Contents

The following Help Topics are available:

For Help on Help, Press F1

Rhapsody Help by Andrew McGowan and Greg Lee

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Quickstart

This section has been provided for those of you who just can't wait to play something into Rhapsody and see notes appear on the screen. And we can't blame you, because it's fun! You can, of course, enter music with your mouse just like you would with a pen and manuscript paper (except you'll never have to worry about smudges). But the real fun is in entering notes from your QWERTY or MIDI keyboard.

We're just going to deal with the basics of keyboard note entry here. Details about editing and layout can be found elsewhere in this help file. We're going to assume that your system (computer, sound card, MIDI instrument, whatever...) is already properly configured and ready to go. If you have problems or questions, please refer to the files MIDIINFO.TXT and FONTINFO.TXT that are installed along with Rhapsody. You can also refer to the MIDI Setup topic in this help file.

Recording in Real Time

First, try recording some music from your MIDI or QWERTY keyboard.

- Using the Arrow Tool, click in the Treble staff of the first measure to set the blinking insertion cursor there. Recording will always start at the beginning of the measure that contains the insertion cursor.

- Press the [Enter] key on your computer's keyboard. You should hear a four beat count off before recording actually begins. If you don't, see Click Setup and Click On/Off.

- Play your keyboard in time to the metronome. Note heads will appear on-screen as you play. Notes are automatically "split" onto the two staves with Middle C as the split point (see Record Setup for information about changing the split point or turning it off).

- Press the [Space bar]. Recording ceases and there is a brief pause while Rhapsody "guesses" the durations of the notes.

Step-Entering Music from a Keyboard

You can also *step-enter* music from a keyboard. That means you can play the pitches on your keyboard without having to worry about your timing. Note durations are chosen in the Notes palette or by using the "shortcut" keyboard equivalents.

- Click with the Arrow Tool in a blank measure to set the blinking insertion cursor there. Note entry will always start at the beginning of the measure that contains the cursor.

- Click on a note of the desired duration in the Notes palette. As you do this, the Pencil Tool will become active in the Toolbar. The Pencil Tool must be active to step-enter notes.

- Play a note or chord on your MIDI or QWERTY keyboard. A note or chord of the specified duration appears in the score. As you continue to play, notes will appear in the score and the cursor will move forward. You can choose different durations or rests and enter those in the same way.

Tip: Using the keyboard equivalents for note durations and rests can speed up keyboard step-entry significantly.

Once you've entered some music, there are many of things you can do to enhance it. Almost everything you see on-screen is movable (see Moving Objects in Rhapsody). You can also "select" notation and edit it in various ways (see Selecting in Rhapsody).

The QWERTY Keyboard

To use the QWERTY keyboard, choose Keyboard from the Windows menu and click the checkbox labeled QWERTY Keyboard Note Entry mode. "Play" the middle row of letter keys on your computer's keyboard (see Keyboard for more information).

Keyboard Shortcuts

This is a list of the various keystroke combinations or keyboard equivalents that can be used to execute commands within Rhapsody. Keys are indicated by the presence of brackets. A plus sign indicates that you should press and hold the first key and then press the second key before releasing them both. (Flip Tie Direction requires that you hold three keys down simultaneously.) A comma between the keystrokes indicates that you should press and release the first key and then immediately press the second key. Some commands, such as Cut, Copy, and Paste, have two keyboard equivalents (the common Windows equivalent and the Mac-based equivalent which has also been adopted by several Windows programs). Use the keys with which you are most comfortable.

File Menu

New	[Ctrl]+[N]
Open	[Ctrl]+[O]
Close	[Ctrl]+[W]
Save	[Ctrl]+[S]
Revert To Saved	[Ctrl]+[R]
Print/Print Selection	[Ctrl]+[P]
Exit	[Ctrl]+[Q]

Edit Menu

Undo	[Alt]+[Backspace] or [Ctrl]+[Z]
Cut	[Shift]+[Delete] or [Ctrl]+[X]
Copy	[Ctrl]+[Insert] or [Ctrl]+[C]
Paste	[Shift]+[Insert] or [Ctrl]+[V]
Clear	[Delete] or [Backspace]
Select All	[Ctrl]+[A]
Nudge Left	[Ctrl]+[[ ]
Nudge Right	[Ctrl]+[ ]]
Nudge Up	[Ctrl]+[=] or [Ctrl]+[Gray +]
Nudge Down	[Ctrl]+[-] or [Ctrl]+[Gray -]

Notes Menu

Note Attributes	[Ctrl]+[I]
Set to voice 1	[Ctrl]+[1]
Set to voice 2	[Ctrl]+[2]
Set to voice 3	[Ctrl]+[3]
Set to voice 4	[Ctrl]+[4]
Set to voice 5	[Ctrl]+[5]
Set to voice 6	[Ctrl]+[6]
Set to voice 7	[Ctrl]+[7]
Set to voice 8	[Ctrl]+[8]
Enharmonic	[Ctrl]+[E]
Stem Up	[Ctrl]+[U]
Stem Down	[Ctrl]+[D]
Tie Notes	[Ctrl]+[T]
Flip Tie Direction	[Ctrl]+[Shift]+[T]
Slur Notes (above)	[Ctrl]+[L]
Slur Notes (below)	[Ctrl]+[Shift]+[L]

Beam Group	[Ctrl]+[M]
Beam On Beat	[Ctrl]+[B]
Guess Durations	[Ctrl]+[G]

Measures Menu

Align Spacing	[Ctrl]+[J]

View Menu

Show/Hide	[Ctrl]+[H]
Show/Hide Control Points	[Ctrl]+[']
Show/Hide Floating Windows	[Ctrl]+[K]

Windows Menu

Staff Sheet	[Ctrl]+[L]

Setup Menu

Record Setup	[Ctrl]+[R]
Click On/Off	[Ctrl]+[F]

Score Window Toolbar

Show all voices	[V], [A] or [V], [-]
Show voice 1	[V], [1]
Show voice 2	[V], [2]
Show voice 3	[V], [3]
Show voice 4	[V], [4]
Show voice 5	[V], [5]
Show voice 6	[V], [6]
Show voice 7	[V], [7]
Show voice 8	[V], [8]
Arrow tool	[A]
Eraser tool	[E]
Pencil tool	[P]
Record	[enter]
Play	[Space bar]
Stop	[Space bar]
Jump To Measure	[M]
Zoom/Restore	[Z]
Zoom in 1 level	[Shift]+[Z]
Zoom out 1 level	[Shift]+[Ctrl]+[Z]

Notes Palette

Double whole note	[0]
Whole note	[1]
Half note	[2]
Quarter note	[3]
Eighth note	[4]
Sixteenth note	[5]

32nd note	[6]
64th note	[7]
128th note	[8]
Rest	[R]
Sharp	[S]
Double sharp	[Shift]+[S]
Flat	[F]
Double flat	[Shift]+[F]
Natural	[N]
Parentheses	[Shift]+[N]
Dot	[D]
Double dot	[Shift]+[D]
Tuplet	[T]

QWERTY Keyboard Mode

QWERTY Note Entry on/off	[Q]
Dot	[.]
Double Dot	[Shift]+[.]
Rest	[,]
Tuplet	[/]
Tie notes	[Shift]+[/]
Octave up	[=] or [Gray +]
Octave down	[-] or [Gray -]

Layout

Flow measures out of system	[
Flow measures into system	]
'Stretch' a measure	[Ctrl]+drag note/rest using right mouse button
'Stretch' a measure (entire system)	[Shift]+[Ctrl]+drag note/rest using right mouse button
Adjust position of all subsequent staves/systems	[Ctrl]+drag with arrow pointer

Miscellaneous

To audition notes, click on staff with right mouse button.

To copy notes/rests/graphic objects, hold [Ctrl] and drag with arrow pointer.

To tie notes while step-entering from a keyboard, enter the first note, hold [Shift]+[T] and enter another note of the same pitch. Use [Shift]+[/] in QWERTY Note Entry mode.

Percussion head pop-up: Hold [Ctrl] when using the mouse to enter a note in a mapped percussion staff to see a pop-up menu of the head types available for that staff position.

The Score Window

The Score window is where you'll do most of your work in Rhapsody. You can drag it, resize it, scroll it to see more of your music--all pretty standard stuff. Your music is normally shown, relative to the displayed page size, just as it will be printed. If you choose to reduce or enlarge your score, the music will appear to be the same size in the Score window, but the size of the displayed page will increase or decrease. (For more information, see Print Setup or Score Settings under the File menu topic.)

The Score Window Toolbar

The Score window's most unusual aspect, and the part that requires some explanation, is the Toolbar. You can learn more about the Toolbar's features by browsing the topics listed below.

The Voice Selector
The Arrow Tool
The Eraser Tool
The Pencil Tool
The Record Button
The Play Button
The Stop Button
The Thru Button
The Measure Indicator
The All Notes Off Button
The Zoom Tool
The Page Icons

Related topics:

Keyboard Shortcuts (see the section on the Score Window Toolbar)

The Voice Selector

The Arrow Tool

The Eraser Tool

The Pencil Tool

The Record Button

The Play Button

The Stop Button

The Thru Button

The All Notes Off Button

The Zoom Tool

The Measure Indicator

The Page Scroll Buttons

The Page Icons

The Voice Selector

Rhapsody allows you to notate up to eight polyphonic voices per staff. The Voice Selector displays the currently selected voice. It also allows you to choose a voice to be displayed or edited. When you click and hold on the Voice Selector, the Voice pop-up menu appears. Drag the arrow pointer down to the desired voice and release the mouse button.

The voice number you chose will now be displayed in the Voice Selector. Any notes or rests you enter will be assigned to that voice. Any edits you make will only affect that voice. Objects assigned to other voices will be “grayed out” on your screen. (Actually, if you've changed Rhapsody's color defaults, the notes may not be gray--they'll be the color you've chosen for Inactive Voices. See Score Colors for more about the color defaults.) If you choose “Voice -” all voices will be displayed normally and any edits you make will affect all voices. Notes and rests will be entered in the default voices.

Related topic:

For a complete discussion of voicing, see Voices.

The Arrow Tool 

The Arrow Tool appears as the standard arrow pointer. The Arrow Tool is used in the Score window for most of the editing and layout functions that involve selecting or moving objects. It is also used to change the size and shape of text boxes, slurs, hairpins and other graphic objects.

Keyboard equivalent: [A]

Related topics:

Selecting in Rhapsody
Moving Objects in Rhapsody

The Eraser Tool 

You probably don't need to be told that the Eraser Tool is used to erase objects that you enter in the Score window. You should be aware, however, that there are certain things that it will *not* erase. Any of the marks that can be attached to notes will not be erased by the Eraser Tool. To remove a mark attached to a note, simply click on the note head a second time with the same mark selected.

Keyboard equivalent: [E]

Related topic:

Removing Marks

The Pencil Tool 

The Pencil Tool must be selected to enter any palette object into the score. This is even true if you intend to use MIDI or QWERTY step-entry to enter notes. The sole exception to this rule is when you are recording music in real time.

Keyboard equivalent: [P]

The Record Button 

Click this button to begin recording music in real time. If the metronome click is turned on in the Setup menu (and it should be for real-time note entry), you will hear a one bar count-in before recording begins. Click the Stop button or click the Record button again to stop recording.

Keyboard equivalent: [Enter]

Related topics:

Quickstart
Click On/Off
Click Setup
MIDI Setup
Record Setup
Transcription Setup

The Play Button 

Click the Play button to hear your score played back via MIDI. Playback always starts from the beginning of the measure that contains the blinking insertion cursor. To set the start point, click with the Arrow Tool in the measure you'd like to start with. If you don't click on a note, rest, or other object, the insertion cursor will appear there. Playback starts at the *beginning* of that measure, not from the insertion point.

Click the Stop button or click the Play button again to stop playback.

Keyboard equivalent: [Space bar]

Related topics:

Click On/Off
MIDI Setup

The Stop Button 

Click the Stop button to terminate recording or playback.

Keyboard equivalent: [Space bar]

The Thru Button

The Thru button has two functions. It allows you to turn Rhapsody's MIDI Thru on and off and it shows you what the current MIDI Thru channel is. When Thru is on, any MIDI data received by Rhapsody is simultaneously transmitted via your computer's MIDI output on the channel and port displayed on the button. In the MIDI Setup dialog, you can assign a specific channel and port (Always Send Out) or set the Thru feature to automatically switch to the channel and port of the staff you're working on (Follow Current Staff).

When Thru is set to “Always Send Out” in the MIDI Setup dialog, you can double-click on the Thru button to open the Set Thru Channel/Port dialog.

Related topic:

MIDI Setup

The Measure Indicator

The Measure Indicator shows the number of the current, active measure. The current measure is either the measure that contains a selection or the blinking insertion cursor, or it is the measure that is currently being played.

The Measure Indicator also allows you to jump to another point in the score. Click on the Measure Indicator and the Jump to Measure dialog box appears. Enter the measure number you'd like to move to. If you want to jump to the end of your score, simply click the arrow to the right of the text box. Click OK.

Note: If your score includes a pickup bar, measure numbering begins with the first full measure. The pickup bar is represented by a dash (-) rather than a number.

Keyboard equivalent: [M] (Jump to Measure)

The All Notes Off Button 

You may never experience this, but there may be occasions when notes are left “hanging” or droning when you stop MIDI playback. (We don’t like to point fingers, but the problem seems to be caused by certain MIDI *hardware* rather than software. Honest.) If this happens, click the All Notes Off button. A MIDI All Notes Off message will be transmitted on all MIDI channels.

The Zoom Tool 

The Zoom tool is used to “zoom in” on a score so that fine edits and adjustments can be made.

To use the Zoom tool:

- Click the magnifying glass icon in the Score window’s Toolbar. The mouse pointer turns into a magnifying glass.

- Click the object or region you’d like to get a closer look at. Rhapsody zooms in and does its best to put the point where you clicked in the center of the Score window. The pointer reverts to the previously selected tool.

Fine tune your score as needed.

Click the Zoom icon in the Toolbar again to zoom out and restore the original view.

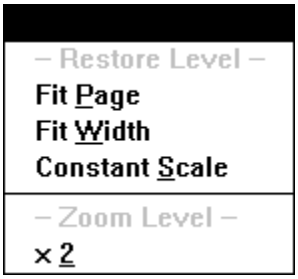
Keyboard Equivalents: Press [Z] to select the Zoom tool or to restore the score (zoom out). Press [Shift]+[Z] to zoom in one level. Press [Shift]+[Ctrl]+[Z] to zoom out one level.

Related topic:

Setting the Zoom and Restore Levels

Setting the Zoom and Restore Levels

The pop-up menu to the right of the Zoom tool enables you to select the Zoom level to which the tool is set and to select the normal viewing level. The menu is divided into two parts labelled Restore Level (the “normal” level) and Zoom Level. The current settings are denoted by a check mark.



Click a menu item for more information.

Fit Page

Fit Page proportionally scales the page so that the entire page fits within the Score window. This setting is useful for previewing your layout before printing.

Fit Width

Fit Width scales the display horizontally so that the page's full width can be displayed in the Score window. This is particularly useful on smaller monitors where you might otherwise have to scroll to see the ends of systems in Actual Size or Constant Scale viewing modes.

Constant Scale

Constant Scale displays staves at a constant size regardless of any reduction or enlargement settings you may have made in the Print Setup dialog. The displayed size of the music is only affected by the choice of staff size in the Staff Sheet. Reducing or enlarging the score results in a change in the displayed page size. Let's say, for example, that you've set the score for an 80 percent reduction in the Print Setup dialog. The size of the notes and other objects on screen will not change. The area of the displayed page, however, will increase noticeably. This is a good viewing mode to use for checking alignment and spacing.

Zoom Level

The bottom portion of the Zoom pop-up menu contains the zoom level option. Using the Zoom level "x2", enlarges the screen image to twice its previous size.

The Page Icons 

The page icons represent the pages of your score. Click on the page you'd like to view. If you are working on a long piece and there are more pages than can easily be displayed in the Toolbar, use the arrows to the left and right of the page icons to scroll to the desired page number.

You can also use the Measure Indicator to jump from page to page if you know the measure numbers you want to view.

The Palettes

Rhapsody contains nine palettes from which you can enter notation, graphics, text, symbols and marks. The default preferences for Rhapsody will open the Notes palette to the left of an untitled Score window. You can open additional palettes from the Palette sub-menu under the Windows menu.

Palettes float in front of the Score window at all times. To move a palette, click in the area next to its Close box and drag it to a new location.

When preferences are saved, all open palettes and their positions are remembered.

The Close Box

The Notes Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

The Notes palette appears along with the Score window the very first time you run Rhapsody. As its name would suggest, this palette allows you to choose various notes as well as rests and accidentals.

Click an item in the palette to learn more about it.

Related topics:

Changing Durations For Notes Already Entered
Changing Displayed Notation Without Affecting MIDI Playback
Real-Time MIDI Note Durations

Notes and Rests

Using the Pencil Tool you can select notes or rests from the Notes palette and add them to any portion of your score. As a shortcut for selecting more common durations, the number keys 0-8 select from a double whole note/rest to the 128th note/rest. The [R] key toggles between the note or rest for any selected duration. Using any of the keyboard shortcuts for the Notes palette will select the Pencil Tool (and switch an open palette to the Notes palette, if the Notes palette is not already open). The Notes palette defaults to the quarter note.

In addition to inserting notes and rests with the Pencil Tool, the Notes palette is used to select a starting duration for keyboard step entry.

Keyboard equivalents:

Double whole note	[0]
Whole note	[1]
Half note	[2]
Quarter note	[3]
Eighth note	[4]
Sixteenth note	[5]
32nd note	[6]
64th note	[7]
128th note	[8]
Rest	[R] or [,] when in QWERTY Note Entry mode.

Related topics:

Changing Durations For Notes Already Entered
Changing Displayed Notation Without Affecting MIDI Playback
Real-Time MIDI Note Durations

Dots

To add a dot or double-dot to a note or rest, choose a duration, and then choose the dot or double-dot. Enter the note or rest in the score. The single augmentation dot indicates the duration is increased by one half. A double-dot indicates the duration is increased by three quarters.

Dots can also be added to notes and rests that have already been entered in the score. Select a note or rest (see Selecting in Rhapsody) and then use the keyboard equivalent to add a dot or double-dot. This will also remove a dot if the selected note is already displaying one.

The dotted combinations are automatically cleared when a new note duration is selected.

Keyboard equivalent: [D] for dot, [Shift]+[D] for double-dot

Note: When Rhapsody is in QWERTY Note Entry mode, the dot and double-dot can be chosen by pressing the [.] (period) key or [Shift]+[.] respectively.

Tuplets

The last item in the Notes palette is the tuplet indication. The word “tuplet” is used to refer to the various combinations of unequal rhythmic patterns which can only be notated by subdividing a standard duration note. The tuplet selection defaults to the standard “triplet” (3:2).

If you are unfamiliar with the concept of tuplets, you may find it easier to understand how the numbers will apply to a selected note duration by converting the colon sign into the phrase "in the time that" and then forming a sentence using the selected duration. For example, if you select an eighth note and the tuplet indicator is set for 3:2, you could think of the new duration for the eighth note as 3 eighth notes "in the time that" 2 eighth notes would normally occupy.

To enter a tuplet, select the desired note duration. Then click on the tuplet item at the bottom of the Notes palette. Enter the tuplet in the score.

To change the tuplet value, double-click on the tuplet item in the Notes palette. This will open the Choose Tuplet dialog where you can enter the new tuplet configuration. In addition to the common triplet indication (3:2) some other combinations are the quintuplet (5:4), the sextuplet (6:4) and the septuplet (7:4). Any combination can be created using numbers from 1 to 15 however, and interesting rhythms can be obtained by their use.

Related topic:

Beam Group (adding brackets to half and quarter note tuplets)

Keyboard equivalent: [T]

Note: When Rhapsody is in QWERTY Note Entry mode, the tuplet item can be chosen by pressing the [/] key.

Accidentals

Accidentals are chosen separately from notes and applied to notes in the score by clicking directly on the note head or by selecting the note or notes to be altered (see Selecting in Rhapsody) and typing the keyboard equivalent for the accidental.

To remove an accidental from a note, click on the note again with the same accidental selected or type the keyboard equivalent again while the note is selected.

Keyboard equivalents:

Sharp	[S]
Double-sharp	[Shift]+[S]
Flat	[F]
Double-flat	[Shift]+[F]
Natural	[N]

Related topic:

Reminder Accidentals

Reminder Accidentals

Rhapsody will normally ignore attempts to add an accidental to a note if the key signature or a previous note has the same accidental indication. Sometimes, however, you may wish to override this behavior and add the accidental anyway. These are commonly referred to as “reminder” accidentals.

To add a reminder accidental, hold down the [Ctrl] key while applying an accidental. With the [Ctrl] key held down, Rhapsody will always allow an accidental to be added with the Pencil Tool.

Reminder accidentals are also sometimes indicated by enclosing the accidental in parentheses. The parentheses in the Notes palette are included for this purpose. The parentheses indication is combined with any selected accidental when applied to a note. Rhapsody will always add a reminder indication when the parentheses indication is selected.

Note: Using the [Ctrl] key to “force” an accidental onto a note requires using the Pencil Tool.

Keyboard equivalent: [Shift]+[N] to choose the parentheses.

Changing Durations For Notes Already Entered

You can quickly change the duration for any note or group of notes in your score by first selecting the note with the Arrow Tool (see Selecting in Rhapsody), and then typing the keyboard equivalent for the desired duration. Using the keyboard equivalents for dot, double-dot and tuplet will further modify the selected notes.

Typing the [R] key will turn all selected notes to rests. Although you can undo this operation once, you cannot turn rests into notes.

After changing durations, you will probably want to select the affected measures and use Align Spacing and Align Playback.

Keyboard equivalents:

Double whole note	[0]
Whole note	[1]
Half note	[2]
Quarter note	[3]
Eighth note	[4]
Sixteenth note	[5]
32nd note	[6]
64th note	[7]
128th note	[8]
Rest	[R]
Dot	[D]
Double-dot	[Shift]+[D]
Tuplet	[T]

Related topic:

Changing Displayed Notation Without Affecting MIDI Playback

Changing Displayed Notation Without Affecting MIDI Playback

Hold [Shift] down while using the shortcut keys for duration and the playback durations and timing, either recorded live or altered in the Change Duration dialog, will not be affected by the change to the screen.

Real-time MIDI Note Durations

Recorded durations are displayed according to the quantize value set in the Transcription Setup dialog. Unless the MIDI durations are changed using Change Duration or the selection shortcut, Rhapsody tries to keep the original, recorded durations. Guess Durations will alter the MIDI data, however, and the transcription value selected will determine both the shortest duration to display and when to start rounding off playback durations.

The Clefs Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

Click the palette for more information.

Related topic:

The Percussion Staff

Clefs

Clefs reference one staff line to a pitch and this relationship is used to determine the pitches for all the staff lines and spaces. In addition, the percussion clef can be used to “map” staff positions to specific MIDI pitches for particular percussion sounds in a MIDI drum machine or sound module. (For more about mapped and unmapped percussion staves, see The Percussion Staff.)

Clefs are always used by Rhapsody but the initial clef can be changed at any time and clefs can be inserted within the score at any location. When importing Standard MIDI or Master Tracks Pro files, Rhapsody considers the pitch range for each track and chooses the initial clef for you.

To change the initial clef for a staff, select the Pencil Tool and then click on the desired clef in the Clefs palette. The pointer will change to your clef selection. Position the new clef choice on top of the current clef in measure one and click to change the clef.

Note: If you do not place the clef exactly on top of the first clef, the inserted clef will be interpreted as a change in clef for that measure and the previous clef will remain. If this occurs, you can undo the operation and try again.

To remove a clef, use the Eraser Tool and click directly on the clef.

Note: Clefs can be “cut” but are not pasted when either copied or cut along with note data.

Clefs are special symbols in Rhapsody and require some pre-planning and consideration when a change in clef is required in the middle or end of a measure.

A clef will always appear at the start of each new system. This clef reference cannot be removed.

Related topic:

The Percussion Staff

The Percussion Staff

Rhapsody gives you the ability to create percussion staves with up to eight different note-head types on each available staff line. Each note-head type is assigned to a specific MIDI note relating to the General MIDI drum map, to match the note with its intended drum or percussion sound in a MIDI drum machine, sound module, or sampler.

When you add a percussion staff, you'll be prompted to select the drum map for the staff. The drum map determines how the various percussion sounds in your MIDI sound source are assigned to the positions on the percussion staff. If you choose cancel, the percussion staff will become a non-mapped percussion staff.

If you select the drum map, any notes entered into a percussion staff via MIDI will be *mapped* to the appropriate staff position. Conversely, notes on a percussion staff will be mapped to the default General MIDI Drum Map pitches and trigger those pitches on playback.

Notes can also be entered with the mouse, and multiple sounds/note heads can be entered in a staff position via a special note pop-up menu (see Entering Notes with the Mouse).

Percussion staves can be edited. Dragging and nudging notes up or down can change the note-head type as well as the note's position. The Change Pitch item in the Notes menu changes to Change Drum when a selection is made in a percussion staff. This allows you to change from one mapped sound to another.

For information about converting non-mapped percussion staves, see Transcribing Sequence Files.

Related topics:

Creating a Percussion Staff

Creating a Percussion Staff

There are three methods for creating a percussion staff in Rhapsody:

Thru A1 Select an existing staff and choose Percussion Staff from the Score menu.

Thru A1 Use the percussion clef tool in the Clefs palette to change the initial clef in the first measure of any staff.

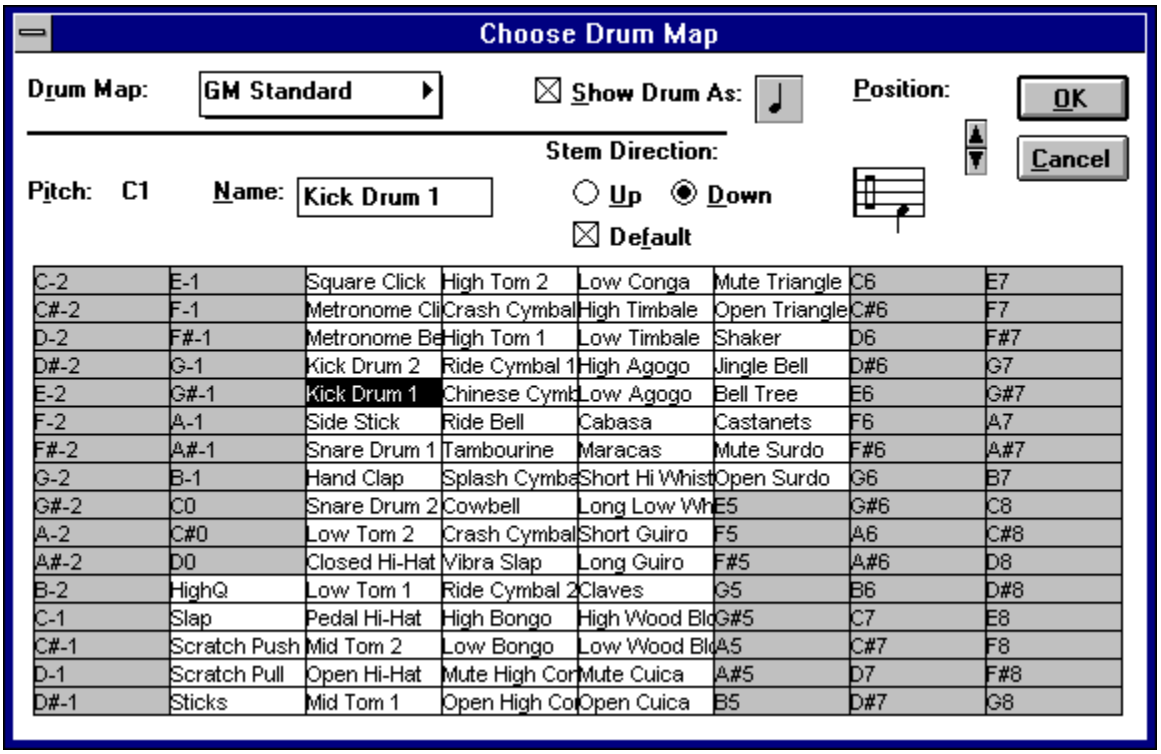
Thru A1 Choose Add Staff from the Score menu and set the staff type to Percussion. Click the Setup button.

Any of these methods will cause the Drum Map dialog to open.

What is a Drum Map?

In a MIDI drum machine or sound module, drum and percussion sounds are usually *mapped* to specific notes. These drum maps vary from manufacturer to manufacturer or even from one machine to another. (One exception is the General MIDI drum map.) Many have user-definable mapping. From an interface standpoint this makes a lot of sense, since each of the available sounds has a unique MIDI pitch associated with it. Each sound is easy to access from a MIDI controller and drum parts can easily be recorded into a MIDI sequencer.
The MIDI pitches used for drum sounds pose a special problem for a notation program like Rhapsody. Generally speaking, the MIDI pitches and their related sounds are not the most readable pitches for notating percussion parts. And some types of percussion, like open and closed hi-hats, are notated at the same position but with different note heads.

The Drum Map Dialog



Rhapsody comes with a General MIDI drum map already loaded. Moving from cell to cell in the Drum Map dialog shows the location of each individual MIDI note as it will appear in the percussion staff.

Entering Notes on a Percussion Staff

The basic methods for entering music onto a percussion staff are no different than the methods for entering notation onto a conventional staff, so rather than go on at great length about note entry, we'll assume you already know how to do that. What *is* different is the way the notes are displayed (due to the drum map's "translation" of the pitches you enter) and the editing options that are unique to percussion staves.

There are three ways to get music into a percussion staff:

Thru A1 Transcribe a sequence file (or convert a score from an older version of Rhapsody)

Thru A1 Enter notes via MIDI

Thru A1 Enter notes with the mouse

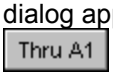
Transcribing Sequence Files

As you (probably) already know, Rhapsody has the ability to transcribe either Standard MIDI or Master Tracks Pro files. If you transcribe a sequence file, Rhapsody has no way of knowing which of the tracks are being used for percussion, so those tracks will not initially be transcribed as percussion staves. But you can convert them after they've been transcribed.

Note: The following technique can also be used to convert non-mapped percussion staves to mapped percussion staves. A staff may be non-mapped because you chose to make it that way. To convert a staff to a percussion staff:

Choose the percussion clef tool from the Clefs palette.

Click on the initial clef in the first measure of the staff to be converted. The Drum Map dialog appears.



Click OK.

The notes in what is now a percussion staff are re-mapped according to the General MIDI drum map.

When you convert an existing staff of notation to a percussion staff, Rhapsody will use a note's MIDI pitch and the General MIDI drum map to determine which sound/note head you want to use for a particular staff position (in those positions that have multiple note-head types mapped to them). You can edit the score to show one of the other note-head types associated with that staff position. For more information, see Editing in a Percussion Staff.

Note: When you convert a staff from an imported sequence or from a non-mapped Rhapsody file to a mapped percussion staff, un-mapped pitches will appear in the score with an X drawn through them.

Entering Notes Via MIDI

A percussion staff's drum map affects notes entered via MIDI, whether recorded in real time or step entered. The MIDI pitches you play will be mapped to the appropriate staff position with the assigned note head.

Note: When you enter notes in a mapped percussion staff via MIDI, un-mapped pitches will appear in the score with an X drawn through them.

Editing in a Percussion Staff

Simple Cut, Copy, and Paste edits are performed in a percussion staff exactly as they are in any other type of staff. But some other edit operations have unique properties in percussion staves.

Thru A1 Dragging Notes

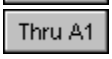
Thru A1 Entering Notes with the Mouse

Thru A1 Changing Note Heads in a Percussion Staff

Dragging Notes

Notes in a percussion staff can be dragged up or down just as they can in other staves, but with a couple of notable differences.

You are limited to the 16 staff positions available to a percussion staff.



Dropping a note on a staff position will cause the note to assume the default note-head type for that position.

Note: See Changing Note Heads in a Percussion Staff for more information.

Entering Notes with the Mouse

The process of entering notes with the mouse has been expanded to allow for the entry of multiple percussion heads in a staff position. When entering notes in the "normal" manner, the note-head type for the default drum in any available staff position will appear.

Note: Rhapsody will not allow you to enter notes in unmapped staff positions or outside the 16 available positions.
To access multiple note heads:

Choose the pencil tool and select a note duration.

Hold the [Ctrl] key and then click on the desired staff position in a percussion staff. A pop-up menu will appear showing all of the sounds and associated note-head types mapped to that position.

Click the note head you want. The note is entered with the chosen note head.
The chosen note-head type will remain active for that staff position until you change it. This affects all currently open scores that are using that same drum map. It will also affect new scores that are created in the same session. Exiting Rhapsody will reset the defaults.

Changing Note Heads in a Percussion Staff

There are three ways to change the appearance of notes in a percussion staff:

Thru A1 Using the Note Attributes Dialog

Thru A1 Using the Nudge Commands

Thru A1 Using the Change Drums Dialog

Using the Note Attributes Dialog

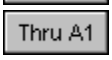
You can use the Note Attributes item in the Notes menu to change the appearance of a note in a percussion staff just as you would in any other staff. The change is purely superficial. The note will still be mapped to the original sound/pitch. Why would you want to do this? Maybe you've got two different closed hi hat sounds that you'd like to use to make the playback sound more realistic, but you want them to print with the same note-head type.

Using the Nudge Commands

You can use the Nudge Up and Nudge Down commands to access the other sounds/note heads mapped to a staff position.

To nudge notes in a percussion staff:

Select a note or notes.



Use the Nudge Up or Nudge Down command or keyboard shortcut. Rhapsody will increment through all of the available note-head types for each of the selected staff positions before nudging the note to the next position.

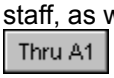
Using the Change Drums Dialog

When you make a selection in a percussion staff, the Change Pitch item in the Notes menu changes to Change Drum. The Change Drum dialog allows you to change a selected note or notes from one mapped sound to another, with the appropriate change in note head and staff position.

To change drums:

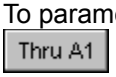
Select a note or notes in a mapped percussion staff.

Choose Change Drum from the Notes menu. The Change Drum dialog appears. Each of the two list boxes contains the names of all of the mapped drum and percussion sounds used in that staff, as well as the unmapped pitches.



Select a drum name in the From list box. That sound's MIDI pitch appears in the From parameter box.

Select the sound to change to in the To list box. That sound's MIDI pitch appears in the To parameter box.



Click OK. Any occurrence of the "From" sound in the selected region will be replaced by the "To" sound, with the appropriate note head and staff position.

Non-Mapped Percussion Staves

What if you want to create a percussion staff and you don't care whether the notes are mapped or not? You can create a non-mapped staff or "un-map" an existing staff.

Thru A1 Creating a Non-Mapped Staff

Thru A1 Un-Mapping an Existing Staff

Creating a Non-Mapped Staff

To create a non-mapped staff:

Thru A1 Choose Add Staff from the Score menu. The Add Staff dialog appears.

Thru A1 Click the Percussion radio button.

Thru A1 Click OK. A new, non-mapped percussion staff appears.

or...

Thru A1 Choose the percussion clef tool from the Clefs palette.

Thru A1 Click on the initial clef in the first measure of an existing, conventional (non-percussion) staff. The Drum Map dialog appears.

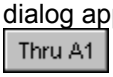
Thru A1 Click Cancel. The staff becomes a non-mapped percussion staff.

Un-Mapping an Existing Staff

To un-map an existing percussion staff:

Choose the percussion clef tool from the Clefs palette.

Click on the initial clef in the first measure of a mapped percussion staff. The Drum Map dialog appears.



Click Cancel. The staff becomes a non-mapped percussion staff.

The Graphics Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

The Graphics palette provides you with the tools to enter text, lyrics, and chord names. You can also enter ellipses, squares, rectangles, lines, and set the line style and width.

Click an item in the palette to learn more about it.

The Lyric Tool 

The Tool item labeled “L” is for entering Lyrics. Lyric words and syllables are connected to a note or chord in Rhapsody.

Multiple lyric lines in Rhapsody are possible through the use of the voice selector. The eight voices in Rhapsody correspond to a maximum of eight lyric lines.

When you select the Lyric Tool, the Notes menu will be replaced with a Text menu. This Text menu only appears when using the Lyric, Text, or Chord tools in the Graphics palette.

Lyrics are best added after spacing and alignment for each system has been performed. This is not essential but can eliminate extra editing if you have to change the number of measures in a system or the width of systems or measures.

Note: Align Spacing has an “Adjust for Lyrics” option, but lyric placement is often a subjective matter and you may want to move them manually or use the Nudge commands on the notes to which they’re attached.

For more specific information, see the following topics:

Using the Lyric Tool
Melismas
Moving Lyrics
Editing Lyrics
Lyric Fonts

Using the Lyric Tool

To add a lyric to a staff line you should first select the staff with the notes to be used for lyrics or set the blinking insertion cursor in the desired staff using the Arrow Tool. Set the voice selector to either all voices or voice 1.

After selecting the Lyric Tool, an arrow will appear to the left of the selected system between the page margin and the Score window's left edge. This is used to adjust the vertical placement of the lyric line.

Select a font, size and style (if desired) from the Text menu. This will be the font selection for the current line. You can change the font information later for either the entire lyric line or individual syllables.

Adding a Lyric Line

To begin entering lyrics, make sure the Lyric Tool is selected and click on the head of the note to receive the first lyric. A blinking cursor will appear under the note you clicked. If the insert point needs to be adjusted vertically (to avoid colliding with that note or others in the same system), drag the vertical adjustment arrow until the correct placement is found. While adjusting the vertical placement arrow, a horizontal line will appear for reference. After adjusting the vertical placement for the line you will need to reselect the starting note for your lyric.

Advancing to the Next Note

Once the starting note has been selected and a flashing insert point appears below the selected note, you can add your first lyric. To advance to the next note in the measure, press the [Space bar]. The insert cursor will advance to the next note event.

If, for any reason, you'd like to insert a space within an individual lyric, hold [Ctrl] before pressing the [Space bar].

Note: Chords are treated as single events, but if two voices are used in a measure, the cursor will advance to the next note in the other voice and may not appear to move forward. This is normal and will only happen when adding lyrics for measures containing multiple voices. To skip a note, press the [Space bar] again.

Creating Hyphens Between Words

Rhapsody will create hyphens between syllables and automatically center them for you. Hyphens are adjustable but are not attached to a note or lyric. To create a hyphen in Rhapsody press the [-] key instead of the [Space bar] at the end of the lyric. The insert point will advance to the next note, but a hyphen will be added between the previous lyric and the next.

Note: To override the hyphen mode in order to add a dash to a lyric, hold the [control] key down while typing the dash or minus character.

Additional Lyric Lines

Additional lyric lines can be added to your score, up to a maximum of eight . The voice selector in the Score window is used to select which lyric line is to be entered. To add a second lyric line below the first, select voice two from the voice menu (or use the shortcut typing [V], then [2]),

select the Lyric Tool and begin the lyric entry process as described above.

Note: Although changing the voice mode in Rhapsody will still gray out notes not in the currently selected voice, lyrics can be attached to notes in *any* voice and lyric mode ignores the normal rules that apply to the voice selector.

Tied Notes and Lyrics

Notes which are tied from the left will be skipped. If you wish to advance to a tied note, hold down the [Shift] key while typing a space.

Related topics:

Melismas
Moving Lyrics
Editing Lyrics
Lyric Fonts

Melismas

Melismas (underlines indicating a syllable is to be sung for several notes) can be added by typing an underscore ([Shift]+[hyphen]) under the last note of the sung phrase. Melismas are created when the lyric line is completed for a system and will not appear immediately. This is normal. If you wish to force a melisma to appear, select the Arrow Tool in the Toolbar. This will exit lyric mode and update the screen for any melismas entered.

Related topics:

Using the Lyric Tool
Moving Lyrics
Editing Lyrics
Lyric Fonts

Moving Lyrics

Lyrics are centered under their “parent” note at first but can be freely dragged left or right after entering the lyric. Dragging the parent note will move the attached lyric. Lyric lines can also be adjusted vertically for each system.

Vertical Adjustment

When you choose the Lyric Tool, a red arrow appears in the left margin below the active staff. You can drag this arrow up and down to change the vertical placement of the lyrics for that system.

Things you need to know about the vertical placement of lyrics:

- When using the adjustment arrow to move lyrics in all voices mode (Voice -), all of the lyric lines associated with the active staff will move as one.

- When a specific voice is selected, the adjustment arrow will move the lyric line associated with that voice. For example, if voice 2 is selected dragging the arrow will move the second lyric line. Any subsequent lyric lines will also move, but will maintain their relative distances from line 2.

- If the [Ctrl] key is held while a lyric line is adjusted, that same line in all subsequent systems will move to the same position relative to the staff.

Related topics:

Using the Lyric Tool
Melismas
Editing Lyrics
Lyric Fonts

Horizontal Adjustment

Lyrics can be moved horizontally in two ways:

- Drag the lyric with the Arrow Tool.

- Move the note that the lyric is “attached” to. For making fine adjustments, it’s probably best to use the Nudge commands. By selecting the appropriate notes in all the staves of a system, you can make horizontal adjustments and maintain the vertical alignment of the notes

Editing Lyrics

The [Backspace] key will erase lyric characters starting at the current cursor position and continue backwards to the beginning of the lyric. When the lyric has been completely deleted, the [Backspace] key will back up to the previous lyric and continue the process. An alternate method is to select the lyric text and use the standard Cut or Clear commands.

Moving Through the Lyric Line

To advance to the next lyric and select that lyric for editing use the [Tab] key. To back up to the previous lyric, use [Shift]+[Tab].

Related topics:

Using the Lyric Tool
Melismas
Moving Lyrics
Lyric Fonts

Lyric Fonts

To change the font information for all lyrics, select the Lyric Tool but *do not* select any of the entered lyrics or click on a note. Changes made without a selection or flashing insert cursor will affect all entered lyrics and become the default font selection for new lyrics.

To change a single syllable or multiple syllables, select the word or syllables you wish to change. When lyrics have been selected, font changes will only be applied to the selected text.

To define a new font for an entire line, select the lyric line you wish to change using the voice selector. Select the Lyric Tool and then use the Text menu to change the font information for that lyric line. Changes intended to affect an entire lyric line can be made either before or after entering the line. Just be sure the voice selector is set to the same lyric line and there is no selection or insert point at the time you change the font information.

Note: If you need to use different fonts throughout your score for either special words or entire lines you may find it easiest to enter all the lyrics first and change the font information afterward.

Related topics:

Using the Lyric Tool
Melismas
Moving Lyrics
Editing Lyrics

The Text Tool 

Text boxes, like many graphic items in Rhapsody, are 'attached' to a measure. This attachment is used to ensure that tempo and other musical instructions are copied and moved along with the music.

Creating a Text Box

Select the Text Tool from the Graphics palette. Locate the pointer in your score where the top left corner of the text should be. Click and drag the text pointer to define a text box. A dotted reference line will be drawn showing where the text will be placed. Release the mouse when the text box is large enough to accommodate your text. A control point will appear in the lower right corner. This control point can be used to change the size of the text box without exiting text entry.

The Notes menu will change to a Text menu so you can choose a font, font size, and style for the text.

Text will "word wrap" when the entered text reaches the right side of the text box. Adjusting the size of the text box will reformat the text accordingly.

Changing Fonts in a Text Box

Font selections can be changed at any time. If text has not been selected or entered, changes to the font selection are applied to the text that is about to be entered. Changes can also be performed on previously entered text by selecting the text you wish to change and then selecting the new font, size or style to be applied.

The Text Menu

The Text menu will place a check mark next to the selected font, size and style for the current style.

Moving a Text Box

Text boxes can be dragged to new locations by clicking and dragging with the Arrow Tool on any area within a text box. If you hold the [Ctrl] key down while dragging a text box, a copy of the text box will be created.

Resizing Text Boxes

To resize a text box after it has been created, make sure that control points are showing. Turn control points on from within the Show/Hide dialog (View menu). Control points for text boxes exist at each of the four corners of the text box. Drag any of the four control points with the Arrow Tool to adjust the height and/or width of the text box. Text within the box will automatically adjust to fit the new box size.

Keyboard equivalent: [Ctrl]+['] will show/hide the control points.

The Chord Tools 

The letters "C" and "G" in the Graphics palette are used to enter chord spellings using either text or both text and fretting indications for the guitar. The letter "C" enters only a text spelling for a chord. The letter "G" is used for entering the guitar fretboard indications.

Chords are more than just text added to a score in Rhapsody. When transposing a section of music, chord indications will be transposed along with the note information. Chords can also be transposed using a selection and the Nudge Up/Down commands. Just as notes will nudge up and down in half-step increments, chord symbols will also transpose in half-step increments. When guitar chords have been added, the graphic will change to represent the new fingering for the transposed chord.

Note: The guitar chord fingering indications are standard for sheet music but cannot represent every possible fingering combination on the guitar. A blank fretboard diagram can be added as text with the fingerings drawn in after you print the score. To do this, add a new text box to the score. Then, from the Text menu, choose the Anastasia font and set the point size (about 28 points for staff size 3). The blank first position fretboard character is entered by first holding [Alt] and then entering the numbers 0142. For the other blank fretboard character, hold [Alt] and enter 0143.

Adding a Chord Symbol

Use the pencil and select either the "C" or the "G" from the Graphics palette. Place the crosshair in your score at the location where you wish to add a chord and click. This will open the Choose Chord dialog box.

Note: If you click directly on a note head with the Chord Tool, the pitch for that note will be used for the root selection in the Choose Chord dialog.

The Choose Chord dialog is arranged with the root and alternate bass note selections at the top and a list of the available chord types at the bottom. When the desired chord symbol has been selected, click OK to enter the indication into the score.

Moving Chord Symbols

Chords are similar to lyrics and use a vertical adjustment arrow in the left page margin to change the vertical position for all the chords entered in a system. Vertical adjustments cannot be made for individual chord symbols, but chords entered with different voice selector settings are offset slightly. For example, a chord entered while voice 2 is selected will be slightly higher (above the staff) than a chord entered while voice 1 (or all voices) is selected.

The horizontal position of each chord can be adjusted by clicking and dragging the text or graphic left or right. If [Ctrl] is held down while dragging a chord, the item is copied to the new location.

Chord indications do not play back over MIDI.

Chord Parsing

A special method exists for entering chord symbols using a MIDI keyboard or your computer's QWERTY keyboard. Chord Parsing uses specific keyboard voicings to automatically select the chord types in the Choose Chord dialog without the need to open the dialog and use the mouse.

Chord Parsing should not be confused with trying to analyze what you have played and create a chord “guess” for you. Rhapsody does not have such a function yet.

Chord Parsing requires using the Arrow Tool to select notes or chords before playing the desired chord symbol spelling (see Selecting in Rhapsody). The actual notes to play for each of the possible chords are shown in a Rhapsody file called “Chord Parsing” that's included with Rhapsody. The examples are all in the same key but can be transposed for other keys.

Using Chord Parsing

To "parse" your keystrokes into chord symbols you must first choose either the "C" or "G" in the Graphics palette. This will determine whether text or both text and guitar frets are entered. Select a single note or chord in the score. At this point, playing one of the Chord Parsing examples on a keyboard (MIDI or QWERTY) will enter the chord spelling indicated in the parsing examples above the selected note or chord. For example, playing a middle C along with the B flat above it would yield a C7 chord symbol, as would playing the full C7 chord.

Note: Chord Parsing should not be confused with MIDI Paste. When a selection is drawn around a note or rest or chord (and the “C” or “G” from the Graphics pallette is *not* selected), playing on the MIDI or QWERTY keyboard will replace the selected item with the information coming from the keyboard.

The Drawing Tools 

There are tools in the Graphics palette for drawing lines, rectangles, ellipses, and other graphic objects in the score. Choose the desired tool and then click and drag to draw the object in the score. Use the Arrow Tool to drag the object to another location.

You can also stretch or resize any of these objects by dragging on one of its control points with the Arrow Tool. Use the Show/Hide command in the View menu to show the control points.

The box at the bottom of the Graphics palette allows you to select the line style and thickness for the drawn object. Your choices include a thin dotted line and solid lines of varying thickness. The current choice is indicated by a small arrow head at each end of the selection.

Keyboard equivalent: [Ctrl]+['] will show/hide the control points.

The Tools Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

Click an item in the palette for more information.

The Tools palette contains a variety of tools for adding everything from slurs to ottava indications.

All of the items are added with the pencil tool. An exception is slurs, which can be also be generated using a command in the Notes menu. See Slur Notes under the Notes menu for more information.

Anything entered from the Tools palette can be deleted with the eraser. Selecting the item with the Arrow Tool and using either the [Backspace] key, or Cut or Clear from the Edit menu will also remove graphics. When using the eraser, you should click on a control point if one exists for the item.

Slurs 

A slur is a curved line over (or under) two or more notes of different pitches indicating the notes are to be played as a group.

If you are familiar with drawing programs and their terminology, the slur generated in Rhapsody can also be considered a “bezier curve” that is slightly thicker in the middle.

Entering Slurs by Defining the Beginning, Middle and End

The basic method to insert a slur uses the Pencil Tool to define the beginning, middle and end points for the slur. Select the Slur Tool from the Tools palette. The pointer will appear as a crosshair. Move the crosshair to the position where the slur should begin and click once with the mouse. This will enter a small cross mark into the score. Repeat this action for the middle and end points of the slur. When the end point has been defined, the slur will appear and the cross marks will disappear.

Drawing a Slur

A second method for adding a slur is to “draw” the slur. Select the Slur Tool. Position the crosshair where the beginning of the slur should be. Hold the [Shift] key down, then click and drag the mouse to draw the slur on the screen. The slur you draw should only consist of a single “arc” or curve. Release the mouse and then the [Shift] key when you have completed the drawing of your slur. Rhapsody will automatically convert the drawing into a curve.

Automatic Slurs

Select a group of notes and choose Slur Notes from the Notes menu.

Changing a Slur's Shape

Once a slur has been entered into a score, it can be adjusted by dragging on any of the three control points for the slur with the Arrow Tool.

Moving a Slur

If you hold the [Shift] key down while dragging one of a slur's control points, the entire slur will move as one object.

The Nudge commands will also move a slur if you select the left control point. Slurs will only nudge within the measure in which they are located. If you need to move a slur to another measure use the Arrow Tool and [Shift] key as described above.

Copying a Slur

If you hold the [Ctrl] key down while dragging a control point for the slur, the slur is copied to a new location. Slurs can also be copied and pasted but pasted slurs are adjusted for the width of the measure they are pasted into.

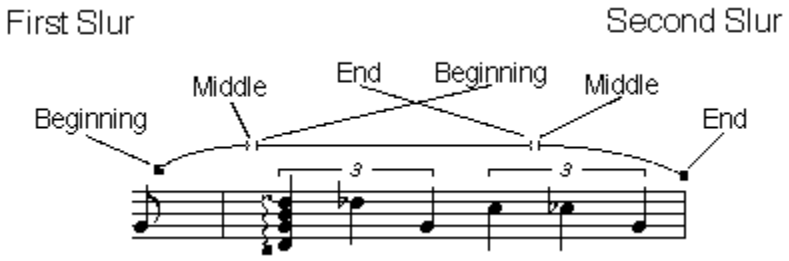
Erasing a Slur

To erase a slur, click on a control point of the slur with the eraser tool. If you select the left control point of the slur, you can also use the [Backspace] key, or the Cut and Clear commands.

Two slur indications are included in the Notes palette. This first is for horizontal slurs and is the most commonly used. The second is for incidents where the slur will need to occur at a more vertical angle.

Combining Slurs for Special Uses

Although slurs will normally be either an arc or “S” shape, it is possible to combine two slurs and achieve a slur with a more pronounced “flatness” to the middle of the slur. This will sometimes be required if the slur is intended to encompass several measures of notes. When two slurs are combined, it is recommended that you overlap the middle control points with each of the ending and beginning control points for either half of the slur. See the example below for further clarification.



Tempo Indications 

The Tempo or Metronome Marking is a graphic indication for indicating the tempo of the score or a change in tempo within the score. When used to define a new tempo, the tool can also affect playback. To place a tempo indication in the score, click on the “quarter note equals” icon in the Tools palette. When you move the pointer over the score, it turns into a crosshair. Click to enter the tempo indication and open the Set Tempo Marking dialog box.

L'istesso

The term L'istesso (also referred to as "istesso tempo" or "lo stesso tempo") is from the Italian and means "in the same time." This direction indicates that the tempo is to remain the same even though the time signature has changed. L'istesso indications do not affect MIDI Playback and are graphics only.

Tempo Value

Tempo Indications indicating a new tempo value can affect MIDI playback if the checkbox labelled "Play Them" is checked. Tempo indications affecting MIDI will remain in effect until the next measure where a tempo change occurs. Inserting a tempo change will only change the MIDI Playback when the item is inserted and moving a tempo indication will not readjust the tempo for the new location. If tempo changes were made using the Tempo dialog in the Measures menu, inserting a new tempo indication with the tempo tool will override the previous tempo settings when Play Them is checked.

Hairpins or Wedges 

Hairpins or Wedges are used to indicate a temporary (and sometimes brief) increase or decrease in volume for a section.

Adding a hairpin

After selecting the hairpin tool, place the crosshair anywhere on the score. Click, hold and drag the crosshair to the left to indicate diminishing volume. Click, hold and drag the crosshair to the right to indicate increasing volume.

Hairpins can stand alone or be used in conjunction with other dynamic indications and marks. The hairpin tool will always enter the hairpins along the horizontal. If you need to add a vertical hairpin or wedge you should construct the graphic using the line tool in the Graphics palette.

Hairpins in Conductor Scores and Extracted Parts

It is not uncommon for a single hairpin to indicate a crescendo or descrescendo intended for an entire group of instruments. In a conductor's version of a score one hairpin at the top of the string section would most likely imply the entire string section should begin changing volume.

Hairpins, like all graphics in Rhapsody, are associated with a single measure and staff. While one hairpin in a conductor's score can be sufficient for the conductor, care should be taken to copy the hairpin to each part before using the Extract Part command. An easy way to accomplish this is to hold down [Ctrl] while dragging the hairpin to each staff. This will copy the hairpin graphic. When this has been done for all the required staves, save a new version of the file for use when extracting parts and the original conductor's score can be printed without the added graphics.

Trill and Arpeggio Indications 

Several tools are provided for entering trill and arpeggio indications, but these tools can also be used to construct a variety of other indications useful for many contemporary and classical notation needs.

The two trill indications can only be inserted horizontally but the two vertical wavy lines, while normally used to notate arpeggios, can be rotated to any angle and used to notate anything desired.

Trill and arpeggio indications do not affect MIDI Playback.

Adding a Trill, Arpeggio or Wavy Line

Select the item you wish to add from the Tools palette using the pencil tool. The pointer will change to a crosshair. Move the crosshair to the point where you wish to add the indication and click and drag with the mouse.

The two trill indications can only be added from left to right and the indication will always remain horizontal. When adding one of the "wavy lines" used for arpeggios and other indications, you should enter the indication using whatever angle you wish for the graphic.

Adjusting Trills and Arpeggios lines

Both trills and arpeggio lines have a control point located at either end. Trills can have their length adjusted after they are inserted by clicking and dragging the right side control point. Arpeggios can have both their length and angle changed after they are added to a score. Click and drag either control point to adjust an arpeggio or wavy line indication.

If you wish to move a trill or arpeggio indication without adjusting the length or angle, click on the graphic at any location other than a control point and drag to the new location.

All graphic items can be copied while dragging if you hold down the [Ctrl] key before dragging the object.

Parentheses Tool 

The Parentheses Tool has no specific function. Use it to enclose text, a tempo indication, a musical phrase or for whatever you want.

Select the parentheses and move the pointer to the left of the item you want to surround. Click, hold and drag from upper left to lower right.

Vertical Bracket 

The vertical bracket is frequently used to indicate that notes in a chord which span more than an octave are still to be played with the same hand.

Vertical brackets are entered with a click and drag operation and their length can be adjusted by dragging a control point. They can be moved by dragging anywhere on the indication except a control point.

Pedal 

The pedal down mark is most commonly used to indicate that the damper or sustain pedal is to be used. For a full discussion on the Pedal indication it is suggested that you refer to a notation manual or music dictionary.

Additional Pedal Indicators

Two additional graphics are included in the tools palette for indicating half-pedal and full pedal markings.

The slanting graphic is used to indicate a full pedal. The initial and ending jogs are for the pedal down and release moments.

The horizontal line is used for the half pedal indication and can be further modified to have "notches" indicating that the pedal is to be lifted half-way at those locations. First select the item from the Tools palette and click and drag with the Pencil Tool to insert the graphic into your score. To add a notch, click with the mouse (still using the same graphic tool) at the desired location along the line. A notch will be added at that location. As many notches as desired can be added. The notches can be dragged to new locations on the line by clicking directly on them with the arrow tool and then dragging.

Ottava (alto/basso) 

The ottava indication is used to indicate notes that are to be played an octave higher or lower than notated.

Adding an ottava indication to the score will add a broken line following the indication. This broken line will continue to the end of the page and requires using the ending marker (or “notch”) to properly terminate both the broken line and the effect on MIDI Playback that results from adding the ottava indication.

Ottava indications always affect MIDI playback.

Related topic:

Ottava End Marker

Ottava End Marker 

Move the crosshair to the measure where you want the ottava line to stop and click directly on the broken line. When the ending indication is placed on top of the broken line, the line will terminate at the ending mark and MIDI playback will resume the standard pitch reference following the ending mark.

Note: It may sometimes be necessary to adjust the ending indication slightly for MIDI playback to resume the desired pitch at the correct location.

The Dynamics Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

The Dynamics palette contains 13 symbols to indicate the gradations of loudness and softness with which music is performed. Dynamic symbols are frequently used in conjunction with hairpins.

To add a dynamic indication select the desired mark from the palette with the pencil tool and click at the location in the score where you wish the dynamic to occur.

You can move dynamic symbols by clicking and holding on the dynamic symbol and then dragging it to the new location using the arrow tool.

To delete a dynamic symbol use the eraser tool. You can also select the mark with the arrow tool and use either Cut or Clear from the Edit menu or press the [Backspace] key.

Dynamics can be copied easily by holding down the [Ctrl] key while dragging the graphic to a new location.

Marks Palette #1

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

Click here for more information about the Marks palettes.

The Marks Palettes

The Marks 1 and 2 palettes contain a variety of ornaments, symbols and marks that can either be attached to a note or freely placed anywhere within the score.

When marks are attached to notes, they will remain connected to the note for all operations. Marks can be removed by applying the same mark again to the note. Additional types of marks can be placed above or below a note, but only one can be 'attached' to a note at a time.

To attach a mark to a note, use the pencil tool, choose a mark from the palette, and click directly on the note head. When adding a mark in this fashion, Rhapsody will automatically place the mark above the note regardless of stem direction or the type of mark selected.

To place a mark below a note, hold the [Ctrl] key down while applying the mark.

If more than one mark is called for, additional marks can be added by clicking at the desired location. Marks entered into the score in this manner (that is, without being attached to a note) become graphics in Rhapsody. Marks as graphics will also behave differently when measure widths are adjusted and will move independently from notes.

Related topics:

Adjusting Marks
Removing Marks

Adjusting Marks

To adjust the vertical position of the mark, hold the [Shift] key down after applying the mark and click again with the same mark on the note's head.

Each click will raise the mark a little further. Eventually, a maximum vertical adjustment will be reached. If you continue to click, the mark will then drop to the lowest possible position. Continued clicks will return you to the starting location.

Note: If a mark is adjusted into the area of a staff either above or below, the mark may seem to disappear. It is only covered by the other staff and adjustments can continue to be made or the staff can be moved if needed to reveal the mark.

If marks are added both below and above a note, hold down both the [Shift] and [Ctrl] keys to adjust the vertical position for the mark below the note.

Removing Marks

To remove or replace a mark, apply the same mark or the new mark to the note. Adding the same mark a second time to a note will remove the mark. Adding a new mark to a note will replace the previous mark.

Marks Palette #2

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

Click here for more information about the Marks palettes.

medium accent (above or below note)

strong accent/staccato combination (below note)

medium accent/staccato combination (below note)

up bow (above note)

strong accent (below note)

tenuto (above or below)

medium accent/tenuto combination (below note)

tenuto/staccato combination (below note)

strong accent/tenuto combination (below note)

staccatissimo, martele, or martellato (above note)

medium accent/staccatissimo combination (above note)

tenuto/staccatissimo combination (above note)

strong accent (above note)

strong accent/staccato combination (above note)

medium accent/staccato combination (above note)

down bow (above note)

hand-stop sign (above note)

staccato (above or below)

medium accent/tenuto combination (above note)

tenuto/staccato combination (above note)

strong accent/tenuto combination (above note)

staccatissimo (below note)

medium accent/staccatissimo combination (below note)

tenuto/staccatissimo combination (below note)

The Symbols Palette

Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

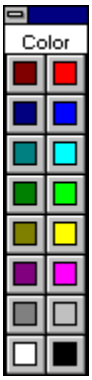
The Symbols palette contains both additional marks, which can be attached to notes or used by themselves, and some common score indications.

All of the symbols above the double line in the Symbols palette, can be thought of as marks and attached to notes. Adding them and adjusting the vertical position for these marks uses the same technique described for the two Marks palettes. The symbols below the line (starting with the Dal Segno) are always added to the score without attaching them to a note. All of the symbols in the palette, however, can be added as graphics and located wherever needed.

The Symbols Palette items do not affect MIDI playback.

Note: Graphic symbols for Dal Segno and Coda are included in the Symbols palette but these symbols by themselves will not affect MIDI playback. For Dal Segno, Coda and other similar instructions to affect playback, use the Coda Phrases item in the Measures menu.

The Colors Palette



Notes Palette
Clefs Palette
Graphics Palette
Tools Palette
Dynamics Palette
Marks Palette #1
Marks Palette #2
Symbols Palette
Colors Palette

The Color palette is used to add color to objects in Rhapsody. Color changes made with the Color palette affect objects that are entered into the score such as notes, rests, marks, chords, and text. To change the color of other score elements (staff lines, bar lines, background) or to make global changes, use the Score Colors command (View menu).

Adding Color

To use the Color palette, choose an object (note, rest, etc.) from one of Rhapsody's palettes and then click on a color in the Color palette. Enter the object in the score. It will be the color you chose. You can choose another color at any time.

Changing the Color of Selected Objects

You can also edit the color of objects that are already entered in the score. Select objects using any of Rhapsody's selection methods. Then click one of the 16 available colors in the palette. The color will be applied to the selected objects.

Customizing the Palette

Rhapsody does not limit you to the 16 default colors in the palette. Double-click on any of the colors but black or white and a Color Picker will appear. Choose a new color and click OK. Black and white cannot be changed.
Note: Custom color palettes are saved when you save the score and do not affect the default color palette for new scores *unless you save preferences*. If you save preferences while a score with a custom palette is open, the default color palette will be changed to the custom palette.

Related topics:

Show/Hide
Score Colors

black

blue

cyan

green

magenta

red

yellow

white

dark blue

dark cyan

dark green

dark magenta

dark red

dark yellow

dark gray

light gray

The Menus

Rhapsody has nine menus:

- The first two are the common File and Edit menus and contain all the usual commands plus a few unique to Rhapsody.

- The Notes and Measures menus contain operations for defining the contents and behavior of the music. The Notes menu turns into the Text menu in Text or Lyric entry mode.

- The Score and View menus are used for general aspects of score layout.

- The Windows menu allows you to open the Keyboard and Tempo windows, the Staff Sheet, the floating Toolbar, and various palettes.

- The Setup menu is used to configure both the MIDI and notation defaults available within Rhapsody.

File Menu

File	
New...	Ctrl+N
Open...	Ctrl+O
Close	Ctrl+W
Save	Ctrl+S
Save As...	
Revert to Saved	Ctrl+R
Extract Part...	
Score Settings...	
Print...	Ctrl+P
Print Setup...	
Exit	

Click a menu item for more information.

New

When you create a new score, you have four Staff Formats from which to choose:

- Piano (default)
- Piano-vocal
- Single staves
- Template file (optional)

Measures Per System
Systems Per Page

A system is a group of instruments. In Rhapsody, the number of instruments that appear in the Staff Sheet is one system. The number of systems per page times the number of staves per system cannot be greater than 32.

Note: It may seem obvious, but the staves will either have to be very small or the page extremely large to fit 32 staves on “one page”. Since Rhapsody only uses standard paper sizes, a single page in Rhapsody can consist of several “tiles.” Refer to the section on Tiles in Printing in Rhapsody for more information.

Keyboard equivalent: [Ctrl]+[N]

Piano Staff

A Piano staff in Rhapsody is a special combined staff that appears as only one item in the Staff Sheet. A piano staff is the only staff type that allows cross-staff beaming.

Piano-Vocal Staff
A Piano-vocal score uses the Piano staff described above and adds a single staff with a treble clef above the piano staff.

Single Staves
The Single staves format is used for any arrangement greater than the above. A maximum of 64 staves can be created.

Template
The Template option is available when a Rhapsody file named “Template” is in the same directory as Rhapsody. When Rhapsody first runs, that template file will be presented instead of Rhapsody’s default “Untitled” score. A template file is useful for saving information such as MIDI Channel choices and program assignments for each voice and for several staves. You can also customize the layout, have the copyright information already entered or even go so far as to include some music or initial notation if you would like. Basically, anything that you can save as a Rhapsody file can be saved under the name Template and, as long it is in the same directory as Rhapsody, the Template option will open it.

Template files opened from the New dialog are given the prefix “Untitled”, then each is numbered as it is created.

Open

The standard File Open dialog is used for the Open command and all three file types usable in Rhapsody--Rhapsody files, Master Tracks Pro, and MIDI files--can be opened.

After opening MIDI or Pro files, they will be guessed and beamed unless the Auto Guess/Beam item in the Setup menu is disabled (a check mark next to the Auto Guess/Beam selection in the Setup menu indicates the choice is enabled).

After opening a standard MIDI file or Master Tracks Pro file, the words “MTPro File” or “MIDI File” will be added to the file name in Rhapsody’s Score window. This is to avoid confusion when saving files. Until a score is saved as a Rhapsody file you are only making changes to the raw MIDI data and any graphic information you change is temporary.

Keyboard equivalent: [Ctrl]+[O]

Font Replacement

The Font Replacement dialog appears when a score is opened that contains a font not currently installed in your system. The dialog enables you to choose a substitute font.

Close

Choosing Close closes the active Score window. If you make changes to a score you will be asked if you'd like to save those changes before closing the file. With MIDI and Pro files not yet saved in Rhapsody, you will be asked if you wish to save the file as a Rhapsody file before closing even if you have saved changes. This is to avoid any confusion since graphic information is only saved in a Rhapsody file.

Keyboard equivalent: [Ctrl]+[W]

Save

Choose Save to keep any changes made in Rhapsody to the active file. If the file has not been saved, the Save As dialog will appear instead and you can enter a new file name.

If you have opened a MIDI or Master Tracks Pro file, you will always be prompted with the Save As dialog when Save is selected. This is to remind you that all of the graphic information you are working with in Rhapsody is only saved if you create a Rhapsody version of the file.

As with all computer files, in addition to using Save to update your score for any changes you make, it is recommended that you also save backup copies onto different volumes (hard drives or diskettes). How often you choose to do this is up to you, but consider how much time it would take to duplicate the score if it was lost and use that as a guide. One or two backups before you start or stop working is a good habit to get into, but if you work for several hours on a score, you should use Save As in addition to using the Save function and create alternate versions as you go along. Since Rhapsody scores are relatively small, a diskette is both an efficient and cost effective way to make backups. Use Save As to make backups.

Keyboard equivalent: [Ctrl]+[S]

Save As

Choosing Save As presents you with a File Save dialog. Navigate to the disk and folder where you want to store the score and enter a name for the score.

Revert to Saved

The Revert to Saved function allows you to discard all the edits made to a score since the last Save operation. Revert to Saved is frequently used as the ultimate “undo.” Most edits in Rhapsody can be undone using Undo in the Edit menu, but only the last edit operation can be undone. If you decide a series of edits are not wanted, you can use Revert to Saved to discard all of your edits and start again without closing and reopening the file.

Extract Part

The part extraction function allows you to quickly create a new score containing one or more staves of a multi-staff score. Most often this function will be used to create individual parts for each player from a larger composition.

Select the staff or staves you want extracted. All the staves between your top and bottom selections will be specified as the staff range for the new score. You can specify the staff range within the Extract Part dialog as well. If you wish to extract several instruments to the same score, but they appear at different vertical positions in your system, you can rearrange their order in the Staff Sheet window before using Extract Part .

Auto-compress Rests

When Auto-compress Rests is checked, all empty measures in the score that do not include either special barlines, coda phrases, text boxes or graphics, will be compressed automatically for you using the “compress rests” function. The font selection for compressed rests will be the same as that specified in the Compressed Rests dialog.

The extracted part is given a default name using the score name the part was extracted from and the name of the top staff selected when extracting the part. Combined staves used for piano and organ notation are always extracted fully and include both or all staves for the instrument (a combined staff can be as many as four staves).

Extracting Text and Lyrics

If you choose All Text Boxes in the Extract Part dialog, every text box on every page will be added to the new score. If you do not select this option, only the text that is directly above and below the selected staff or staves will be extracted. You can also select which staff should be used for the extracted text and lyrics in the new score.

When creating a full score or scoring parts for a section, it is not unusual for various text instructions to be placed above the top staff only. If you enable the Text from Staff 1 checkbox, text from Top Staff will be copied to the extracted part.

Score Settings

The Score Settings dialog box provides you with three particularly useful features.

The title bar of Rhapsody's Score window normally displays the current score's filename and path. This might be fine for most uses. But if the eight characters allowed for a filename are too restrictive, you can use the Score Settings dialog to make the score's actual title appear in the title bar. Simply enter the title in the text box labelled Score Window Title.

You can also use the Score Settings dialog to enlarge or reduce your score. Enter a value in the text box and click OK.

Note: The Score Settings dialog and the Print Setup dialog are linked so that any scaling value entered in one will appear in the other.

Print/Print Selection

The File Menu will normally display the standard Print option, but Rhapsody will change the wording if a selection has been made (use the Arrow Tool to highlight an area on a page). When an area has been selected, the File menu will say Print Selection.

Keyboard equivalent: [Ctrl]+[P]

Related topic:

Printing in Rhapsody

Print Setup

The Print Setup item in the File menu brings up the Print Setup dialog box for the current printer. Printer options will depend on the current printer specified with the Printers Control Panel in Windows' Main program group.

Note: If you change your printer choice with the Control Panel or open a file created with a different printer selected, you should always choose Print Setup before printing in Rhapsody. This will make sure the correct options are used for the current printer.

Rhapsody saves the current Print Setup information at the time the file is saved. This includes reduction and margin settings.

Related topic:

Printing in Rhapsody

About Rhapsody

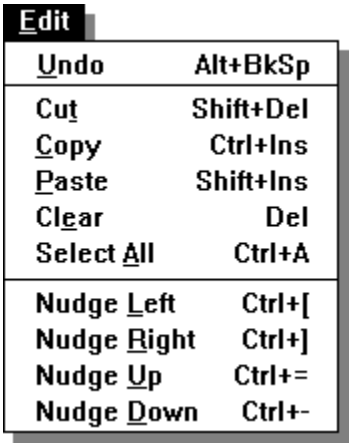
Choosing About Rhapsody displays Rhapsody's start-up screen. If you ever need to contact Passport regarding your copy of Rhapsody, please check the start-up screen first to see what the version number is.

Exit

Exit is the standard method used to close all Rhapsody files and exit the program. If open files have not been saved, you will be asked if you want to save changes before each unsaved file is closed.

Keyboard equivalent: [Alt]+[F4] or [Ctrl]+[E]

Edit Menu



Click a menu item for more information.

Undo

Undo is available for recording and most editing operations within Rhapsody. For operations which are not undoable you will either see a warning within the dialog or you will be given an alert before the operation continues with an option to cancel.

Keyboard equivalent: [Alt]+[Backspace] or [Ctrl]+[Z]

Cut

Cut deletes any selected area and places it in the clipboard. Using the Paste command, you can paste cut material elsewhere in the score after it has been cut. The clipboard retains the information until another Cut or Copy operation is performed and replaces it.

Keyboard equivalent: [Shift]+[Delete] or [Ctrl]+[X]

Copy

Copy places a duplicate of whatever you select onto the clipboard. You can then paste the copied notation to another area in either the same score or another score using the Paste command.

Keyboard equivalent: [Ctrl]+[Insert] or [Ctrl]+[C]

Paste

To paste copied or cut notation, click on the starting location for the paste operation with the Arrow Tool. Paste places the contents of the clipboard into the score. Paste will not work when an area is selected. You should have a flashing insertion cursor in a measure before using Paste.

Note: Paste operations will paste notes, text, lyrics and all graphic indications with the exception of Clefs.

Rhapsody copies data within each measure but not the measure itself. Time signatures, tempos and key signatures are all attributes saved for each measure. Clefs are “anchors” giving Rhapsody a reference point for relating all the entered note data.

Tempo indications added from the Tool palette will be pasted but only as a graphic item. If you are copying a section that includes clef changes, time signature changes or key signature changes, it is recommended that you first create the measures needed and define at least the time signature for each section before pasting. Key signatures can be PASTE does not paste tempo, time signature and key signature changes.

added before or after pasting and clefs should always be added after the paste.

If the time signature of copied data is different than the measure into which it is being pasted, Rhapsody will paste copied data into the new measures as best as it can. If notes were copied from radically different time signatures, some measures may contain an incorrect number of notes. Generally speaking, every note and rest in every voice is first counted as an item. Rhapsody will keep adding notes and rests to each measure until there is no space left. If the last item exceeds the number of beats for that measure, Rhapsody leaves it up to you to decide what to do. Changing the time signature for a measure after pasting will not move notes to other measures. See the section on Time Signatures for more information.

Measure widths and number of measures per system will need to be defined for each new area either before or after pasting. New measures and pages created in Rhapsody when pasting will use the last existing system before the paste and create new systems with the same number of measures. If a paste creates new pages, the page layout of the last page before the paste will be copied for all the new pages created.

Auto Space On While Pasting

If Auto Space (Setup menu) is on, pasted notation is automatically aligned following each paste. If the paste operation does not replace all of the notes in a measure, other notes in the same measure will also be aligned.

Auto Space Off While Pasting

If Auto Space is off, Rhapsody will not use Align Spacing for the pasted area and the original spacing will be maintained. If the measure width of copied data is different than the measure(s) into which the data is pasted, the data is scaled to fit the new area. This works best when complete measures are copied but will also affect pasted notation that does not fill the measure.

Keyboard equivalent: [Shift]+[Insert] or [Ctrl]+[V]

Clear

Clear deletes all of the selected notation. A Clear command can be undone but the cleared area is not stored for further use in the clipboard and the current clipboard contents remain.

Keyboard equivalent: [Delete] or [Backspace]

Select All

Select All selects all staves in all systems throughout the score. Select All will recognize the current voice selection for the score and will only affect notes and rests in that voice. Graphics and text boxes are not assigned to voices but are placed into voice one by default.

Keyboard equivalent: [Ctrl]+[A]

Nudge

The Nudge commands move notes and rests left, right, up, or down. Many of the other graphics you can enter in a score can also be nudged left or right. A single nudge unit left or right is one pixel. Notes and chord symbols nudge up and down in half-step increments. Rests nudge up and down in increments of one space.

Nudge requires a selection. Use the Arrow Tool to select one or more areas using the standard selection technique. Additional areas can be defined if you hold the [Shift] key down before selecting again. Isolated notes and rests selected using the shift-select method will also respond to the Nudge commands (see Selecting in Rhapsody).

Nudge Left and Right

The Nudge Left and Right commands provide a powerful method for moving selected items as a group. Nudge can be particularly useful for adjusting the horizontal alignment in several staves without sacrificing their vertical alignment. Use Align Spacing to justify your music and then nudge to make subtle adjustments to horizontal spacing while still retaining the essential vertical alignment between staves. This allows you to create room for articulations, composer notes, graphics and lyrics.

Since nudge operations are frequently needed to move data in greater increments than a single nudge, the nudge command will respond to key repeat messages. Holding down the [Ctrl] key and either the [+] or [-] key for extended periods will continue to repeat the operation until you release either key.

Nudge Up and Down

Selecting notes on a staff and using the Nudge Up and Down commands will raise or lower the selected notes in half-step intervals. If chords or guitar chord indications (inserted with the Chord Tool or Guitar Chord Tool) are selected, the Nudge Up and Down commands will also affect their pitch reference in half-step intervals.

Objects drawn with the drawing tools (including arpeggios and hairpins) are unaffected by nudge up and down operations.

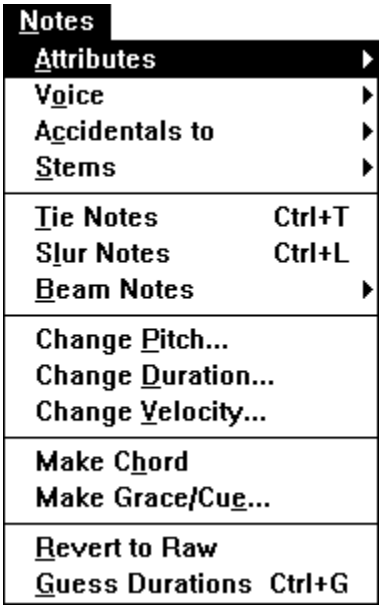
Note: Stem direction is unaffected by the Nudge commands.

Keyboard equivalents:

Nudge Left	[Ctrl]+[[ ]
Nudge Right	[Ctrl]+[ ]]
Nudge Up	[Ctrl]+[=] or [Ctrl]+[Gray +]
Nudge Down	[Ctrl]+[-] or [Ctrl]+[Gray -]

One Space
The distance between two adjacent staff lines.

Notes Menu



Click a menu item for more information.

Attributes

The Attributes menu is a hierarchical menu with a sub-menu for Notes, Beams and Rests. Each of these sub-menu items will open a dialog for that item and allow you to change how Rhapsody displays and prints the related information.

The Attributes menu requires that you first select the notes or rests to be altered.

Note Attributes

Set Stem Height

The stem height can be any number from 1 through 63. Each number represents half the distance between two staff lines. The default length is 7 (stems are adjusted in Rhapsody to touch the middle staff line when the notes are in the ledger lines, however, as this is common notation practice). Enter the desired length in the highlighted box.

Note: If you flip stem direction, transpose or change pitch, the stem length will revert to Rhapsody's defaults.

Shift Accidental Left

Accidentals are automatically offset when needed for chords but can also be manually adjusted if you desire. The higher the number, the more the accidental shifts to the left.

You can also shift an accidental by choosing the appropriate accidental (sharp, flat, double sharp, double flat, or natural), holding down [Shift] and clicking on the head of the note that is already displaying the chosen accidental. You can click up to 7 times. On the eighth click, the accidental will return to the original position.

Note: If you flip stem direction or use Change Pitch or Transpose, accidental offsets will revert to Rhapsody's default placement.

Set Play State

Set Play State allows you to turn on or off selected notation or measures of notation in your score. The default for standard notes is Play. To turn selected notation off, click the Mute radio button. To turn the selected notation back on, click the Play radio button.

Note: Cue notes are set to the Mute state by default and must be "play enabled" before you can hear them.

Set Head Type

Different note head types can be freely mixed within the score for any staff or measure without limitation. Note head types remain set until altered again with the Change Note Attributes dialog.

There are ten different head types available (including no head at all).

Keyboard equivalent: [Ctrl]+[I]

Beam Attributes

The Change Beam Attributes dialog box allows tuplet numerals and/or brackets to be hidden and also allows control over the length of half beams and the beam height. Select the music you want to alter and then choose Beams.

Hide Bracket

Hide bracket is used for removing the bracket indication on either side of a tuplet group or any other bracketed selection. Beamed tuplets do not have a bracket.

Note: Altering any of the notes for a group where the bracket has been hidden will show the bracket again.

Hide Tuplet

Hide tuplet is used for removing the numeric indication for a tuplet. Once hidden, a tuplet indication can be shown again by selecting the tuplet group and deselecting the hide option in the Change Beam Attributes dialog.

Hidden tuplet numbers will remain hidden for almost all operations. Only changing the duration will return the tuplet indication to the “show tuplet” state and only then if the beam or bracket is removed when the duration is changed.

Set Half Beam Length

The half beam length affects beamed groups containing mixed durations which include a sixteenth note or shorter note duration. When a sixteenth is beamed to an eighth note, the sixteenth note will show a “half beam” between the two notes to indicate the note is a sixteenth and not an eighth. Rhapsody sets the default length for this beam when the beam is first created but that default can be altered using the Beam dialog to any length between 0 and 63. Each number represents 1/72 of an inch.

Note: Adjusting a beam in any manner after the half beam length has been altered will revert the half beams to their default length.

Grow Beam Height by...

Beam heights in Rhapsody are calculated at the time they are created and can always be adjusted with the mouse. To adjust the beam height for several beams at once, the Grow Beam Height option has been provided. Beam heights can be adjusted from 0 to 63. The number entered will be added to the current height of the selected beam(s). Enter a negative number to decrease the beam height.

Note: Beam heights will revert to their default when the stem direction for any of the notes is changed.

Rest Attributes

Rhapsody allows you to change the look of your rests from standard rest notation (default) to slashes or vice versa.

Select the rests you want to change and then choose Rests to open the Change Rest Attributes dialog. Take your pick.

Note: You can move standard rests to any spot on the score. You can only move slashes horizontally.

Voice

The Voice sub-menu allows you to set selected notation to any of Rhapsody's eight voices.

Changing voice for a beamed group of notes will unbeam the notes in the process.

A complete discussion of voices and voicing in Rhapsody is provided under the topic Voices.

Note: Changing the voice of a beamed group of notes will unbeam the notes.

Keyboard equivalents:
Set to voice 1 [Ctrl]+[1], Set to voice 2 [Ctrl]+[2], etc.

Accidentals to

This feature allows you to change the accidentals that occur in a selection. Although Rhapsody attempts to use the correct accidentals for the current key signature, there are instances where your music may require changing the accidentals. In the key of C, for instance, the “correct” accidental depends on several factors which Rhapsody cannot know about.

Notes which do not have an accidental attached will not be affected when changing to flats or sharps.

Enharmonics

Enharmonic is a term used to describe two pitches that are notated differently but are still played and sounded the same. In practice, this is not always true since some instruments can generate slightly different tunings for a pitch depending upon how the pitch is created. But, in general (and always for MIDI), the “enharmonic spelling” for a pitch is just another way to describe the same pitch. An example would be A sharp and B flat.

Every note has an enharmonic equivalent. The actual spelling for the enharmonic will depend upon the key signature.

The enharmonic function is most commonly used to avoid crowded chord clusters with excessive or confusing accidental indications.

To change a single note in a chord it is recommended that you select the note using the shift-select method (see Selecting in Rhapsody).

Keyboard equivalent: [Ctrl]+[E] to change selected notes to their enharmonics.

Stems

Although a menu item has been provided for changing stem direction it is recommended that you learn the shortcut equivalents [Ctrl]+[U] for stems up and [Ctrl]+[D] for stems down. Select the notes you wish to change and apply either the shortcut keys or menu item.

Changing stem direction for chords will also change the tie direction. See Tie Notes for more information about tie directions and flipping ties.

Voice 1 Stem Directions

Stem directions for notes in voice 1 will follow standard notation practice and be placed up or down depending on their pitch location in reference to the clef.

Voice 2-8 Stem Directions

Voices other than voice one default to stems down except when using a combined staff such as the piano staff. In a piano staff the notes in the bass clef will default to voice 5 and these notes will also follow standard notation practice and set the stem direction according to the clef in use.

When two or more voices are used in the same measure, you may need to flip the stems for one voice. Most commonly, some or all of the notes in voice one will have stem down directions and will need to be changed to stems up. Set the voice selector to the voice you wish to affect and it will be easier to select only those notes and change their stem direction without affecting the other voices.

Keyboard equivalents:

Stems Up	[Ctrl]+[U]
Stems Down	[Ctrl]+[D]

Tie Notes

Tie Notes allows you to tie two or more notes of the same pitch together to indicate that the note is to be played only once and held for the full value of all the combined notes.

Tie Notes requires that you first select the notes to be tied (see Selecting in Rhapsody).

All notes to be tied must be within the same selection.

If notes to be tied exist across system breaks or page breaks you can either change the number of measures in the system or select the notes you wish to tie using the shift-select method of clicking on the note head.

Notes to be tied must be the same pitch. If a tie occurs over a barline, accidentals will be removed from the note in the following measure *after* the tie has been performed, but both notes must be notated the same before the tie will be allowed. If you wish to apply a reminder accidental to a tied note you must do so before the tie is performed. It is not recommended that you change the accidental for a tied group if you placed a reminder accidental within the group.

Keyboard equivalent: [Ctrl]+[T]

Tie Directions

Tie directions for notes are created according to stem direction and the number of notes being tied. When chords are tied together the tie directions will be created for the chords according to Rhapsody's best judgment. If you flip stem directions for a tied group the tie direction will also change. To alter the tie directions without changing the stem direction, shift-select the tied notes that need the tie flipped and press [Ctrl]+[Shift]+[T].

Adjusting Ties with the Mouse

Ties can be adjusted manually by dragging the tie's control point. Control points for ties occur in the middle of the tie and can be adjusted either up or down provided the tie is not indicating a tie from or to a note in another system or page. If a tie occurs over a system or page you will need to change ("flow") the number of measures to bring both notes being tied onto the same system.

Keyboard equivalents:
[Ctrl]+['] to show/hide control points.
[[ ] to decrease the number of measures in the current system.
[ ]] to increase the number of measures in the current system.

Current System
The system that currently contains the blinking insertion cursor.

Slur Notes

Slur Notes will create a slur automatically based on a selection (the alternative is to draw the slur with the Slur Tool). The default slur is created over a group of notes. Holding down [Shift] while using the slur command will place the slur under the selected notes.

Slurs are drawn from either the note head or the stem depending upon the stem direction and the slur placement. Slurs created above a group of notes will be drawn from the stem if the note is stems up and from the note head if the note is stems down. The same logic applies to slurs created below a note group.

The selection for creating a slur should be made by highlighting the entire group of notes the slur is to appear over or under. Make sure the first and last notes which define the slur are fully selected within the same rectangle.

Additional note groups can be selected using the [Shift] key before defining the selections.

Shift-selection of individual notes can also be used for creating slurs but care must be taken since a slur will be generated between every pair of shift-selected notes. Shift-clicking on the beginning and ending note head of a phrase will “slur” that phrase.

Beam Notes

The Beam Notes item has a sub-menu containing the two beaming operations used within Rhapsody.

- Beam Group is used to create brackets or beams over all selected notes and rests and can also create beams across barlines for contemporary music.

- Beam On Beat uses the time signature and beat location for the selected notes to determine a default beaming combination. The Auto Guess/Beam function uses Beam On Beat.

All notes must be in the same voice for Beam Group and Beam On Beat to work. Notes in different voices will be beamed according to the logic or selection applied to each separate voice.

Beam Group and Beam On Beat require an unbeamed selection to function properly. If any of the selected areas were previously beamed, these two beaming operations will undo the beaming instead of creating additional beams. If this happens, you can just do it again and reapply the beam operation to the same selection.

Related topics:

Beam Attributes

Beam Group

Beam Group is a manual operation used when you require different beaming combinations than are provided with Auto Guess/Beam or Beat On Beat. This can occur when using time signatures other than a simple 4/4 or when using complex groups of shorter durations. Beam Group is also used when brackets are needed above tuplet groups (such as half note or quarter note triplets) and when beams are desired across barlines.

Beam Group will only work if the selected area does not contain any notes previously beamed together.

Beam Group only affects notes in the same voice.

Beam Group will create additional brackets along with beams if the selected group includes quarter, half or whole notes.

Beam Group can include rests either within or at the end of a beamed group.

Using Beam Group

Select the group of notes you wish to beam together. If notes are already beamed you will need to use the Beam Group command twice. The first time will unbeam anything already beamed and the second operation will beam all of the selected items together.

Beaming Notes Over a Barline

If you make a selection that includes notes in two measures, the beam created will be drawn across the barline.

Note: Rhapsody will create beams over one barline only. Beaming operations with selections greater than two measures will stop at the end of the second measure. Beams across measures should not be “flowed” to a new system.

Related topic:

Voices: Cross-Staff Beaming

Beam on Beat

Beam On Beat uses the time signature to apply some basic rules to the way notes are beamed together. If Auto Guess/Beam has been enabled, the Beam On Beat operation is applied every time a note is entered or erased from a measure.

Beam On Beat rules are fairly straightforward for time signatures based on quarter notes (2/4, 3/4, 4/4, etc.). Each quarter note in the measure is a beat and beams will not cross the beat boundaries.

When the time signature is based on eighth notes, it isn't possible to arrive at a universal beaming solution appropriate for every situation. Rhapsody uses a beat value of three eighth notes for 6/8, 12/8 and 9/8. For odd time signatures such as 5/8 and 7/8 the beat value is one eighth note.

For complex rhythms, the beaming will have to be performed manually using Beam Group.

Keyboard equivalent: [Ctrl]+[B]

Related topic:

Voices: Cross-Staff Beaming

Change Pitch

The Change Pitch command can raise or lower pitches of selected notes two octaves in either direction (see Selecting in Rhapsody). If you need a transposition greater than this, use Change Pitch a second time.

In the Change Pitch dialog, the transpose amount is indicated by both the interval name and number of half-steps. Scroll to the desired interval and select the choice by highlighting the name. To the left of the interval names are the two choices used to determine in which direction (up or down) the change is to be applied.

Change Pitch alters both the position of notes and their playback, but it does not change the key signature.

Note: Change Pitch removes reminder accidentals and enharmonics and applies standard defaults for the new pitches.

To change the playback of notes without changing their display, use the Key function in the Staff Sheet.

Related topic:

Key Signature/Transpose (Measures menu)

Change Duration

The Change Duration command can alter the displayed duration of selected notes in your score (see Selecting in Rhapsody). It can also set the MIDI playback duration without changing the graphic appearance of your score.

Set Face Value

Select the notation to be changed in your score and choose Change Duration from the Notes menu. Click the Set Face Values To checkbox and select a duration, including augmentation dots and the tuplet indication if needed.

Changing the duration will change both the duration and the start time for the notes. If the new duration is greater than the number of beats in the measure, notes in each measure that exceed the time signature will not be heard.

Note: All of the choices in the Set Face Values section can also be applied quickly to selections using keyboard equivalents. See Changing Durations For Notes Already Entered.

Set Play Duration

The second option in the Change Durations dialog concerns the MIDI duration to be played for each note. The actual MIDI playback is typically a percentage of the displayed value. You can use the Change Duration dialog to set that percentage.

For passages intended to be played legato you can increase the percentage to 100%.

Decreasing the percentage will result in a more staccato interpretation.

The default playback duration for notes entered with the mouse or step-entered from a keyboard is 90% of the displayed value. The new duration will depend on the note type selected (if you're setting the face value *and* the play duration) or the displayed note value for the selected note in the score.

Scores recorded in real time or imported as Standard MIDI files initially have unique durations for each note depending upon the recording. Even after Guess Durations and Transcription Options have assigned a display duration value, the original recording or MIDI file is maintained as much as possible. When setting the play duration for real-time and imported scores, the new play duration is a percentage of the transcribed value and not the recorded value.

The Set Play Duration settings will be lost if a note's duration is changed again.

Note: Even at full duration, what is actually heard will depend on the synthesizer and the sound selection. Reducing the playback percentage for sounds with slow “attack” times, can result in some notes not being heard at all.

Change Velocity

Change Velocity and your synthesizer settings can give you complete control over how the dynamics of your scores are interpreted by your MIDI synthesizer.

Velocity is a value attached to every MIDI note. The value for velocity is between 0 and 127 but the value of 0 is special and not used in Rhapsody (a zero velocity essentially means “don't play this note”).

What actually happens when different velocity values are used depends entirely upon the synthesizer responding to the MIDI messages. Common practice, however, uses velocity to control volume. The harder (actually *faster*) you strike a key, the louder the note will sound.

The Change Velocity command provides different ways of altering the velocity values of selected notes (see Selecting in Rhapsody).

The dialog for changing velocity contains options for both Note On Velocity and Note Off Velocity. These settings can be enabled independently. Consult the documentation for your synthesizer to determine if it responds to On or Off Velocity, or both. Most synthesizers will respond to On Velocity, but very few respond to Off Velocity.

There are four choices in the Change Velocity dialog.

Set All Values to

You can set the velocities for all of the selected notes to the same value. Setting all velocities to the same value will ensure that all volumes are the same.

Change by a Percentage

Changing by percentage will maintain any velocity changes within the selection area and scale the velocity levels. The values can be anything from 1% to 999%. Percentage changes close to maximum or minimum will compress the dynamic range to one extreme or the other.

Change Smoothly Over Time

Change Smoothly will replace the velocity values for the selected notes with new values obtained from the value range entered. The first value will be applied to the first note and the second value applied to the last note in your selection. Notes between the beginning and end selections will be altered according to their placement in time. This means the changes in velocity level for short durations will be more gradual than changes between notes with longer durations.

Add a Fixed Value

You can also add a fixed value to all of the velocities within the selection area. The dialog will accept values between -127 and 127. Negative numbers will result in a diminishing of velocity values.

Note: If any operation would result in a value less than 0 or greater than 127, the value assigned is either 0 or 127 depending on which limit was encountered.

Make Chord

Make Chord combines two or more selected notes of the same duration into a chord (see Selecting in Rhapsody). Both MIDI Playback and the screen display are changed.

Make Chord can be used to change arpeggiated chords in imported or real-time recordings into an actual chord to which an arpeggio symbol can be added.

Make Chord will only work when notes are of the same duration. If notes have been guessed to be different durations, first change all of the notes to the same duration.

When notes are combined into a chord, unless the notes were hand-entered with Auto Space off, the number of beats in the measure will change as well. You may need to add rests or additional notes to complete the measure. It is also a good idea to Align Playback.

Related topics:

Change Duration
Changing Durations For Notes Already Entered

Make Grace/Cue

This function allows you change notes to grace notes or cue notes and to clear the grace or cue attributes.

Grace notes are not counted when calculating the number of beats in each measure and their playback can be set to play in advance of the next note if the grace note has a preceding note or rest to borrow time from. Cue notes have their full beat value counted in the measure and are muted by default If cue notes are to be used to indicate alternate or secondary lines, add all of the cue notes in a separate voice.

Grace

Before grace notes are created in Rhapsody you must first enter the duration used for the grace as a regular note.

Note: When a phrase of two or more beamed notes are converted to grace notes, the original duration of the note is retained in the beamed configuration. Single grace notes, however, are always converted to the standard eighth note grace character.

When notes added to a measure are intended to be grace notes you will need to turn Auto Space and Auto Guess/Beam off. If Auto Space is on you will be prevented from entering more than the full beat count for the measure. Since grace notes are standard notes before you convert them to grace notes, you have to be able to add them to the measure.

The percentage amount entered for “Scale duration by” determines how long the grace note will be played. This value is applied to the current duration of the note before it is changed to a grace note. That is, changing a half note to a grace note will indicate the grace as an eighth note, but if the duration is scaled to play at 50%, the note will be played for the duration of a quarter note.

When “Play before the beat” has been selected, the original note duration combined with the scaled amount will also determine at what time in the measure the note is to be played. As an example, place two eighth notes into the beginning of a measure. Select the second eighth note, convert it to a grace note with a duration of 25% and set it to play before the beat. When this combination is played the grace note’s duration will be played as a thirty-second (25% of an eighth note) and the note will start playing starting a thirty-second sooner than where it occurs in the measure. If the play duration was set to 50% for this example the note would play for the duration of a sixteenth (half of the original duration) and also start playing a sixteenth before it’s beat location.

Note: Grace notes cannot borrow time from notes or rests that don’t exist and cannot be set to a play duration greater than the value of the note or rest before the grace note. Remember that the duration amount is for the original duration of the note you are converting to a grace note!

If you need to start a section or piece with a grace note you will need to uncheck “Play before the beat” as there will not be a note to borrow time from.

No Slash (appoggiatura)

When No slash (appoggiatura) is selected, the option to play before the beat is automatically deselected. The appoggiatura option automatically plays the notes on the beat location at which they are located. A full discussion of the term “appoggiatura” cannot be covered here and there

are disagreements concerning the exact interpretation and use of the appoggiatura anyway. In Rhapsody, the selection will create a grace note that is played on the beat and the note's type will be preserved (that is, a half note will look like a small half note, a quarter will look like a small quarter note, etc.). Appoggiaturas differ from cue notes in that they are played on the beat but will not affect the beat locations of other notes in the measure.

Cue

This option shrinks all notes, beams, and marks to 70% of normal size. Cue notes are muted by default. If you would prefer to hear the cue notes you can select them and use the Note Attributes dialog to unmute them.

Standard Note

This removes any grace or cue changes made to the selected notes and restores full performance and duration values.

Revert to Raw

Revert to Raw removes all stems, flags, beams and marks from notes and leaves the MIDI data associated with each note. “Raw” data in Rhapsody appears as note heads with accidental and tie information only. Graphic information such as slurs and dynamics are unaffected by Revert to Raw and will remain in the score.

Use Revert to Raw when you wish to undo all the changes to a section of music and start over. Select a transcription value after reverting to raw data and use Guess Durations to convert the raw data into notation.

Guess Durations

Guess Durations applies the duration value selected in Transcription Setup to selected "raw" data or previously "guessed" notation and converts the underlying MIDI data into notation (see Selecting in Rhapsody). The accuracy of Guess Durations will depend on both the recorded data and the transcription value selected.

Rhapsody biases the Guess Durations function to avoid creating unnecessary rests and notes of awkward duration values. Ordinary playing will usually consist of varying durations and pauses between notes. A literal transcription of such playing would consist of an unreadable profusion of rests, double-dots and needlessly complex tied note combinations. To avoid such a transcription, the Guess Durations function will round off the interpreted note and rest values to the duration specified in Transcription Setup. The default transcription value is sixteenth notes. The transcription value set in the Transcription Setup dialog can be saved in preferences.

If Auto Guess/Beam (Setup menu) is enabled, Guess Durations and the current transcription value will be applied to all recorded data and imported MIDI or Master Tracks Pro files.

If an imported or real-time recording is guessed incorrectly, you can change the transcription value and use Guess Durations again on all or part of the score.

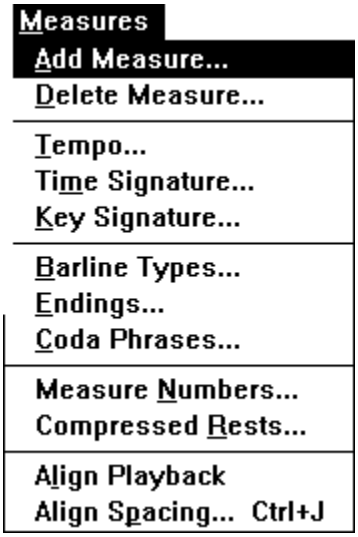
When recording data into Rhapsody in real time, it is important to play with more emphasis on maintaining the timing than might otherwise be used. If you want the transcription to be as accurate as possible, play the music the way you'd like to read it, which is not necessarily the way you'd want to hear it . If a sequencing program such as Passport Design's Master Tracks Pro is available, you can often improve the transcription even further by opening the file in the sequencer program first and using its quantize functions before importing the file into Rhapsody.

Keyboard equivalent: [Ctrl]+[G]

Text Menu

The Text Menu replaces the Notes menu when you are using a tool that lets you enter text (such as the Text or Lyric Tool). You can choose from any of the fonts installed in your computer and select a size and style in which to display and print the font.

Measures Menu



Click a menu item for more information.

Add Measure

Add Measure creates new measures anywhere within the score for either one or all staves in the system.

The default setting for Add Measure is to add one measure after the measure in which the insert point was placed. The range of measures can be changed and new measures can be added either before or after the specified measure.

The lower portion of the Add Measure dialog allows the new measures to be added to all staves or only on a single staff. If you select “Only on staff”, the initial entry will be obtained from the measure in which the insert point was placed. Enter a new staff number if you wish.

Note: Staff numbers are the same as instruments in the Staff Sheet and combined staves, such as a piano staff, are counted as one staff even though they technically contain two or more staves.

Add Measure does not have an Undo-able, but the added measures can easily be removed with the Delete Measure function if you later decide they are not needed.

Delete Measure

Delete Measure removes measures from either one or all staves in a score and all data and information related to those measures.

Delete Measure is NOT UNDOABLE! If you delete measures you meant to keep you can only regain those measures if you saved the score while the deleted measures were complete and you discard all recent edits. Revert to Saved will retrieve the last-saved version of your file.

If you select the measures you wish to delete before opening the Delete Measure dialog, the range of measures selected will automatically appear in the dialog. The range to be deleted can be redefined by changing any of the numbers within the dialog. If no selection was in effect the dialog will default to one measure.

Caution: Rhapsody does not allow you to delete discontinuous measures. That is, if you select only measures 1 and 5, the measure range will be 1 *through* 5 and Delete Measure will also delete measures 2, 3, and 4.

If you want to delete all the measures from the “From” measure to the last measure of your piece, click on the arrow (located to the right of the “To” box). The last measure in the score appears in the “To” box.

Indicate whether you want to delete measures from all staves or just the currently displayed staff by clicking the applicable radio button.

If you want to change the currently displayed staff number to another staff number, click twice in the box to highlight it and then type the desired staff number.

Tempo

The Tempo command is used to set the tempo of your score. The tempo can be adjusted for the entire score or just a range of measures within the score.

If you select the area you wish to change before opening the Tempo dialog, your selection will be entered into the dialog's measure range (see Selecting Measures).

Note: All measures between the first and last measure selected will be included in the operation.

Tempo changes are saved with the measure and not the measure number. If a tempo change is made for measure 5 and then 5 measures are inserted before measure 5 on all staves, the tempo change will occur at measure 10. When measures are inserted for only one staff, tempo changes are unaffected.

Rhapsody allows a maximum tempo value of 400 beats per minute for a quarter note. The minimum is 1 but values below 12 are less accurate due to the inaccuracy of the computer clock on which the calculations are based.

Related topic:

The Tempo Window

Finding the Current Tempo for a Measure

When the Tempo dialog is first opened, the tempo indicated in the Set all Tempos to... field is for the “From” measure in the selection range. Tempo changes after this may exist but are not indicated. If the measure range is altered within the dialog the tempo for the new range is not indicated.

Set all Tempos to...

This option will change all tempos in the selected area to the one tempo entered here. If the selected measures contain different time signatures (for example, 4/4 and 6/8) each time signature will apply the new value to the beat value used.

Note: The note duration that constitutes one beat is indicated by the lower portion of the time signature. When the tempo amount is applied to the beat you should think of the tempo as applying to one note of the indicated value. In 4/4 the tempo describes how long quarter notes are to be played. In 6/8 the tempo describes how long eighth notes are to be played. If a measure of 4/4 and 6/8 are both set to play at “100” an eighth note in the 4/4 measure will play twice as fast as the eighth note in the 6/8 measure.

Changing by a Percentage

Entering a percentage value for the defined measure range will scale the tempo and any changes already defined for the range.

Change Smoothly From...

This option lets you enter an initial tempo and an ending tempo and gradually changes from one

to the other over the selected range of measures. The tempo change is scaled to fit the number of measures within the selection. Changes within each measure will occur on each beat for the time signature of the measure. If there are different time signatures the tempo is applied to the beat value of each measure.

Add _ to all values

This option will increase or decrease (negative values can be entered) the tempos for the selected region by a fixed amount. This operation will maintain the relative differences between tempos unless tempo limits are encountered.

Time Signature

Time signatures are used to indicate how many beats are in each measure and what note value is used for each beat.

Rhapsody can define one time signature per system and measure as often as needed. Measures and pages added to the score use the last time signature defined. The time signature determines how many notes Rhapsody will play for each measure but it is possible to both hide the time signature and enter more notes than can be played (if Auto Space is off).

Select the area you wish to change before opening the Time Signature dialog (see Selecting Measures). Your selection will be entered into the dialog's measure range.

Note: All measures between the first and last measure indicated will be included in the operation.

When the Time Signature dialog is first opened the time signature indicated is for the measure number that appears in the “From” box of the measure range. If the measure range is altered within the dialog the time signature for the new range is not indicated.

Click the arrow to the right of the measure range to enter the last measure in your score in the “to” box. You can use this to select to the end without knowing how many measures currently exist.

Several common time signatures are included in the Time Signature dialog.

Note: The number of clicks must always divide evenly into the number of beats (the upper portion of time signature).

Other

When the offered time signatures do not include the one you need, you can define one yourself using Other. Rhapsody allows up to sixteen beats per measure (the upper portion of time signature) and units of 1 (whole note), 2 (half note), 4 (quarter note), 8 (eighth note), 16 (sixteenth note) and 32 (thirty-second note).

When you use Other, the number of clicks will be updated to a common selection. If you wish to base the click on another value you can enter the number after you have finished defining the time signature. The click, however, must divide evenly into the number of beats.

Hide Meter

Hide Meter will simply hide the time signature. The time signature is still used, however, when calculating the correct tempo and number of beats to be applied. Hide Meter can be used to create a pickup within the score. If a measure of 4/4 is instead defined as two measures, one 7/8 and the other only 1/8, the time signatures in both measures can be hidden and the result can be an eighth note pickup into the next section.

Pickup Bar

The Pickup Bar checkbox performs several functions at once. A pickup bar displays the time signature of the following measure instead of the selected time signature. In addition, the time

signature in the next measure is automatically hidden and measure numbers are adjusted for the pickup indication.

Note: First Bar is Pickup in the Measure Numbers dialog and the Pickup Bar option in the Set Time Signature dialog are connected. Changing the selection in one dialog will change the option in both dialogs.

If the first measure is configured as a pickup bar, the measure range in dialogs will be affected as well. Be sure to take the pickup measure into account when calculating measure numbers. A pickup measure is represented by a dash ("-") in the From field of a measure range and can be entered into the range by typing the hyphen key.

For the pickup selection to work correctly you must select only the one measure to become the pickup bar before you open the Set Time Signature dialog.

Related topic:

Creating a Pickup Bar

Creating a Pickup Bar

Here is an example for creating a pickup measure of a one eighth note pickup leading into a score in 4/4 time. Before you open the time signature dialog, make sure the first measure contains the pickup note or notes that you want and isn't the measure after the pickup bar. If the pickup measure needs to be created, use Add Measure and add one measure before measure one.

Select the first measure and, after choosing Time Signature from the Measures menu, change the time signature to equal the number of beats needed for the pickup. Since our example is going to use one eighth note, the time signature will require entering 1/8 in the "Other" portion of the dialog.

Put a check mark in the box next to Pickup Bar and click OK.

If you check both Hide Meter and Pickup Bar, the time signature in both the first and second measures selected will be hidden. Measure numbers are only changed for the first measure in the score.

If the pickup bar option is removed from a measure, the Hide Meter setting for the following measure will also be removed.

Key Signature

Key signatures can be defined for either a portion of the score or for the whole score. When key signatures are changed, accidentals for notes within the section are changed but the pitches can either be transposed or left alone. If you wish to change the pitches without changing the key signature, use the Change Pitch function in the Notes Menu.

Selecting a measure range before opening the Transpose/Key Signature dialog will enter the selected area into the measure range portion of the Transpose/Key Signature dialog. The key signature change will be applied to all measures between the first and last measure indicated. Enter a new measure range if desired.

Use the up and down arrows to select a new key signature. Rhapsody supports the 12 standard major and minor keys derived from the scales common to western music. The major and minor indications appear to the right of the vertical scroll bar.

Move Notes

If you wish to transpose the pitch for notes as well as change the key signature, place a check mark in the Move Notes checkbox and choose the direction the transpose operation should move the notes.

Move Notes will also transpose Chord symbols and Guitar Fret symbols.

Move Endings and Symbols

Normally when you Move Notes, symbols and endings are unaffected and will remain at the same vertical location in your score. When Move Endings and Symbols is checked, these items are adjusted up or down along with the notes.

Just Delete the Current Key Signature

When a key signature needs to be removed, the option to “Just delete the current Key Signature” should be selected. This will remove all key signatures for the measure range specified. The new key signature will be a continuation of any key signature used before the first measure of the affected measure range or the key signature will default to the key of C.

Note: When “Just delete the current Key Signature” is used, the selected key signature is ignored.

Just this staff

By default the Transpose/Key Signature dialog will change the key signature for all staves. If you wish to change the key signature for only one staff, select that staff before opening the Transpose/Key Signature dialog. If more than one staff is selected, a check mark placed in the Just this staff box will only change the key signature for the lowest staff in the selection.

Changing the Key Signature for Playback

If you wish to only change the key used for an instrument when playing the score use the Key function in the Staff Sheet. This will transpose the notes on the staff to a new key for playback only and will not affect the display.

Key signature cancellations and changes within a system are always indicated.

Barline Types

Each measure in your score has both a left and a right barline type. The default barline type is a single line drawn between each measure. The default ending barline is a standard double-bar.

The barline type used to indicate repeats can affect playback.

Left and right barline selections affect the first and last measures of the selection range only. Adding repeats to the beginning and ending measures of a section can be performed in one operation.

If measures are selected before opening the Barline Types dialog, the measure range and barline types indicated are the current settings for the selection. A new measure range can be defined but will not change the initial barline types displayed.

The left barline type will be applied to the left side of the first measure in the measure range. The right barline type will be applied to the right side of last measure in the measure range.

Play Them

If Play Them is checked, the repeat barline type will affect playback. Repeat barlines combined with measure endings will determine how repeat bars are interpreted during playback.

Used without an ending or coda phrase , the next measure played after a right repeat bar will be the previous measure which has a left repeat bar. If no left repeat bar can be found, playback will begin at measure one again. After a repeat bar has been played once in a song without stopping, the repeat will be ignored the next time that bar is played.

When repeats are used with the Endings and Coda Phrases settings, the next measure played will depend on the settings selected from within those dialogs.

Barline Types will also affect the automatic Compress Rests function when extracting parts. See Compress Restsed and Extract Part for more information.

Endings

The Endings dialog is used to enter measure endings within the score. Measure endings can be interpreted during playback and Rhapsody will support up to six endings for playback. Additional endings can be defined using text boxes but will not be used during playback.

Endings are easiest to define if the measures are pre-selected before opening the Measure Endings dialog, but the measure range can also be entered from within the dialog.

When measures are selected that have endings already defined, the ending type for the first measure selected will be indicated in the dialog.

For endings to be interpreted during playback, the Play Them checkbox must be enabled.

The font button at the top of the Measure Endings dialog is used to determine the font, size and style for the numbers in the ending indications. If “Custom text box” is selected the font selection will also be used for the text box. Text boxes created within the Measure Endings dialog are standard text boxes and can be edited further after exiting the dialog. Font selections for measure numbers apply to all endings but can be changed at any time. Open the Measure Endings dialog and select a new font without selecting an ending to change the current font. Click OK when you’re through.

The ending indication selected determines both what number or numbers are used for the ending and how playback will interpret the ending. As each ending selection is checked, the field next to Custom text box is updated to show you what characters are to be entered by default for the ending.

Custom Text Box

When Custom text box is enabled the measure ending will only display the entered text. Playback of measures with custom text boxes will still use the endings selected above the custom text box to determine how many times to play each ending and what measure is played next.

Lock Ending, Open, Closed

Near the bottom of the dialog are three choices which affect how the ending is displayed in the last measure. Open refers to a measure ending without a line drawn on the right side of the ending. Closed will draw a vertical line in the last measure enclosing the measure ending. If there is an ending in the selected area already, the current setting is displayed. If a new ending is being defined, the choice will be based upon the barline type. Measures which have a repeat or thick double bar on the right will be closed. If the right barline is not a repeat or double bar, the ending will be open. Although Rhapsody will initially select either open or closed for you, the selection can be changed. The Lock Ending option prevents the selection of open or closed from being changed later if the barline type is changed.

Changing the Vertical Position of Endings

The default position for endings can be changed after the ending is created. A control point in the upper left corner of each ending adjusts the height of the ending. The control point at the lower left sets the distance between the top staff line and where the vertical line for the ending begins. Click and drag at either of these locations to adjust either part of the ending.

On the right side of the ending is a special control point which will change the measure ending to either open or closed, depending on the current condition. The status of the Lock Ending checkbox will not prevent this adjustment.

If the [Ctrl] key is held down while changing an ending using any of the control points, all other endings in that system will be adjusted at the same time. This is true for control points on both the left and right sides.

Coda Phrases

The Coda Phrases dialog contains various musical phrases used to direct the player to another section in the score. When Play Them is selected, phrases entered with this dialog will also control playback.

Note: Coda and segno signs also exist in the Symbols palette. If a coda or segno indication is entered using the Symbols palette, the section will not be interpreted during playback. Only codas and segnos entered with the Coda Phrases dialog can affect playback.

Also included are the words Coda, Segno and Fine which can be selected and placed at the appropriate measure.

You can only select one phrase at a time.

The Style, Font and Size menus determine the appearance of the phrase selected. Font choices apply to all phrases added with the Coda Phrases dialog within the score.

Coda phrases are placed within the selected measure at a default location and can be adjusted. Each phrase, however, can only be adjusted within the measure it was added to and will not move beyond that measure.

To move the phrase, click and hold on the phrase and move it to the desired location.

Measure Numbers

Measure numbers can be added or removed at any time. If measure numbers are showing in the score they will also appear on printouts.

Font attributes for measure numbers are selected by clicking the Font button.

Click the Add Numbers checkbox to activate the measure numbers function.

Measure numbers can be shown for every measure, every **n**th measure or at the beginning of each system. If you select Each system, the numbers will automatically update when the layout is changed to show the new measure number beginning each system.

The first measure number is optional and hidden by default. Enable Start with First Bar if you want a number over the first measure.

If the first measure of your score is a pickup measure, click the First Bar is a Pickup checkbox. The first measure will not have a number and the second measure in the score will be called measure one.

Note: The First Bar is a Pickup selection will affect the time signature settings for the first measure as well. Refer to the section on Time Signature for more information.

If the first measure is configured as a “pickup bar”, the measure range in dialogs will be affected. A pickup measure will be represented with a dash (“-”) in the From field of a measure range.

If you would like the measure numbers to appear in a box, click Enclose Numbers in a Box.

Rhapsody allows you to indicate whether you want your measure numbers to appear above or below the measures. The default is zero spaces above the measure. Any number from 1-15 can be used.

Related topic:

Creating a Pickup Bar

Compressed Rests

The Compressed Rests dialog is used to indicate multiple measures of rest with the standard graphic consisting of a thick horizontal bar and a number for the measures included.

You must select the measure or measures you wish to “compress.” If you wish to “expand” the multiple rest indication for a measure back into standard measures, select only the measure with the indication.

Note: Both options in the Compressed Rests dialog (compress and expand) will be grayed out if your selection contains either notes or more than one measure with a compressed rest. The section being compressed is for ALL staves. If there are notes on any staves (even hidden staves) the compressed rest function cannot be used.

When measures that can be compressed or expanded are properly selected, the Compressed Rests dialog will automatically select the appropriate option and tell you how many measures the operation affects.

The Horizontal line drawn within the measure defaults to filling 80% of the measure. Enter any percentage between 1 and 100 if you wish to change the appearance. 100% will draw the line from the left barline to the right barline and completely fill the measure.

Font choices affect all compressed rests within the score.

Measure numbers are always updated for compressed rests.

If Play Them is checked the full number of measures represented by each compressed rest will be played. Think carefully about using this option as you may not care to “hear” several measures of nothing unless you are rehearsing.

Note: When compressed rests are created with the Compressed Rests dialog, barline types, text boxes and other symbols within the selection are ignored and lost should you choose to expand the compressed rests back into standard measures later. When Extract Part is used, however, the compress rests option will consider barline types, text boxes and other graphics and break consecutive measures of rests into groups when it encounters these items within the score.

Align Playback

Align Playback changes the MIDI start times for notes within the selected area to exactly match the screen representation. Align Playback can be used to change a real-time or imported MIDI file to perform closer to the transcription obtained. Align Playback can also be used if extensive editing for a section requires re-establishing the correct note order and timing.

Align Playback does not affect durations.

A selection is required for Align Playback. Only notes within the selection are affected by the Align Playback operation.

Align Spacing

Align Spacing is used to establish the horizontal and vertical spacing relationships between notes, both within each measure and for all measures in the system.

Align Spacing affects all measures on all staves for a range of measures. If the measure range is selected before opening the Align Spacing dialog, the measure range will be entered into the upper portion of the dialog for you. The measure range can be changed by entering new measure numbers. The arrow button to the right of the last measure selection is a shortcut for selecting to the end of the score.

Rhapsody provides a method to calculate the spacing for notes which imparts the rules of traditional engraving practices. This calculation can also alter the layout.

Engraver's spacing follows more of the rules traditional in engraving practices and tries to provide a compromise between strict placement within the measure according to each note's duration and the need to more clearly show the contents of the measure without overlapping notes or accidentals.

Adjust Measure Widths

If the measure range is defined for entire systems (either one or several), the option to change measure widths will be available. This selection tells Rhapsody to change measure widths within the selected area according to whatever will best accommodate the notation within each measure.

Adjust Measures Per System

When the measure range is only for entire systems you can optionally let Rhapsody adjust how many measures are used in each system. This adjustment will be performed on a system by system basis and will use the note density for each system to decide if the number of measures can be increased or decreased.

Adjust for Lyrics

This option (checked by default) will consider lyrics connected to notes within the measure when making spacing changes and try to avoid overlapping lyrics when altering note locations.

All Staves

This selection is checked by default. In normal practice the notes on all staves are considered when using Align Spacing. In some instances you may wish to only change the selected staves without changing other staves in the system. Uncheck the All Staves option if you do not want Rhapsody to align the entire system.

General Spacing Guidelines

Although several options exist within the Align Spacing dialog, the correct choice will depend on how much prior spacing has been applied to the score. Generally speaking, the options to alter the number or width of measures should only be performed before graphics and lyrics have been added. This will ensure that any prior spacing for these items will not be altered in the process.

After a general arrangement for your score has been decided, Adjust Measure Widths and Adjust Measures Per System should not be used again or you may lose spacing considerations that Align Spacing does not calculate for.

Finally, after all lyrics and symbols are added to each measure, you may need to make some final “tweaks” to the spacing. These are best made using Nudge and not with Align Spacing. Save often, save well, and save copies of your work as you progress.

Keyboard equivalent: [Ctrl]+[J]

Score Menu

Score

- Add Page...
- Delete Page...

- Add Staff
- Delete Staff
- Split this Staff...
- Percussion Staff...

- Connect Staves...
- Center Staves
- Center Systems

- Measures per System...
- Systems per Page...

Click a menu item for more information.

Add Page

The Add Page item allows you to enter any number of blank pages either before or after the currently displayed page.

All new pages created will use the page layout of the current page. If you add pages after the current page, the last measure of the current page will be used to set the time signature and key signature for all measures in the new pages. When adding pages before the current page, the first measure of the current page will be used to determine the time signature and key signature for all measures in the new pages.

Note: Be careful when adding pages before the first page in your score. If you have created a pickup measure, the time signature of that pickup measure will be used for all measures in the inserted section.

Add Page is not undoable. If you wish to remove the added pages, use Delete Page.

Delete Page

Delete Page removes pages from your score. If there is data in those pages the data is removed with the pages.

Delete Page is only available when two or more pages exist. The current page will be entered for the delete range but the Delete Page dialog allows a new range for either a different page or more than just one page, or both.

The arrow button to the right of the page range fields will enter the page number for the last page. Use this when you want to delete pages to the end of the score.

Warning: Delete Page is NOT UNDOABLE! If you delete pages with notation, the notation is lost. You can use Revert to Saved to return to a previously saved version, but any edits made after the file was last saved will be discarded.

Add Staff

The Add Staff dialog is used for creating additional blank staves in Rhapsody.

Add Staff is not undoable. If a staff is added and you later wish to remove the staff, use the Delete Staff item.

Add Staff does not require a selection but the current staff (where the cursor is located) is used to determine both where the staff is added and what operations are available within the Add Staff dialog.

Add _ Regular Staves

As many as 32 staves can be used in Rhapsody but the total number of staves you can add within this dialog may depend on the number of systems each page is currently displaying. The total number of staves that will appear on any one page (including tiles) can be no more than 32. If the Add Staff dialog does not allow you to add the needed number of staves, exit (cancel) from the dialog and change the number of systems per page to a number that will not exceed the 32 per page limit.

Add a Piano Staff

A Piano Staff is a combined staff that defaults to a treble and bass clef but each staff is linked to the other staff to allow for cross-staff beaming. The Staff Sheet will only display one instrument for a piano staff and a staff name will be centered between the two staves when using the name field in the Staff Sheet.

The default voicing assignments for piano staves is as follows:

The top staff (treble by default) uses voices 1-4. Voice 1 is used by default when inserting notes in “all voices” (Voice -) view.

The bottom staff (bass clef by default) uses voices 5-8. Voice 5 is used by default when inserting notes in “all voices” (Voice -) view.

A piano staff can be from two to four staves.

Change this to a Piano Staff

If a regular staff is selected before selecting Add Staff, the option to change the staff will be enabled. This option will only create an additional staff and does not move notes onto the staff or change any of the notation for the selected staff. If the staff is added above the new staff, the new staff is given a treble clef. Changing to a Piano Staff and choosing add below will create a new staff with a Bass clef.

Note: If you wish to create a piano part from a single staff you should consider using the Split This Staff operation as this allows you to move notes onto the new staff at the same time the staff is created.

Add a Staff to This Piano Staff

If an existing piano staff with (fewer than four staves) is selected before opening the Add Staff

dialog, the option for Add a staff to this Piano Staff will be enabled. More than two staves are sometimes needed for organ arrangements. Piano parts for two players can also use the four stave system.

The voicing defaults when adding a third or fourth stave will use voices normally intended for the bass clef of a piano staff.

The third staff will use voice 7 by default and the fourth staff will use voice 8. These are the default assignments for notes entered in all voices or “Voice -” view.

Piano staves are required for cross-staff beaming. To create a beam between two staves in a Piano Staff, you must use the same voice for notes in both staves. For instance, to beam an eighth note on the treble staff to another eighth on the bass clef, you must enter or change both notes to the same voice. Entering the notes in all voices view will use different voices by default for each, so when creating a cross-staff beam, you must select a specific voice before entering the notes. A section on cross-staff beaming is in Chapter 6, *Voices in Rhapsody*.

Placement

Add Above and Add Below determine where, in relationship to the current staff, the new staves will appear. If you need to change the order of staves after they are added, you can do so using the Staff Sheet. See the section on the Staff Sheet (Windows menu) for more information.

Type: Note, Percussion

The radio button for the type selection will only be available when you are adding regular staves.

Piano staves are standard note staves only.

Percussion staves are used for notating drum and percussion parts. See Creating a Percussion Staff for more information about adding and editing a percussion staff.

Delete Staff

When a staff is no longer needed for the entire score you can use Delete Staff to completely remove the staff.

Delete Staff requires a selection (see Selecting Staves). All selected staves will be removed.

Caution: Delete Staff is NOT UNDOABLE. All notation on the staves is deleted along with the staff or staves.

If you are working on a score with several instruments and you wish to hide instruments for a section when they are not playing, use Hide Staves and not Delete Staff . The Hide Staves command does not remove the staff from the score but simply hides it for the selected system. Delete Staff completely removes the staff from the entire score.

Split This Staff

Split This Staff takes an existing staff and “splits” both the staff and notes, giving you two staves. MIDI files with piano parts on a single track can be changed to a piano staff within Rhapsody for further editing with this feature. Another use would be to separate two instruments notated on one staff onto two separate staves for each instrument.

Split This Staff requires you to select the staff to be split (see Selecting Staves).

Moving notes to a new staff

Two methods exist for determining what notes are moved to the new staff. If the pitch selection is specified, then anything below the entered pitch will be placed onto the new staff. The second method uses the voicing capabilities within Rhapsody to separate notes. For this to work correctly, the voice selected should fill each measure with the correct number of beats.

Note: If you revoice a section just so you can split a few notes to a new staff, remember that changing the voice may require adding rests for all affected voices. It is best to fully align playback after revoicing and adding any needed rests.

Setting the Clef

Four radio buttons are available for selecting the clef to be used on the new staff. Additional clefs can be added after the staff has been created.

Keep Notes in a Piano Staff

This option will change a regular staff into a Piano Staff. If “Keep Notes in a Piano Staff” is not checked, the new staff will be a regular staff.

Percussion Staff

The Percussion Staff command will convert a selected staff into a percussion staff. For a full explanation, see Creating a Percussion Staff and the related topics.

Connect Staves

Connect Staves is used to create and remove both Brackets and Braces and to break barlines between staves in a system.

Connect Staves requires selecting the staves to be changed before opening the Connect Staves dialog. Selection of the staves should be made using the single-click method for selecting a system with additional staves selected by holding the [Shift] key down. You can also use Select All if the operation is for connecting an entire system (see Selecting Staves).

Break Barlines

Barlines, sometimes called measure lines, are drawn between each staff in the system by default. When lyrics are added to a system it is not uncommon to break the barlines below the staff with the lyrics.

Break Barlines will remove the barlines between the selected staff and the staff below. If more than one staff is selected the barlines will continue to be broken in the same manner for all selected staves.

Brace

The Brace or curved bracket, looks like an archer's bow and is placed to the left of a system. The brace is used for indicating two or more staves that are to be read and played together. The standard use for the brace is for instruments such as the piano, celeste, harp and organ.

Bracket

The Bracket or Accolade is commonly used to connect chamber or choral music or to connect instruments in the same family for orchestral arrangements.

To add either brace or bracket or to break barlines for selected staves, check the appropriate box.

To remove one of these indications, select the appropriate staves and click in the box again to clear the check mark.

Center Staves

Center Staves will move all the staves, regardless of the vertical spacing within each system, to equidistant positions on the page. If the number of staves does not fit, all extra staves are moved to additional tiles (for more information about tiles, see Printing in Rhapsody).

Center Staves is a quick and easy method to redefine the page layout. After adding or deleting staves in your score, or when changing the page reduction amount, you can use Center Staves to establish a basic layout that can be further edited as needed.

Center Staves is not undoable!

Related topic:

Moving Objects in Rhapsody

Center Systems

Center Systems is similar to Center Staves but adjusts only the distance between each system. Within each system, the spacing between staves is maintained.

Caution: Center Systems is not undoable!

Center Systems is useful for optimizing the page layout after establishing the system layout. For final page layout of systems and staves see Moving Objects in Rhapsody.

Measures Per System

Measures Per System can change the number of measures for a single system or for all the remaining systems including the current system.

If you reduce the number of measures for a system, the extra measures will be placed in the next system or the next several systems. When changing the number of measures to be greater than the current amount, measures in the following systems will be moved onto the current system.

Changing the number of measures per system can also change the number of pages depending on your selections and the number of measures and systems on each page. Rhapsody will attempt to keep the number of systems on each page the same. As measures are needed to fulfill the measures per system request, however, unneeded systems will be removed from the end of the score.

When moving measures in this fashion, only the last system in the score is affected. Rather than continuing to add them to last system, however, Rhapsody will create new systems and pages when needed.

New systems are created when the number of measures in the last system equals the number of measures in the previous system. That is, if the last system in your score has only one measure and the system before that has three measures, you can “flow” two measures forward before Rhapsody will generate a new system.

New pages are created when creating a new system would create more systems than the previous page.

Note: You can also change the number of measures in any system without using a dialog by placing the insertion cursor in that system and then using the bracket keys (“[“ and “]”) to move measures to and from the following system. The left bracket key will move measures onto the next system. The right bracket key will move measures onto the current system.

Systems per Page

Systems Per Page is used to change how many systems appear on either the current page or for the current page and all remaining pages.

Changing the number of systems per page will frequently change the number of pages but will not affect the number of measures in each system.

If the number of systems for a page will not fit on a printed page, the extra systems are moved onto “tiles” below the bottom margin of the “normal size” page. See Printing in Rhapsody for more information.

View Menu

View

Show/Hide...	Ctrl+H
Score Colors...	
Guitar Frets...	
Show Staves	
Hide Staves	
Hide Floating Windows	Ctrl+K

Click an item in the menu for more information.

Show/Hide

Show/Hide contains checkboxes to either show or hide notational elements and page layout options such as a rulers and page margins.

Rulers

Rulers are useful in page view when aligning several objects at different locations. There are choices for either inches or centimeters. Ruler status (on or off) is saved with a score only, but the selection of inches or centimeters is saved in preferences.

Staff Name

Staff names can be displayed on the first page or on every page in the score. When displaying the staff name on each page the names are displayed for the top system only. Staff names are designated in the Staff Sheet.

Control Points

Control points are the small black squares at the end or corners of many graphic objects that are used to define the shape and/or length of the graphic.

Keyboard equivalent: [Ctrl]+['] will show/hide the control points.

Page Margin

The Page Margin delineates the area of the page that will be printed. Staves and systems cannot be placed outside this area and graphics and text should remain inside the page margin.

When Page Margins have been enabled a broken line will indicate the page margin in the Score window.

Related topic:

Score Settings

Cancellation Keys

Key signature changes that occur at the beginning of a system can be displayed at the end of the previous system. This indication is called a “reminder” key signature. When cancellation keys are hidden, this reminder is removed from the end of systems.

Rhapsody will always display the cancellation of accidentals for key signatures that occur within a system.

Time Signature

Time signature changes that occur at the beginning of a system can be indicated at the end of the previous system. This is called a “reminder” time signature. When time signature reminders are hidden, the time signature will only be indicated in the measure where it begins.

Rests

Rests for each voice in Rhapsody can be hidden. The default has the rests showing for voice 1.

Hiding rests in Rhapsody is provided because different uses for each “voice” may arise. If a second voice is needed for only part of a measure, it may not be appropriate to use a rest in the first portion of that measure. At other times, perhaps for the same instrument, rests may well be needed for more than one voice indication. In many cases, the voice being indicated may technically be considered the same (in regards to the actual music indicated) but the need to sometimes hide or show the rests will require using two different voices to achieve that result. With four voices provided, Rhapsody gives you plenty of choices to cover even the most complex voicing situations (see Voices).

Color

Rhapsody gives you the ability to display and print your music in color. This can be useful for showing different parts or for differentiating between voices on a single staff. Situations may arise, however, where it is necessary to “hide” the color.

Select On Screen and your score will be displayed in “normal” black and white. To restore the colors, open the Show/Hide dialog again and disable the On Screen checkbox.

If your printer is capable of printing color or grayscale images, you may want a color score to print in black and white. Enable the In Printout checkbox and the score will print in black and white.

Related topics:

The Color Palette
Score Colors

Score Colors

Rhapsody's Color palette provides the fastest and easiest method of adding color to objects in your score. The Score Colors item in the View menu is used for making global color changes based on voice or type of object and for setting the “prefs” or default colors for all new scores.

You can change the color of notes and rests according to the assigned voice. You can also change the color of inactive voices, other symbols (dynamic markings, hairpins, symbols, text, etc.), and the score's background.

To change the color of any of these items, click the appropriate radio button. Then choose a color from the color pop-up menu. Each of the items listed in the Change Colors dialog has a graphic counterpart in the small example contained in the dialog. When you change an item's color, the corresponding object in the example will change to that color and a check mark will appear next to it so you'll know which items you've changed.

You can also change the colors of the staves. Click on one of the staff numbers in the list box to select it and then choose a color. To set multiple staves to one color, hold [Shift] and click on two or more staff numbers. Then choose a color.

You can revert to the default colors without exiting the dialog. Simply click the Use Prefs Colors button. If you click Cancel, no changes will be made.

If you choose Save Preferences from the Setup menu after using the Change Colors dialog, the current color settings will be used as the default, “Prefs” colors.

Related topics:

The Color Palette
The Voice Selector
Voices

Inactive Voices
When you use the Voice Selector to view and edit notes in one of Rhapsody's eight voices, the other seven voices are inactive.

Guitar Frets

Chord indications in Rhapsody are either text only or text and guitar fret indications. With the Guitar Frets dialog you can change between either display for any selected section in your score.

Guitar Frets requires you to select the chords you wish to change.

Show Staves

Show Staves shows hidden staves within a system or systems. The menu item requires a selection and all selected systems will be affected. To better understand the process of showing staves, see Hide Staves.

Hide Staves

Hide Staves can be used to hide one or several staves on a system-by-system basis. A staff can be hidden for as many systems as you desire and different staves can be hidden in different systems.

The uses for Hide Staves are many, but a standard use is to hide staves within the arrangement for instruments that are not performing. Another use may be to hide the entire drum track of an imported MIDI file.

Hide Staves requires a selection. The selection can be one or more staves and can cover one or more systems. All selected staves will be hidden.

Hide Floating Windows

Rhapsody has several *floating* windows. Floating windows are windows that always appear "in front" of other windows in a program; they can only be hidden behind other floating windows. In Rhapsody, the palettes, the Tempo and Keyboard windows, and the Toolbar are all floating windows. They will always appear in front of the Score window and the Staff Sheet.

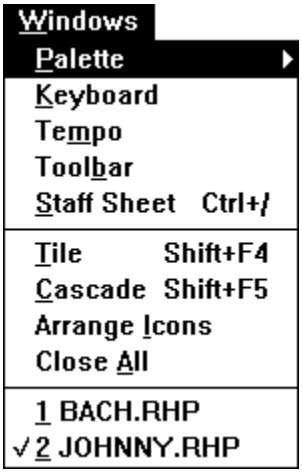
The Hide Floating Windows command gives you an easy way to remove these windows from the screen without actually closing them. This is especially helpful with smaller monitors or at low resolutions.

Choose Hide Floating Windows from the View menu and any of the floating windows on screen disappear. Choose Show Floating Windows and they reappear.

Note: Floating windows must be opened from the Windows menu before you can use the hide/show command.

Keyboard equivalent: [Ctrl]+[K]

Windows Menu



Click an item in the menu for more information.

Palette

To open any or all of the nine palettes, choose Palettes in the Windows menu and select a palette from the sub-menu that appears to the right. Palettes that are already open will have a check mark next to them.

Palettes are closed by clicking the palette's Close box.

Open palettes and their locations are saved with preferences and recalled the next time you run Rhapsody.

In addition to opening each palette, you can also switch any open palette to one of the unopened palettes. Click to the left or right side of the palette's name to change the palette to the next unopened palette in the list. The right side selects the next palette below the current palette name in the list and the left side selects from above. You can continue using this method to access unopened palettes until you reach the desired palette.

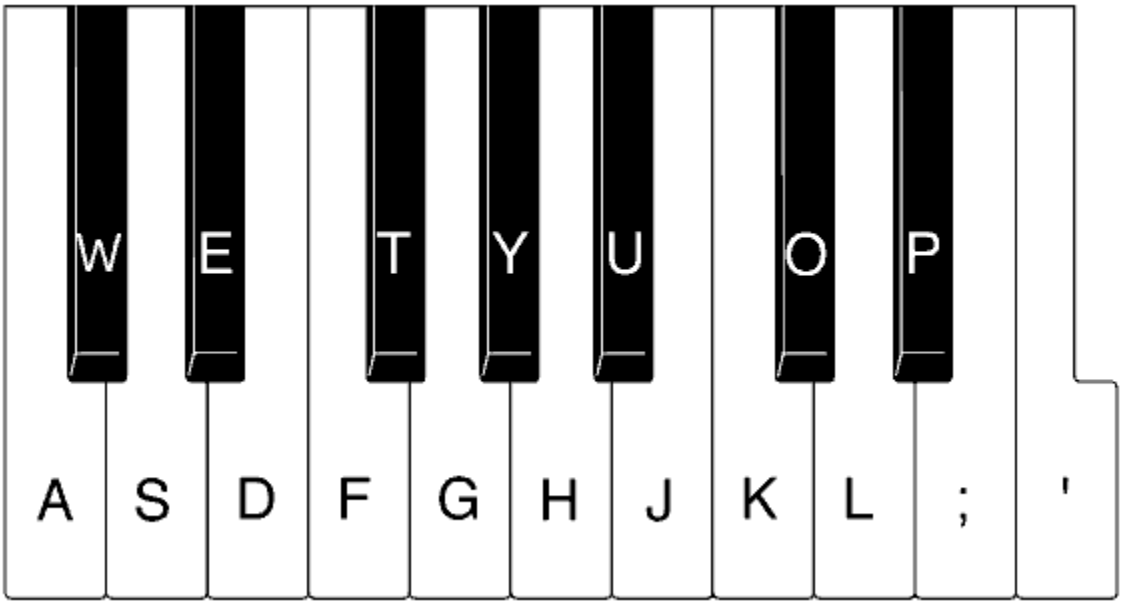
Keyboard

The Keyboard window is a graphic, on-screen keyboard that can be “played” with your mouse or from your computer's QWERTY keyboard. This enables you to input music from a keyboard in step time or real time without the need for a MIDI keyboard.

Playing the Keyboard

To play the keyboard with your mouse, simply click on the keys. If you have a sound card or MIDI module, you will hear the notes sound as you click on the keys. The instrument sound you hear is determined by the channel and program settings for the active staff (the staff that contains the blinking insertion cursor). The MIDI program and channel settings are made in the Staff Sheet.

To play the graphic keyboard from your computer’s keyboard you must first enable QWERTY note entry mode. Click the checkbox labeled QWERTY Keyboard Note Entry. The illustration below shows the QWERTY keys you can “play” and their corresponding notes.



Input notes in step time or real time just as you would with a MIDI keyboard. You can even use the QWERTY keyboard to parse chords.

Note: When recording from the QWERTY keyboard in real time, turn Follow Playback off in the Setup menu for the best results.

Keyboard equivalent: [Q] turns QWERTY Keyboard Note Entry mode on or off.

Chords

As you may already have noticed, you can't enter chords with your mouse. You can play chords on your QWERTY keyboard, but the number of notes may be limited with certain key combinations. There is, however, a simple method for step-entering chords. Hold the [Shift] key and click on the notes that make up the chord. When you release the [Shift] key, the notes will

be scored as a chord.

You can also use the [Shift] key to enter chords from your QWERTY keyboard.

Changing the Octave

You can click any of the keys in the Keyboard window with your mouse, but if you're using your QWERTY keyboard your range is limited to an octave and a fourth (from C to the F in the next highest octave).

To shift the range up or down by octaves, drag on the little QWERTY keyboard icon in the Keyboard window (you must be in QWERTY Keyboard Note Entry mode to do this). You can drag the keyboard icon left or right in one octave increments.

Keyboard equivalents:
Octave Up [+]
Octave Down [-]

Watch Staves

When you play a score back in Rhapsody, the Keyboard window will indicate which notes are being played. The Watch Staves button opens a dialog that allows you to choose which of the score's staves will be displayed in the Keyboard window during playback.

If the notes in the score have been set to a particular color, the appropriate keys in the Keyboard window will “light up” with that color when the notes play. This can be handy while viewing different staves or voices simultaneously on the keyboard.

Displaying Notes on the Keyboard

The Watch Staves function is great for a player piano-like display of the relationship between the notes and keys, but if you're playing the piece back at tempo, it may be difficult to see the individual notes and chords. If you use the computer keyboard selection technique while the Keyboard window is open, the selected notes will be highlighted on the graphic keyboard (see Selecting from the Keyboard).

Using the Arrow Tool, place the insertion cursor next to the note or chord you'd like to view. Press the [.] (period) key to select the event to the right of the insertion point. Press the [,] (comma) key to select the event to the left of the insertion point The note or chord is displayed in the Keyboard window. The notes appear in the Keyboard window with the color assigned to them in the Score window. Only single events (one note or chord) in a single staff can be displayed at one time. Pressing one of the selection keys again will move to the next/previous event.

The Tempo Window

The Tempo window provides a quick and easy way to globally alter the tempo of a song. Changes made with the Tempo window affect the whole song, even if there are tempo changes within the song.

The Tempo window displays the current tempo in beats per minute (bpm). The displayed tempo is for the measure that contains the insertion cursor. There are three ways to change the tempo.

If you click the number at the top of the window a dialog appears. Enter a new tempo in beats per minute and click OK.

You can drag the tempo control up or down to choose a new tempo. You can even do this during playback to continuously vary the tempo.

You can use the “+” and “-” buttons to slowly and accurately increment and decrement the tempo.

The Reset button will cause the score to revert to the saved tempo. This can be very helpful if you simply want to make temporary changes (for example, to record a particularly difficult passage in real time). If, however, you save the score after changing the tempo with the Tempo window, the tempo will be permanently altered.

If you use the Tempo window to change a piece that contains tempo changes, all of the tempos will be scaled accordingly. For example, a piece starts out at 100 bpm. Then, after four bars, the tempo changes to 200 bpm. If the insertion cursor is in the first four bars, the Tempo window displays 100 bpm. If you change the tempo to 50 bpm, the tempo will now change to 100 bpm at measure 5. Both tempos are reduced by 50%.

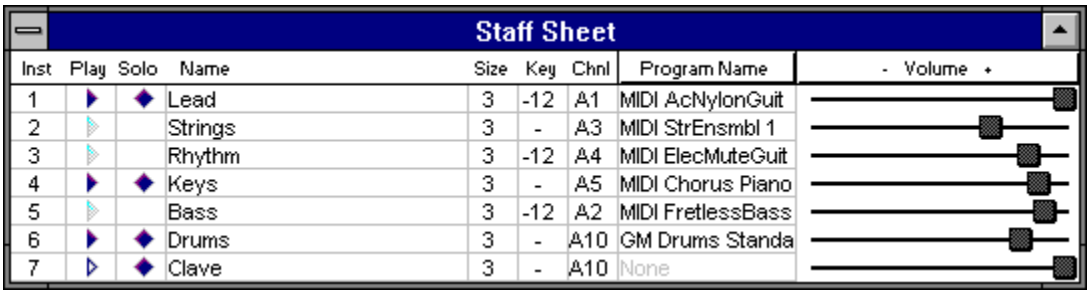
Toolbar

Rhapsody features a floating Toolbar. This Toolbar contains icons that represent commonly used Rhapsody commands. Rules about selection and cursor placement still apply; the toolbar simply provides a convenient shortcut. Click icons on the Toolbar to familiarize yourself with the function they represent.

The Toolbar position is saved with preferences. The Toolbar configuration is saved to a file called rhp_tool.ini in the Rhapsody directory.
The Toolbar is a floating window so it is affected by the Hide/Show Floating Windows command in the View menu.
Tip: Press [Ctrl]+[K] to hide or show floating windows.

Staff Sheet

The Staff Sheet is used to configure each staff for playback and for the name displayed for the staff.



Staff Sheet

Inst	Play	Solo	Name	Size	Key	Chnl	Program Name	- Volume +
1	▶	◆	Lead	3	-12	A1	MIDI AcNylonGuit	
2	▷		Strings	3	-	A3	MIDI StrEnsmbl 1	
3	▷		Rhythm	3	-12	A4	MIDI ElecMuteGuit	
4	▶	◆	Keys	3	-	A5	MIDI Chorus Piano	
5	▷		Bass	3	-12	A2	MIDI FretlessBass	
6	▶	◆	Drums	3	-	A10	GM Drums Standa	
7	▷	◆	Clave	3	-	A10	None	

Click an item in the Staff Sheet for more information.

Keyboard equivalent: [Ctrl]+[/]

Related topic:

Changing the Staff Order

Play

To the right of the staff number is a field in the Staff Sheet that represents the play status for each track. By default, each track will be “play enabled.” This state is represented with a solid triangle. To “mute” a track, click directly on the triangle. This will turn the center of the triangle white and all MIDI playback for that track will cease.

Staves can be muted at any time and as many staves as desired can be muted. The mute status is saved with the file.

Solo

The Solo field offers an easy way to temporarily mute other staves so that a single instrument or instruments might be heard. Click in the Solo field for the staff you wish to solo. A solid diamond indicates that a staff is soloed.

Staves which are not soloed will reflect their temporary mute status by changing the play indication (the solid triangle) to gray.

As many staves as desired can be soloed and the solo function can be enabled and disabled while playing.

Tip: To remove the solo status from several staves at once, hold the [Ctrl] key down while clicking on any soloed staff. Holding the [Ctrl] key down while soloing a staff will remove all other solo settings and only the selected staff will be soloed.

Name

The Name field is used within the score when Show Staff Names is enabled in the Show/Hide dialog. The name is always placed to the left of the staff.

Click in the Name field to open the Staff Name dialog and enter a name for the staff. Click the Font button to choose a font and style for the staff names.

Staff names are always right justified against the staff. If you wish to change this, enter spaces after the name to offset the staff name.

Size

Rhapsody provides four sizes for staves. Click the Size field to open the Set Staff Size dialog. Staff sizes can be set independently for each staff or a checkbox is provided for changing all staves at the same time. Select the staff size using the radio buttons.

Key

The Key field in the Staff Sheet will transpose only the playback of the staff. Clicking in the Key field will open a dialog identical to the Change Pitch dialog used to change the displayed pitch value of notes on the staff.

The Key function can be used to transpose individual instruments (staves) within a score to their proper key when playing back. For instance, you could write a band arrangement in concert pitch and then transpose the brass instruments to their proper keys. Another example would be when writing guitar transcriptions. The notation for the guitar can be written an octave higher than played but using the Key function you can transpose down an octave for playback.

Related topics:

Change Pitch
Key Signature/Transpose

MIDI Channel (Chnl)

The MIDI Channel to be used for each voice on the staff is selected using the MIDI Channel dialog. When you click the Chnl column, the Choose Channel and Port dialog will appear. You can set a different channel for each voice in a staff.

To assign a unique sound to each voice in the Program Name column you will also need to assign a unique MIDI channel to each voice.

Note: Port selections apply to all voices. You cannot send voices to different ports for the same staff.

Prg/Program Name

The Program Name field is used to select a “patch” setting for your synthesizer. The selected program (or patch) is one of the 128 numbers used in the MIDI protocol and the selection is sent to the synthesizer whenever playback begins from the start of the score.

The Program Name field has two display settings. These settings are changed by clicking on the word Program Name (or Prg) at the top of the Staff Sheet. The width of the column used for the program name will expand and collapse when toggling between the two display settings.

When the Program Name field is in collapsed view (Prg) it will display the MIDI program number for voice one in each staff. Clicking on the Prg field will open the Choose Program dialog.

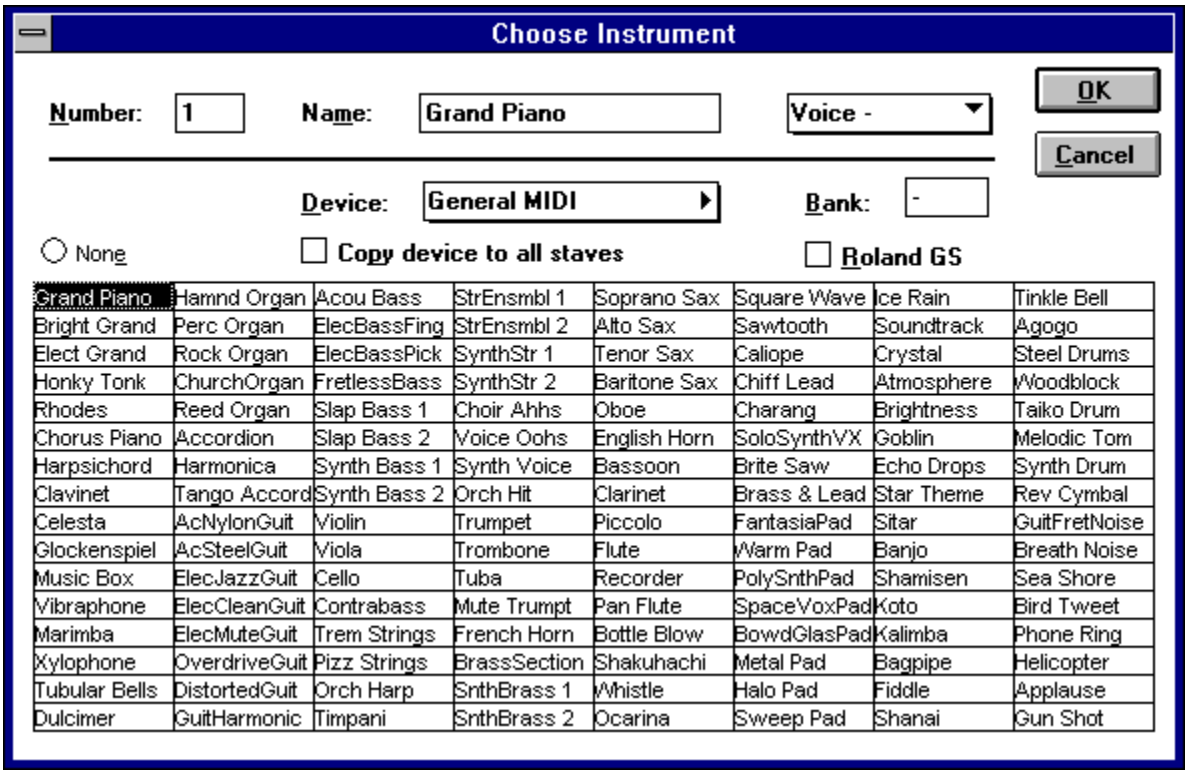
The Choose Program dialog uses only numbers to reference the program changes to be used for each of the four voices. Program changes can be typed into the number field or you can use the scroll bar. A “0” or “-” is used to indicate “no program change.” When no program change is sent, the synthesizer will use whatever patch has been manually set for that channel.

When expanded, the Program Name column will use a text description for the currently selected program number and MIDI device. The displayed program name is for voice one only.

Text descriptions for several popular synthesizers are included with Rhapsody as well as the General MIDI description. To display the list of the patch names, click on the current name in the expanded Program Name column. This column will default to displaying “none” if the score is new. The Choose Instrument dialog will open.

The Choose Instrument Dialog

The Choose Instrument dialog appears when you click in the expanded Program Name column to choose an instrument sound (MIDI program change number) for that staff.



Grand Piano	Hamnd Organ	Acou Bass	StrEnsmbl 1	Soprano Sax	Square Wave	Ice Rain	Tinkle Bell
Bright Grand	Perc Organ	ElecBassFing	StrEnsmbl 2	Alto Sax	Sawtooth	Soundtrack	Agogo
Elect Grand	Rock Organ	ElecBassPick	SynthStr 1	Tenor Sax	Caliope	Crystal	Steel Drums
Honky Tonk	ChurchOrgan	FretlessBass	SynthStr 2	Baritone Sax	Chiff Lead	Atmosphere	Woodblock
Rhodes	Reed Organ	Slap Bass 1	Choir Ahhs	Oboe	Charang	Brightness	Taiko Drum
Chorus Piano	Accordion	Slap Bass 2	Voice Oohs	English Horn	SoloSynthVX	Goblin	Melodic Tom
Harpsichord	Harmonica	Synth Bass 1	Synth Voice	Bassoon	Brite Saw	Echo Drops	Synth Drum
Clavinet	Tango Accord	Synth Bass 2	Orch Hit	Clarinet	Brass & Lead	Star Theme	Rev Cymbal
Celesta	AcNylonGuit	Violin	Trumpet	Piccolo	FantasiaPad	Sitar	GuitFretNoise
Glockenspiel	AcSteelGuit	Viola	Trombone	Flute	Warm Pad	Banjo	Breath Noise
Music Box	ElecJazzGuit	Cello	Tuba	Recorder	PolySnthPad	Shamisen	Sea Shore
Vibraphone	ElecCleanGuit	Contrabass	Mute Trumpt	Pan Flute	SpaceVoxPad	Koto	Bird Tweet
Marimba	ElecMuteGuit	Trem Strings	French Horn	Bottle Blow	BowdGlasPad	Kalimba	Phone Ring
Xylophone	OverdriveGuit	Pizz Strings	BrassSection	Shakuhachi	Metal Pad	Bagpipe	Helicopter
Tubular Bells	DistortedGuit	Orch Harp	SnthBrass 1	Whistle	Halo Pad	Fiddle	Applause
Dulcimer	GuitHarmonic	Timpani	SnthBrass 2	Ocarina	Sweep Pad	Shanai	Gun Shot

Click an item in the dialog to learn more about it.

Bank Select
The MIDI spec allows for up to 128 programs. Some instruments have multiple banks of 128 programs each. Enter the appropriate bank number in this text box.

Note: When sending bank select messages to Roland GS instruments, be sure to check the Roland GS checkbox. Conversely, if you are sending a bank select message to a non-Roland instrument, make sure the Roland GS checkbox is un-checked.

Roland GS Checkbox
Check this checkbox when you are sending bank select messages to a Roland GS instrument.

Number
This box displays the MIDI program change number that corresponds to the current program selection. A dash (-)indicates that no program change will be sent.

The Device Menu

Generic
General MIDI
GM Drums
Roland MT32
Kawai K1
Kurzweil K1000
Proteus-1
Proteus-2
Korg M1
Roland D-110
Roland U-220
Generic 8x8
Add New Device...
Delete 'Generic'...
Rename 'Generic'...
Clone 'Generic'...
Load Device File...
Save 'Generic' As...

This is the Device menu. The word *device* in this context refers to the actual hardware that is producing the sound. That could be a sound card that complies with the General MIDI spec or an external MIDI sound module or instrument. Several device files are included with Rhapsody that list the factory preset sounds for various popular synthesizers. You can also create your own custom device lists.

Click an item in the Device menu to learn more about it.

Device Names
These are the names of the currently loaded Device files. Choosing a Device Name will display the preset instrument sounds for that device in the Choose Instrument dialog.

Program Names

To select from any of the available program names, click on the program name in the list. When the *focus* is set to the program name list, you can use the arrow keys to select different programs. A number can also be entered into the dialog if the Number field in the upper left corner is active. The second field is used for changing the name of the program.

The default device selected in the Choose Instrument dialog is “Generic.” This listing uses only the numbers to indicate the patch selected. To choose from one of the other included devices, use the Device menu.

128 Program names are available for each device but not every synthesizer will use all 128. In addition, some synthesizers may have more than 128 programs stored, but the MIDI Program definition only uses 128. To use other programs on your synthesizer you will need to change the location of the program to one of the locations that can be recalled using the standard program numbers.

Related topic:

Assigning Different Programs to Each Voice

Changing the Program Name

Each name indicated for a device can be changed. Changes made to names are added to the synthesizer descriptions within Rhapsody. You can use [Tab] and [Shift]+[Tab] to toggle between the number field and the name field while making changes. Press the [Tab] key until the number is highlighted, enter a number and then use [Tab] again to highlight the Name field. Enter a new program name. If you want to enter another program name, press [Shift]+[Tab] to highlight the number field again and enter another program number.

As an alternate method of changing program names, you can click on the program name you'd like to change and then press [Alt]+[M] to highlight the name in the Name text box. Type in a new name. Click on another name in the list to continue.

Note: Program selections are sent out in real time. This means that if you wish to hear how the selection will affect your score you can begin playback, open the Choose Instrument dialog and then start selecting instrument patches. As the program names are changed the notes being played will change to the new sound.

Setting the Focus

When the focus is set to a button or text field in Windows, a thin dotted line appears around it. Clicking in the list of program names sets the focus to the name you clicked on.

Assigning Different Programs to Each Voice

The Voice text box in the upper right corner of the Choose Instrument dialog lets you choose which voice the current program selection will affect.

To make individual selections for any of the eight voices, first enter the voice and then make your selection.

Rhapsody allows you to use a different MIDI Channel and program for each of the voices. Normal use of the voices will not require unique sounds for each voice. Occasionally, however, you may wish to write for two instruments on a single staff. When this occurs you can assign a different program name for each voice used.

Note: For different program names to be used you must also use different MIDI channels for each voice assigned a different sound. For example, if you used voice 1 for a trumpet and voice 2 for a trombone you would need to assign voice 1 to one MIDI channel and voice 2 to a *different* MIDI channel. If the other voices were unused they should be assigned to “none” to avoid interfering with other selections on different staves.

Related topics:

MIDI Channels
Voices

Copy Device to All Staves

When this checkbox is enabled, changing the device type for one staff will change the device referenced for all other staves as well. This option does not change the actual program change sent to the synthesizer but only the reference label (name) used to describe the program being sent.

Related topic:

The Device Menu

Add New Device

Several devices are included within Rhapsody and many more are available as separate files which can be loaded into Rhapsody. If none of the included devices matches your synthesizer, however, you can use Add to create a blank template within the Choose Instrument dialog. You will be prompted to enter a name for your new device and the new device will be added to the end of the current device list.

To complete a new device, enter the names for each program on your synthesizer. If your synthesizer has a display window for the current name, you may find it easier to watch that display as you select each program change before entering the name.

Note: Some synthesizers number programs starting with “0”. Rhapsody uses a 0 to indicate “no change” and always calls the first selectable program “1”.

Delete Device

Delete Device will remove the currently selected device from the Device menu. You will be prompted to make sure you wish to remove the device. All devices except the first three can be deleted.

Rename Device

When you wish to change the name used in the Device menu, you can use Rename. This will change the name displayed for the device in the menu.

Clone Device

Although the factory presets for many standard synthesizers are incuded with Rhapsody, your own synthesizer may have several changes. While you can simply alter the existing device as needed, you can also use Clone Device to copy the device first and then make any needed changes. This has the advantage of keeping the original device in case you later revert to its factory settings.

Load Device File

Device files saved as separate files can be added to the current device list using the load command. A standard File Open dialog will be presented when you use Load Device File and only device files will be presented within the dialog. Select the file you want to add and OK the dialog. The new device will be added to bottom of the Device menu.

Save Device File As

When Devices are customized or created from scratch you should consider saving the Device as a separate file in case you later remove the device or wish to use the device in another version or copy of Rhapsody. First select the device you wish to save from the Device menu. Choose Save Device Files As and enter a name for the device file to be saved.

Volume

The volume field is used to set the volume for the staff.

The Volume field is similar to the Program Name field and will display either a fader in expanded view or a number value when in collapsed view.

Using the Volume Faders

When the Volume field is in expanded view, a fader is displayed for making changes for each staff's volume. Volume messages use MIDI Controller #7 for setting the volume level.

When using the volume fader the level is applied to all voices. Changes made to the fader while a score is playing will affect the synthesizer in real time.

In collapsed view the volume field displays a number value. Clicking on this number will open the Choose Volume dialog.

Note: Your synthesizer must respond to Controller #7 messages for the volume settings to have an effect.

Changing the Staff Order

The order in which the staves appear within the system can be changed from within the Staff Sheet. Changes made to the staff order affect all systems.

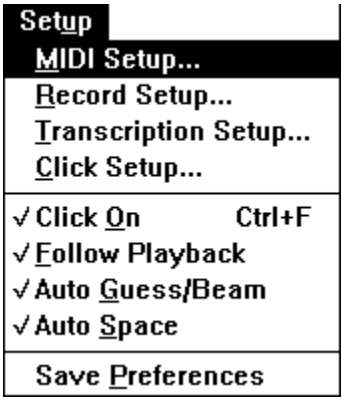
To change the location of a staff, click on the number for the staff in the Staff Sheet and drag the staff up or down to the new position. Release the mouse button and the staff will be moved to the new location.

Note: It is strongly recommended that you remove any braces or brackets before rearranging the staff order.

Open Scores

At the bottom of the Windows menu is a list of all new and currently open songs in Rhapsody. A check mark will appear next to the active song. MIDI and Master Tracks Pro files, before they are saved as Rhapsody files, have the words “MIDI File” or “MTPro File” added to the end of their file name. This is to indicate that the notation information has not been saved in a Rhapsody file.

Setup Menu



Click an item in the menu for more information.

MIDI Setup

The MIDI Setup dialog box is used to *manage* Rhapsody's MIDI communications. In order to use Rhapsody, you need to configure the software so that it works properly with your hardware. Refer to the manual that came with your MIDI interface or sound card if you are unsure about your interface connections.

The MIDI Setup dialog box contains 4 drop-down list boxes. These list boxes allow you to route the flow of MIDI data to and from Rhapsody. The devices that appear in the list boxes will vary depending upon the MIDI drivers installed in your system. Rhapsody will recognize any Windows 3.1-compatible MIDI drivers installed with the Drivers applet (which is generally found in Windows' Main program group).

You may already have noticed that when Rhapsody displays a MIDI channel, such as in the Staff Sheet window or on the Thru button, the channel number is preceded by a letter. This letter refers to the *output port*. Rhapsody has two output ports, Port A and Port B. This effectively gives Rhapsody 32 channels of MIDI output (16 on each output port). The two top list boxes (labeled Port A and Port B) allow you to assign the output ports to specific hardware devices. For example, if you have a single port MIDI interface or a sound card, you could use the Port A list box to select the driver for that device (assuming the driver has already been properly installed). There are numerous possibilities depending on the hardware you've got. Some sound cards allow you to address their on-board synthesizers and MIDI outputs separately, so you could assign one port to the synth and the other port to MIDI out. Or you might have two MIDI interfaces. Or two sound cards. Or a dual port MIDI interface. The choice is up to you (and your wallet).

Next to each of the output port list boxes is a checkbox labeled Transmit Sync. Click this box to transmit MIDI sync messages on that port. Rhapsody transmits MIDI song position pointer and MIDI clocks. Unless you are actively using this function, it is recommended that you turn transmit sync off.

The next list box is labelled Record port. This is Rhapsody's ‘MIDI in' port, the port that Rhapsody will use to receive MIDI data from your master keyboard or other MIDI master controller.

When you record or play music in Rhapsody, the tempo is governed by a master clock. This clock is either derived from your computer's internal clock or from an external source such as a drum machine or another sequencer. The last list box allows you to choose the MIDI in port for sync data when you are using an external sync source to drive Rhapsody. This could be the same port as the Record port. Or you may wish to keep the note data and sync data separate. This will ensure that the timing is as accurate as possible.

The Sync Source radio buttons allow you to choose between internal and external clock sources.

MIDI Thru allows you to send the MIDI data coming in on the “record” port back out over either port and on any channel.

About Thru

Most MIDI controllers are also sound-generating instruments like synthesizers or samplers. If you are using only one synthesizer, you may not need to use Thru. If you have more than one synthesizer, however, Thru can let you play one synthesizer with another. Unless you wish to hear both synthesizers playing together, you should either turn the master controller's Local Control off or mute the synthesizer being used to send the note messages. Turning Local

Control off essentially splits an instrument into a master controller and a sound module. For example, if you have a keyboard synthesizer and you turn Local Control off, performance data (note-ons, note-offs, modulation, whatever) will be transmitted via the instrument's MIDI out port as usual. But the instrument's internal, sound-generating hardware will not respond to your playing unless that data is somehow routed to the instrument's MIDI in port.

MIDI Thru is turned on or off by clicking on the “Thru” button in any Score window. The Thru button is located in the Toolbar between the Stop button and Measure Indicator.

MIDI Thru can be configured to always use the same port and channel or you can have the Thru channel and port choices “follow” the port and channel of the current selected staff in your score.

When Rhapsody is set to always use the same port for Thru, the “-” choice will use the same channel as the MIDI Synthesizer sending the data.

When Follow Current Staff is selected, the Thru channel and port will change whenever you click on a staff in your score that is assigned to a different channel and/or port than the last one.

Record Setup

Record Setup is used for determining both a “split point” when recording in real time and for selecting what types of MIDI data are to be either recorded or imported into Rhapsody.

The Split function allows you to split incoming notes at a specific pitch location when recording in real time. For split to work properly, you should have two staves showing in your score. Set the starting point for the record process by clicking in the top staff of the two staves to be used when recording the split. The split point can be anything from C-2 to G8 but is usually somewhere near middle C (C3). Rhapsody defaults to C3. The split point responds to MIDI input, so you can experiment with your keyboard or controller if you are unsure what might be appropriate. Notes below the selected pitch will be placed in the lower staff.

The Record only choice is used for both real-time input and also when opening (importing) a MIDI or Master Tracks Pro file. Each checkbox acts as a filter, allowing the selected MIDI Data type to be recorded or imported with a file.

Note: The record settings do not affect the Thru function. This means that turning off “pitch bend” will not prevent pitch bend messages from being sent over the Thru channel and port.

Warning!: If you uncheck the item Notes you will only see rests when recording or importing files.

Record Setup choices are saved with preferences.

Keyboard equivalent: [Ctrl]+[R]

Transcription Setup

The Transcription Setup item is used to select the shortest duration value to be used when “guessing” recorded or imported MIDI note data. Note durations shorter than the selected duration will be “rounded up” to the selected duration. Essentially, this means that if you select sixteenth notes in the Transcription Setup, a guess operation will never convert a note into any duration shorter than a sixteenth.

Rhapsody's "guessing" routine is designed to recognize multiple voices and to accurately transcribe triplets. This may, however, result in unwanted triplets in some situations. For this reason, a checkbox is available in the Transcription Setup dialog that, when checked, forces Rhapsody to ignore triplets completely.
You can choose to ignore triplets when guessing (or re-guessing) the entire score or you can select the measure(s) that contains the offending triplets and re-guess that section.
The Ignore Triplets checkbox defaults to the unchecked (disabled) state. The setting of the Ignore Triplets checkbox is saved with preferences.

Related topic:

Guess Durations

Click Setup

Click Setup is used to configure your system to generate a metronome click. The Bar Click is used at the beginning of every measure. The Beat Click will sound for the number of clicks assigned to the measure in the Time Signature dialog. This number will frequently be the same as the top portion of the time signature.

Rhapsody can generate a click sound using either the computer or a MIDI note message. Using MIDI for the metronome click is highly recommended.

Internal Click

The internal click setting uses your computer's built-in sound capabilities to generate a metronome click.

The settings for pitch and duration affect the internal click.

MIDI Click

Use MIDI Click to generate the metronome with your synthesizer or drum machine. Drum machines are a common choice for a MIDI click, but you can choose any sound or patch you like.

The Pitch field in the Click Setup dialog responds to MIDI input. If your synthesizer can send note data to Rhapsody, you can set the choice for the Bar and Beat clicks by playing the note. First, be sure Thru is turned on and set to the same channel and port as your choice for click before you open the Click Setup dialog. In the Click Setup dialog, highlight the Pitch field ([Tab] will advance through each field) and then play notes into Rhapsody. The Pitch field will display the pitch of notes as they are entered and the note will be sent through on the channel and port selected for Thru.

When using MIDI, the velocity and duration settings may have different effects for each sound.

Count In

When recording in real time, the Bar Click is played for the number of beats of the time signature of the measure in which recording is to start. If measures are pickup measures, the count in may be affected.

Click On/Off

This command will turn the metronome click on or off (see Click Setup for more information).

Keyboard equivalent: [Ctrl]+[F]

Follow Playback

When Follow Playback is on, a cursor appears on the beat that is currently playing back and the score scrolls as it plays.

The playback cursor will center the page while scrolling to keep the current staff and measure in view. Place the arrow pointer in the measure and staff where you wish playback to begin before starting playback.

You may wish to set the Zoom Tool's Restore Level to Fit Width to avoid horizontal scrolling during playback.

The Follow Playback status is saved in preferences.

Auto Guess/Beam

If on, this function will automatically execute the Guess Durations and Beam on Beat commands on all recorded data, imported MIDI or Master Tracks Pro files and step-entered notes.

Auto Guess/Beam will also automatically beam notes together when adding or erasing notes with the Pencil and Eraser Tools.

The Auto Guess/Beam status is saved in preferences.

Auto Space

This function will automatically justify notation for you after several different operations in Rhapsody.

When adding or erasing notes or rests with the Pencil and Eraser Tools, Auto Space will justify the notes in the measure being edited.

When pasting notation, the Auto Space function will apply an Align Spacing operation to the measures affected by the paste.

The Auto Space function will beep if you attempt to add a note or rest to a measure which is full.

The default is Auto Space “on.” If you don't want Rhapsody to automatically space the notation, choose Auto Space to remove the check mark.

Save Preferences

The following settings are saved whenever you choose Save Preferences from the Setup menu.

Windows

- Keyboard status (open or closed) and position
- Tempo status (open or closed) and position
- Staff Sheet status (open or closed) and position
- Score window position
  Thru Status (on or off)
- Open palettes and their positions (The current palette selection and tuplet choice are not saved.)
  Custom colors in the Color palette

Measures Menu

- Measure Numbers (showing and layout)

View Menu

- Show/Hide
  Control Points (on or off)
  Page Margin (on or off)
  Rest Status for all voices (showing or hidden)
  Show/Hide Color
- Score Colors (color defaults)

Setup Menu

- MIDI Setup
  All port selections
  Sync Selection
  Thru Selection
- Record Setup
  Split point (Status and MIDI Note split point)
  Data to be recorded (or imported from MIDI and Pro files)
- Transcription Setup quantize value
- Click Setup
  Internal or MIDI
  All settings for Bar and Beat click
- Click On/Off (on/off status)
- Follow Playback (on/off status)
- Auto Guess/Beam (on/off status)
- Auto Space (on/off status)

Selecting in Rhapsody

Drag Selection

Highlighting by dragging with the arrow pointer is a very common technique in Windows. (You probably know how to do this, but we'll describe the basic operation anyway.)

Using the arrow, click at the upper left corner above the notes or graphics you want to select. Click and hold the mouse button down and drag diagonally from upper left to the lower right. While dragging, you should see an inverted version of your score appearing in a growing rectangle. As long as you hold the mouse button down you are “drawing the selection.”

Adding to a Selection

Rhapsody also allows to you add to a selection. This can speed things up quite a bit when several different areas on a page all need the same change.

After selecting one area in Rhapsody, hold down [Shift] while making additional selections. These can either be made by clicking and dragging with the mouse or by using one of the other selection techniques discussed in this section.

Note: Caution should be used when drag-selecting additional areas. **Avoid creating overlapping areas of selection.** If one selection overlaps another selection, the overlapping area will appear as a normal score again (non-inverted). This technically means the area is *not* selected, but overlapping areas are difficult for Rhapsody to account for and should be avoided. If you don't want the area selected, don't select it in the first place! Keep selections from overlapping and everything you select will be properly recognized.

When is an Item Selected?

When drawing selections with the Arrow Tool, what portion of an object must be highlighted in order for Rhapsody to consider it selected? Ideally, you should carefully select the entire object. That way you'll know exactly what will be affected by your edits. But in reality, only certain parts of objects need to be selected in order for the whole object to be selected. If you're aware of this, you can avoid making mistakes if the selection you've drawn is a little sloppy.

Selecting Control Points

Some objects have “control points”--small “handles” that you can drag to move, resize, or reshape the object. Normally these control points are invisible, but you can display them by choosing Show/Hide from the View menu and then clicking the Control Points checkbox.

The number of control points associated with a graphic object depends on the type of object. For example: text boxes have four control points (one at each corner); slurs have three (one at each end and one in the middle); lines have two (one at each end); ties have one (in the middle). The left control points are the main control points recognized for selections. When an item has four control points, selecting the left control point needs to either include both control points or more than a “quarter” of the left edge.

Keyboard equivalent: [Ctrl]+['] will show/hide control points.

Selecting Items Without Control Points

Some objects, such as notes and rests, don't have control points. When selecting these, you should select the entire object. But, again, an object may be selected even if the selection you've drawn covers only part of that object. Read on for more specific information.

Notes

It may be helpful to know that a note is recognized as being selected even when its left side is the only part of it that's highlighted. When notes have upward stems (if there is a stem at all), selecting just the first pixel at the tip of the note's head counts as selecting the note--and selecting everything *but* the tip *doesn't* count! If a note appears stems down, the far left side is the stem and the same rule applies; select just the stem and the note is still selected. Select anything *but* the stem and the selection will not be recognized.

Rests

The rules for note selection also apply to rests. If the left side of a rest is highlighted, the rest is selected.

Other Graphics

Dynamics,marks and chord symbols (both text chords and guitar indications) all have a control point in the approximate center. As soon as a selection includes the center for one of these items, the graphic is selected.

Clefs

The initial clef in a system cannot be selected. Clefs that have been added after the beginning of a system can be selected and cleared or erased with the Eraser Tool.

Shift-Selecting Notes

A special selection method is provided for selecting individual notes and rests, even when they are part of dense chords or passages. This technique is called “shift-selecting.”

When a note is shift-selected, the note head appears in outline to indicate the note has been selected. For example, if your score has black notes on a white background, the shift-selected note's head will be white with a black outline. Shift-selecting notes is very fast and efficient once you understand what to do.

To shift-select a note, hold down [Shift] and click directly on a note's head. The note's head is displayed in outline and the note is selected. If you hold [Shift] down you can click on additional note heads to add to the selection. Far easier, however, is to hold the [Shift] key and the mouse button down while you move the arrow pointer over additional note heads and rests. Notes and rests are selected as the arrow passes over them.

If you mistakenly select a note or rest, hold the [Shift] key and click on the object to de-select it.

If you release the [Shift] key and click, all selections are cleared.

Shift-selecting notes becomes more natural the more you use the technique. Before long you'll be gliding your mouse through your score and selecting entire regions easily for editing. There are a few situations where shift-selecting is not recommended, however, and other selection techniques are more appropriate.

Shift-selecting notes is particularly useful for flipping the tie direction within a chord without changing the stem direction of either chord the notes are part of. When Rhapsody ties notes together in chords, it tries to arrive at logical solutions for the tie directions, but you may need to change some for your score. Shift-select the two tied notes and press [Ctrl]+[Shift]+[T] to change the tie direction.

Note: Copying and pasting partial note information from beamed groups or chords is not recommended for any copy operation, including standard drag selection. If you need to copy something from a group, you should either copy and paste the entire group and then erase what you don't want, or separate the item from the group before copying.

Selecting Measures

What if you want to select everything in one measure in one staff? You could draw a selection rectangle to include everything in the measure, but the easiest and most reliable way to select a measure is to double-click within it. For this to work, you must double-click with the Arrow Tool in some 'empty' portion of the measurethat is, don't double-click on a note, rest or other graphic item. This double-click will invert the colors of the objects in that measure and everything within the measure is selected.

One advantage of double-clicking to select a measure is that you make sure you don't accidentally select a measure in another system. The areas between systems can be difficult to see and may even overlap in some cases. Use the double-click method whenever possible and use the drag selection technique when selecting only a few of the notes in a measure.

Selecting Additional Measures

When using the double-click method to select measures, add measures to the selection by holding down [Shift] and double-clicking each additional measure.

Selecting Staves

There are two special methods for selecting staves. The selection techniques are similar, but the results are different.

Single-Click Selection

When all the measures of a staff need to be selected for one complete system, you don't have to select each individual measure in the system. The area to the left of each staff has a *hot spot* where a single click will highlight the entire staff.

Double-Click Selection

When a double-click is used to select a staff, the staff is selected in all remaining systems from that point to the end of the score.

Selecting Additional Staves

To select additional staves, hold down [Shift] and click (or double-click) to the left of each additional staff you wish to add to the selection.

Selecting an Entire Page

Use the Arrow Tool to double-click on a page icon to select an entire page. Page selections performed in this fashion are for single pages only. (That is, additional pages cannot be added to the selection using [Shift].)

Selecting from the Keyboard

The comma and period keys can be used to select notes.

Open a score or enter some notes for several measures in a new score. With the Arrow Tool, click in a measure to define a starting location. Press the comma or period key. Comma selects the previous note; period the next. Each time one of these keys is used to move forward or backward, the next note or rest event will be selected.

If [Shift] is held down while selecting in this fashion, each new note will be added to the selection. Releasing [Shift] and selecting again will clear the selections made.

If [Ctrl] is held down while using the comma or period key, entire measures will be selected. Again, if [Shift] is also held down, continuing to use the comma or period key will add additional measures to the selection.

When selecting single events (one note or one chord) from the computer keyboard, the Keyboard window will display the selected notes. This is a handy way to step through a piece of music and see how the notes relate to the keys on the keyboard.

Combining Techniques

Once you've mastered the basics of selecting, you can combine the various techniques. For example, let's say you want to select several measures starting from the second half of a measure that occurs in the middle of a system, to the last measure in your score. First, use the Arrow Tool to select the half-measure at the beginning of the selection. Next, hold down the [Shift] key and double-click in the following measures in that system to select them. Finally, while continuing to hold [Shift] down, double-click to the left of the next system and you will have selected all the measures to the end of the score.

That is only one way to combine these selection techniques. Other possibilities will occur to you as different situations present themselves.

A Note About MIDI Paste

Playing your MIDI master controller (keyboard, guitar, or whatever) while events (notes or rests) or regions are selected in Rhapsody may inadvertently result in a “MIDI Paste.” If you select a note or rest and then play your instrument, the selected event will be replaced with the note or chord you play. The duration will be the same as the original event. If a region is selected, the first event in the region will be replaced.

Moving Objects in Rhapsody

Moving Notes

The hot spot for notes is always the note head. Use the Arrow Tool to click on the note head and drag to adjust either the note's pitch or its horizontal placement. Dragging up or down changes the note's pitch. Moving left or right changes the horizontal placement.

Notes can only be moved along one axis at a time. That is, if your first movement is up or down (to change the pitch), you cannot change the horizontal placement with the same movement. If your first movement is left or right (to change horizontal placement), you cannot change the pitch. If you need to change pitch and horizontal placement, drag the note one way, release the mouse button, and then drag it the other way.

When pitch adjustments are made, each pitch adjustment up or down will send a MIDI Note message on the channel and port used by the staff.

Rhapsody does its best to align notes that are added to the middle of a measure or moved out of order in a measure. Such operations are better avoided, however, as more consistent and reliable playback will occur when everything is entered from left to right in the proper order. If a later portion of a measure requires extensive editing, it is better to erase the portion than to continually edit the existing material.

Note: If, when moving notes and rests, you choose to work with Auto Space off, you will need to use both Align Playback and Align Spacing after adding notes to the middle or beginning of a measure. If an Align Spacing operation moves notes to the "wrong" locations, undo the operation and then check to see if rests are missing. Use Align Playback before using Align Spacing .

Moving Rests

The hot spot for rests is either the center of the rest, when moving whole, half and quarter note rests, or towards the base in the case of eighth note rests and shorter durations.

Rests behave in the same fashion as notes and will move either horizontally or vertically depending on which movement is applied first. When moving vertically, the rests are adjusted to the nearest staff line.

Drag-Copying Notes and Rests

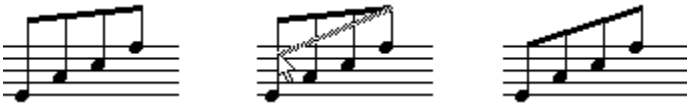
If the [Ctrl] key is held down while a note or rest is moved, the note or rest will be copied to the new location. When notes and rests are copied in this fashion the normal rules regarding the Auto Space and Auto Beam functions are ignored.

Note: It is strongly recommended that you use Align Playback after copying notes or rests using the [Ctrl] key. If you wish Rhapsody to automatically correct the measure spacing for the newly copied data use Align Spacing as well.

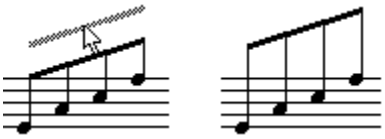
Moving Beams and Brackets

Beams have three hot spots. Each end of the beam or bracket can be moved to change the angle. The center of the beam or bracket is used to adjust the height without changing the angle.

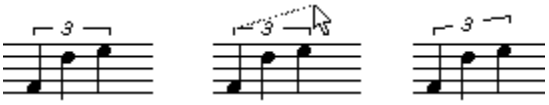
Adjusting the angle of a beam.



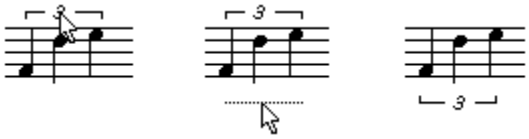
Adjusting the height of a beam.



Adjusting the angle of a bracket.



Note: When a beam is dragged up or down across the attached notes, the stems will automatically flip to connect to the beam. Since brackets are not related to stem direction, moving a bracket above or below a group of notes will not affect the stem directions involved.



Moving Marks

Marks, when attached to notes, are adjusted by clicking on the note head with the same mark selected and the [Shift] key held down.

Related topic:

Adjusting Marks.

Moving Text

Text boxes in Rhapsody can be moved by clicking anywhere within the text box and dragging. To better see the text box it is recommended that you show the control points. The four black control points (or “handles”) define the four corners of the text box. Click anywhere within this area to move text boxes. It is not necessary to click on actual text characters.

When text boxes or graphics do overlap (and sometimes they will on purpose), Rhapsody will alternate between layered items for each move operation.

Keyboard equivalent: [Ctrl]+['] to show/hide the control points.

Moving Lyrics

Individual lyrics can be adjusted horizontally by clicking and dragging on the lyric. The vertical height for lyrics in each system uses an adjustment arrow that appears while working in lyric mode. See The Lyric Tool.

Moving Chord Symbols

Chords, both text and guitar indications, are adjusted horizontally in the same fashion as lyrics by clicking and dragging on the chord indication. The vertical height for the chords is adjusted using the vertical alignment arrow that appears to the left of the system in chord mode. This adjustment is identical to the way lyrics are adjusted vertically. See The Chord Tools.

Note: Text boxes, lyrics and chords can all be copied while dragging by holding the [Ctrl] key down before the item is moved. Lyrics which are copied in this way remain in the same lyric line but are not associated with any note.

Moving Slurs

Slurs are different from other graphics and require the use of the [Shift] key when they are moved. Any of a slur's three control points can be used to move a slur. Hold down [Shift] and click on a control point with the arrow pointer. Drag the slur to a new location.

Related topics:

Slurs
Slur Notes

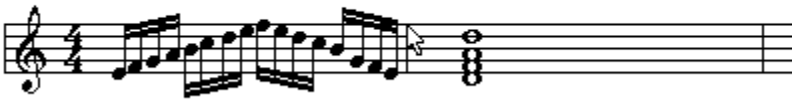
Moving Other Graphics

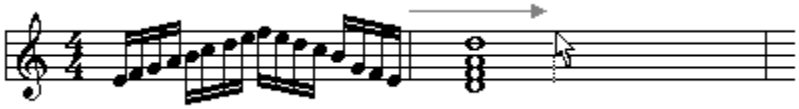
All other graphics in Rhapsody can be moved by clicking on the graphic image and dragging. To move dynamic markings, click anywhere on the image and drag. Some of the items in the Graphics palette, such as the hairpins or the ellipse, are similar to text boxes and have four control points. These graphics are moved by dragging anywhere within the area defined by the four control points.

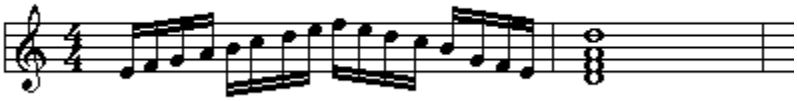
Keyboard equivalent: [Ctrl]+['] to show/hide the control points.

Moving Barlines

A hot spot for barlines exists where the barline and top staff line intersect. When a barline is adjusted, the spacing of notation within the measures on either side is also adjusted. Here is an illustration showing a barline being moved.





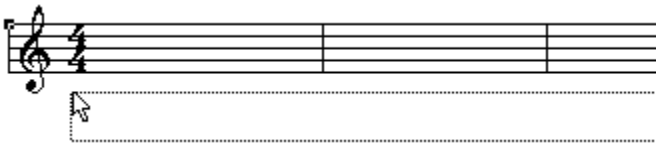


Moving Staves And Systems

Staves and systems have a hot spot that is used to move the vertical or horizontal position. To change a staff's position you click on the hot spot with the Arrow Tool and drag it to a new location.

Finding the Staff Hot Spot

The hot spot for a staff is the upper corner. When moving a staff, use the Arrow Tool and click precisely on the corner of the staff where the top staff line and the beginning (or ending) barline meet. When the correct spot has been selected, a “ghost” outline of the staff will appear. Continue to hold the mouse button down and drag to move the staff. The outline of the staff will move with the mouse to show where the new staff position will be.



Note: If you are selecting a staff on the left side and the entire staff becomes inverted, you have clicked a little too far to the left. To the left of each staff is a hot spot for *selecting* the staff. The junction of the lines at the top corner of the staff is the hot spot for moving the staff. If the staff becomes selected by mistake, click once in the staff to clear the selection and try again.

Both upper-left and upper-right corners can be used to change the vertical placement for a staff and system. Margin indents for the right or left side of a system are set by selecting the corner for the side you wish to change.

When a staff is moved, the distance between all staves and systems below the staff remains unchanged.

If the top staff of the first system on a page is moved, all systems on the page will move as one and the relative spacing between them will remain the same. If the top staff of any other system is moved, only the distance between systems is affected. When any staff other than the top staff is moved, only the spacing within the system is affected.

Changing All Remaining Systems

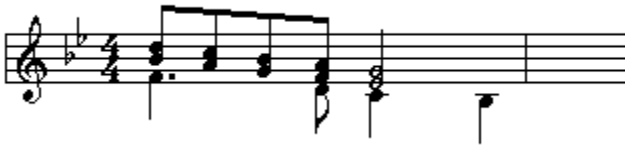
If you hold the [Ctrl] key while moving a staff, all remaining staves and systems in the score are changed by the same amount. For example, if the [Ctrl] key is held down while the bottom staff of a piano system is moved down , all the remaining systems in the score are given that same spacing between staves.

If the [Ctrl] key is held down while dragging the top staff of a system, all remaining systems will be spaced the same distance apart. As an example, hold the [Ctrl] key down and drag the second system for a piano score further away from the top system. When you release, the distance you created between the first and second system will be used for all the remaining systems. If the [Ctrl] key was not used only the distance between the first and second system would have changed.

Changes made with the [Ctrl] key only affect the staves and systems *after* the one that is moved. Previous systems are unchanged.

Voices

Voices are used by Rhapsody to notate two or more melodic or rhythmic concepts on the same staff or for several staves when using a piano staff. This could be two instruments playing different parts, such as two flute parts on one staff, or one instrument, such as a piano, for which hands and even fingers can generate different rhythms simultaneously. Whenever either the instrumentation or performance requires two or more musical ideas to coexist on the same staff or staves, Rhapsody uses voices to keep the concepts distinct for both playback and beaming operations, as in the example below.



Eight voices are available in Rhapsody. When different voices are used to notate a measure, each voice becomes equivalent to an individual instrument with its own part. It is important, therefore, to make sure that each voice's musical line is complete within the measure (that is, all the metric time is accounted for with notes and rests, even if the rests are hidden).

To both specify and check the voicing used in your score, you will need to use the Voice Selector. The Voice Selector is found in the upper left corner of the Score window.

The Voice Selector

When the Voice Selector is set to one of the eight voice selections, only notes and rests in the selected voice will be displayed in solid black. All other voices will appear in light gray. (For the sake of clarity, we'll assume you haven't changed the default colors and that active voices are black and inactive voices gray.) In addition, only the current voice will respond to selections, mouse actions or edit operations.

The Voice Selector will also affect playback. When any of the eight voices are selected in the Voice Selector, only notes belonging to the selected voice will be sent over MIDI.

Rests In Different Voices and Hidden Rests

Rest are also affected by the Voice Selector and selecting a specific voice in the Voice Selector will display rests for the selected voice as solid black. Rests in other voices will appear in light gray. Rests can also be hidden, however, and the Voice Selector will *not* show hidden rests! Use the Show/Hide dialog to show the rests for a voice when editing.

Voices and Editing

When “Voice -” is selected in the Voice Selector, all voices are affected by both selections and edit operations. Notes entered while the Voice Selector is set to “Voice -” are assigned to voice one, except when entering notes into the lower staves of a piano staff. Piano staves use voice one for the treble staff and voice five for the bass staff. Piano staves can have up to four staves. If a third or fourth staff is added to a piano staff, the default voice for the third staff (below the bass staff) is voice seven. The fourth staff defaults to voice eight.

When the Voice Selector is showing “Voice -”, paste operations will ignore the voice assignments of the copied data and use the default voice for each staff. Existing notes and rests are replaced for all voices when pasting data when the Voice Selector shows “Voice -”.

Voices 1 Through 8

When the Voice Selector is set to a voice from one to eight, notes recorded in real time, step entered, or added with the mouse are entered using that voice number. Paste operations respect the Voice Selector settings as well and all pasted material replaces and changes to the voice number specified.

Stem Direction and Voices

When notes are entered in either the default mode or voice one, the following rules for stem direction are applied. Notes below the middle staff line are stems up and notes from the middle staff line up are stems down. This default is applied when the note is entered or moved to a new pitch with the mouse.

Notes that are entered in voices other than the default voice or voice one default to stems down.

Note: Nudge Up and Nudge Down do not change stem direction. Change Pitch and Transpose do not change stem direction either.

If Auto Space is off, enter each voice by clicking in the notes from left to right. If Auto Space is on, notes are best added from the far right side of the measure, letting the auto spacing routine perform the spacing for you.

Voices and Beaming

Two important rules concerning beams and voices should be remembered when working with Rhapsody:

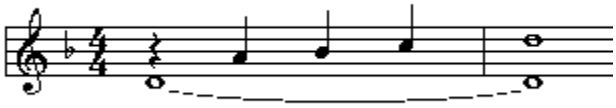
1. Beams can only be created between notes that are in the same voice.

2. Beams will not extend to another staff unless both staves are in a piano staff.

If notes are selected and changed to a new voice, all beams drawn for the selected notes will be removed. For this reason, voicing operations should be performed prior to beaming operations whenever possible.

When To Use Another Voice

To better understand how to use the voicing capabilities of Rhapsody, it is important to know when a musical idea will require two or more voices. The example below uses two voices. The total number of beats used in the first measure is greater than the time signature.



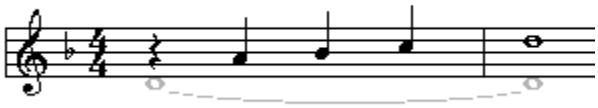
To enter this example, the quarter notes were entered in voice one (the default voice). For this example, the quarter notes were also changed so that all were stems up. The Voice Selector was then set to voice two and the whole notes were entered and the two whole notes tied.

In general, when entering two voices it is easiest to first enter all the notes needed for voice one. Next, select the measure and use [Ctrl]+[U] (or select Stems Up from the Notes Menu) to flip all of the voice one notes to stems up. Then, set the Voice Selector to voice 2 and proceed with entering the next voice.

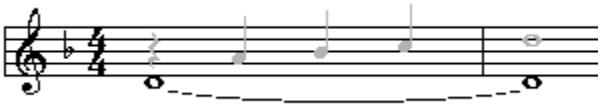
Changing the Voice Selector to View Separate Voices

Using the Voice Selector to select first voice one and then voice two will allow the notes assigned to each voice to be clearly seen.

This is how our example appears when the Voice Selector is set for voice one only.



When the Voice Selector is set to voice 2, the display changes to indicate the whole notes in voice two.



What Happens If I Don't Use Different Voices?

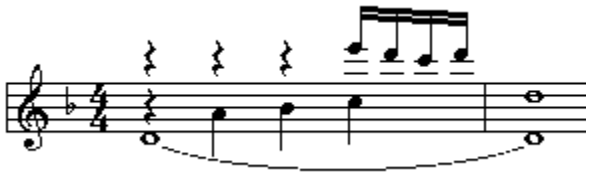
The previous example cannot be properly created in Rhapsody without using two voices. An attempt to add a whole note in voice one after adding the quarter notes and rest would not achieve the same result. If you try to add a whole note with Auto Space on, it would either be ignored or added to the closest note, forming a chord. When a note joins another note, the duration will change to the duration used for the note previously entered. Even if Auto Space is disabled, you might succeed in adding a whole note in voice one after adding the quarter notes and rest in voice one, but the playback would be incorrect.

For Rhapsody to perform and align a measure with more than one voice, each voice must be properly entered. Each voice should completely fill the number of beats for the measure based on the current time signature. When voices are required to begin on beats after the initial downbeat, the proper amount of rest indications should be entered before the first notes.

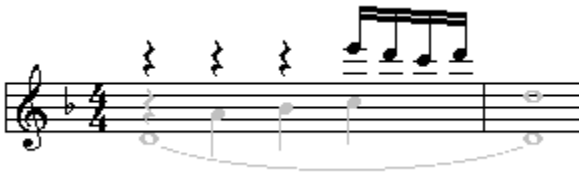
If a measure is edited or entered out of order (that is, from back to front or inside out), Align Playback and Align Spacing may be needed to correct MIDI playback.

Using Additional Voices

What if additional sixteenth notes were needed? That would require using a third voice. In the following example, a sixteenth note phrase was added for the last beat.



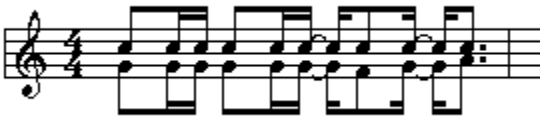
Here are the new notes and rests as viewed when the Voice Selector is set to voice 3.



The choice of voice 3 for the added notes was made only to provide a clear example of the additional voice as if it was added as an afterthought to our previous example (or being played by a third instrument). In general practice, it is recommended that voices be entered using voice one for the highest pitched notes in the score. This is only a recommendation, however, and, as long as care is taken to complete the voices used in each measure, any voice number can be used.

More Examples Using Two Voices

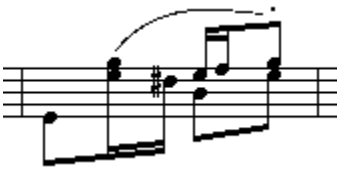
Sometimes two or more voices will be needed even when the same durations are used.



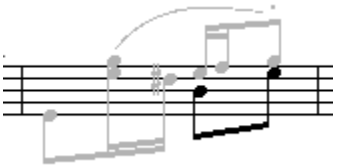
In the previous example, two voices have been used to create the beamed groups. The stems-up notes are all in voice one. The stems-down notes are all in voice 2. This example could be for two instruments notated on the same staff or to indicate that both left and right hands are used to play the phrase.

Showing/Hiding Rests

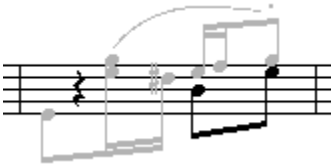
When more than one voice is used within a measure, there may arise a need to hide rests that would otherwise confuse or complicate the way the measure is read. The following example shows a measure with a hidden rest.



Here is the same example showing just the notes in voice 3.



And here is the example with the rest showing.



Unless the stem directions were changed, these two examples would not mean the same thing to a musician seeing the notation. When the use of a rest detracts from the notation, consider using a different voice and hiding the rest.

Entering Additional Voices

When creating a measure requiring a hidden rest, “show” the rests while creating the measure and create the measure by adding notes and rests from left to right. If Auto Space is on, it is best to enter the pitches from the right side of the measure. This way the notes will be positioned evenly as they are added and the proper number of beats will be correctly incremented. If Auto Space is off, the notes should be added with regard to proper spacing.

Cross-Staff Beaming

As explained earlier, piano staves are unique and share all eight voices between two or more combined staves (piano staves can contain as many as four staves). When notes on two different staves require a beam to be drawn between the staves, a piano staff must be used.

When a piano staff is used, beaming operations can ignore the normal rules and extend a beam from one staff to another. Notes on both staves must be in the same voice, however, as beams are only created between notes in the same voice.

Note: For both mouse and keyboard entry, Auto Beam will create cross-staff beams only if the Voice Selector is set to a specific voice. When the Voice Selector is set to “Voice -”, each piano staff will use a unique voice by default and cross-staff beaming will not occur.

Printing in Rhapsody

Computers are wonderful tools for creating music, but the printed page is still easier to share with the rest of the world. Maybe some day this will change, but for now the final step for a score will usually be printing the score and parts out to paper.

Printing and page layout should be considered from the moment you begin to create a new score. The choice of paper size and reduction or enlargement factor will all affect the page layout and appearance of your score.

Although each score will generate its own requirements, there are some general guidelines that seem to apply to many scores. A reduction factor of 80% with staff size 3 is ideal for most piano-vocal arrangements. The reduction percentage can be designated in either the Score Settings or Print Setup dialog. (The two dialogs are linked, so entering a reduction value in one will alter the other as well.) Larger scores can sometimes require additional reduction amounts or a smaller staff size. See the section on output quality for important information about reductions.

Rhapsody should work with any Windows 3.1-compatible printer. Make sure the most recent printer driver is installed and that your printer is selected as the default. (Use the Printers Control Panel in the Main program group to set the default printer and install printer drivers.) Your printer must have at least 1 megabyte of RAM.

Note: Do not use the Generic printer driver choice. This is for printing text only.

Fonts used when creating a score should also be available when printing. If a font cannot be found when a file is being opened, an alert will appear asking you to choose a substitute.

Before printing, carefully check the pages to be printed for spacing and other page layout considerations. Ideally, this should be done as each page is created. If your score is a large orchestral arrangement, you may need to consider the spacing for each tiled section as well. The following sections explain how Rhapsody uses “tiles” and the printer selection to determine the page margins and layout options.

Page Margins and Page Layout

Before you begin working with page margins, you should make sure the correct printer is selected with the Printers applet in Windows Main program group. The correct paper size and options are selected in the Print Setup dialog and are saved with your score.

The Score Settings dialog allows you to choose a margin setting for the score or use the default setting for the selected printer. The easiest way to make sure a score's layout is consistent on multiple printers is to select a set width for the page margin. If you do use the default setting and then switch printers, you should print a sample page to make certain that the layout has not changed significantly (it may not change at all).

Note: The Printer Default setting for margins may not work properly with some printers. If, for example, music is being printed off the edge of the page, you should select a set margin width.

After selecting a printer, paper size and entering a reduction or enlargement factor for your score, you will need to check the page margins to see how the page layout appears. Open the Show/Hide dialog and put a check mark in the box for Page Margins. The page margin is displayed as a broken line surrounding the score. The actual size within the margin is determined by the paper size selected.

Systems are set to the current page width by default. You can indent systems on either side, but Rhapsody will not allow you to move a system outside the left or right margins. Top and bottom margins do not limit system placement. The bottom page margin in particular, is important when considering page layout.

The bottom margin can extend into extra “tiles” used to print additional sections of a score. When Rhapsody cannot fit the number of staves or systems within the current page margin, additional “tiles” are created automatically.

Tiles

When several staves are used in a system, even legal size paper or page reduction may not fit the entire score on a single page. Rhapsody addresses this problem using “tiles.” Each tile is the same size as the paper size specified in the Print Setup dialog. Tiles are displayed vertically below the page margins and are accessed using the vertical scroll bar. Tiles are added only for those pages that require them.

Assembling Tiles after Printing

Tiled scores are assembled using transparent tape, rubber cement, paper clips or chewing gum . Such assembly is not exactly high tech, but certainly much less expensive than using a printing service!

Note: If you get serious about printing a score, there are printing services that can print to paper sizes larger than standard printers provide. Such printing services can sometimes connect directly to your PC or you can give them an EPS or PostScript file. When attempting such a project, consider the extra time and expense needed to work on the page layout for your score. If possible, arrange to do some test printing. In addition, if a driver for the printer exists, you should be able to use that driver without the printer connected to perform page layout in advance.

Creating Tiles

Most likely you will not need to “create” tiles, as the number of staves on each page will automatically create additional tiles when needed. If your layout requires additional tiles that are not available, you can force Rhapsody to generate them for you. Any time a staff or system is moved below the bottom page margin, Rhapsody will create new tiles. To force the tile to be created, take any system and drag it down as far as possible. Systems moved below the bottom of the page will appear to move off the page. The next time the vertical scroll bar is used, the scroll bar will update to allow access to the tile.

Several operations can automatically generate tiles. Tiles will appear whenever there isn't room for everything on the page. This can happen after adding new staves to a system, changing the number of systems per page, centering the systems or any other method to change the page layout. In addition, if the page reduction size changes, tiles may either appear or disappear as needed.

Removing Tiles

Sometimes unwanted tiles will need to be deleted. This may occur if you have been moving systems around and a system has been moved below the bottom page margin in the process. Unwanted tiles can be easily removed by repositioning the staves and systems to fit within the page or number of tiles desired. If you are in the early stages of page layout, either change the number of systems per page or use Center Staves. These options are discussed more in the

section describing the Score menu.

Note: Staves that appear between tiles or on top of margin lines will not print.

Another method to make quick but controlled changes to page layout is to use the [Ctrl] key while adjusting the distance between two systems. The use of the [Ctrl] key will change the distance between all systems after the system is adjusted. See Moving Staves And Systems for more information.

Output Quality

Rhapsody achieves high-quality output using TrueType and/or PostScript Type 1 fonts. The quality of your printouts will depend entirely on the printer used.

The fonts that come with Windows 3.1 are TrueType fonts. The Anastasia and Frets fonts are included with Rhapsody in TrueType format. This font format has many advantages. TrueType fonts can be scaled to different sizes and they will retain a clean, smooth appearance both on-screen and when you print them out. The print quality is quite good on both PostScript and non-PostScript printers. TrueType fonts generally print faster than PostScript fonts and they require less printer memory.

The only disadvantage to using the TrueType fonts is that some distortion could occur at certain reductions. This distortion usually manifests itself in the form of a missing staff line. Unfortunately, this occurs at different reductions on different printers so we can't just tell you to avoid certain reductions. You may not even encounter this problem, but you should be aware of it in case you do. Changing the reduction percentage should fix the problem.

If you are using a PostScript printer, you may get slightly better print quality with the PostScript Type 1 fonts (also included with Rhapsody). The PostScript fonts can be used at any reduction without problem.

The disadvantage of using the PostScript fonts is that your computer will need Adobe Type Manager or a similar program to install the fonts so that they'll download properly. The PostScript fonts also occupy more printer memory than the TrueType fonts.

Note: If you're using Adobe Type Manager or similar type software, you may want to turn it off while you're using Rhapsody. When ATM is on, it uses the Type 1 fonts to draw the music to your screen. The TrueType font's on-screen appearance is superior. If the Type 1 fonts have been properly installed, they'll get downloaded whether your type management software is turned on or off. If the type management software is turned off, you get the best of both worlds: TrueType on screen, Type 1 for printing.

Resolution

The output resolution should be set to the maximum resolution of your printer for best results. Select Print Setup from the File menu and use the Print Setup dialog to set the resolution (in dots per inch or DPI). It should match the maximum resolution of your printer. If it doesn't, change it so that it *does* match.

Note: The Print Setup dialog looks different for different printers. You may have to click an Options or Advanced Options button to find the text box for setting resolution.

Print and Print Selection

Rhapsody offers two printing choices in the File menu. when an area is selected, the File menu will display a menu item for Print Selection. At all other times the File menu will display the standard Print menu item.

The Print menu item is used for printing an entire page or several pages. If there are tiled sections for any of the pages specified, those tiles are counted as part of the page specified. Printing a page automatically includes all the tiles for the page as well.

When an area is selected in a Rhapsody score, the File menu eill display the Print Selection option. Selections should be made using the Arrow Tool. click and drag around the area you wish to print. Only one area should be selected.

Saving a Selection as an EPS File

Selections and pages can either be printed directly to a connected printer or the information can be saved to a file. Print Setup allows you to save a selection as a standard EPS file. Most page layout and word processing programs use the EPS file format when importing graphics (EPS stands for Encapsulated PostScript).

Use the Arrow Tool to select the desired area in the score. Choose Print Setup from the File menu and click the Options button. When the Options dialog appears, click the radio button labelled Print To Encapsulated PostScript File. Then enter a name for the file in the Name text box. Click OK to exit the Options dialog and then click OK again to exit the Print Setup dialog. With the area still selected in the score, choose Print Selection from the File menu. The area you selected will be saved as an EPS file with the name you entered in the Options dialog. The file is saved to the last directory that you accessed.