot
 - triple dot

tie

triplet

5. **barline**

1st time barline

2nd time barline

half barline

double barline

end barline

start repeat barline

end repeat barline

double repeat barline

6. **staccato note**

marcato note

accented note

large trill

small trill

large mordent

small mordent

turn

trill

trill definitions

7. **block marker icon**

pedal on

pedal off

text icon

voice change icon

Adding notes and clusters

Try inserting some notes. Be careful to position the cursor arrows accurately. If you click on the Insert icons with Select, the note has its tail pointing upwards (an Upstalk note); if you use Adjust, the tail points downwards (a Downstalk note).

If you add an upstalk note to a slot which already contains an upstalk note, the two will merge to form a note Cluster. If you add a downstalk note to a slot which contains an upstalk note, the notes remain quite independent.

Note that when you add a second note to make a cluster, the original note length is retained, even if the highlighted icon shows a different note. In order to change the note length, you must position the cursor over the note itself before clicking on the Insert-At icon. It follows that, to add a second note to a cluster and change the note length, just click the Insert-At icon twice.

You will gather from this that it is impossible to have a crotchet and a minim in the same cluster. While it is true that some pieces of music do mix note values in this way, it is better practice to use separate parts. Remember that, by using different tails, Rhapsody can cope with up to two totally independent parts on a single stave.

You can add attributes like dots, ties and triplets to notes, but all such attributes apply to ALL the notes in a cluster. It is not possible to have a crotchet and a dotted crotchet in the same cluster (though it is perfectly possible to have an upstalk crotchet and a downstalk dotted crotchet in the same slot on the same stave.)

In order to keep things as easy for the user as possible, Rhapsody automatically allows extra space for accidentals, dots, ties etc., and also, sensibly packs semi-quavers closer together than crotchets and minims. What Rhapsody does not do, however, is to ensure that you have aligned the notes on different staves sensibly; nor does it check to see that you put the right number of notes in every bar. That is up to you.

Deleting notes etc.

In general, in order to delete something, eg a note or a rest etc., you put the cursor in the relevant slot and click on the Delete icon, which is the pink X icon in Panel-1 .

If the slot contains two notes, however, or in any other case where there may be ambiguity about what is being deleted (accidentals for example) it is necessary to position the cursor line over the exact item which is to be deleted.

Use of icons and symbols

While it is assumed that the user has an elementary knowledge of musical notation, a number of points need to be made about the way Rhapsody uses the symbols in icons 1 to 7 as follows:

Notes - nothing unusual here.

Rests

Nothing particularly unusual here either except to point out that Rhapsody largely ignores rests when playing, except, of course, when they actually determine the rhythm. This means that you can usually put rests anywhere you like in a bar (but see the section on misalignment in chapter 11). It also means that you can put too many rests in a bar without causing problems. This may or may not be an advantage, but it is true that the semi-breve rest is often used to mean 'one bar rest' regardless of the actual length of the bar.

Accidentals

Note that the natural sharp and natural flat symbols are treated just like ordinary sharps and flats by Rhapsody.

Dotted notes

Dotted notes are conventional.

Tied notes

If you add a tie to a note, then when the note is played, the note length is calculated by adding the length of the next note on the staff which is at the same pitch. If this note is also tied, the next note will be added also etc. It is up to you to ensure that the note to which the first note is tied is at the same pitch. If it is not, then Rhapsody will only look as far as the next note with the same stalk and the tie will be ignored. This can lead, however, to rare problems. For more detail see chapter 11.

You can, of course, tie notes over a bar and if the first note has a trill, the trill will continue for the full length of the note. You cannot, I am afraid, tie a note over a repeat bar, though!

Triplets

The triplet symbol must be added to every note of the triplet, eg:



In this respect, Rhapsody is non-standard. If you wish to produce a printed score which looks more like the conventional method of indicating triplets, you can omit the first and last of the three symbols but the score will not play correctly.

Bar Lines

It is very important to understand that there are two different sorts of bar line in Rhapsody (and in musical scores too). The ordinary thin barline is the most important and signifies the measure of the piece (ie which notes are stressed etc.) There are also a host of other barlines (which I shall call Supplementary bar lines to distinguish them from Proper barlines). Supplementary barlines often coincide with proper barlines, but they do not have to. Repeat barlines can, and often do, occur in the middle of a bar. Proper barlines can always be

distinguished from supplementary barlines in the 'edit score' window because they are numbered (in blue above the score) or are labelled 1st or 2nd. Supplementary barlines on their own are not numbered. The barlines available are listed in the order that they appear by clicking with Select on the bar line icon, the fifth icon in the middle row of Panel-1:

Proper barlines

- Ordinary barline
- First time barline
- Second time barline
- Supplementary bar lines
- Half barline. The half bar line is useful for dividing 7/8 bars into 3.2.2 or 2.2.3 etc. Also used to start a piece which has an anacrusis (a note or group of notes before the first bar). See chapter 10 for more details on this.
- Double barline - Useful for dividing sections of a work.
- End barline - Used at the end of a piece.
- Start repeat barline - Starts a repeated section.
- End repeat barline - Ends a repeated section.
- Double repeat barline - Both ends and starts a repeated section.

Staccato, marcato and accented notes

If you mark a note as being staccato or marcato, its length is shortened (or lengthened) by a fixed amount which you can set using the trill definition window (see below). By default, staccato notes are played at 50% of their full length and marcato notes at 80%.

Accented notes are played at 4 dynamic levels higher than the current dynamic level, (eg in a piano (p) passage, an accented note is played at mp'; in a forte (f) passage, at ff. See below for further details.)

Trills

The next six symbols refer to various trills. Six common trills are defined by default but you can add new trill definitions into the score at any point using the trill definition icon, td, which brings up the trill definition window. For more details on this see chapter 9. Altogether, over 100 different trills are possible.

Trill definition symbol

(TD) - See chapter 9.

Block marker

The block marker is not a musical symbol but two markers may be entered into a score in the usual way. For details of how to do this, see chapter 4.

Pedal on and Pedal off

The pedal on and pedal off symbols may be used to send pedal information to a MIDI instrument. They have no effect on the output to the internal sound channels.

Text

Text may be entered by selecting the text icon. The panel window extends to reveal a writable field into which you may write a short item of text (typically one word of a song lyric or a musical instruction such as 'cresc' or 'Andante'). This text is limited to 13 characters. When you insert this into the score (using the Insert-At icon in the usual way), the text is printed at the cursor position. It is important, therefore, to check the height of the red arrows before inserting text. Text is deleted by positioning the cursor over the text you wish to delete and clicking on the Delete icon.

In addition to the writable icon, the panel also shows a box which you may use to select the auto-spacing feature. Sometimes you may be prepared to allow the text to 'spill over' into the next slot. This will be true of most musical directions. When entering a lyric, however, you may need to widen the slot to accommodate the whole word. This can be done by first clicking on this box.

Voice change icon

The voice or channel number assigned to a stave may be changed at any point in a score. When this icon is selected the panel window extends to reveal two boxes. The upper one contains the name of the currently assigned Archimedes voice and the lower one the currently assigned MIDI channel number. Both of these can be changed in the usual way by clicking with the Select or Adjust buttons to cycle through the available options. When you have chosen the right voices etc, do not forget to click on the Insert-At icon in order to insert the data into the score. The presence of voice information in the score is indicated by the symbol VC above the score.

If you wish to read some voice data which is already present in the score, first position the cursor over the relevant slot and then select the voice icon.

Please note that, in the case of the Archimedes voices, it is the voice number which is stored, not the name. If, on a subsequent occasion, you load in some different voice modules, a different voice will of course be played at this point.

The facility to change MIDI channels is only of use if you have a multi- timbral instrument which can play different voices on different channels. The six icons on the bottom line of Panel-1 contain the following features:

Clefs

Five clefs are available:

- treble clef
- alto clef (for viola parts)
- vocal tenor clef (an octave below the treble clef)
- instrumental tenor clef (for 'cello parts etc.)
- bass clef

Key signatures

The upper half of the icon contains key signatures from 7 flats (7b) to 7 sharps (7#). C major is not included specifically in the list because it is not needed at the start of a score. If you wish to change into C major in the course of a score, you can use the naturalised version of the key which you are moving out of. This is available by using the Adjust button when inserting the new key signature - ie when clicking on any of the three Insert icons. In some printed music, you may see key signatures with some naturals and some accidentals. These are not supported by Rhapsody. To change into a new key other than C major, just use the appropriate key signature. (You may, if you wish, naturalise it first but this is not necessary.)

Dynamics

The lower half of the icon contains the following dynamic markings in sixteen levels:

- 0 (silent)
- 1 ppp
- 2 ppp'
- 3 pp
- 4 pp'
- 5 p
- 6 p
- 7 mp
- 8 mp'
- 9 mf
- 10 mf
- 11 f
- 12 f
- 13 ff
- 14 ff
- 15 fff (the dashed marks are slightly louder than the normal ones.)

In the case of MIDI instruments, the dynamic marking is used to determine the 'key-on velocity' (ie how hard the note is played). This can sometimes be used to affect the quality of the note as well as its volume. Dynamic markings can be used in conjunction with (but quite independent of) the master volume control (see below). For example, one stave can be made to sound louder than the others.

When using the Archimedes internal voices, the dynamic level is combined with the master volume setting and will not achieve quite the same effect as with a MIDI instrument.

Time Signatures

The next icon is also divided into two and allows you to determine the time signature. The upper half is used to set the number of beats in a bar (from 1 to 16). The lower half is used to determine the type of beat - 2 = minim; 4 = crotchet; 8 = quaver; 16 = semi-quaver.

When using one of the Insert icons to insert or change a time signature, it makes no difference which half of the icon is highlighted. Note that Rhapsody assumes that all staves have the same time signature.

Note that Rhapsody assumes that all staves have the same time signature.

Tempo markings

The fourth icon allows you to enter tempo markings. These can either be fixed or progressive and allow you to insert accelerandos and ritardandos. All tempo markings are in crotchets per minute (even when the music is in 6/8 or minims.)

The upper half of the icon is used to enter fixed tempo marks which take immediate effect. The range allowed is 10 to 500 in steps of 2. The selected tempo is shown in green above the score.

When you click on the lower half, the panel window extends to reveal two more fields;

The upper field contains the target tempo (ie the tempo you wish to reach eventually) in the range 10-500 crotchets per minute. The lower field contains the number of crotchet beats during which the accelerando or ritardando is to occur. Note that this field is always in crotchet beats (even when the music is in 6/8 or minims). The allowed range is 0-40 beats.

Volume markings

The last icon works in exactly the same way as the previous one and allows you to enter volume markings which are either fixed or progressive.

The volume scale is an arbitrary one in which 0 is silent and 126 is maximum volume. In the case of a MIDI instrument, this controls the 'master volume' of the instrument and is quite independent of the dynamic markings (which controls the 'key-on velocity'). It is a good idea to use a standard volume of about 100 so that you have some room for a crescendo. In the case of the Archimedes internal voices, this volume is combined with the dynamic marking to give an overall volume.

The upper half gives access to fixed volume markings which take immediate effect while the lower half opens up another extension to the panel window which allows you to enter crescendos and decrescendos. Note that, as before, the number of beats is specified in crotchets. The volume is written above the score in red.

Altering the appearance of the score

In addition to providing the cursor movement icons described earlier, the Panel-2 window provides four action icons which can improve the appearance of your printed score. These are dealt with in sequence from left to right and numbered 1 to 4 for convenience. See the diagram on page 20.

Swapping tails

It is often necessary to swap or invert the tail of a note. This can be done by placing the cursor in the relevant slot and clicking the Swap-Tails icon which is the green icon in the Panel-2 window. As with the Delete icon, ambiguity may exist and the rules are a little more complicated owing to the fact that there may be more than one cluster with more than one note in each cluster in the same slot.

The general rules are: if there are several notes in a cluster, or more than one cluster, you must position the cursor line over an actual note. Secondly, provided that there is only one cluster in the slot, if you use the Select

button when you click on the Swap-Tails icon, The whole cluster will swap its tail; if, however, you use the Adjust button, only that note will have its tail swapped.

Forcing a beam

Sometimes you may find that Rhapsody breaks up the beaming of quavers in places which you want the notes beamed together. To force a beam, place the cursor over the note in question and click on the second (blue) icon in the Panel-2 window using the Select button.

To undo this effect, click on the icon with the Adjust button.

Breaking a beam

Sometimes, you may wish to do the exact opposite - ie break a beam where Rhapsody thinks there ought to be one. To do this use the third icon in the Panel-2 window. Again, Select breaks the beam and Adjust removes the 'break beam' instruction.

Changing the width of a slot

Rhapsody tries to space out the notes fairly intelligently but it does not always get it right, particularly when there are overlapping parts in minims. To change the width of a slot, click on the fourth (orange) icon in the Panel-2 window. Select increases the width, Adjust decreases it.

Deleting, Clearing and Copying

Many large scale operations can be carried out on either the whole score, a whole stave, or just part of a stave, or on a specially marked block. Each of the five available score windows can have its own marked block which is shown shaded in the window. First you must know how to select a score or a stave and how to mark a block.

Selecting a score

To select a score preparatory to performing a large scale editing operation, simply click on the score window using the Menu button and follow the arrow to the right of the 'Score' item.

Selecting a Stave

To select a single stave, click (using Menu) over the actual stave in the score window, then follow the arrow to the right of the 'Stave' item (which may, of course, show the name of the stave if it has been named).

Marking a block

Position the cursor at the start of the section of the score you wish to mark and on the lowest stave which you wish to include in the block. Select the 'block marker' icon. (See the previous chapter.) Now click on the Insert-At icon. A red arrow appears at the top of the score (and if you move the cursor, you will find that you already have a complete block containing just one slot and just one stave). Now move the cursor to the end of the section you wish to mark and the highest stave you wish to include and insert a second marker. The score is redrawn showing the exact extent of the marked block shaded in grey.

If you reposition the cursor and try to enter a third marker, the marker nearest the cursor is repositioned.

Removing a block

To remove a block from a score (eg before repositioning both ends) place the cursor anywhere in the relevant score; make sure the 'block marker' icon is selected and click on the Delete icon.

Be very careful to note that this is not the same as 'deleting a block' which is dealt with later in this chapter. Removing a block simply removes the block markers, it does not alter the score in any way.

Block markers are not saved when a score is saved to disc so it is not necessary to remove a block before saving.

Selecting a block

Click (using Menu) over the score window and follow the arrow to the right of the 'Block' item.

Deleting all or part of a score

If you wish to delete a whole score (ie reset it to the default score) select the whole score as above and choose the 'Delete' option on the Score menu.

To delete the whole of a stave, ie remove it completely from the score, select the stave as above and choose the 'Delete' option on the Stave menu.

To delete a block, mark the block and choose the 'Delete' option on the Block menu. Note that deleting a block can only be carried out when all the staves on the score are included in the block. It should be obvious that a musical score cannot have a hole in it!

A warning box is provided to confirm your intentions.

Clearing all or part of a score

'Clearing' means removing all the notes and rests (but leaving any other attributes such as time-signatures etc.) It is most useful when a transcribe or copy operation goes wrong.

Clearing a score

Select the score and choose the 'Clear' option from the Score menu.

Clearing a stave

Select the stave and choose the 'Clear' option from the Stave menu.

Note: if the cursor is positioned on the relevant stave, the stave is cleared from the cursor to the end of the score. This is particularly useful when you have transcribed something but it has not turned out satisfactorily and you want to try it again.

Clearing a block

Mark the block, select the score and choose the 'Clear' option from the Block menu.

Copying a score

To make a duplicate copy of a score, select the 'Copy' item on the Score menu. If a '<blank>' score is available, this opens a new window with the duplicate copy in it. A maximum of five scores is available at any one time.

Copying a stave

First, you must position the cursor on an existing stave at the point where you want the copy to appear. Note that if you want to create a complete new stave rather than just copy an existing one elsewhere, you will have to use the 'Add stave' routine first to create the empty stave.

Next, click the Menu button on the stave which you want to copy; move to the Stave menu and choose the 'Copy' item. The selected stave is copied into the new stave beginning at the bar which contains the cursor.

There are a number of things you should be aware of when using this routine. Firstly, it is a much more sophisticated operation than copying text in a wordprocessor because the copied notes must be aligned correctly with those that already exist in the score.

Secondly, if there are notes already on the stave which you are copying on to, Rhapsody does not over-write them, but attempts to merge the copied notes with them correctly. There should be no problem if the copied notes have a different tail from those that already exist, but if any of the notes have the same tail and are of different note length, Rhapsody will merge them into a single cluster which may or may not have the correct note value. The existence of rests in the original stave may also cause problems as Rhapsody cannot know which 'part' a rest is supposed to belong to. In order to avoid these problems, either copy onto an otherwise empty stave or make sure that the two staves have notes with different tails.

Thirdly, the copy routine preserves the position of the note on the stave, not the actual pitch of the note. It does not make musical sense, therefore to copy notes from a stave in the treble clef into a stave with a bass clef. If the block which you have marked includes a clef, then Rhapsody will copy it too and all will be well, but if you are copying a musical fragment which does not have a clef, then make sure that the place you are copying it to has appropriate clefs. Alternatively, copy it anyway and use the 'Shift' routine (see chapter 5) to move the notes into the right place.

Here some examples of the way the copy routines are used.

Copying part of a score into another part of the same score

Mark the block you wish to copy using the block markers. (It is standard practice not to include a barline at the beginning of the block but to include one at the end.) Make sure you include all the staves. Position the cursor on the top stave at the place where you want to insert the copy (this will usually be on a barline). Now insert as many new barlines as there are bars in the marked section. (Use the Insert-Before icon so that the cursor does not move.) Now call up the Rhapsody menu and choose 'Block' and 'Copy'.

Inserting the barlines is necessary otherwise the marked block will be copied on top of whatever comes next. Of course, if you are copying onto the end of the score, it is not necessary to add these barlines as Rhapsody will do it automatically.

Duplicating a stave

It often happens that two different parts (eg 'cello and bass parts) are identical, or nearly so. To duplicate a stave, create a new stave with suitable attributes using the 'Add stave' routine. Position the cursor at the very beginning of this stave. Click Menu over the stave you wish to duplicate, choose 'Stave', then 'Copy'.

Constructing a 'round' from a simple tune

Open a score with four blank staves. Write (or transcribe) the tune on the top stave. Position the cursor at the bar on the second stave where you want the tune to enter for the second time. Click Menu over the top stave, choose 'Stave', then 'Copy'. Repeat for the other parts.

Reducing a four part score to a two part score

Suppose you have a four part choral arrangement which you want to reduce to a two staves for playing on a piano. You can do this as follows:

Make a copy of your score in a blank score in case you are not satisfied with the results.

Go through all the notes in the score, making sure that all the notes in the Treble and Tenor parts have their tails up. (See the Swap-Tails icon) Similarly, make sure that all the tails in the Alto and Bass part scores are down.

Assuming that both the Treble and Alto parts have treble clefs, position the cursor at the start of the Treble part. Click Menu over the Alto part, choose 'Stave' and 'Copy'.

If, as is usual, the Tenor and Bass parts have different clefs, you must first change the clef of the Tenor part into a bass clef. Now you must shift the notes in the Tenor part up by an appropriate number of lines. (See chapter 5 for more detail). Now copy the Bass part into the Tenor part in the same way that you copied the Alto part into the Treble.

Delete the now redundant Alto and Bass parts.

Copying musical fragments

Remember that you have five scores to play with. You can, if you wish, use several of these scores as 'clipboards' to store fragments of music which you can copy into your main score at any time. See the next chapter for details on how to shift and transpose fragments.

Shifting and Transposing

It is very important to understand the difference between shifting and transposing.

When you use the shift routine on a marked block of a score, the notes are shifted up or down a certain number of lines and spaces on the score. Any accidentals applied to the notes remain unaltered. In general, this will not make musical sense but there is one case when it is essential. If you decide to change the clef in which part of a score is written; for example, if you decide to change a section of cello music, originally written in the bass clef, to tenor clef, you will need to shift the notes down by 4 lines, (ie 4 lines or spaces!)

When you transpose a stave or a score, you move the whole pitch of the music up or down so many semitones. This causes the key-signature to change, the notes themselves to move, and in many cases it causes accidentals to change (eg sharps may become naturals when moving into a 'flatter' key. All of this is handled automatically by Rhapsody's transpose routine.

It should be clear from the above discussion that while shifting may be applied to the whole or part of a score, transposing is only relevant for a complete stave or score. You will therefore find the shift option only in the 'Block' menu while the transpose option is only found in the 'Score' and 'Stave' menus.

Some examples of the use of the shift and transpose routines follow.

Changing the clef of a few bars or a whole stave

Mark the relevant bars using the block markers.

Click Menu on the score; follow the arrows after 'Block' and 'Shift' to.

The Shift window

Use the Select and Adjust buttons to increase or decrease the number of lines by which the notes are to be shifted (negative numbers mean down of course); then click on OK and the notes will be shifted.

Do not forget to insert the relevant clef both before and after the shifted block!

The following table gives the amount of (upward) shift required to go from a higher clef to a lower one. To go in the other direction, simply use a negative shift.

• Treble	to	Alto	6
• Treble	to	Vocal Tenor	7
• Treble	to	Instrumental tenor	8
• Treble	to	Bass	12
• Alto	to	Vocal tenor	1
• Alto	to	Instrumental tenor	2
• Alto	to	Bass	6
• Vocal tenor	to	Instrumental tenor	1
• Vocal tenor	to	Bass	5
• Instrumental tenor	to	Bass	4

Copying a complex phrase at a different pitch

In many pieces of music (particularly baroque music) a certain figure will be repeated over and over again in different parts at different pitches. If you are entering the music on the screen, you can use the other four available scores to hold these well used phrases. When you need one, shift it to the right pitch, then copy it into the score wherever it is required.

Transposing a part for another instrument

The details of the whole complex business of transposing instruments are outside the scope of this manual, but if you want to transpose a part which is written for a Clarinet in A into an part which can be played on a Bb clarinet, you need to transpose it down one semi-tone. To do this, click Menu on the stave you wish to transpose, move over 'Stave' and 'Transpose' to...

The Transpose window

Use Select and Adjust as usual to set the number of semitones to -1, then click on OK.

To transpose a complete score

Suppose you wish to transpose a complete work for chorus, written in E major into the key of D major so that it is easier to sing. Click Menu on the score; choose 'Score' and Transpose' and open the transpose window; set the number of semitones to -2 and click on OK. If the score being transposed has no key signature in it (ie it is in C major), then a new key signature will be provided. All naturalised key signatures are, of course, treated like C major key signatures.

Using the Keyboard

Although the use of the mouse is essential to operate the windows environment, many of the editing features can be carried out using keys on the computer keyboard. In particular, all the facilities available from the Cursor and Panel windows are available from the keyboard.

A combination of mouse and keyboard operations is particularly effective when carrying out repetitive operations such as swapping tails.

It is very important to realise that in a multi-tasking environment, only one application can possess what is called the 'input focus' at any one time. The window which has the input focus is shown highlighted (ie its title bar is yellow). If you wish to use the keys as described below, you must first gain the input focus by clicking on one of the score windows (ie by repositioning the cursor). You will lose the input focus whenever the caret appears elsewhere eg in a writable icon, whenever you load a new score or close the score containing the cursor, or whenever another application steals it!

A complete list of keyboard equivalents is given below.

Note that, in accordance with good practice, neither F11 nor F12 is used. Pressing F12 will, in fact, give access to the * prompt as usual and <Ctrl>Shift>F12 will shut down all applications in turn.

Secondly, in the case of the Action icons, and those icons on the bottom line of the Panel-1 window, which are selected by repeated pressing of the key (just like the icon itself), pressing <Shift> down at the same time will have the same effect as using the Adjust button. That is to say, pressing T repeatedly, for example, will increase the tempo; pressing <Shift>T will decrease it.

Note that <Ctrl>T brings up the variable tempo window and <Ctrl>V similarly opens the variable volume window. Thereafter, pressing T (or V) increases the target tempo (or volume); <Shift>T (or <Shift>V) will decrease it. Pressing Z increases the number of beats over which the change takes place; <Shift>Z decreases it.

Miscellaneous short-cuts

- | | |
|--------------------------|-----------------------------|
| • Show panel | <Tab> |
| • Start/stop play | P (play starts from cursor) |
| • Stop play and goto bar | <Escape> |

Cursor movements

- | | |
|--------------------------|-----------------------------------|
| • Up a line | Cursor up |
| • Down a line | Cursor down |
| • Up an octave | <Shift>Cursor up or <Page Up> |
| • Down an octave | <Shift>Cursor down or <Page Down> |
| • Up a stave | <Ctrl>Cursor up or <Home> |
| • Down a stave | <Ctrl>Cursor down or <Copy> |
| • Forward one note | Cursor right |
| • Backward one note | Cursor left |
| • Forward one bar | <Shift>Cursor right |
| • Backward one bar | <Shift>Cursor left |
| • Move to end of score | <Ctrl>Cursor right |
| • Move to start of score | <Ctrl>Cursor left |

Action icons

• Insert-Before	<
• Insert-At	<Space> or <Insert>
• Insert-After	>
• Delete	? or <Delete>
• Swap-Tails	S
• Force Beam	F
• Break Beam	B
• Change Width	W

Symbols

• Hemi-demi-semiquaver	F1
• Demi-semiquaver	F2
• Semiquaver	F3
• Quaver	F4
• Crotchet	F5
• Minim	F6
• Semibreve	F7
• Breve	F8
• Hemi-demi-semiquaver rest	<Shift>F1
• Demi-semiquaver rest	<Shift>F2
• Semiquaver rest	<Shift>F3
• Quaver rest	<Shift>F4
• Crotchet rest	<Shift>F5
• Minim rest	<Shift>F6
• Semibreve rest	<Shift>F7
• Breve rest	<Shift>F8
• Sharp	<Ctrl>F1
• Flat	<Ctrl>F2
• Natural	<Ctrl>F3
• Double sharp	<Ctrl>F4
• Double flat	<Ctrl>F5
• Natural sharp	<Ctrl>F6
• Natural flat	<Ctrl>F7
• Single dot	F9
• Double dot	<Shift>F9
• Triple dot	<Ctrl>F9
• Tie	F10
• Triplet	<Shift>F10
• Proper barline 1st time bar	1
• 2nd time bar	2
• Half barline	3
• Double barline	4
• End barline	5
• Start repeat	6
• End repeat	7
• Double repeat	8
• Staccato note	<Shift>'
• Marcato note	<Shift>I
• Accented note	<Shift>2
• Large trill	<Shift>3
• Small trill	<Shift>4

Rhapsody

- | | | |
|-----------------|----------|----------|
| • Large mordent | <Shift>5 | |
| • Small mordent | <Shift>6 | |
| • Turn | <Shift>7 | |
| • Trill | <Shift>8 | |
| • Define trill | <Shift>9 | Marker 9 |
| • Pedal on | 0 | |
| • Pedal off | - | |
| • Text | = | |
| • Voice change | f | |

The following keys can be used to cycle through the various options:

- | | |
|--------------------------|-----------------------------|
| • Clef | C |
| • Key signatures | K |
| • Dynamic markings | D |
| • Time sig (beat number) | N |
| • " " (beat type) | M |
| • Tempo | T |
| • Volume | V |
| • Target tempo | T (after <Ctrl>T) |
| • Target volume | V (after <Ctrl>V) |
| • In beats | Z (after <Ctrl>T or Ctrl>V) |

Capturing and Transcribing

One of the most useful features of Rhapsody is the ability to transcribe music directly from a MIDI keyboard into a written score. Do not, however, expect the same features that you would get with a sequencer. A sequencer is a program that will store incoming MIDI data and allow you to play it back just as you played it originally - rather like a tape recorder. Of course, any good sequencer provides a number of more or less sophisticated editing features, and some will even produce a printed score, but most of them make no attempt to transcribe what you play into musical notation. It is obvious that no program could take a performance of a Debussy prelude and turn it back into the original printed page which the pianist played from, because many of the decisions which have to be made (eg which stave this note is on) are beyond the power of the computer to divine. In addition, it is impossible for the computer to tell the difference between a ritardando and the notes getting longer.

For all these reasons, therefore, (and a few others besides) the transcribe routine provided by Rhapsody has its limitations. Nevertheless, it still provides the most effective way of inputting large quantities of notes quickly. It is, of course, only possible to use this facility if you have a MIDI instrument fitted.

To see how easy it is, try this simple exercise. Open a blank score. Note that it automatically possesses a treble clef and a common (4/4) time signature. Position the cursor at the very start of the score.

Open the Rhapsody menu and select the 'Beat' option from the 'Options' menu. While you are about it, I suggest that you make sure that the 'MIDI' option is on and the 'Speaker' option is off. It is also a good idea to select the 'Slow' tempo when transcribing (or 'Very slow' if you are not very good at playing the keyboard!)

Now return to the Rhapsody menu (remember that if you select your options with the Adjust button, the menu stays open?) and choose the 'Capture' option. If the 'Capture' option is greyed out then you do not have a MIDI interface fitted to your computer.

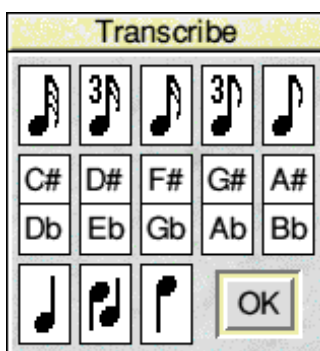
In a second or so, a musical beat is heard from the Archimedes internal speaker. The first beat of the bar is a bit longer and louder than the others. When you have got the rhythm, play the first few bars of 'Baa-baa black sheep', keeping exact time with the beat.

When you have finished, bring up the Rhapsody menu and choose the 'Stop play' option. (If you prefer, you can press the <Escape> key.) What you have done is to capture some data. As yet, this data has not appeared in the score. You now have to transcribe it.

Make sure that the cursor is still at the beginning of the score; bring up the Rhapsody menu and follow the arrow to the right of the 'Transcribe' option (which, incidentally, is now in bold type because we have got some data to transcribe). This leads to...

The Transcribe window

This window is used to give the program some information about how you want the transcription to take place. The first three icons are used to indicate whether you want all of the notes to be transcribed with their tails up, or with the tails either up or down depending on the position of the note on the stave, or with their tails down. Click on the one you want and it is highlighted in orange.



The other three icons on the top determine the degree of quantisation applied. If you select the quaver icon, then all the notes that you play are 'pulled into' the nearest quaver. On the other hand, if you select the demi-

semiquaver icon, then much smaller length notes are transcribed. This does, however, mean that you have got to be a lot more accurate in your playing. Select the quaver icon.

When transcribing the 'black' notes on a piano, two choices are always available eg C# or Db. By clicking on the lower five icons, you can tell the program which alternative you want. For the moment you can leave them at their default values.

Now click the OK box and the data you have captured is transcribed onto the score. Are you pleased with it? If it doesn't look right or if you played some wrong notes, clear the score and try again (ie capture some new data).

When you have obtained a satisfactory transcription, you will notice that there is at least one extra bar at the beginning. This is, of course, the bar which the computer played while you were getting ready for the beat. Leave it there for the moment. Eventually, you can edit it out when you have finished transcribing.

Another important thing to notice is that, even though you have transcribed your data, the original MIDI data is still present in the computer memory. To prove this, open another score, position the cursor at the start of this score and transcribe again. You can transcribe your data as many times as you like, in fact.

Now try this. Transcribe your data (into a blank score) a third time - but this time choose some other options such as tails up, and demi-semiquaver quantisation. You may be a bit surprised at the result, but that is what you actually played!

Now we shall try to add a second part. Add a second stave (see page 18) to the first score and give it a bass clef. Position the cursor at the start of the score on this new stave. Bring up the Rhapsody menu and choose 'Capture' again. Listen carefully to the beat and when the first part starts to play, try to improvise a bass line. Don't worry if you make a complete mess of it! You don't have to bother transcribing it if it goes wrong, just stop the playing (or press <Escape>) and try again. When you think you have got it right, transcribe it and see what you get. If you are not satisfied, clear the stave and begin again.

Now let's move on to the next four bars. Position the cursor on the top stave, one bar before the end of the music you have already transcribed. Choose the capture option again. Now the music will start to play from the cursor. When the introductory bar is over, carry on playing the tune on the keyboard. When you have played the next four bars, stop the playing in the usual way (ie choosing 'Stop play' on the Rhapsody menu or pressing <Escape>).

Before you transcribe this new data, take note that transcription always takes place starting at the cursor. It is essential, therefore, that you do not move the cursor between capturing and transcribing. Assuming that this is the case, choose the 'Transcribe' option. All being well, the next four bars of the tune should appear.

If all is not well (ie if you played some wrong notes!), you can easily clear the stave - but remember that if you want to clear just the last four bars, you will have to move the cursor to the beginning of these bars, then clear the stave, then move the cursor back again.

Finally, position the cursor on the lower stave and see if you can complete the bass line.

A number of problems can arise when transcribing complex music, but these are deferred until Chapter 11.

Formatting and Printing

Using the RISC OS printer drivers you can print the whole of a score, or individual staves at a variety of scales. Although there are quite a few typographical features which are not implemented in the current version of Rhapsody, you can nevertheless produce good quality manuscript which is more than adequate for performance purposes. This is what you do.

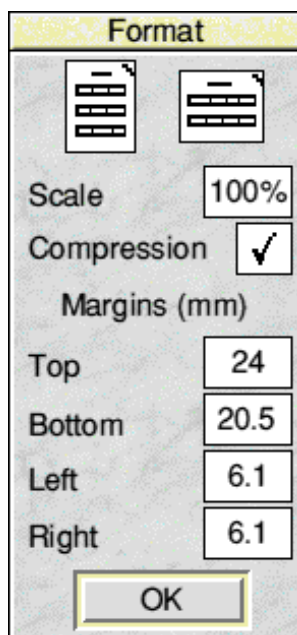
First, you must install a suitable printer driver (eg from the Appi disc or elsewhere) by double clicking on the required driver. It is strongly recommended that you use the latest printer drivers because the newer ones provide facilities to change the page size and are considerably faster. If you do not have versions 1.10 or later please send a blank formatted disc to Clares requesting the latest printer drivers and we will send them by return post. If you want to print out using a HP PaintJet we can supply you with a driver to drive the PaintJet. However, Rhapsody does not print in colour.

Installation of a printer driver can easily be done while Rhapsody is running because of the Archimedes multi-tasking environment. Check that the page size setting is correct and that the resolution is suitable for your printer. (Most modern dot matrix printers, for example, can cope with a resolution of 240x216 dots per inch but if you have an older printer, or if you wish to print out a draft copy more quickly, you may wish to choose a different setting.)

Now click on the score (or stave) you wish to print and choose the 'Format' option on the Score or Stave menu. This leads to...

The Format window

Here you can choose either normal (portrait) or sideways (landscape) printing and you can set the margins and scale factor.



Seven scale factors are provided from 50% to 150%. The 100% setting produces print of a good size for short works but the 83% setting is better for sheet music etc. With the 66% setting you can produce quite an acceptable miniature score!

Choose these options in the usual way by clicking with Select or Adjust. Then click on the OK box.

After a short while while the program sorts out which bars go on which lines etc, a new window opens which shows the score as it will appear on the printed page.

If you click with the Menu button anywhere on the Formatted Score window the following menu appears....

The third Rhapsody menu

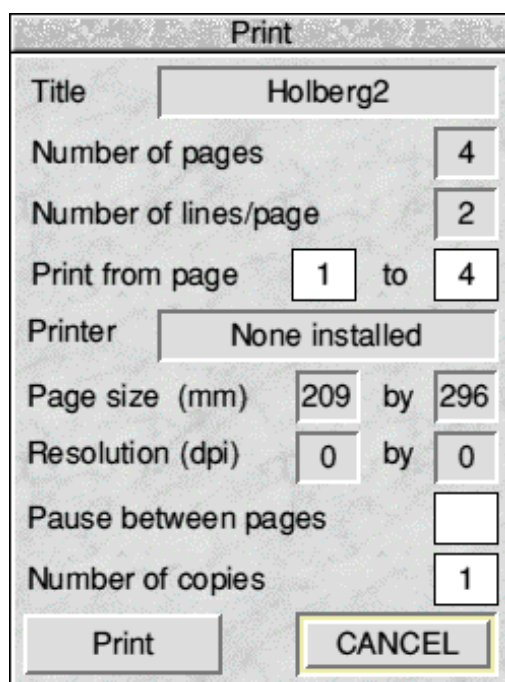
The first two items, Remove Bar and Add Bar, allow you to make changes to the way the score is formatted. Normally, Rhapsody will pack as many bars as possible into each line. This means that, in general, the last line (and also the last page) will not be full. (Actually, Rhapsody packs out the last line with extra spaces whenever it is more than half full.) You may want to space out the score so that it is more readable. In addition, you may want to arrange it so that a long rest in a score occurs at a page break. To do either of these things, click the Menu button over one of the lines which needs spacing out, then choose the 'Remove bar' item on the menu. This causes one bar to move down onto the next line. It may (and in general will) cause a 'cascade' effect throughout the rest of the score but this is obvious when the score is reprinted. To undo this operation, you can use the 'Add bar' option. Of course, if you try to add a bar to a line which is already full, nothing changes.

You will notice that if a part has several completely empty bars, they are lumped together in the customary way. If you want the bars written out separately, then make sure that each bar has at least one rest in it.

When you are satisfied with the way the score is formatted, follow the arrow to the right of the 'Print' item which leads to....

The Print window

The first three icons are for information only and cannot be altered except by reformatting the score at a different scale. You can, however, set the pages you wish to print in the usual way. It is a good idea to check the printer driver resolution again at this point, then click OK. (Do not change the page size settings without reformatting the score!)



If you click on 'Pause between pages' it will become ticked and the printer will stop after every page until you tell it to continue. 'Number of copies' enables you to print multiple copies of the score.

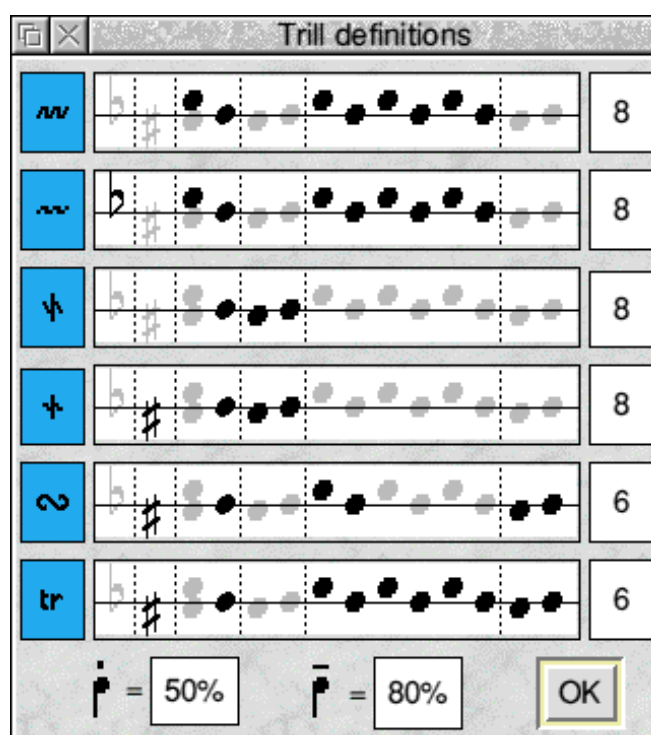
Trills

Defining trills

It has already been mentioned that six types of trill are available from the panel window and that all these trills are user definable. In order to see how the trills are specified bring up Panel-1 by pressing <Tab> whilst Rhapsody has the input focus. Now click through the options in the trill icon, the sixth icon in the middle row, until you come to the 'Trill Definition' icon (td). This immediately brings up...

The Trill definitions window

To deal with the easy bit first, at the bottom are two icons which show the current setting for staccato and marcato notes. By default these are 50 and 50 r. If you mark a note - a crotchet, say - with a staccato dot (by highlighting the staccato icon and clicking the Insert-At icon in the usual way) the crotchet is played as a quaver (and, by implication a quaver rest is inserted.) The word 'marcato' means 'marked' and normally such a note is slightly detached and a little louder. Rhapsody plays any marcato notes two dynamic levels louder. The length is up to you.



It is possible to set the percentage length from 20% to 105% by using Select and Adjust in the usual way. The reason for setting it to a number greater than 100% is that on some MIDI instruments, it may be possible to obtain a slurred effect, ie by starting the next note before the previous one is finished.

Note that, above these icons, there are six trill definitions. Here is the first (default) definition:



First, the blue icon on the left contains the trill symbol. Note that the default trills do correspond in some way to the symbols chosen, but since you can define the trills any way you like, there is no reason why they should necessarily do so. In any case, there is no hard and fast rule about the way trills should be played; it depends on the style of the music and personal preference.

The second field contains a stylized representation of the trill itself. This field is divided further into six

segments. There is a line down the middle (which it is convenient to imagine is the G line in the treble clef) on which are placed up to 12 black notes, some on the line, some above, some below.

The notes in grey are to be ignored.

The first two segments contain, respectively, a flat above the line and a sharp below it. By clicking on either of these segments, the accidental can be made to change colour. When it is grey, the accidental is ignored and the upper (or lower) note is a whole tone above (or below) the main note. When the accidental is shown in black, the upper note is flattened (and the lower note is sharpened) so that the interval is reduced to a semi-tone. It should be obvious that to play trills on different notes on a diatonic scale, both whole tone and semi-tone trills are required. This is the reason why pairs of similar trill symbols are provided - the first is slightly larger than the second, and it is recommended that the first trill is set to whole tone and the second to semi-tone intervals.

The third segment is used to specify whether the trill begins on the upper, the lower or the middle note. In early and baroque music, trills used to begin on the upper note but in music of the last two centuries, trills begin on the main note. Although it is not so common for ornaments to begin on the lower note, a nice effect can be achieved and, used on its own, this can be used to produce the effect of an appoggiatura or an acciaccatura. (An appoggiatura is a slow grace note played on the beat; an acciaccatura is a crushed note, often but not always played before the beat.) If you click on this segment, you will see that the first note of the pair cycles through the three possible options. The second note always remains black because this is, of course, the actual note which is being played!

The next segment contains a turn (a 'shake' below the main note) which can be turned on or off.

The fifth segment (the longest) contains the trill itself. It can be set to contain either zero, one, two or three 'shakes'. If it is set to three shakes, the trill will in fact be continuous.

The final segment contains a second turn which, like the first, can be on or off.

It is easy to see that by combining all these options in various ways, well over 100 different trills are possible including baroque and romantic trills, mordents and inverted mordents, grace notes and all sorts of turns. Just remember that the grey notes are not played at all, they are there simply to remind you what notes are possible, and that the black notes are played as a continuous stream.

The other important feature of a trill is the speed at which the notes are to be played. This is set by the third, and last, field which contains a number between 4 and 48 and is the number of individual notes which are played in the space of one crotchet. Use Select and Adjust to set this field to the desired number. When a continuous trill is being played, it may be a little difficult to calculate the best figure to use. In baroque music when the trill starts on the upper note, an even number sounds best, but with a romantic trill which contains an odd number of notes, an odd number may sound better. Make sure that you specify a sufficiently fast speed so that all the notes can be played before the trill ends!

Using trill definitions

Once you have defined your trills using the Trill definition window, you can insert them into your score by positioning the cursor at the beginning of your score, or anywhere where you want to change the definitions; highlight the 'td' icon in the panel window and click on the Insert-At icon. This places your definitions permanently in the score and indicates their presence by putting a blue 'td' at the top of the score window. Alternatively, use the 'OK' box in the Trill definition window. This acts just like the Insert-At icon for trill definitions. You can put as many definitions as you like anywhere you like in the score. Once trill definitions are placed they become part of the score.

Note that these actions do not place trill markers in your score. To insert a trill, position the cursor at the required point, choose the required trill from Panel-1 and click on the Insert-At icon,

If you want to recall a set of definitions eg to copy it elsewhere or to modify it, first place the cursor in the slot which contains the definitions, then open the Trill definition window by clicking (and re-clicking if necessary) on the 'td' icon.

To delete a definition, place the cursor on the relevant slot, highlight the 'td' icon and click on the Delete icon.

MIDI Files

Rhapsody can load and save MIDI files. In brief, a MIDI file is a standard format for storing time-stamped MIDI and other forms of data. Many different machines can read and write MIDI files and so it is an important means of providing a degree of compatibility between different computers. There are, in fact, a number of standard formats. Rhapsody reads formats 0 and 1 and saves data in format 0. Note that you do not have to have a MIDI instrument, or even a MIDI interface in order to use MIDI files.

A MIDI file contains all the information necessary to play a piece of music and it is relatively easy to write a program which plays MIDI files on a MIDI instrument. It is important to realise, however, that a MIDI file does not contain all the necessary information to define a score. When you load a MIDI file into Rhapsody, it has to be converted into a Rhapsody file. Rhapsody does its best but the same problems occur with MIDI files as occur with transcribing from a keyboard. In particular, although different channel numbers will be put on different staves, upstrokes cannot be distinguished from downstrokes, G#'s cannot be distinguished from Ab's, tied notes cannot be distinguished from dotted notes, bass clef notes cannot be distinguished from treble clef notes etc. etc. Most MIDI files contain key signature, time signature and tempo information, but only at the start and having universal application. Although information about dynamics is stored with each note in the form of key velocity data, in the interests of not cluttering up the converted score, Rhapsody chooses to ignore this information. Also, Rhapsody will not (currently) recognise triplets.

It must be accepted that the facility to read MIDI files is a very basic one and that, in practice, a lot of editing will be necessary in order to knock the Rhapsody file into good shape.

Of course, none of these problems arise when saving MIDI files. Any other program or computer which can read or play MIDI files should work happily with MIDI files produced by Rhapsody.

Loading a MIDI file

This is done in exactly the same way as loading a Rhapsody file. The conversion is done automatically, though it takes a little time with a long file.

Saving a MIDI file

To save a file in MIDI format, choose the save-MIDI option from the main Score menu. This leads to a standard save file window with a MIDI file icon instead of a Rhapsody file icon. Fill in the filename or drag the icon in the usual way. By default, MIDI filenames are given a suffix 'M'. This is to help you avoid overwriting an important Rhapsody file with a MIDI file by mistake.

Common Problems

I want to start the music on an up beat but the program always plays a complete bar, putting rests after the note.

The way to start a piece with an anacrusis or up beat is to remove the barline which begins the piece. Actually, this barline is always obscured by the bracket which binds the staves together at the beginning of the line but you can tell that it is there because the next barline in the piece will be numbered 2. If you remove the first 'proper' barline, you will see that this number changes to 1. Unfortunately, this rather spoils the appearance of the score at the beginning so it is a good idea to replace the 'proper' barline with a 'supplementary' one eg the half barline.

Certain bars do not play correctly, particularly those with triplets and those with overlapping notes on a single stave.

If your triplets do not play correctly, make sure that you have marked all three notes with a triplet sign. Secondly, you must ensure that the notes are correctly aligned vertically. In particular, if you have triplet quavers in one part and duplet quavers in another, the second of the duplet quavers falls in between the second and third triplet and must not be aligned vertically below either. For example, the following score will not play correctly:



but this one will:



Problems with incorrect alignment can also arise when writing two part music on a single stave. For example, although Rhapsody is fairly tolerant about the positions of rests, some rests (ie those which help determine the rhythm of the piece) are essential and must not be omitted eg the crotchet rest in the following example.



If the rest is omitted, as in the following example, the first bar will not play correctly because the second minim in the bar must begin before the first minim has ended.



The following example on two staves will, however, play correctly because Rhapsody uses information on the second stave to work out when the notes on the first stave should be played.



It would still be advisable to put in the rest.

It is worth noting that Rhapsody works on a bar-by-bar basis and that mistakes in one bar should not affect the next (with the exception of the rather subtle problem which is discussed below). Note also that Rhapsody does not prevent you from putting too few or too many notes in a bar; it is up to you to get it right. Mistakes like that are pretty obvious when you play the score.

The odd note is missed out when the score is played

This is a subtle one. It is caused by a misplaced tie in a previous note. When Rhapsody encounters a tie, it searches the score for the next note with the same pitch. When it finds it, it adds its length to the original note and marks it as having been played. In this way the program knows to ignore the note when it actually reaches that point in the score. What sometimes happens is that you add a tie to a note and forget to check that the note to which it is supposed to be tied is at the same pitch. When the score is played, the original note gets tied to some other note later in the score which is therefore subsequently missed out!

In order to accommodate slurred notes in a future version of Rhapsody, it is,

In fact, permissible to 'tie' a note to another note of different pitch provided that they have the same type of stalk. In this way, the following score will play correctly (even though the tie is wrongly placed):



but this one will not.



I can't get the ties on long notes to 'bend the right way'

The reason for this is that you can't tell the difference between an 'upstalk' semi-breve and a 'downstalk' semi-breve for the simple reason that semi-breves don't have a stalk! Also the rules which Rhapsody uses for tie bending are a compromise which is not always entirely suitable. The rules are these:

For single notes on a stave, an upstalk note has the tie bending down while a downstalk note has the tie bending up eg:



Where there are two notes on the stave with different stalks (ie two separate parts), then the rules are reversed so that the ties do not clash.



The problem arises when you are writing in two parts but the parts overlap in such a way that the vital slot contains only one note eg:



The only way you can get over this problem is to rewrite the parts in such a way that all the vital slots contain notes in both parts. This is not always satisfactory.



(Incidentally, to find out whether a semi-breve in the score is an upstalk or a downstalk note, add a staccato dot to the note temporarily. The dot always appears on the opposite side to the stalk.)

Sometimes rests and notes are superimposed on top of one another.

A single rest on a staff is automatically positioned in the usual position. If the slot contains another note the rest is displaced either up (for a downstalk note) or down (for an upstalk note). This usually works but if, as sometimes happens, the 'lower' part goes over the 'upper' part, the 'lower' note may be printed on top of the 'upper' part's rest.



How do I transcribe triplets?

I am afraid there isn't really a satisfactory answer to this one. Suppose you wish to transcribe a piece of music which has triplet quavers in it. The difference between a triplet quaver and a quaver is only a little more than a demi-semiquaver. In order to detect the difference the 'quantisation level' would have to be set to a very small figure and your transcribed score would contain not only triplets but a lot of other undesirable demi-semiquavers as well. It is not a good solution, but the only practical method in Rhapsody is to ignore, say, the middle note and play the triplet as two ordinary notes. Then edit the middle note back in later.

If you have a repeated triplet figure, don't forget that you can put the figure in a separate score and use the 'Shift' and 'Copy' routines to put it anywhere you like at any pitch.

How do I transcribe a piece of music which includes time-signature changes?

In theory Rhapsody should cope with this in the following way. First you have to set up a blank score containing all the barlines with all the time changes in exactly the right places. Then when you use the 'Capture' option, the beat follows the time changes and the data should transcribe correctly. I say 'should' because there is a rather awkward feature of the way the MIDI ROM is written which means that Rhapsody can sometimes lose track of which bar each note is supposed to belong to. In particular, Rhapsody will not transcribe correctly an empty bar which immediately follows a time-signature change. It is a good idea to transcribe such music in fairly short sections and to save your work at frequent intervals in case anything goes wrong. Also note that Rhapsody expects to find time-signature changes immediately after a bar line, not before it.

Occasionally an extra bar gets transcribed which doesn't exist causing all subsequent notes to be one bar out of step

The responsibility for this bug also lies in the MIDI ROM which does not always capture data correctly. In my experience, I have only had trouble with early versions of the ROM and version 3.14 (the current version) seems to be all right - but the occurrence of this fault may depend as much on the configuration of your machine as on which version of the ROM you possess. If it happens to you, it is the data which is incorrect so you must

'Capture' the data again. Hopefully it will not happen too often.

The option I need always seems to be 'greyed out'. Why?

The following list shows the reasons why the various options are 'greyed out'.

The Rhapsody menu

'Block' - when there is no block defined in this score.

'Capture' - when either
a) there is no cursor in this score or,
b) any score is being played or,
c) there is no MIDI interface.

'Transcribe' - when either
a) there is no captured data or,
b) any score is being played

The Goto menu

'Cursor' - when there is no cursor in this score

The Play from menu

'Cursor' - when there is no cursor in this score

The Options menu

'MIDI' - when either
a) there is no MIDI interface or,
b) when the MIDI module has been unplugged.

Here are just a few of the other products you will be able to
download from RISCOS.com free of charge
(You can make a donation to help support future product releases but this is entirely voluntary)



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