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## Introduction



### **What is *capella*?**

*capella* is a note processor which provides effortless note input and high quality printouts.

Previous software of this type has cost much more than *capella*, and has not offered the speed and ease of use. *capella* offers a wide range of powerful features which will be invaluable to the composer.

- Full orchestral size scores for as many parts as you wish.
- Chords, and chords in multiple parts, are all easy to write.
- All clefs and time signatures, and key signatures up to seven flats or sharps may be used.
- Duplets, triplets etc., up to fifteen in a group may be printed.
- Import and export of standard MIDI files. Export of scores into other Windows programs.
- Transposition and diatonic movement of notes.
- Extraction of parts.
- Melodies can be played directly in from the PC keyboard or from a MIDI keyboard.
- Integrated Drawing Program for ornaments and text with all graphic elements freely positionable on the screen. TrueType fonts are used for text input and *capella* also includes an accompanying TrueType character set for music symbols.
- Notes on the screen and in print are infinitely variable between very small and very large (providing a useful means of producing pocket scores or teaching material).
- Full justification, positioning of notes and beaming is all done automatically as the music is entered. Notes can easily be adjusted if required.
- Automatic alignment of lyric text with the notes.
- The score may be played back over the PC loudspeaker or through a Sound card or the MIDI interface.

## Introduction



### A Word About Copyright

Imagine that you go into a book shop to buy your favourite authors latest novel. The salesman tells you that the book costs £500 but that provided you undertake not to lend it to anyone you will be entitled to buy the second edition for £100. You will probably walk out indignantly and photocopy the book in your nearest library.

This sounds absurd, but the software market is in precisely such an untenable situation. Big software companies set their prices so that they can make a handsome profit, even if only one user out of ten buys their product. Their potential customers know this, and feel they have been taken for a ride if they pay for all their software.

In order to break this vicious circle, we are proposing a more fair scheme. We sell **capella** at as low a price as possible bearing in mind the need to cover advertising and development costs, and in return ask for your co-operation in refraining from circulating unlicensed pirate copies of **capella**. Please obtain your own legitimate copy if you have not yet done so. This will be to your benefit because further development of **capella** is only possible if it is financially rewarding for the authors. The installation program allows you to make a demonstration disk which you can distribute freely to your friends..

## Introduction



### Hardware and Software Requirements

#### Minimum requirements

To use *capella* you will need:

- A Windows compatible PC with a 386, 486 or Pentium microprocessor, and at least 4 Mb of memory.
- Microsoft Windows 3.1 onwards or Windows 95.
- At least 4 Mb of free hard disc space.
- A mouse in order to facilitate the use of graphics and special functions.

#### Recommended extras

A printer capable of printing graphics, and one which is supported by the Windows printer drivers.

The following additional equipment is recommended:

- For multi-part music playback, a Windows compatible sound card is required. (For example, a Sound blaster card or a Roland MPU.) Over the PC loudspeaker you can only hear a single part.
- A keyboard with a MIDI interface allows you to enter scores quickly through a conventional music keyboard. MIDI keyboard entry can be either stepped entry, with no regard to playing in strict time, or playing in real time mode, in which case note duration is also recorded on the score. Chords can be recorded in both modes.

## Introduction



### Producing a Demonstration Disk

- Make a copy of the installation disk ( for example with the Windows File Manager or Explorer) and leave the copy in the drive.
- In Windows 95 click on START and RUN. In Windows 3.1 go to Program Manager use the FILE menu and the RUN command.
- In the RUN command box type A:MAKEDEMO or B:MAKEDEMO if the disk is in drive B. This will lead you through the process of making a copy of your *capella* and changing it into a demonstration copy which you can freely distribute to interested friends and colleagues.

The demonstration version differs from your original version only in that it cannot save scores, and when you print out your work it is marked with a ***special demonstration marking***.



## Introduction



### Removing *capella* from your Computer

Deleting a Windows program completely is often difficult. The following instructions will enable you to remove *capella* from your computer completely. You may wish to do this if you change your computer, for example.

#### How to Remove *capella* from your Computer:

- If you have set up a Program Group, delete this using the Windows Program Manager. In Windows 95 click on START/SETTINGS/TASKBAR
  - Delete the directory in which you installed *capella*, including all sub-directories. This can be done simply using the Windows File Manager or Explorer
  - Delete the file *capella*.INI in the Windows directory.
  - Start the Windows control panel program (normally found in the Windows Main Group window) and double click on the symbol **Fonts**. Click on the *capella* type face from the list of fonts, and click on **Delete**. Click in the box alongside DELETE FONT FILE FROM DISC.
- If you have established a relationship between the file extension .CAP and *capella* ([see Opening a Score.](#)), remove this connection.

**Take care Do not delete the file CTL3D.DLL**, which *capella* copies into the Windows directory on installation. This file is needed by many other programs for the display of the grey dialogue boxes with 3D effects.

## Introduction



### Important Concepts

#### Note Systems & scores

It is important that several concepts are clear from the beginning. These are explained below:

In this manual we will use the word *System* to mean a group of one or more staves in a score. For example, the four staves required for a string quartet would be referred to as a System. Musicians refer to this System as a *line* of music.

#### Chords and two part staves

There is an important difference between chords and two part staves. A chord is a group of notes of equal duration sounded simultaneously. In a two part line, notes of unequal duration may also sound together and be grouped under one another. The illustration in the margin shows a two part staff written with *capella*. There is a harmony of two crotchets, first divided into two parts, then as a chord in the upper part, and finally as a combination of two chords in both parts.



## General Information on the Use of *capella*



### General Information on the Use of *capella*

If you are not yet familiar with the basic use of Windows, first read the introductory chapter of the Windows user manual. There you will learn the main elements which are standard to all Windows programs: Menus, Program and Document Windows, Dialogue Boxes and the Windows Help System.

*capella* allows you to display separate scores in any number of document windows. You have the normal Windows facilities available. You can copy between windows, maximise a window to fill the screen, reduce to icon size, display two or more scores on the screen at the same time, and move scores between windows.

## Using *capella*



### Use of the Mouse

In order to keep this explanation simple, we will use the following conventions: . Move the cursor off an icon before you let go of the key if you do not wish to activate the icon.

- unless otherwise stated, *mouse button* always means the left button
- *clicking* the mouse means depressing the mouse button and releasing it
- *dragging* means moving the mouse cursor from position A to position B whilst holding down the mouse button

## Using *capella*



### Use of the Keyboard

In many instances you can achieve an end more quickly by pressing a combination of keys than by clicking on perhaps a number of menus with the mouse. For example Control+T takes you into text entry. Using the mouse you would have clicked on the drawing icon and then the T icon. Keyboard shortcuts are listed in tables on pages 146 and 147 in the Users Guide [Control Key Combinations](#)

## Using *capella*



### The Icon Bars

*capella* has two Icon Bars. One which is visible for normal music note entry operations, and one for actions in the Integrated Drawing program.

The meaning of the symbols can be found in the two Icon Tables [Normal Mode](#) and [Drawing Mode](#).

On the Icon Bars there are two types of icon button:

**Normal Buttons** to activate a command simply click.

**Switch Groups:** pressing one of these switches releases the previously engaged switch. The switched on option is recognised by its brighter representation.

**Light Grey Icons** In some situations, certain commands cannot be carried out. The corresponding symbols then appear light grey, in contrast to black when the commands are available. For example to attach a staccato dot to a note the recipient note must be identified by marking it.

See also

[Adapting the Icon Bar](#)

[Help with the Icon Bar.](#)

## Using *capella*



### Modifying the Icon Bar to your Requirements

The Icon Bar in Normal mode is configurable. According to the number of icons selected and the width of the window, the symbols are represented in either one or two rows. You can group icons together. *capella* will not split groups of icons across the two lines. The symbol for switching between Normal Mode and Drawing Mode always resides on the right hand margin of the upper line.

### Configuring the Icon Bar

1. Choose from the menu MODE the command **Setup Icon Bar**. The following dialogue box will appear:
2. Click on the fields under the symbols which are to be displayed on the Icon Bar.
3. To enter a gap between two icons, click on the field between the two symbols. If there are several unselected icons between two selected icons it does not matter where you put the cross between the symbols. A gap is maintained when you deselect the right hand icon of a group. On the other hand, when you make several gap markings between two chosen icons only a single gap is shown.
4. If your screen is standard VGA not all of the icons will fit into the two rows. Deselect several of the icons or put in fewer gaps to save space.

See also:

### The Icon Bar

### Help with the Icon Bar Using *capella*



#### The Status Bar

The Status Bar is to be found along the very bottom of the screen.

In the Status Bar you will see from left to right:

- The note duration and any selected dottings (see page 58)
- The number of the page where the cursor is located.
- The number of the System where the cursor is located.
- The contents of the clipboard.
- Information about available storage space, free memory, proportion of Windows free memory and remaining hard disk space.
- The square coloured box on the right edge acts as a warning light, informing you of the current availability of Windows memory for *capella*.

*Green* with a tick indicates adequate memory available (more than 1 Mb of main memory, over 40% of Window resources available and over 1 Mb of disc space available)

*Yellow* with exclamation mark indicates barely sufficient memory

*Red*, round symbol, indicates dangerously low memory availability (less than 200 Kb of main memory and less than 20% of Windows resources available and less than 500 Kb of disk memory).

If the yellow or red light shows, you should close other programs and clear the clipboard, and frequently save your work.

## Using *capella*



### Dialogue Boxes

On activating many commands, a *dialogue box* or *window* will appear. These dialogue boxes enable you to give clear instructions as to how an order will be executed. If an option is dimmed, it is not currently available.

Every dialogue box has an **OK** key, a **Cancel** key and a **Help** key. From now on the manual assumes that when you have completed a dialogue box you will click on **OK**. The **Cancel** key allows you to close the dialogue box without any of your changes taking effect. Pressing Return is usually the same as **OK**.

In many dialogue boxes *sub-dialogue* boxes can be opened by clicking on certain command buttons. If you complete a sub-dialogue box and click on **OK** but then click on **Cancel** in the parent dialogue box, this cancels any changes made in the sub-dialogue boxes.



## Using *capella*



### Description of Dialogue Box Elements

The following descriptions cover the command elements to be found in a dialogue box. A picture of a dialogue box is included in the Users Guide. See page 11.

#### Radio Button

Circle with black centre when clicked on

#### Text Field

Window in which to enter text

#### Command Button

Rectangular bar with command name on it.

#### Switch Group

Set of square buttons only one of which can be on. The active switch is lighter in colour.

#### Check Box

Small square. Clicking on it puts cross in centre and activates option

#### Drop Down List Box

Clicking on downward pointing arrow alongside drops down list of options

## Using *capella*



### Display of non-uniform markings or Grey Icons

When you open a dialogue box, the information fields reflect the current status of the score. Many dialogue box elements can refer to several marked notes. The attributes of the notes (such as articulation signs, accidentals, etc.) can then only be displayed if the settings of the notes are uniform. Where this is not the case, *capella* fills in the information field in one of the following ways:

Check boxes	Filled with grey
Option Groups	Blank
Drop Down List Boxes	Blank
Text Fields for number entry	Blank

Example: You have marked two notes, one of which has a forced accidental. You wish to give both notes a staccato dot. In the dialogue box **Note Format** the Check Box for **Force Accidental** is filled in with grey. To preserve the different properties, it is necessary to keep the grey box filling. If you click on the box and remove the grey you will reduce the notes to a uniform property. With this type of check box it is necessary to click twice on the box to remove a cross.

## Using *capella*



### **Measurements**

When not otherwise stated, measurements in dialogue boxes (as for example spacing of the lines of the stave) are given in note line spaces.

By this is meant the space between any two lines of the stave. The height of a stave from the top to the bottom line is therefore four spaces. In some instances half note line spaces are a more appropriate measure. In musical terms, a half note line space is an interval. Where this is so it is indicated.

## Using the *capella*-Help System



### Using the Help System

*capella* uses the Windows Help System. If you are not familiar with the capabilities of this system (cross references, search for key words, etc.) either look this up in your Windows User Manual or click on the HELP Menu - this opens Windows Help.

#### Help with the Dialogue Boxes

In nearly all the dialogue boxes you will find a **Help** command button. Click on it, or press F1 or ALT+H, and you will receive detailed Help information.

## Using the *capella*-Help System

### Help with the Menus

For every selected menu command you will see a short explanation in the Status Bar on the lower frame of the *capella* window. Where possible, these explanations are arranged so that they give you additional information and advice about the area affected by the command.

Detailed help with a menu command is available in one of the following ways:

- Click the mouse pointer on a menu name and without releasing the mouse button, drag the pointer down the menu to the command name on which you wish to receive help. Without releasing the button, press function key F1.
- Open the menu with ALT and the underlined character of the menu choice. Release ALT. Using the direction arrows, highlight the menu command name on which you wish to receive help. This will now be highlighted. Press function key F1.

## Using the *capella*-Help System

### **Help with the Icon Bar**

You will see a short explanation of each icon in the Icon Bar when you press the left mouse key with the mouse cursor over the icon. Should you not wish to carry out the command, move the mouse cursor out of the symbol and then release the mouse button.

### **Right Mouse Button**

You will receive detailed help on a symbol by clicking on it with the *right* mouse button.

## Using the *capella*-Help System

### **Help with the Dialogue Boxes**

In most of the Dialogue Boxes you will find a Help button. Click on this or press key F1 or ALT+H and you will receive help on how to use the commands in the box

## Using the *capella*-Help System

**Mailbox**      You can contact Software Partners for help either by telephone, fax or email. See The *capella* Helpdesk

Our email address is *capella*@softpart.demon.co.uk



## Using the *capella*-Help System

### The *capella* Helpdesk

If you are unable to solve a problem through the Help facilities or the manual, there is the *capella* Helpdesk. Contrary to the custom of many other software companies, you will receive help free of charge. It is important to you, however, that the cost of advice on the telephone should not be added to the purchase price of *capella*. Therefore, and also to give other users the chance of hearing something other than an engaged tone, you should only telephone in real emergencies.

Please go through the following steps before ringing the Helpdesk:

- Use the **Search** and **Index** commands in the on-line Help facility to try and find a solution.
  - Ensure that you have read the manual properly. Carefully reading the relevant chapter will often show you an answer to the problem.
- Should you have problems with sound input and output, check whether or not the relevant Windows drivers have been installed. An initial test is to load the Windows Media Player, select the MIDI Player option and play a MIDI file. In Windows 3.1 the file Canyon.MID is provided with Windows. In windows 95 you should create a MIDI file from one of the example *capella* scores. See [MIDI-Export](#)

The Helpdesk number in the United Kingdom is:

Software Partners Tel. 01926 842998 Fax 01926 842384

## Note Entry



### Default Settings

You can set *capella* up to accept your instructions in a manner that suits you. The section below shows you how to do this.

#### Key Commands to your Requirements

1. Pull down the menu MODE and click on **Note Input**.
2. Choose from the **Duration** window one of the two possible settings - **Mnemonic** or **Linear**.  
**Mnemonic** setting. Easily remembered note values are assigned to note durations. For example, 2 for a minim, 4 for a crotchet. This is the standard setting after the installation of *capella*.  
**Linear** setting. In this setting, adjacent keys are used for note values. It may be more easily used by blind or partially sighted people. (See Note Entry with the Keyboard, [Note Entry With The Keyboard](#)).
3. In the **Notes** field you can accept one of the four pre-set combinations of notes. Click on the arrow to display these. They are  
International, cdefgabCDEFGAB  
German, cdefgahCDEFGAH  
Romanesque (do-re-me etc.) drmfsltDRMFSLT  
Linear. qwertyuQWERTYU
4. If none of these suit your requirements, you may enter your own combination from the 26 letters of the alphabet. *capella* will check that you have entered exactly 14 letters, all of which are different.

**Warning Beep.** You can ask *capella* to give you a warning beep should you inadvertently enter a wrong command. This can be set through the MODE menu, clicking on **Alert Beep**.

## Note Entry



### Note Values

The durations of the notes are established by prefacing the note entry by a number key representing the duration. These are pre-set as listed alongside the **Mnemonic** and **Linear** lines in the **Note Input** dialogue box, and summarised below:

<b>Note Value</b>	semi-breve	Minim	crotchet	quaver	semi-quaver	1/3 2	1/64
<b>Mnemonic</b>	1	2	4	8	6	3	9
<b>Linear</b>	1	2	3	4	5	6	7

With rests the value 1/1 means a whole bar rest. The current value is visible at the left hand edge of the Status Bar and in the Icon Bar of the Mouse Piano. The Mouse Piano can also be used to set the note value for PC keyboard and MIDI keyboard step entry. Click on the relevant note image above the piano keys. You can reduce the piano to just the note value bar. Click on the grey area at the top of the piano window with the right mouse button and click on the size option.

## Note Entry



### Note Entry with the PC Keyboard

Unless you have set the note entry pre-sets to the contrary, typing a lower case letter c will give you a note C and typing a upper case C will give you a C one octave higher. The register can be changed by clicking on the desired icon on the Icon Bar. If this C should appear as a crotchet the value 4 needs to be entered before you type C. If you need a minim you should enter 2. A dotted note is a duration value followed by a full stop and a letter name, and a rest is entered with the space bar (preceded by a number to indicate the value of the rest). This is a simple and quick method of note entry

See [Default Settings](#)

See also other options for Note entry with PC and MIDI Keyboards:

[Normal Note Entry \(Step entry\)](#)

[Rhythmically Playing In \(Real time entry\)](#)

## Note Entry



### Note Entry with the Mouse

As an alternative to the [Mouse piano](#) you can also enter notes as follows:

Hold down the Control key and click at the desired height on the staff. The horizontal position is not relevant.

When you are using *capella* for the first time, open the command **Note Input** in the menu MODE and (if this is what you want) click in the field **Consider Horizontal Position for Note Input with the Mouse**. If you have put a cross in this field then the notes will appear at the position where you click with the mouse pointer. If you do not put a cross in this field, the notes that you enter will appear to the left of the current cursor position. Note duration is set as for PC keyboard entry, by typing in numerical values for the duration - 4 for a crotchet, 2 for a minim, etc.

To enter notes by this method, hold down the CONTROL key and put the mouse pointer on the staff where you wish to place the note. Click the left mouse button.

See also other options for Note entry with PC and MIDI Keyboards:

[Normal Note Entry \(Step entry\)](#)

[Rhythmically Playing In \(Real time entry\)](#)

## Note Entry



### Note Entry with the Mouse Piano

With the Mouse Piano you can enter notes as well as arrange the note values. To display the Mouse Piano pull down the VIEW menu and click on the **Mouse Piano** option

In the Icon Bar of the Mouse Piano you can see from left to right

- a duplicate of the icon for **Chord Mode**
- a set of buttons covering the range of note durations
- a symbol for rests (having the same effect as a space bar)
- a symbol for entering a dotted note
- the standard Windows Help? symbol

You can adjust the size of the mouse piano as you would adjust a window. You can also remove the keyboard leaving just the Icon Bar containing the notes or fade out the Mouse Piano completely. See [Resizing Windows](#)

Click on the mouse piano with the right mouse button and a menu will appear with the following options:

- **Three value input (Zebra stripe mode).** *Through this option you can switch the blue stripes on or off the keyboard. When the blue stripes are across the piano keys, if you click on the middle blue section of the keyboard the resulting note is of normal duration, if you click above the blue line you double the note duration and if you click below the blue line you halve the note duration.*

- **Sound feedback.** Use this option to tell *capella* to play each note as it is entered.
- **Choose Sound.** Use this option to set the instrument, volume and MIDI channel. The playback buttons allow you to try the settings (See [Sound](#) ).

- **Size.** This provides a convenient way of selecting small or large display of the Mouse Piano. The option **Symbol** reduces the Mouse Piano to the line of note pictures. This can be used as a device to select note values instead of using numeric values before PC and MIDI keyboard entry.

See also other options for Note entry with PC and MIDI Keyboards:

[Normal Note Entry \(Step entry\)](#)

[Rhythmically Playing In \(Real time entry\)](#)

## Note Entry



### Moving the Note Entry Work Area

The note entry work area can be moved up or down two octaves by the following key strokes or by the icons on the Icon Bar.

[F2]	one octave down
[F4]	one octave up
[SHIFT]+[F2]	two octaves down
[SHIFT]+[F4]	two octaves up
[F3]	normal entry (work) area

The current octave in which you are working is indicated by the brighter representation of the relevant icon.

## Note Entry



### Rests

Rests are entered by pressing the space bar. The duration of the rest is entered as for note duration, and the position of the rest is the current cursor position. If a semibreve rest is entered in 4/4 time it takes the whole bar. *capella* will know that the semibreve rest is to take the value of a whole bar even when the time signature is changed



## Note Entry



### Movement of the Cursor

By the Keyboard

	next note to the left
	next note to the right
Control+	one bar to the left
Control+	one bar to the right
Home	to the first note in the stave
End	to the last note in the stave
	to the next stave up
	to the next stave down
PgUp	to the next System up
PgDn	to the next System down
Control+Home	to the beginning of the score
Control+End	to the end of the score

## Note Entry



### Cursor Movement By Mouse

Move the mouse cursor to the desired position and click with the left button. When working on two part staves, remember to click above or below the middle line of the staff to select the part that you want.

Also remember when marking notes in an upper or lower voice in a two part staff to pull the mouse along the relevant half of the staff **regardless** of which half of the staff the actual notes are in. For example marking Middle C in the upper voice requires you to mark the top half of the staff above Middle C See [Two Part Staves](#)

## Note Entry



### Entering Notes and Accidentals

Notes are entered according to the key. For example, to enter an F# in G Major, press the key F. (To enter an F natural in G Major, enter -F.)

Semitone changes are made by entering + or # in front of the note to move the note upwards, or - to move the note downwards.

Preceding a note by 0 (zero) will cancel any pre-set raising, lowering or dotting.

If you enter several notes with the shift key depressed then you must continue to hold the shift key until you want to leave that octave.

Raising and lowering of notes is done correctly within the key by *capella*.

Example:

	Key F Major		Key G Major		
Entry	Visible	Note	Visible	Accidental	Note
F		F			F sharp
B		B flat			B
+F	Sharp	F sharp	Double sharp		F ##
+B	Natural	B	Sharp		B#
-F	Flat	F flat	Natural		F
-B	Double Flat	B double flat	Flat		B flat

As a result of this process there is no need (therefore it is not possible) to enter double sharps, double flats and naturals directly. The dynamic system design sees to it that the accidentals are not repeated within a bar. When typing in, however, you must enter an accidental for every note which varies from the tonic key. *capella* then interprets this correctly for the key.

## Note Entry



### Entering Dotted Notes and Rests

The following commands only affect the next (or next but one) note.

- [.] the next note is dotted. Hemidemisequavers cannot of course be dotted.
- [,] the next note is dotted, and the next but one that is entered has half the value of the dotted note - e.g., a dotted minim is followed by a crotchet.
- [:] the next note is double dotted. Demisequavers and hemidemisequavers cannot be double dotted.
- [;] the next note is double dotted - the next but one is a quarter of the value of the double dotted note.
- [0] this cancels a previously entered dotting, raising or lowering.

The left hand icon on the Status Bar shows you the value of the note you are about to enter. If you have typed [,] or [;] you will see the dotted note followed by its complement (shown in blue). As soon as you enter the dotted note the display moves on to show you the value of the complement and its following note. If you enter a zero the dot will disappear.

## Note Entry



### Chord Mode

You can switch between Normal Mode and Chord Mode either by clicking on the chord symbol on the Icon Bar or by pressing the F5 function key. When you are in Chord Mode the cursor takes on the form of a broad arrow with an attached chord symbol.

To enter a chord, click on the position on the staff where you want the chord. The cursor will stay at that point as you type in the notes of the chord in the same manner as you would with normal note entry. The notes will appear as a chord. If you wish to remove a note from the chord, simply re-key that note again and it will be removed. If you remove all of the notes in the chord, *capella* will enter a rest. To move on to the next note or chord, press the keyboard right arrow.

If you enter a note, the head of which would be positioned in the same place as an existing note, then the existing note is replaced by the new one. For example, if a chord already contains a G and you type in a G# then the G is replaced by the G#. If you wish to place G and G# in the same chord, then you should enter A flat in place of G#. *capella* will accept this

*capella* makes no formal distinction between notes, chords and rests. A note is a single note chord, a rest is a zero note chord. In this Users Guide notes and chords may be used synonymously.

When you press the space bar in Chord Mode a rest (or empty chord) is introduced to the right of the last chord, and the cursor moves on. You can fill up this empty chord with notes. A row of chords can be entered without leaving Chord Mode by depressing the space bar after each chord.

You can also enter a note directly when in Chord Mode without depressing the space bar first when the cursor is at the end of a staff, to the right of the last note or chord.

## Note Editing



### Delete Notes

With the following commands you can delete *single* notes:

[] delete notes to the left of the cursor

[Delete] delete notes to the right of the cursor

To remove several notes you can delete the block. See [Deleting Blocks](#).

NOTE. You cannot delete blocks of notes with the delete key, you must use the delete command from the EDIT menu

## Note Editing



### Two Part Staves

It is important to remember the difference between chords and two part staves. See [Important Concepts](#)).

### Introducing a Second Part or Voice into a Staff

1. Pull down the EDIT menu and click on Insert Voice (or press Shift+Control+Return).
2. Select the required voice and the cursor will move to this half of the staff ready for note input. The existing notes will be greyed out, indicating that they are now the other voice on the staff.

*Note you can have any number of parts in a staff if you overlay staves. See the bottom of this section for information on how to do this.*

### Activating Parts or Voices

You can activate the individual parts with the mouse by clicking above or below the middle line. You can also move the cursor with the up and down keyboard arrows between the two parts. The cursor is located in the upper part slightly above the middle, and in the lower part slightly below the middle.

For editing you should select **Colour** from the VIEW menu. This ensures that the non-active part is greyed out - this is the default option. [Colour Representation](#)

### Marking Notes in Two Part Staves

To mark notes in two part staves you must pull the mouse along the upper or lower half (whichever represents the voice that the note resides in). For example to mark a Middle C that occurs in the upper voice you would have to pull the mouse along the top half of the staff despite the fact that the upper voice C resides in the lower half of the staff.

### Stem Direction

In the Upper Part all note stems are automatically arranged pointing upwards, in the Lower Part, downwards. This can be overruled through the **Notes** option in the FORMAT menu (see [Head and Stem Forms and Articulation Signs](#)). Rests signs are moved upwards or downwards as appropriate, or can be centred.

### Lateral Note Displacement

With the exception of intervals of a second in chords, *capella* does not automatically rearrange colliding notes in two part staves. You can, however, move individual notes to the left or the right (see [Lateral Note Displacement](#)).

### Invisible Notes

If rests in both parts are a problem you can format one of them as invisible. (See Head and Stem Forms and Articulation Signs, page 80). If both parts have rests of equal length in the same place, you can bring the two rest signs together in the middle. (See, [Invisible](#) ).

### Common Rests or Centred Rests In Two Part Staves

See [Bringing Notes Together](#)

### Partially Two Part Staves

You can represent staves as partially two part, partially one part. This is done by writing rests in one voice and formatting them as Invisible in the parts of the staff where this voice is not required. By doing this you will only see the intermittent voice when that part is played. (See [Invisible](#)).

### More than two parts in a staff.

To put more than two parts on a staff you must create an additional staff, write in your new parts and then set the gap between the new staff and the old staff to zero. This will superimpose the new staff

on the first and give the appearance of another two parts. To do this go into the **Score Template** and insert a new stave below the one in which you want four parts. Go to the EDIT menu and insert this new stave in the score. Enter you notes. When you are sure the stave is complete return to the **Score Template**. Click on **Edit Template System**. In the field holding miniature scores click on the upper stave of the two to be overlaid and set the **Bottom Distance** (found at the bottom left of the dialogue box) to zero. Click on the lower of the two staves in the miniature stave field and set the **Top Distance** to zero. You will now find four voices on the stave. To revise the stave you will need to add a gap again to separate the staves.

**In the DOS version of *capella* the interval between two part staves was set on zero. In *capella* for Windows you can also set the interval on zero. This will not be recognised any more as a two part stave, however. In converting old scores from *capella* for DOS such staves are recognised and changed into the new form. (See Important).**



## Note Editing



### Expanding The System

Adding staves to a system is a two step operation; firstly they must be in the Score Template. If they are not then see [Score Template](#). If they are in the Score Template then proceed as below.

1. Select the command **Insert Staves** from the EDIT menu, or press keys `Ctrl +Return`.
2. Select the required Staves by clicking on them in the **Text** field. You cannot select staves which are already present, these are shown by being greyed out.
3. If the **Text** field is empty or does not contain the required stave (unused staves which can be added are shown in black ), you can add new staves to the list of available ones by expanding the **Score Template**. To do this click on the Template Icon. The **Score Template** dialogue box will be loaded and you should click on the **Edit Template** radio button to add new staves to the list available in the currently open System. For a full explanation of editing the Score Template see [Score Template](#).. When you have completed this dialogue box *capella* will return you to **Insert Staves**. The newly entered Staves will be shown in black and can be inserted into your current System. You can now continue with Step 2 above.

The new stave inherits the clef, key signature and time signature of the current System.

## Note Editing



### Dividing Systems

When a System is too wide for the page you can break it down into several Systems.

Dividing (or Splitting) a System.

Place the cursor at the point at which you want to divide the System and from the EDIT menu click on **Split System**, or press `Return`.

The new System will inherit everything from the old System except the time signature, which will be suppressed (see [Displaying the Time Signature in the Score](#) [Time Signature](#),).

If you want to create a new empty System place the cursor at the end of any stave in the current System and select **Split System** or press `Return`.



**Note . Check that the point at which you create a new System does not result in a bar being split in any of the staves. In the example on the left, if you split the system after the first crotchet in the upper stave then you would have a new System with three crotchets and one Minim.**

## Note Editing



### Joining Systems

1. Place the cursor in the second of the two Systems
2. From the EDIT menu click on **Join Systems** or Control+Backspace[].  
The new System will contain all of the parts from the two Systems. For example if the first System contains first violin, viola and cello and the second System contains second violin and cello then the combined System will be a complete string quartet. In order to preserve the correct harmony you will need to insert rests to fill the first sections of the staves which were not present in the first System. See also [Score Templates](#).

## Note Editing



### Repeating Chords (or Notes)

1. Place the cursor to the right of the note or chord that you wish to repeat
2. From the menu NOTES click on Repeat Chord. Alternatively press the key [r]. The chord will be repeated and the cursor will move with it.  
In the Repeat Chord function you can use, as for normal entry, the keys for dotted and double dotted notes. [.] [:] [.] [;] In order to repeat dotted chords, position the cursor to the right of the chord to be repeated, enter the dot and then the repeat chord instruction. You will need to re-enter the dot each time you wish to repeat the chord. Alternatively you can copy and paste single dotted notes or runs of dotted notes, including the dotting. To do this mark the note (pull the mouse across them with the left button held down), and press Control+C to copy and Control+V to paste into the new space.

## Note Editing



### Ties

1. Place the cursor to the right of the note where the tie is to begin,
2. Press [=] or from the NOTES menu click on **Tie**.

The effect is similar to repeating chords, that is, the note is repeated and connected to the original note with a tie. If you wish the second note to be of different duration from the first, you should press the note value and then [=] .

**To delete a tie you must delete the left note, as ties are linked to the left note. Deleting the tie will remove it and the second note.**

A tie at the end of a stave is not carried over to the next stave. For this, you can use a slur. (see [Slurs](#))

Ties are recognised by *capella* in playback.

## Note Editing



### Bar Lines

In most cases you can leave *capella* to take care of the bar lines. *capella* enters them correctly according to the time signature. If you enter an incorrect duration of notes for a bar, *capella* will end the bar with a red bar line telling you this. See [Colour Representation](#) Syncopation is indicated by two notes joined with a tie.

There are two instances when you will need to override *capella*:

1. to enter an incomplete bar such as one containing an anacrusis (upbeat)
2. to enter a special bar line such as a repeat.

These cases are covered under the EXTRAS menu, and **Fixed Bar** option.

### Inserting Fixed Bar lines

1. Place the cursor in the position where the barline is to be inserted.
2. Pull down the Menu EXTRAS and click on the option **Fixed Bar**, or press `Control F`. The **Fixed Barline** dialogue box allows you to enter one of six different types of bar line and also to delete existing ones. You can also apply a bar line across all the staves of the System by crossing in the check box **All Staves in the System**. *capella* will only apply the bar line across all staves if the staves contain notes up to that point. Compare this with the technique of Dividing or Splitting Systems ( See [Dividing and Splitting Systems](#) ).

### Deleting Fixed Bar Lines

This can be done through the **Fixed Barline** dialogue box as described above or directly on the staff using the cursor. Bar lines are attached to the note on their right, (or at the end of the staff with an invisible end mark) therefore you can only delete the bar line *and* its attached note with the cursor. To remove the bar line *without* removing the attached note, you must repeat the procedure described above and click on **Delete Present Barline**.

## Note Editing



### Moving Notes Sideways

In exceptional circumstances it may be necessary to horizontally adjust the automatic note positioning. This may happen, for example, when notes collide in two part staves. (See [Two Part Staves..](#))

### Moving Notes Sideways

1. Mark the note or notes that you wish to move
2. From the Menu EXTRAS click on the option **Adjust Note**, or press `Control+J`.
3. In the resulting **Adjust Note** dialogue box you can click on the appropriate button.

## Note Editing



### Breath signs

You can enter a breath sign (for singing parts or wind instruments) behind every note. The breath sign is represented as a short vertical line through the highest or in the case of the lower part of a two part stave, the lowest note line.

#### Entering Breath Signs

1. Place the cursor in the position where you wish to enter the breath sign.
2. Choose the command **Breath Sign** from the menu NOTES or press [!] key on the PC keyboard.

**Deleting the Breath Sign.** To delete the Breath Sign repeat the process.

If you want to use a comma you will have to use **Text Entry** to anchor a comma to the note.

## Clef, Key Signature and Time Signature



*capella* allows you to change the clef, key signature and time signature at any point in the score, and displays this change automatically in the correct size for its position in the score.

#### Changing the Clef, Key Signature and Time Signature

1. Place the cursor at the position where you wish to make the change.
2. Pull down the Menu NOTES and click on **Signatures**. Alternatively click on the Key Icon on the Icon Bar
3. The dialogue box **Clef, Key Signature and Time Signature** is divided into these three areas. In each area the most common selection is displayed and other selections are obtained by activating the drop down list boxes at the bottom of the sections.
4. In the section(s) which you do not wish to change, click on the button **Unchanged**.

If the change is to apply to all staves of the System at the same point, click on the check box **For All Staves of the System**. *capella* will only apply the change across all staves if the staves contain notes up to that point. If you create a new line (System) by pressing the Return key then all the Systems attributes are copied to the new line except that the Time Signature is suppressed. This can be forced to appear with Control+S and clicking on the option **Show Time Signature**. See also [Dividing Systems](#).



## Clef, Key Signature and Time Signature

### Selecting the Clef

The clef may be selected in one of three ways.

1. To insert a bass or treble clef you can click on the Bass or Treble Clef Icons on the Icon Bar and they will be inserted at the current cursor position.
2. Alternatively, you may press function key F7 to obtain a treble clef and F8 to obtain a bass clef. If you hold the shift key down at the same time, then your choice will apply to all staves in the System.
3. If you wish to use clefs other than the bass and treble then these are obtained through the dialogue box. The four most common clefs (Treble, Alto, Tenor and Bass) appear individually. If you wish to use a different one, click on the **Other Clefs** command button and a further dialogue box called **Clef** will appear. No clef is an option under **Other Clefs**. This is described in detail in the next section.

## Clef, Key Signature and Time Signature

### Special Clefs

If you need a clef other than treble, alto, tenor or bass, click on the command button **Other Clefs** in the main **Clef, Key Signature, Time Signature** box.

In the field **Denotation** you can choose from one of 15 standard clefs including no clef. The remaining three fields show you the form, the position and the octave of the chosen clef. With this you can select made to measure clefs from a total of 75 possible combinations, of which many are unusual.

The bottom field contains a number for information purposes and cannot be edited. It shows how many half line spaces away from the middle line of the stave the new clef is going to place Middle C.

For example, in the alto clef middle C is on the middle line of the stave and the distance is zero. In the bass clef the number is shown as -6. This means that in the bass clef the middle line of the stave is six half lines away from middle C.

### Selecting the Key Signature

To select the key signature you can click on one of the five keys displayed in the dialogue box. To select a key with more than two sharps or flats, simply click on either the **Major** button or the **Minor** button and a complete list will drop down. You can also simply ask *capella* for the key signature with five sharps, for example. Click on the button to the left of the **Major** and **Minor** buttons and a list will drop down.

### Changing the Time Signature

To change the time signature you can click on one of the five predefined options, **No Change**, **2/4**, **3/4** and **4/4** and **No Metre**. If you do not wish to select a time signature then click on **No Metre** and no bar lines will appear. To enter other time signatures, click on the left hand drop down list box and click on the numerator part of the time signature. Click on the right hand text field to enter the denominator part of the time signature.

## Clef, Key Signature and Time Signature

### Clef, Key Signature and Time Signature Display

The clef, key signature and time signature are displayed according to the usual conventions:

- A change of clef within a staff is shown in reduced size.
- when the time signature changes a bar line is added, and when the key signature changes a double bar line is inserted to the left of it.
- when several of these elements come together, they are put in the order Clef, Bar line, Key Signature, Time Signature.
- The 4/4 time signature can also be represented by the sign (C), the 2/2 time signature by the alla breve sign. These are set in the Score Template dialogue box. (See [Score Template](#).)
- Each time that you set a clef, a key signature or a time signature, *capella* automatically deletes any subsequent redundant clefs, key or time signatures. See [Score Template](#)

## Clef, Key Signature and Time Signature

### Clef, Key Signature and Time Signature Display

#### Automatic Octave Movement on Changing Clef

When you place a change of clef in front of existing notes, the notes up to the end of the staff or up to the next clef are moved vertically and they will occupy a similar position on the staff. If for example the first note after the treble clef is the F at the top of the staff, and you insert a bass clef, *capella* will draw the F as the F below Middle C. It will now be two octaves lower in pitch. If you still wish to adjust the notes after changing clef you can use the transpose option with **Preserving Key Signature** set to avoid a change of key. See [Transposition](#)

## Clef, Key Signature and Time Signature

### Clef, Key Signature and Time Signature Display

#### Automatic Transposition on Changing Key

When you place a new key signature in front of existing notes the notes up to the end of the staff or up to the next change of key signature are automatically transposed into the new key. (See [Transposition](#).)

## **Clef, Key Signature and Time Signature**

### **Clef, Key Signature and Time Signature Display**

#### **Cursor Movement in Clef, Key Signature and Time Signature**

As you cannot influence the order of these elements, you can only place the cursor either before or after a group. In order to introduce an additional change, for example a clef change but not a key signature change, you may place the cursor at either side of the group.

## Clef, Key Signature and Time Signature

### Clef, Key Signature and Time Signature Display

### Deleting Clef, Key Signature and Time Signature Changes

You can delete the whole group of new clef, key signature and time signature by using the delete or backspace keys. If you wish to delete a single element from the group, then you can enter the element which is valid up to that point. *capella* will see that the current element is now redundant and therefore will not display it.



In order to delete the bass clef from the illustration, put the cursor in front of the bass clef or behind the time signature, but not in between. Enter a treble clef. The treble clef will replace the bass clef. As a treble clef is already present at the beginning of this staff, the newly entered treble clef is not shown.

## Block Operations



*capella* allows you to highlight or mark an area of the score, and then to select a command to act upon the whole of that marked area. This works in a similar manner to block operations in word processing and desk top publishing software. There are, however, important differences that relate specifically to music scores.

The following section describes the different types of block that are recognised by *capella*.

### Note, Stave and System Blocks

#### Parallels Between Text and Note Editing

The table below shows the comparison between blocks in *capella* and blocks in word processors.

<b>Text</b>	<b>Score</b>
Paragraph	Note System
Line	Stave
Character	Note (chord or rest)

There is a fundamental difference between a music score and a page of text. Grammatical rules are too broad to be applied easily with existing word processing software, therefore word-processing software has to treat a block of text as a simple string of letters which can begin and end anywhere. Words or letters can be cut out or pasted into it fairly freely. In contrast, the language of music is relatively narrow and very precisely defined. Notes in a score are logically connected and it is both possible and desirable for the software to prevent incorrect notation. Within a System the notes of every stave can be read simultaneously from left to right. The notes of the various staves in the same System are synchronised.

Therefore, *capella* recognises three very specific kinds of block:

- *Note blocks* which contain any number of adjacent notes or chords within one stave.
- *Stave block* containing one or more complete staves within a System, and
- *System blocks* containing one or more adjacent Systems in their entirety.



## Block Operations



### Marking Blocks

The whole of a score can be marked by pressing **Control+A** or by pulling down the Menu EDIT and clicking on **Select all**.

### Marking Blocks with a Mouse

Place the cursor at the start point and while holding down the left button drag the cursor to the end point for your block. If you move along a stave *capella* will highlight only the notes that the cursor crosses. If you drag the cursor across staves *capella* will only allow you to highlight complete staves in order to help you maintain the music's correct notation. If the block is not completely visible in the window, mark the visible section, use the scroll bars along the side of the window to reveal the rest of the section, hold down the shift key and continue to mark the remaining staves with the left mouse button as previously.

### Marking Blocks with the Keyboard

Use the keyboard direction arrows to put the cursor at the beginning of the block. Hold down the shift key, and use the arrows to move the cursor to the end of the block.

### Mouse and Keyboard...

Note. The following rules regarding cursor position need to be followed when marking any of the three types of block:

- Note Blocks.  
The cursor may be in any position between two notes.
- Stave Blocks.  
The cursor may be in any position in the first and last stave.
- System Blocks  
The cursor may be in any position in the first and last System.

### Two Part Staves

Please note when marking notes in two part staves you must pull the mouse along the voice that the note belongs to even if the note appears in the other half of the stave. For example to mark a Middle C in the upper voice of the Treble Clef you should pull the mouse across the notes position but above it in the upper half of the stave

### You can also mark a block in a reverse direction

### Enlarging or Reducing a Marked Block

Drag the mouse cursor over the block to be marked while holding down the shift key. Holding down the shift key prevents the marked block being cancelled when you attempt to redefine it with the mouse. The shift key has the same effect when you use the keyboard for marking text.

### Removing Marking

Click anywhere in the score window or move one of the four keyboard direction arrows without the shift key. Using the scroll bars does not cancel the marking.

## Block Operations



### Copying Blocks

Note and System blocks can be copied to the clipboard and be pasted elsewhere, but Stave blocks cannot.

To copy a block, mark it and pull down the EDIT menu. Click on **Copy** or use the keyboard command `Control+C`. The new contents of the clipboard will be shown on the bottom Status Bar alongside the Clipboard Icon.

### Copying Between Different Scores

System Blocks can only be copied between scores if the destination score has at least as many stave formats as the source score.

When copying between scores, the receiving Score Template dictates the sequence of the staves and the Part designations. It is recommended that you only copy between similarly scored pieces

## Block Operations



### Deleting Blocks

To delete a block, highlight the block and pull down the EDIT menu. Click on the **Delete** command. Alternatively, press the `Control+Delete` keys. *The delete key on the keyboard on its own will only delete the block marking.* It is intended for the removal of single notes.. When you have used the **Delete** command it is important to refresh the screen by clicking on **Refresh** from the VIEW menu.

## Block Operations



### Cutting out a Block

The term cut refers to removing a block from the score and placing it on a clipboard, where it is available to be pasted. Its effect is similar to copy and delete.

To cut out a block, highlight the block, pull down the EDIT menu and click on the **Cut** command. You can also use the keys `Control+X` or `Shift+Del`.

## Block Operations



### Pasting a Block

Place the cursor at the insertion position

Click on the option **Insert** from the EDIT menu. Alternatively type `Control+V` or `Shift+[Insert]` key

Note blocks are entered at the cursor position and System blocks above the cursors System.

If you want to paste a block onto the end of a System you should create a blank System at the end by pressing Return and pasting your block in front of the newly created blank system. You can then delete the blank System. see [Dividing Systems](#)

## Block Operations



### Copying between scores

System Blocks can only be copied between scores if the destination score has at least as many staves as the source score.

When copying between scores, the receiving Score Template dictates the sequence of the staves and the Part designations. It is recommended that you only copy between similarly scored pieces.

## Editing Marked Notes



### Principles

The formatting procedures described below operate the same way on all three types of marked block. The following sections dialogue boxes will show the existing System settings etc. when opened. When it is not possible for *capella* to interpret the existing setting, for example if a note block covers two or more different settings, then *capella* leaves the field without a status in one of the following ways:

- Check boxes are left grey
- Number fields are left empty
- Switch groups are shown without any switch selected.

The commands below will act upon everything marked. As an extreme example, you could remove the staccato markings throughout a score with a single command.

## Editing Marked Notes



### Changing Note Values

This is especially likely to be required after Real Time note entry. [Rhythmic Playing In](#)

Note for flexibility there is difference in effect between putting the cursor in front of a note to be changed compared with marking the note. With the cursor in front, notes move up or down by dotted increments, marked notes move by whole note values.

### Changing Individual Notes

1. Put the cursor in front of the note to be changed.
2. In order to increase the value of a note, pull down the menu NOTES and click on one of the options, **Lengthen Value**. Alternatively, press [**>**]. If the note is not dotted, it becomes dotted; if it is already dotted, it is changed into an undotted note of the next longer duration.
3. In order to reduce the value, pull down the menu NOTES and select the **Shorten Value** option. Alternatively, press [**<**].
4. If the note is dotted, the dotting is deleted; if it is not dotted, it is changed into a dotted note of the next shorter duration.
5. In order to halve or double a note, you must therefore press the corresponding key twice [**<** or **>**].

### Changing Several Notes

In the same way as above, marked blocks of notes can be changed (see [Marking Blocks](#)).

1. Mark the required notes

In order to increase the value, pull down the menu NOTES, select the option **Lengthen Value**. The values of all notes of the block are doubled. Should there be a semibreve within the note block, no note is changed and the command is aborted with a warning tone. Similarly select **Shorten-Value** to reduce note values. If a block contains any note of Hemidemisemiquaver duration then no shortening is done and a warning tone sounds.



**Editing Marked Notes**



## **Transposition**

*capella* recognises three types of transposition:

Transposition with keychange

Transposition without keychange

Diatonic movement

Transposition - carrying out

Adapting slurs and triplet brackets

## Editing Marked Notes

### Transposition



In transposition with the **Changing Key Signature** set all marked notes are moved by the same chromatic interval and the key is correspondingly adjusted. When you transpose only part of the stave, there is an automatic reversal to the previously valid key at the end of the block.

Should there be any empty staves (without notes), only the clef is transposed.

The correct keys are automatically selected. If there are several possibilities, (enharmonic equivalents) you can pre-select whether or not sharps should be given preference (B Major instead of C flat Major, C sharp Major instead of D flat Major, and F sharp Major instead of G flat Major). The default setting is to prefer sharps.

You can make transposition reversible by carrying out the same transposition in the opposite direction.

For example, when transposing by a fifth upwards the key of C major becomes G major and the note G becomes the note D. When the key of C major and the note G are transposed by a minor second upwards, then the result is (by preference of sharps) the key of C sharp Major and the note of G sharp. If you override the default and do *not* prefer sharps to flats, you will get the key of D flat Major and the note A flat.

## Editing Marked Notes

### Transposition



#### Transposition without change of key (chromatic movement)

If the option Preserving Key Signature is selected then the key signature is preserved and the individual notes are moved by a predetermined interval. The result is not always enharmonically unambiguous. For example, in this method of transposition in C Major by moving up by a minor second a C can become either a C sharp or a D flat. The notes which are selected depends on the settings for music entry. When you carry out the same movement in the opposite direction you do not always get the original notes back, but at least you get their enharmonic equivalents.

**Example of use of chromatic movement** You have entered the song *Alouette* beginning with the note G, and discover that by mistake the key C Major is set (the default setting at the start of *capella*). That has no influence on the sound, because C Major and G Major only differ in the note F sharp which is not written here. However, you might like to correct your mistake. To do this, carry out a transposition of a fifth down *without* a key change. Now the song begins with the note of C, but is also correct for the default set key C Major. If you now transpose by a fifth upwards *with* key change, it begins with G again, and the key is G Major.

## Editing Marked Notes

### Transposition



#### Diatonic Movement

In diatonic movement, the notes are moved by a certain number of diatonic steps. In this way the originally selected key is kept. That causes the interval structure, and therefore the melody, to be changed.

For example, in C major by moving two steps a C becomes an E (major third) and a D becomes an F (minor third).

In each case you can reverse the moving process by carrying out the same movement *in the opposite direction*.

**Example of use.** You want to change a piece of music from C major to C minor. Move the notes two steps down. Now your piece plays in A minor. Now transpose it by a minor third upwards, your piece is notated in C minor.

## Editing Marked Notes

### Transposition



#### Carrying out Transposition

1. Select the command **Transpose** from the menu NOTES, (alternatively press ALT+F5 or click on the Transpose icon. The **Transposition** dialogue box appears.
2. Select the type of transposition in the group MODE. Transposition type.
3. If you have selected **Changing Key Signature**, mark the field **Prefer Sharps**, if with enharmonic equivalents B major is preferred to C flat major, C# is preferred to D flat major and F# major is preferred to G flat major.
4. Select the required interval (or with diatonic movement the number of steps) and the direction. When you wish to change into a definite target key (step 3) you can leave it to **capella** to allocate the interval.

#### Determining an interval from the source key and the target key

1. Click the command button **Determine** and the **Determine Interval** sub dialogue box appears.
2. Choose the key representation you prefer, Show Sharps/flats, Show Major keys or Show Minor keys.
3. In the field **Source Key** the current key at the cursor position is automatically entered as the source. You may choose another source key.
4. Choose the required **Target Key**.
5. On closing the sub-dialogue box you return to the **Transposition** dialogue box. If required, change the direction **Up** or **Down** given in the Transposition dialogue box.

The following entries are automatically carried out:

- The interval of transposition
- The direction of transposition
- the original choice in the field **Prefer Sharps** is only changed when it does not permit the target key which you have chosen.

Example: If **Prefer Sharps** is marked and you have chosen D flat Major as the target key, the marking is removed as otherwise the enharmonically equivalent C sharp Major would be preferred. If on the other hand you have chosen F Sharp major as the target key, the marking remains.

## Editing Marked Notes

### Transposition



#### Adaptation of Slurs and Triplet Brackets

After transposition, previously set slurs and triplet brackets or brackets of other irregular divisions can be automatically moved and reversed to fit the moved notes, however *capella* offers an option of leaving the slurs and triplet brackets if you wish. To do this click on the options **Triplet Brackets and Slurs** in the **Transposition** dialogue box in order to remove the tick or cross. Slurs can also be reversed manually by clicking on the slur in Drawing Mode with the right mouse button. [Transposition](#)

## Editing Marked Notes



### Enharmonic Changes

After playing in music in Real Time it is sometimes useful to change notes enharmonically (see [Rhythmically Playing In](#)).

### Making Enharmonic Changes

1. Mark the section to be changed.

Click on the Swap Enharmonically icon or pull down the Notes menu and click on **Swap Enharmonic**. See [Icon buttons](#). Alternatively you can change the blocked notes from the keyboard with `Control+E`.

You can reverse the changes by repeating your actions.

Example. In G major a G will be replaced by F double sharp, since this is a simple sharpening of the scales F sharp; B natural is replaced by C flat; but A remains unaltered since G double sharp or B double flat would not be a simple sharpening or flattening.

## Editing Marked Notes



### Triplets and other Irregular Divisions

*capella* supports the use of triplets up to divisions of a fifteenth.

To create an irregular division:

1. enter the note normally
2. mark the notes that are to be irregularly divided
3. pull down the NOTES menu and click on **Irregular Division**, or press key F6 or click on the Triplet symbol on the Icon Bar.
4. click on the required irregular division

**Note.** Holding down the shift key while clicking on the Triplet icon will produce a Triplet for the marked notes without having to enter the dialogue box. Holding Down the ALT+3 inserts a triplet with no bracket or number.

The left hand group, headed **Bipartite**, represents irregular divisions for undotted notes. As the normal increments for these notes are 2,4,8,16,32 etc. it is not necessary to include these divisions separately in this dialogue box.

The right hand group, headed **Tripartite**, represents irregular divisions of dotted notes. Here the normal increments are 3,6,12,24 etc. Therefore it is not necessary to include these values in this box.

When you produce an irregular division, two independent actions are carried out:

1. The effective value of every marked note is shortened to the division fraction. For example, with a triplet each marked note is shortened to 2/3. With a bipartite septuplet each marked note is shortened to 4/7, and a tripartite septuplet each marked note is shortened to 6/7. Make sure that the total group has a suitable total value, e.g. a triplet group must have a total value divisible by three.
2. A horizontal bracket is placed over the group of notes. This bracket is an element of the Integrated Drawing program (see also Brackets). It can be moved independently of the notes and either the bracket or the notes can be removed while leaving the other. (Moving brackets is covered in Copying and Deleting Graphic Elements.)

These two actions can be reversed independently of one another. You can delete a bracket without the irregular division itself being lost. Conversely, if you delete the irregular division the bracket remains. See Deleting,

### Triplet Brackets

In the case of brackets appearing over beams you can suppress the bracket and leave the number behind. This is achieved by pulling down the EDIT menu and selecting **Drawing mode**. Click on the bracket in order to identify it, and then click on **Properties**.

### Marking Large Areas for Irregular Division

Sometimes large areas of triplets etc. are written without brackets and numbers. In this case you can save work by marking the whole area and creating triplets with one call up of triplets as described above. Then you will have to delete a bracket which stretches over the whole area.

If you have marked several staves, then all the marked notes are changed into Irregular Divisions but no brackets are set.

### Removing Irregular Divisions

To remove an irregular division, repeat the procedure and click on **Regular Divisions** in the dialogue box. As the command affects any markings, you can remove several irregular divisions at the same time, but



the brackets must be deleted separately. (See Deleting).

## Editing Marked Notes



### Head and Stem Forms and Articulation Signs

The following commands allow you to specify the note head shape, stem direction and other attributes that relate to individual notes, chords and rests in a marked block.

### Changing the Appearance of Marked Notes

1. Pull down the menu **FORMAT**
2. Click on the option **Notes**, or press the keys `Control+N`.

The resulting dialogue box **Note Format**, shown below, gives you control over the appearance of notes in *capella*.

Size value and visibility of notes

Forced accidentals

Representation of note heads

Representation of note stems

Articulation signs

Centred rests in two part staves

Icon buttons for note format

## Editing Marked Notes



### Size, Value and Visibility of the Notes

With the four check boxes and the three command buttons in the upper group, you can influence the size, value and visibility of the notes.

Examples of uses for the above features are:

- Small notes** Cue notes or grace notes. Beams are only reduced if the whole beamed group comprises small notes. They can be used to aid clarity on two part scores. See [Icon button](#).
- No duration** To display grace notes which are heard, but do not upset the measure of the bar. See [Icon button](#).
- Invisible Notes** Used for rests in two part staves and other instances where space needs to be reserved in a staff (see [Two Part Staves](#)). See [Icon button](#).
- Forced Accidentals** This field forces *capella* to show accidentals in every case, even when *capella* would otherwise not show them, in keeping with standard practice. (See [Entering Notes and Accidentals](#)). See [Icon button](#).

The three command buttons on the right of the dialogue box, **Cue Notes**, **Grace Notes** and **Dummy**, set commonly needed combinations in the check boxes opposite.

- Cue Notes** This command button switches on the **Small** notes option.
- Grace Notes** This command button switches on the **Small** notes and **No Duration** options
- Dummy** This command button switches on **No Duration** and **Invisible** options. With this you can force additional spaces in a score.

## Editing Marked Notes

Size, Value and Visibility of the Notes 

### Forced accidentals

With this field active Alteration accidentals are shown even though standard music practice would not show them. )

There is an icon button to directly set this. See Icon button..

## Editing Marked Notes



### Representation of Note Heads

You can choose between the following shapes:

- Normal** usual oval shaped note head (ã, ä, å)
- Diamond** rhombus shaped note head (ö, ñ)
- X shaped** cross formed note heads. For minim and semibreve notes the cross is encircled.
- X/diamond** crotchet and notes of smaller time value appear as a cross, minims and larger notes appear as an empty diamond shape.
- Triangular** solid and hollow triangular note heads. (î, ï)

## Editing Marked Notes



### Representation of the Note Stems

**Automatic**      Stems follow the normal practice for single part writing and two part writing.

**Up**                stems point upwards in every case

**Down**            stems point downwards in every case

**None**             notes are entered without stems as, for example, in Gregorian Chant.

## Editing Marked Notes



### Articulation Signs

Eight major articulation signs are available directly from the dialogue box. They are:

Staccato,	Tenuto	Staccato+Tenuto,
Staccatissimo	Normal Accent	Strong Accent,
Light Beat	Heavy Beat	

For Tenuto and Staccato there are direct icon buttons [Icon buttons](#).

## Editing Marked Notes

### Head and stem form and articulation signs



### Control keys for note format

The following key combinations give the note format settings obtainable from the dialogue box **Note Format**. (Head- and Stem form, Articulation signs). The note forms are also available through icons on the icon bar. Icon bar.

<b>Form</b>	<b>Key combination</b>
Staccato	[Shift]+[Control]+[S]
Tenuto	[Shift]+[Control]+[T]
Invisible	[Shift]+[Control]+[U]
Cue note	[Shift]+[Control]+[K]
Without value	[Shift]+[Control]+[W]
Force accidental	[Shift]+[Control]+[V]



## Editing Marked Notes



### Centred Rests in Two Part Staves

When you put a cross in this box (found in the Note Format Dialogue Box, Control+N or the Icon button) the rests in two part staves are not moved upwards or downwards automatically. This facility can be used for common sections of two part staves.

## Editing Marked Notes



### Horizontal movement of notes

In exceptional circumstances it may be necessary to horizontally adjust the automatically positioned notes. This may happen, for example, when notes collide in two part staves. (See [Two part staves](#) .)

#### Moving Notes Sideways

Highlight the note(s) that you wish to move and from the Menu EXTRAS click on the option **Adjust Note**, or press Control+J, or click on the Adjust Note icon. In the resulting **Adjust Note** dialogue box click on the button for the required movement.

## Editing Marked Notes



### Beams and Flags

There is a wide range of options for automatic beaming. The required beam grouping can usually be achieved automatically by *capella*; however, in some cases - for example song text - beams and flags must be set individually. (See [Automatic Beaming](#))

### Separating Beams into Flags

Highlight the notes to be separated and pull down the FORMAT menu. Click on **Split Beam**. You can also press `Control+F10`.

### Changing Flags into Beams

Highlight the notes to be beamed together and pull down the FORMAT menu. Click on **Join Beams**. You can also press `Shift+F10`.

### Automatic Beaming

*capella* will automatically beam notes as appropriate. If through the **Score Template** you set *capella* to use flags throughout the score, the automatic beaming is cancelled and the notes are flagged instead. However, before cancelling the automatic beaming it is possible to highlight notes which you do not wish to be affected by this instruction. To do this you should highlight the specific notes and, pulling down the FORMAT menu, click on **Join Beams**. The notes will remain beamed, however you will see the beam change colour to blue. Now if you request the score to be flagged and not beamed throughout, the blue beams will remain.

### Returning beams to automatic settings.

This can be done using the icon in the margin. Highlight the notes and click on the icon in the margin. Notes return to their Score Template beam settings. This can be verified by checking that the colour of the beams are black and not blue.

## Editing Marked Staves



The following commands apply to the whole of the stave where the cursor is located if no staves are marked.

### Changing Stave Intervals

You should normally set the distance between staves by using the **Score Template** dialogue box, obtained through the FORMAT menu (see [Vertical Distance](#)). However, if an individual System requires its own settings then this can be done through the Stave Format dialogue box which is obtained by pulling down the FORMAT menu and clicking on the **Stave Format** option. Alternatively the dialogue box can be obtained by pressing `Control+Z`, or clicking on the stave icon.

Enter the additional distance in stave line spaces.

**Note: Only use this in exceptional circumstances, for example when you have particularly low notes. It is easier to keep your score looking well designed if you use the Score Template settings whenever possible (see [Vertical Distance](#)).**

## Editing Marked Staves



### Deleting Staves

#### Single Staves or voices

In order to delete a stave, or a part of a two part stave, put the cursor in the stave and pull down the EDIT menu. Click on **Delete Stave/Voice**. Alternatively through the keyboard press `Control+Y`

### Marked Blocks

This command can be used for deleting marked blocks of Notes, Staves or Systems. (See Deleting Marked Blocks). It is not suitable for deleting individual staves - for this you should use the **Delete Stave/Voice** command.

Highlight the block to be deleted, pull down the EDIT menu and click on **Delete**. Alternatively, through the keyboard press `Control+Del`.

**Note:** It is good practice to refresh the screen after each edit. This ensures that all deleted material is removed. Occasionally *capella* will leave deleted information on the screen until you refresh. Do this through clicking on the **Refresh Window** option under the VIEW menu.

## Editing Marked Staves



### Lyrics (Song Text)

Song Text should be entered through a special **Song Text** function. This arranges the words automatically in step with the relevant notes. *For this reason you should not enter song text using the normal **Text Entry** in **Drawing Mode*** (see [General Text Entry](#))

The Lyrics entry method can be used for entering chord letters or any other text or symbols that you want to link to notes. You can copy and paste lyrics with the Control+C and Control+V commands.

## Editing Marked Staves



### Lyrics (Song Text)

#### Simple Song Text

#### Entering Lyrics

1. Put the cursor anywhere in the staff that will have Lyrics linked to it.
2. Click on the Lyric Icon on the Icon Bar. Alternatively, pull down the menu EXTRAS and click on the command **Lyrics**, or through the keyboard press `Control+L`.
3. If you wish to change the distance from the Staff at which the lyrics will appear you should overwrite the distance in the **Distance From Staff** field. The default setting is 10. This represents 10 half staff line spaces down from the middle line of the staff. An alternative way of thinking about the distance is that it equates to a music interval beginning with the text sitting on the middle line of the staff. Each 2 steps move the text down a staff line. Entering a negative number with a - in front of it will raise the lyrics above the staff.
4. Type the lyrics into the **Text** field. Divide the individual song syllables with Protected Hyphens or Protected Spaces. These anchor the words to a note. (Protected Hyphens and Spaces are simply normal characters which are marked by *capella* to ensure that they remain, and are not removed under any circumstances by the word processing logic. See page 88.) You can also Paste in text from the clipboard.
5. If syllables are spread across more than one note, then for each additional note enter a tilde (~) at the syllable end.
6. Where a word is sustained an underline can be entered ( \_ ) at its end. *capella* will then draw a line extending as long as the last note if there is enough room.
7. As in normal practice, *capella* will centre syllables which belong to a note under that note. Syllables which are spread over several notes are left justified under the first note. You can bias a word left or right by adding \$ symbols without any space alongside the word. Rests and grace notes are not taken into consideration in syllable division. See Dummy notes or Notes with no duration

#### Insufficient Room for Lyrics

When there is insufficient space to place the syllable correctly under the note *capella* will signify this by printing the lyric in red. Small displacements can sometimes be accepted, however, larger displacements can be corrected in the following ways:

- by choosing a smaller font
- by entering a dummy note (see Dummy notes)
- by making more room through justification and a more generous arrangement of the System.

#### Inheriting Fonts or Distances

The fonts and distances between lyrics and music of your last work are inherited as the starting point for the next piece of work. If you use different fonts (or distances) in a score, and wish to use a particular one for a new lyric, put the cursor in the relevant staff. Press `Control+L`, confirm with **OK** and then enter your new song text as described above.

To change the font, click on the **Font** command button in the **Lyric** dialogue box. The available fonts will be displayed and you can click on the one you want to use. It will affect all the song text in the current Lyric box.

## Editing Marked Staves



### Lyrics with more than One Verse

For multi verse lyrics proceed as above, but divide the individual verses by pressing the keys `Control+Return`. If you need to change the distance between verses, enter the **Lyrics** dialogue box and change the value in the field **Distance Between Verses**. The distance is measured in half line intervals in *capellas* normal manner. *capella* places verse numbers automatically to the left of the first syllable if you enter a number followed by a full stop. This number is not centred under a note and is treated as a verse number and not lyrics.



## Editing Marked Staves



### Editing More than One Song Text

#### Changing the Font and Distances on Several Song Texts

1. Highlight the staves which you wish to edit. If you wish a change to affect all of the score you can click on **Select All** from the EDIT menu.
2. Call up the **Lyrics** dialogue box by clicking on the Lyric Icon. The dialogue box now appears without the field for **Text Entry**. If you have more than one distance set for lyrics then *capella* is unable to display anything in the **Distance** box. If a distance appears in this box it signifies that all the score is working with the same distance from stave. If you type in a distance value this will now apply to all the highlighted score. If you wish to leave an existing range of settings in place then do not enter a value in the empty **Font** and **Distance** boxes.

Fonts for lyrics are changed in a similar manner to distances from the stave. The **Font** box will only display a font size and example of a font if the same one is used throughout the highlighted part of the score.

## **Editing Marked Staves**



### **Lyrics (Song Text)**

#### **Lyrics -Joining and Dividing**

When you divide a System the Lyrics are automatically divided as well. Verse numbers are repeated in the following System.

When joining two Systems the Lyrics are automatically joined together. Verse numbers (where present) are inherited from the first System. If the one System has more verses than the other these are inherited unchanged and connected to the beginning of the resulting combined System.

## Editing Marked Staves



### Further Possibilities with Song Text

The **Song Text** element can be used in any situation where you wish to link text to successive notes.

**Negative Distances.** For the distance from the note stave you can also enter a negative value in order to place the text above the stave.

**Protected Spaces.** In order to prevent *capella* splitting adjacent syllables when you wish them to be kept together (for example when two words are to stand under one note) you can type in a **Protected Space** in place of the normal space bar space. *capella* will then not treat the space as a break, but as a continuation of the same word. The protected space symbol (\$) is displayed in the score as a space.

**Moving Syllables to the Left or to the Right.** With Protected Spaces you can also move individual syllables out of their centralised position under a note. In order to move a syllable to the left, enter the Protected Empty Space (\$) to the right of the syllable. As the whole word including the Protected Space is centralised, the visible part is shifted to the left. In the same way, you can add Protected Spaces to the beginning of a syllable in order to move it to the right.

**Protected Hyphens.** In order to prevent a hyphen causing the splitting of a syllable (for example in figured bass) use the replacement character for Protected Hyphens (#).

**Jumping Over Notes.** In order to jump over individual notes, enter the Protected Space symbol followed by a space bar space.

**Varying the Song Text Distance Between Staves.** You can achieve different distances by setting a small distance and using multiples of this in each stave. For example, you might set the distance from the song text to the stave at a quarter the normal value and press `Control+Return` four times to achieve Normal clearance, but six times to add 50% extra to the clearance.

**Mixed Lines Song Text.** The following example shows how mixed line song text can be produced with very little effort.



In the above example there are three lines. The middle line jumps over the first four notes with the protected space symbols, and the distance between the lyrics and the stave was set by entering half the normal value of the song text to stave distance.

The following text was typed into the TEXT field to obtain the above

Win-ter a-de!

1. \$ \$ \$ \$ A-ber dein Schei-den~ macht, daß mir das Her-ze lacht  
Schei-den tut weh.

## Editing Marked Systems



The instructions below affect either the marked block or the System in which the cursor is located if no block is marked.

### Editing the Attributes of one or more Marked Systems

1. Mark the Systems that you wish to edit by highlighting them using the mouse or the keyboard. If you wish to edit all the Systems in the score you can do this by clicking on **Select All** from the EDIT menu or by pressing `Control+A`.
2. Call up the **System Format** dialogue box by clicking on the Icon on the Icon Bar. Alternatively, pull down the FORMAT menu and click on **Systems**. `Control+S` will also call up the **System Format** dialogue box.

## Editing Marked Systems



### Instrument Descriptions

To print the instrument name alongside the staff click on the check box adjacent to **Unabbreviated Instrument Names**. When you do this, the full description entered by you in the **Score Template** dialogue box (click on **Edit Template System**) is printed alongside the staff. If you cancel the cross in this check box the abbreviation is shown. If you do not want any instrument name at all, leave the field for description in the **Score Template** dialogue box empty. See [Score Template](#)

## Editing Marked Systems



### Displaying the Time Signature in the Score

As long as the time signature stays the same, it is customary to show it only in the first System. This is the default setting.

You can, however, use the check box adjacent to **Time Signature** to show the time signature when there is a cross in the box and suppress it when the box is clear. To use this, mark the Systems that you want to affect, return to the **System Format** dialogue box (Control+S to go to the dialogue box) and either put a cross in the **Time Signature** box or not, depending on what you wish to achieve. You can make changes to multiple Systems in the same way by marking a range of Systems.

## Editing Marked Systems



### Margin Justification

To justify a System to the right page margins, mark it and click on the Justification icon or the **Justification** check box in the **System Format** dialogue box to enter a cross. (Control+S goes to the dialogue box.) The System will now be right justified. If you wish to justify the whole of the score, you can click on **Select All** from the EDIT menu.

Do not have justification on when the initial notes are entered otherwise they will be spread across the width of the page making viewing them difficult.

**Note that the appearance of the score will be better if your Systems already reach close to the margin, so that when *capella* makes its adjustments the change is not too great.**

## Editing Marked Systems



### Left Indentation

Under **Left Indentation** in the **System Format** dialogue box (Control+S) you can leave *capella* to automatically left justify your score by clicking on the radio button adjacent to **Automatic**. *capella* will then calculate the best margin to allow for the instrument names.

Alternatively, you can tell *capella* to move marked Systems in from the left margin by a pre-defined amount.

To do this, click on the **Fixed Value** button and enter a value in the adjacent box. This value is in *capella*'s measurement of note line distances (an interval of a third)

Note that if you enter too small a value the instrument names will be printed over the beginning of the staff.



## Editing Marked Systems



### Page Break

To force a page break after a System:

1. Place the cursor at the end of the System that you want to end the page at
2. Click on Control+S or Pull down the FORMAT menu and click on the **System** option
3. Click on the Check Box **Page Break after this System**

## Editing Scores



### Introduction

With a **Score Template** you can determine the basic structure of a score. For example, with a piano score you will usually want two staves, joined with a brace and containing a treble clef and a bass clef. Bar lines will be drawn through both staves. This is the sort of information that you can usefully save in a **Score Template**. In contrast, each piece you compose will contain *variable* information such as the key signature and the time signature. Most of this information can be entered quickly through clicking on the relevant icon on the Icon Bar.

It becomes more interesting when you are dealing with an orchestral score. Here you will be able to name a whole orchestral complement.

Examples of the properties covered by these pre-defined templates are:

- every instrument is named in full in the first System and abbreviated in subsequent Systems.
- the staves of the individual instrument groups - woodwind, brass, strings - are linked by rectangular brackets.
- every instrument is given its appropriate clef.

With the Score Template you can stipulate the basic structure of the score. There is a wide range of pre-defined templates provided with *capella* and you will undoubtedly find a score which suits your purposes. (see page 105 in the Users Guide for a list of Score Models or [Score Model Examples](#)) The pre-defined templates can be retrieved by pulling down the menu FILE, clicking on **New** and then **Prototype**. Now click on the directory **Model** and you will be given a choice of seven different types of score. You have the choice of pieces for wind ensemble, jazz, chamber music, concerto, symphony, keyboard and vocal scores. The vocal scores include work for six parts. There is a range of styles under each of these categories.

Various properties are covered by these pre-defined templates. When you use one, you are given a full range of appropriate instruments. You can discard the instruments that are not required through the EDIT menu and the **Delete Stave/Voice** option. Use the keys `Control+Y` as a short cut to deleting the stave in which the cursor is currently located. If you remove an instrument from the score, it remains in the **Score Template** and you can therefore reinstate it in the score by calling up the **Insert Stave** option from the EDIT menu. Instruments which are available on the template and not currently being used in the score are shown in black. Greyed out instruments are currently in use. With the command **Insert Stave(s)** or using `Control+Return` (see [InsertStave](#)) you can select one or several of the pre-defined staves. You will very soon notice that the initial effort of creating a **Score Template** more than pays for itself. When you wish to write similar scores you can use your template time and again.

### Defining or Editing a Score Template

1. Load the **Score Template** dialogue box by clicking on the **Score Template** Icon on the Icon Bar. Alternatively pull down the FORMAT menu and click on the **Score Template** option. To load the Template through the keyboard press `Control+P`.
2. The **Score Template** is divided into two sections. You can move between the two by clicking on either of the radio buttons on the top left and top right of the Templates, **Edit Score Template** and **Edit Score Properties**. Put the necessary instructions into both parts of the dialogue box.

## Editing Scores



### Editing the Score Template

#### Vertical Distances

All measurements are given in Stave line distances. This equates to a musical interval of a third.

- |                  |   |
|------------------|---|
| Above 1st System | This is the distance between the first System and the top margin of the page. It is usual to leave a larger gap there than between the staves, to allow for the title and to give the finished score a better appearance. |
| Between Systems  | This is the distance between Systems. On no account should you increase the distance before the first or after the last stave. This can lead to staves being missed off.  |

## Editing Scores



### Editing the Score Template

#### Font Size & Type, and Part Descriptions

In the left margin alongside each System you can print a description, for example the instrument name. See Description and Name of Parts This can be stored in full or abbreviated form through the **Score Template** dialogue box. The selection of what should appear alongside each System is made in the **System Format** dialogue box under the FORMAT menu.

The font and the font size can be selected by calling up the **Font** sub-dialogue box by pressing the **Font** command button. Text can be centred, left or right justified.

If the **Automatic Justification** radio button is switched on in the **System Format** dialogue box (under the FORMAT menu), then the System is adjusted to provide space for the description. If you have specified a distance from the left margin for the System then this is used, and descriptions may overrun the score.

## Editing Scores



### Editing the Score Template

#### Automatic Beaming

By going into the **Score Template** dialogue box you can select from five different settings for automatic use across the whole score. These are to be found in the drop down list box **Default Beams**. **Flags only** is self explanatory. **Whole measure bars** beam a whole bar of quavers or smaller value notes together.

There are three further choices - **Small**, **Normal**, or **Large Beam Groups**. Normally *capella* will understand the time signature and correctly group the notes, but through the **Score Template** dialogue box you may alter the settings if you wish. As a general rule of thumb, when in simple time **Small** or **Normal Beam Groups** will achieve a conventional grouping. When in compound time, **Large Beam Groups** will give the expected results.

The following table shows the groupings for **Small**, **Normal** and **Large Beam Groups**. The top row contains the number at the top of the time signature. Rows 2, 3 and 4 contain the number of notes (of the value which you have entered at the bottom of the time signature) into which the smaller value notes will be beamed.

For example, assume a 2 at the top of the key signature and enter a minim beat. The time signature is now 2/2. In **Small Beam Groupings**, all notes to be beamed will be in minim groups. (One unit of the time value.) In **Normal Beam Groupings** all notes to be beamed will be in minim groups, but in **Large Beam Groupings** they will be in semibreve groups (two units of the time value).

Number of Divisions in a Bar	2	3	4	5	6	7	8	9	10	11	12
Small Beam Groupings	1	1	1	1	1	1	1	1	1	1	1
Normal Beam Groupings	1	1	1	2+3	2	3+2+2	2	3	2	3+2+2+2	2
Large Beam Groupings	2	3	2	5	3	7	4	3	5	11	3

Find the automatic setting that best approaches your ideal and then individually alter those that require it. See [Beams and Flags](#) **Compound Time Signatures**

To achieve groups of dotted note values you need to use **Large Beam Groupings**. If, for example, you enter a time signature of 6/8 in **Large Beam Groupings**, the quavers will be grouped in dotted crotchets. In **Normal** or **Small Beam Groupings** they will be grouped in quaver and crotchet values.

## Editing Scores



### Editing the Score Template

#### The Symbols for Common Time and Alla Breve

If you put a cross in the check box **Use Symbol C/ Alla Breve Sign**, then *capella* will display the C for 4/4 time and the Alla Breve sign for 2/2 time.

## Editing Scores



### Editing the Score Template

#### Key Changes with Preceding Naturals

At a change of key *capella* does not insert redundant naturals before the new key signature. To specify preceding naturals, click on the check box adjacent to **Key Signature Changes with Redundant Naturals**.



## Score Templates



### Editing the Score Template

#### Tempo

The tempo for playback is entered in the dialogue box in the field adjacent to **Tempo**. The value is entered in crotchet beats per minute and is used by *capella* for playback. If you wish the tempo to appear on the score you should enter it through the **Text Entry** feature. A number between 10 and 720 can be entered.

## Editing Scores



### Editing the Score Template

#### Sound Stock

In the text field **Sound Stock** you can assign any of 126 possible instruments to any of 16 channels which can be used for playback. With some sound cards not all of the 16 channels are available. For information on this, refer to the documentation for your sound card. The assigning of these 16 channels to the staves of the score is done through the **Edit Template System** (the other half of the **Score Template** dialogue box). See [Editing Model Systems..](#)

The instrument names used correspond to the Windows multimedia guidelines. If you want to hear something outside this range you need to set up an individual conversion table in the Windows **Control System** under MIDI-Mapper. (See Setting the [MIDI-Mapper](#))

## Editing Scores



### Editing The Model System

Click on the **Edit Template System** radio button at the top right of the **Score Template** dialogue box. This will open up the second half of the **Score Template** dialogue box. This second box allows you to edit additional features of the score.

## Editing Scores



### Editing The Model System

#### Instrument List

This is found under the heading **Sound** at the bottom right of the **Edit Template System** dialogue box.

In the text field that appears when you click on the list box arrow is a list of all of the instruments which the template makes available for use in the score. You can choose which of these to include in your current score. To add further instruments to this list or change the volume or description you will need to go to the other side of the dialogue box by clicking on **Edit Score Properties**. An example of the need for this would be if you wanted to add a second violin at a different volume then they would have to defined in **Sounds Stock** on the other Template half. Please note that for two part staves you only need one stave in the template as you can make any stave you wish into a two part stave (see [Two Part Staves](#)).

## Editing Scores



### Editing The Model System

#### Adding and Removing Staves

With the command button **Insert Stave**. **Above** you can increase the number of parts *available*. To insert a stave at a particular place in the list, click on the part above which you wish to make the insert. *You can add a part at the end of the list by clicking on the space below the last part.* **Adding staves into the template does not put them in the Score - it makes them available if required in the score. They are added through the EDIT menu.**

To delete a stave, click on **Delete Stave**. Note that if this stave is already in use in the score, a warning message will come up and *capella* will not remove it from the template.

## Editing Scores



### Editing The Model System

#### Description and Name of Parts (Instruments)

In the field **Description** you should enter the name by which you want to refer to this part. This description will appear in the text field when you wish to expand the System or arrange the parts. It is for your use and does not appear on the score.

The name of the part that will appear on the score should be entered in the **Name** field. You can enter the name in full or in the adjacent **Abbr.** field as an abbreviation. This feature allows you to move between the two options depending on the physical layout of the score.

If you do not want either a full or abbreviated part name to show on the score, leave these fields empty.

If you wish to place the description between its own staff and the staff below, you should insert a back oblique (\) in front of the part name.



An example of this would be to create the part designation shown in the illustration in the margin. 1. stands in front of the first staff, 2. in front of the bottom staff and VI between the two. To do this enter:

1. In the **Abbr.** field for the first staff put 1\VI
2. For the second staff 2.

## Editing Scores



### Editing The Model System

#### Clef

You can choose your default clef from 15 available clefs. In many cases you may wish to leave this as the treble clef, but if you are regularly writing for a viola, for example, it may be more convenient to set the alto clef as the default. To do this, click on the **Clef** command button and you will be presented with a list of alternatives from which you may select.

## Editing Scores



### Editing The Model System One Line Staves

You can produce a one line stave for percussion by clicking on the check box adjacent to **1 Line Stave**. This will affect the stave currently highlighted in the top text field window.



## Editing Scores



### Editing The Model System

#### Distances Between Staves in a System

The distance between two staves is the sum of the distance from the upper stave downwards and the distance from the lower stave upwards. For example, if you set the upper stave to have a downward gap of zero, but the lower stave to have an upward gap of 4, then you will see a resulting gap of 4. If you were to set both distances to zero then the two staves would touch. If you then click on the second miniature stave in the dialogue box window and repeat the above setting its distance from top and bottom to zero you get a perfect overlap. In this way you could get 4 voices per stave. For example in a piano system every third system would have the normal top and bottom distances left.

**To identify the stave you wish to reset the distances on, make sure that you click on that stave in the top text field.**

The following instructions are given as a guide to achieving sensible spacing.

- For a vocal part you can increase the distance downwards as required. Do not increase the distance of the next stave upwards.
- To increase the distance between Systems, do not increase the distance upwards of the first stave or the distance downwards of the last stave. This is not the correct way to achieve distance between Systems and can give misleading results, especially if the part is extracted. Staves may be lost. Instead, you should use the **Edit Score Properties** window of the **Score Template** and adjust the values in the **Vertical Distances** fields.

## Editing Scores



### Editing The Model System

#### Sound

In the **Sound** field are listed the 16 available sound channels which you have chosen in the **Edit Score Properties** dialogue box. To allocate an instrument sound to a System, click on the System in the top text field window and then click on one of the 16 possible instruments shown in the **Sound** text field.

Please note that the channels can be diverted in the set up of the MIDI-Mapper. ([MIDI-Mappers](#)).

## Editing Scores



### Editing The Model System

#### Transposing Instruments

In the field **Instrument Transposes By** you can set the interval by which the instrument transposes upwards or downwards. Clefs transpose automatically and should not be transposed again (see [Automatic Octave Movement on Changing Clef](#)).

In the template models provided in the directory **Models**, the transposition with transposing instruments is taken into account. See [Model Systems](#) The model System which you see after opening the score is always set in C Major/A Minor. In order to adapt it to the required key, mark all the staves (by using `Control+A` from the keyboard or by pulling down the menu EDIT and clicking on **Select All**) and transpose into the desired key.

## Editing Scores



### Editing The Model System

#### Braces and Bar Lines

You can use rectangular brackets or curved braces to join the staves of a System and you can have a continuous bar line drawn through the whole System. If you copy into your Score Template only a selection of the staves which are joined by brackets, then the brackets on this selected section are correspondingly reduced in length.

If you delete all but one staff from a bracketed System, the curved bracket will be removed. The rectangular bracket, however, remains. The reverse is also true. If you copy into your score a single staff, it will take with it the rectangular bracket but not the curved bracket.

#### Setting a Brace, Bracket or Bar Line

From the **Edit Template** window highlight the staves in the text field that you wish to bracket. The dialogue box will now change. Three new command buttons will appear called **Bracket**, **Brace** and **Joined Bar line**. Note the choice of Bracket Brace or Bar line only appears if more than one staff is highlighted. If you wish to bracket a single staff you will need to create a dummy staff to bracket with it. Delete the dummy after creating the bracket and the remaining single staff will have a bracket.

Click on the command button required. Click once to set the bracket and click again to remove it. You can put all three features on the same System. Two similar brackets or braces cannot be allowed to overlap. If an overlapping would occur, then the command buttons become inoperative.

To return to the normal view of the dialogue box:

1. Click on any single staff in the text field.

#### Deleting a Bracket or Joined Bar Line

1. Mark the bracketed staves in the text field (for example by dragging the mouse from the first to the last staff). The dialogue window will change and three new command buttons will appear under the text field.
2. Click on one of the three command buttons.

#### Changing the Area Included by a Brace

1. Delete the brace.
2. Enter a new brace.

The command button **Brackets** simply gives an indication of the previously described possibilities. It acts as a marker, stating that brackets are entered in that dialogue box, as described above.

## Editing Scores



### Bar Numbering

You can show an automatic bar numbering at the beginning of every System from the second System onwards.

[Switching on Bar Numbering](#)

[Updating Bar Numbering](#)

[Switching off Bar Numbering](#)

[Revising the numbering sequence](#)

[Controlling changes](#)

**If you wish to send your score files to a *capella* 2.1 user, please take note that scores with bar numbering cannot be read by *capella* 2.1. An advice field will appear with the text False File Format. If you remove the bar numbering and then store it, the file can be opened by *capella* 2.1.**

## Editing Scores

### Bar Numbering



#### Switching on Bar Numbering

1. Choose the command **Bar Numbering** in the menu EXTRAS - press ALT+F11 or click the Bar Numbering icon. The dialogue box titled **Bar Numbering** will appear.
2. Activate the radio button **Show/Update**
3. If you want another font for the bar numbering, click on the command button **Font**.
4. If you want to frame the bar numbering, put a cross in the field **Framed**.
5. If you wish the bar numbering to be shown further to the left or the right, increase or decrease the number in the field **Distance from Left** by the required number of half note line distances (intervals of a second).
6. If you want the bar numbers to be shown higher or lower, then increase or decrease the number in the field **Top Distance** by the required number of half note line distances (intervals of a second).

## Editing Scores

### Bar Numbering



### Updating Bar Numbering

**Bar Numbering** is not automatically revised after it has been switched on. If you edit your score you will need to ask *capella* to revise bar numbering.

1. Choose the command **Bar Numbering** in the menu EXTRAS.
2. Activate the radio button **Show/Update**

## Editing Scores

### Bar Numbering



### Switching off Bar Numbering

1. Choose the command **Bar Numbering** in the menu EXTRAS.
2. Activate the radio button **Hide**



## Editing Scores

### Bar Numbering



### Correcting Bar Numbering

There are cases where the automatic numbering will need correcting. If, for example, you wish to count as one bar two alternative bars which are provided with repeat brackets, you must correct the automatic numbering.

#### Correction of Bar Numbering

1. Place the cursor in the system in which you wish to correct the bar numbering.
2. Choose the command **Bar Numbering** in the menu EXTRAS
3. Enter in the Text field in the group **Correction for Selected Systems** a positive number (maximum 500) when you wish to increase the number of numbered bars, or a negative number (maximum -10) when you wish to decrease the number of bars. Leave all other fields unchanged.

The correction which you enter for one system is then added to the originally correct bar numbering of all following systems.

**Example 1.**- you wish to count two alternative repeat bars as one bar.

1. Mark the system where these bars are located.
2. Open the dialogue and enter the correction -1. The bar numbering in all following systems will reduce by 1.

**Example 2.** In a part extract you have represented thirty whole bars rest with a single rest with the number 30 over the top. To allow for all the rests

1. Mark the System in which this rest is located,
2. Open the dialogue box and enter 29 as a correction.
3. From the following System onwards all bar numbers are increased by 29.

## Editing Scores

### Bar Numbering



### Controlling Corrections

If you have lost count of your corrections, you can also mark several systems and check using a **Correction for Marked Systems**. If a number appears, usually a zero, then it applies to all marked systems. If the field is empty then you know that you have entered differing corrections.

In order to bring the numbering back to standard, use Control+A to mark the whole score and then enter **Zero** into the Text field of the group **Correction For Marked Systems**.

## Opening and Saving and Part Extraction



### Opening a Score

There are three ways to open a score in *capella*.

1. By loading *capella* and loading your score from within *capella*. This requires no additional changes to Windows. When you installed *capella* it created a Windows Program group called *capella*. This should be in the Program Manager window of Windows 3.1 or on the START menu under Programs in Windows 95.
  - a) Double click on the *capella* icon or **capella** name under Program in Windows 95 and *capella* will be started.
  - b) You should now double click on the directory *capella2* to ensure that all three sub-directories are listed.
  - c) Double click on the directory you want and from the listed files double click on the one you wish to load. Tutor contains the lesson files, Models the empty templates and Examples example scores from famous composers.

The file will be loaded into your first score window. In Windows 3.1 if you click on the lower of the two double headed arrow symbols in the top right hand corner of the screen the window will be reduced, making it possible to see other scores as they are loaded into subsequent windows. Use the same procedure as above. If you click on the upper double headed arrow you will reduce *capella* to a small window allowing you to use other software such as a word processor at the same time as *capella*. This is useful if you want to copy scores into other documents. In Windows 95 the procedure is the same but the icon shows a stacked Window between a line (minimise the Window) and a x (close the Window)

The steps described above can be reduced if you wish by using the following instructions.

### In Windows 3.1

From the Windows Program Manager window double click on File Manager.

- a) Click on **File** and from the options click on **Associate**.
- b) From the dialogue box type into **Files With Extension** the extension name of the scores that you wish to load. If you wish to load the tutorial files for example type in CAP.
- c) Associate these scores with *capella* by putting *capella* location and name in the **Associate With:** box. This will usually be c:\capella2\capella.exe. *Capella2* is your directory containing *capella*, and *capella.exe* is the program name of *capella*.
- d) When you have clicked on **OK** you have set a link between these example scores and *capella*. To load a score now you need only load File Manager and double click on a score with the file extension .CAP. This action will load *capella* and the score. Subsequently, scores can be easily loaded from within *capella* as described under 1. above.

If you regularly load a limited number of scores these can be set up directly in the *capella* Program Group. This is the most rapid method of all.

### Windows 95

Go into Windows Explorer find the file that you use regularly and drag it onto the Desk Top with the right mouse pressed. It can now be double clicked on to start *capella* with the file ready loaded.

### Windows 3.1

- a) Open the File Manager and reduce the window so that you can also see the *capella* Program Group in the Windows Program Manager.

- b) Drag each of the scores from the score directory displayed in File Manager into the *capella* Program Group and it will appear as a *capella* icon with the scores file name underneath.
- c) Double click on the *capella* icon with your required score name underneath and both *capella* and the score will be loaded.

## Opening and Saving and Part Extraction



At regular periods while you are working on a score it is good practice to save the score. You may make a serious mistake and want to reload a previous good version, or you may have a power failure.

### **Saving a Score Under a New Name**

The first time you save a new score you must give it a name. To do this you must use the **Save As** option under the FILE menu. Subsequently you may save your score by simply clicking on the disk icon on the Icon Bar. If you do not give a new file a name *capella* will call it Score 1. Should you happen to type in a name under which a score is already saved, you will be informed of this and you can decide whether or not you wish to overwrite the old file.

Note. You should always be careful to use **Save As** for your first save operation to ensure that you do not overwrite a good old score that you are using as a starting point for your current work.

### **Saving a Score Under its Existing Name**

Choose the command **Save** from the FILE menu or click on the Save symbol on the Icon Bar.



The old file will be automatically overwritten with the current data. If the score has not been given a name, for instance by using **Save As**, then you will recognise this from a title such as Score 1. You will now revert automatically to Point 2 of the previous procedure. (Saving a Score Under a New Name.)

## Opening and Saving and Part Extraction



### Automatic Backup Copies

You can set *capella* to make automatic backup copies of your score both at pre-defined intervals and when saving normally .

To set this feature

1. Pull down the menu **MODE** and click on the option **Back up copies**.
2. Click on the check box **Make backup when saving (\*BAK)**. The effect of this is to make a backup automatically at the same time as the normal save. *capella* renames the current version by changing its extension to .BAK. You will then have the previous version of the score available to go back to if necessary.

To make a back up automatically at pre-set intervals, click on the check box **Periodical Automatic Backups** and enter in the adjacent window a time interval between 1 and 60 minutes. *capella* saves these automatic backups under the following names:

- Scores which have not yet been saved and named by you have a title following the pattern Score 1 etc. When these are saved as automatic backups the name becomes P\_1.C~P etc.
- Scores which have already been named by you are saved under their own name with the second letter of the file extension changed into a ~, For example, scores with the extension of .CAP become .C~P.

The use of .BAK or the ~ symbol increases your protection against spoiling a good score by overwriting it with a bad one.

**Note that scores whose file extension consists of less than three letters are not automatically saved.**

### Retrieving a Backup Copy

1. Click on the command **Open** under the **FILE** menu or click on the Open File icon.
  2. Click on the arrow alongside the drop down list box **List Files by Type**.
  3. Click on the option **Backup copies (\*.BAK)** and a list of available backup copies will be displayed.
  4. Load the desired backup file and save it immediately under the correct name.
- Every now and again you should use **File Manager** to review and delete redundant backup files. To do this, use the DOS command `DEL*.BAK` and `DEL*.???`

## Opening and Saving and Part Extraction



### *capella* 1.5 - Importing Files

The improved functionality of *capella* for Windows has made it necessary to have a completely new score format. However, *capella* for Windows comes with a routine to allow you to import scores written under *capella* 1.5.

### Importing *capella* 1.5 files into *capella* for Windows

1. Click on the option **Import** from the FILE menu. A standard file dialogue box called **Import** will appear.
2. Click on the drop down list box called **List Files of Type**.
3. Click on the entry *capella* 1.5 and select the desired file. (You may need to look in several directories.)

For the conversion program a new document is opened. The program takes the first System of the original score as a model. It takes from it the instrument names, the stave distances and the clefs of the **Score Template**. You may need to make small changes to the resulting score in Windows.

## Opening and Saving and Part Extraction



### *capella* 1.5 - Importing Files

#### Preparation

If your *capella* 1.5 score is in the standard layout there will be no problems with importing. If you have moved from the default settings in *capella* 1.5 then you will need to re-load the score into *capella* 1.5 and return it to the default layout settings by saving it as a .ALL file.



## Opening and Saving and Part Extraction



### *capella* 1.5 - Importing Files

#### Post Editing

Graphic elements in *capella* for Windows are tied to notes. They are therefore not automatically transferred from *capella* 1.5. However, texts with more than five symbols are copied onto the Windows clipboard, and from there you can paste this text into the new score via the General Text Entry facility. See page 139 of the Users Guide (Note that you should select **Default** or **Individual Font**.)

## Opening and Saving and Part Extraction



### Score Models

If you often write scores with the same layout you can use one of the models provided or create your own model. A score model differs from a normal file only in that when a score model is loaded its name is not inherited. *This only applies if you load it through the NEW and PROTOTYPE route.* In this way it is impossible for you to inadvertently overwrite your model. If you click on the **Save** icon then it is saved under the name Score 1 etc. that *capella* uses when it has to name files.

There is a wide range of pre-defined templates (models) provided with *capella*. See [Table of score models](#) Examples of the properties covered by these pre-defined templates are:

- Every instrument is named in full in the first System and abbreviated in subsequent Systems.
- The staves of the individual instrument groups - woodwind, brass, strings - are linked by rectangular brackets.
- Every instrument is given its appropriate clef.

When you use a pre-defined template, you are given a full range of appropriate instruments. You can discard the instruments that are not required through the EDIT menu and the **Delete Stave/Voice** option. Use the keys **Control+Y** as a short cut to deleting the stave where the cursor is currently located. If you remove a stave from the score it remains in the **Score Template**. and you can therefore reinstate it in the score by calling up the **Insert Stave** option from the EDIT menu. Staves which are available on the template and are not currently being used in the score are shown in black. Greyed out instruments are currently in use.

### Loading a Score Model

A model template can be retrieved by:

1. Pulling down the menu FILE, clicking on **New** and then **Prototype**.
2. Click on the directory **Model** and you be given a choice of seven different types of score. You have the choice of pieces for wind ensemble, jazz, chamber music, concerto, symphony, keyboard and vocal scores. The vocal scores include work for six parts. There is a range of styles under each of these categories.

Provided that you retrieve these models through the **Prototype** option, it is not possible to overwrite your master copy. The file does not keep its original name but is automatically renamed Score 1 etc. by *capella*.

### Creating a New Score Model

Design a new **Score Template** to fit your requirements and leave the score empty. (see [Score Templates](#).)

1. Click on the command **Save As** in the FILE menu.
2. Click on **Save File As Type:** and click on the option \*.CAV.
3. Place your cursor at the beginning of the file name, delete the \* and type in up to 8 characters in Windows 3.1 and up to 250 in Windows 95, remembering to leave the file extension .CAV.

# Opening and Saving and Part Extraction



## Score Models

### Supplied Score Models

The table below lists the Score Models that are available.

Directory Name	File Name	Description
Recorder	DUET	Recorder duet, soprano & alto
	TRIO	Recorder trio
	QUARTET	Recorder quartet
Jazz	BIGBAND	Bigband with several wind sections
	DIXIE	Combo ( Dixie/New Orleans)
Chamber Music	CLARQUI	Clarinet quintet
	DUET	Duet for Violin and Cello
	PIANOQUI	Piano quintet
	SONATA	Melody instrument & Piano
	STRNGQUA	String Quartet
	STRNGQUI	String Quintet
	STRNGTRI	String Trio
	TRIOSONA	Baroque trio sonata for two melody instruments & BC
Concerto	BAROQUE	Baroque concerto with strings &BC
	BRANDBG3	Brandenburg Concerto No. 3
	CONGROSS	Baroque Concerto Grosso with two solo parts
Symphony	KV219	Mozart Violin Concerto KV219
	BRAHMS83	Brahms Piano Concerto Op 83
	BEETHOV5	Beethoven Symphony No 5
	HAYDN94	Haydn Symphony No 94
	KV550	Mozart Symphony KV 550
	MAHLER	Mahler Symphony No 2
Keyboard	MOLDAU	Smetana Die Moldau
	PIANO	Piano
Vocal	ORGAN	Organ
	TWOSYSTEM	Double System Choral Piece
	DUET	Two female voices
	FEMALE_3	Female choir, two Soprano, one Alto voice
	FEMALE_4	Female choir, two Soprano, two Alto voices
	MIXED_4	Mixed 4 voice choir
	LIEDER	Piano and voice
	MALE_4	Male voice choir
	MATTH	Bach. Matthews Passion
	SATTB	Soprano, Alto, two Tenors, Bass
SSATTB	Two Sopranos, Alto, two Tenors, Bass	
SATB_PNO	SATB+Piano	

When you use these models you will find that they have a few crotchets and bar lines entered. This is to clarify the structure. If you prefer you can remove these and re-save the models.

## Opening and Saving and Part Extraction



### Part Extraction and Re-arrangement

1. Pull down the menu EXTRAS and click on **Part Extraction**. The following dialogue box will appear.
2. Select your desired combination of parts for extraction by clicking in the text field. A new window is opened and the part extracts copied into it by *capella*. The original score remains unchanged.
3. To see either score pull down the menu WINDOW. The two scores will be listed on the drop down menu.

To extract a part from a two part stave, click on the first column (1.) for the **Upper Voice** and the second column (2.) for the **Lower Voice**.

## Screen Representation and Printing



### Icon Bar, Status Bar and Mouse Piano

The screen layout consists of four areas: the coloured program **Title Bar** with *capella* and the current file name displayed in it, the **Menu Bar** containing the pull down menus, the **Icon Bar**, the work area for your scores and at the bottom of the screen the **Status Bar**.

The Icon Bar (Icon Bar), the Status Bar (Status Bar), and the Mouse Piano (Mouse Piano) can all be switched **off** and **on** by clicking on the relevant command in the menu VIEW menu. If they are active this will be indicated by a tick on the drop down menu. To maximise available space, it is possible that you may wish to switch off the Icon and Status Bars. In this case the ticks will be removed from the drop down menu. If you are opening several windows, it is possible that the Mouse Piano may be obscured after it has been opened. You can see with a glance at the drop down menu whether or not it is switched on.

## Screen Representation and Printing



### Score Representation

The following possibilities may be combined as you wish. They only affect the way in which your score appears on the screen and have no influence on the printed result. You should become familiar with the possibilities of Windows through the Windows manual. There you will see how to re-size windows and have multiple windows open at the same time, allowing you to work on more than one score at once or different parts of the same score.

### Colour Representation

In order to switch colour representation on or off, select **Colours** from the VIEW menu. You could achieve the same results by pressing F11 or clicking on the icon with the Traffic Light design. Valuable information is displayed if you leave colour switched on. For example incorrect measures in bars are indicated by red bar lines, the inactive part when editing two part staves is shown in grey, and beams that you have protected from automatic beaming are shown with blue beams (see ([Screen Options](#))).

## Screen Representation and Printing



### Page Preview

You can display the score as it will appear on the printed page by clicking on the **Preview** option under the VIEW menu. The option is ticked when it is set to Page Preview. Page Preview can also be obtained by pressing `Shift+F11`.

In Page Preview mode you can see the exact page layout, including margin settings and Headers and Footers (see [Headers and Footers](#)). When Page Preview mode is switched off, all of the pages are placed under one another as if they were on one page. The page limits are then indicated by horizontal lines across. You can however no longer see how much free space there is left above or below the margins or the score, nor will you be able to see your Headers and Footers.

## Screen Representation and Printing



### Score Displayed Size

You can select from three pre-set display sizes. These are obtained by clicking on the appropriate icon on the Icon Bar.

These options can also be obtained through the keyboard as shown below.

Page Overview	Control+F12	View of complete page
Normal View	F12	1:1
Magnified	Alt+F12	Magnifying glass



## Screen Representation and Printing



### Screen Refresh

To give the best possible speed of response to changes *capella* only redraws the immediate area in which you have made changes. Because of this there will be occasions when the screen becomes muddled or the cursor becomes hidden. To clear this click on the *paintbrush* icon or pull down the VIEW menu and click on the option **Refresh**. Alternatively, press the keys `Control+Alt+F12`.

## Screen Representation and Printing



### Screen Settings

The screen colours and pre-set screen display sizes are can be set by you (see [Colour Representation](#) and [Screen Size](#)).

#### Setting Colours and Display Size

Pull down the menu MODE and click on the option **Screen**.

#### Display size

This is set by entering a value alongside the three options in the **Display** area of the dialogue box. You can type in a value directly, by highlighting the drop down list box with the mouse, or you can pull down the list of sizes using the arrow.

The following are given as guidelines.

Overview The whole page is visible in the window. Recommended size 1 or 2.

Normal The size with which the breadth of the page is visible in the window. Normally 5 or 6.

Zoom For precision work in the integrated **Drawing Program**. Usually 16 or more. [Integrated Drawing Program](#)).

#### Display colour

The elements of the score that can be individually coloured appear in the text field window. Click on the element that you want to colour and then click on the colour. Each element can have a colour from two palettes, **Colour mode** and **Black mode**. The Black mode palette is intended to allow you to design your screen to work on a black and white monitor or to give you an accurate impression of a laser printed page. Colour mode is available because you may still wish to use some colour on the elements that are not going to be printed, such as the Mouse Piano.

In both the **Colour** and the **Black** modes *capellas* default is to display staves in sizes 1 to 3 in light grey, sizes 4 to 6 in mid grey and 7 and over in black. This is done to aid clarity of reading. If staves were shown in black on the very small display sizes, they would overwhelm the black notes displayed on them.

The default settings are:

Inactive parts in two part staves	Light grey	
Bar lines	Red.	Automatically placed by <i>capella</i> and incorrect <a href="#">Bar Lines</a> .
Automatically produced symbols	Green.	Automatically placed by <i>capella</i> and correct
Manually adjusted notation	Blue.	Symbols such as clef and time signature when they are taken from the score template as defaults. Also the automatically inserted bar lines. Notation which you have manually adjusted and overrules <i>capellas</i> automatic adjustment is shown in blue. Examples are beams, note heads in irregular divisions, stems set contrary to the default.

## Screen Representation and Printing



### Headers And Footers

A Header or a Footer is text that appears above or below every page of the score. This would include

page numbering.

### Creating Headers and Footers

1. Pull down the menu **FORMAT** and click on the option **Headers, Footers**. Alternatively press keys **Control+K**.
2. Type into the **Header** or **Footer** window the required text.
3. Choose the **Font**, the distance from the upper page edge and the alignment.
4. If the Header is not to appear on the first page click on the **Except First Page** box.
5. To put in an automatically generated page number type in the **#** symbol where you wish the number to appear. *capella* will substitute the actual page number for the **#** symbol on your printed score and on your previewed score on the screen. You may tell *capella* which page number to start counting from. For example, if the score you are printing is the second song of a group, you can tell *capella* to start the page numbering from say page 10. Enter the required number in the **Number of First Page** box.
6. **Header** and **Footer** text does not show up in the non-previewed display mode.

You may position the Header or Footer by selecting the **Alignment** and **Distance from Top** margin of the page in the dialogue box. You can set this information separately for **Headers** and **Footers**.

**Fonts.** Click on the **Fonts** command button and the **Font** sub-dialogue box will display a list of available fonts. Click on the font and the point size that you wish to use.

### Deleting Headers and Footers

Call up the **Headers** and **Footers** dialogue box as described above and mark the text that you wish to remove. Press **Delete** or type over it.

## Screen Representation and Printing



### Page set-up

The Page Set-up menu tells *capella* which printer you are using, the size of paper, whether it is portrait or landscape, the margins on all four sides and the size to print the staves.

### Setting the Page Layout

1. Pull down the FILE menu and click on the option **Page Set-up**.
2. Check before you start making any changes that the correct printer is specified. The name of the current printer is displayed at the top of the box.
3. Changing the printer is done by clicking on the **Options** command button.
4. Most of the time you will be able to leave the field **Source** at its default setting and paper size will usually be A4. The range of paper sizes available is displayed by clicking on the drop down list box alongside the **Paper** box.

Margin settings are in millimetres.

### Print Size

Print size is set through the **Staff Height** window. This is on the dialogue box obtained by clicking on the FILE menu and selecting **Page Setup**. Distance is measured in stave height, that is, the distance between the top line and bottom line of the stave i.e. four note lines. If you pull down the list of pre-set sizes you may find this more convenient to use than typing in a number.

## Screen Representation and Printing



### Printing a Score

To print a score, pull down the FILE menu and click on the option **Print**. Through this dialogue box you can specify the range of pages to print. To do this you may put in *individual pages* separated with a comma, or a *page range* which will be a start page and an end page separated with a dash (-). Click on the **All** button if you wish to print the whole score.

The print **Quality** text field is derived from the options available from your printer. With printers which offer a different resolution (d.p.i.) you may get discrepancies between normal graphic printout and TrueType symbol printouts. To avoid the risk of any print quality problems, we recommend that you only use options with the same horizontal and vertical resolutions, or minimal differences between the horizontal and vertical resolutions. For example, with many 24 pin computers you can choose between 180-180 d.p.i., 360-180 d.p.i. and 360-360 d.p.i. Avoid 360-180 d.p.i. If you experience problems such as only half a page printing this will be caused by a shortage of printer memory which can be minimised by ensuring that fonts are sent as: Outlines or Vectors or Graphics or HPGL2 files. Which depends on your make of printer. You should avoid bitmap or raster options. If you still experience problems you can reduce the quality from 300 dpi to 150 or even 75 dpi. If this corrects the problem it confirms that there is insufficient memory.

Beneath print **Quality** is a field in which you can enter the number of copies to be printed.

## Screen Representation and Printing



### Printing

#### Printing on Both Sides of the Page or Printing two pages on a side of paper

Your contribution to the preservation of the Environment!

The options under the heading **Two Sided Printing** allow you to conveniently print your score on both sides of the paper without having to re-sort the pages.

If your printer prints on the underneath side of the page, then click on the box **Input - Bottom Side is Printed**. If your printer prints on the top side of the page (it will normally then deposit the page face down) click on **Output - Printed Side Below**. Make sure that only one check box has a cross in it.

Click on the button labelled **1. Pass** to tell *capella* that it is now going to print the first side of the page. You will notice that *capella* has correctly completed the remaining instructions - **Even Pages Only** or **Odd Pages Only**. It has also put a cross in the box saying whether or not it is printing in reverse order. Click on **OK** to start printing.

When *capella* has finished printing the first side, put the paper back into the paper tray so that *capella* can now print on the unprinted side.

Click on **2. Pass** to tell *capella* that it is now going to print the second side of the page.

### Two pages per side

If you want to print two A5 pages across an A4 page you can do this with the two sided printing option. As a guide set the left margin to 12mm and the right to 160mm (This is done through PAGE SETUP). Print Side One. Put the pages back in the printer, go to PAGE SETUP and reset the margins to left 160mm and right 12mm. Go to print and select Print Side Two.

## Exchanging Data With Other Programs



### Exchanging Data with Other Programs

#### Text Exchange

All the text which you enter into dialogue boxes can also be copied onto the Windows clipboard, and from there exported into other programs or used elsewhere in *capella*. E.g. Song Text.

## Exchanging Data With Other Programs

### Graphic Import

You can import graphics from other programs into your *capella* scores via the Windows clipboard, provided that the other program supports the Windows Metafile Format (.WMF).

### Importing Graphics

1. Mark what you intend to copy in the source program and copy it onto the clipboard.
2. Change to *capella*, start **Drawing Mode** in *capella* (see [Drawing mode](#)).
3. Pull down the DRAW menu and click on the **Clipboard** option.

The graphic will be pasted into the top left hand corner of the score (provided that it has first been exported in WMF format) and can then be moved around or enlarged as required. (See [Marking, Shaping and Moving of Graphic Elements](#)).



## Exchanging Data With Other Programs



### Exporting Scores

*capella* allows you to copy a score onto the clipboard. From there you can paste it into other Windows programs that support Windows Metafile Format. All the note examples in the manual were produced in this way.

### Copying a Score Extraction into another Windows program

1. Use the scroll bars and set the window size to ensure that the score window will contain the desired extract exactly. This is important because *capella* will take onto the clipboard all that is visible in the window - including empty space on the page. This blank space will be pasted into your target document and will prevent you from placing text etc. next to the *capella* imported score.
2. Change into **Drawing Mode**.
3. Pull down the EDIT menu and click on the option **Metafile Export** to copy the contents to the clipboard.
4. Activate the window in the destination program
5. Paste the contents of the clipboard into the destination document.
6. Scale the picture to the required size. Take care when doing so to click on one of the picture *corners*, so that the proportions of the picture remains constant whilst you vary the size.

**Note - parts of the original score which extend beyond the window area may be incorrectly handled by some programs and printer drivers. You can ensure that this is not a problem by removing the parts which you do not want to copy across to the new document. Store these for the time being under a new name.**

## Exchanging Data With Other Programs



### MIDI-Export

#### MIDI Export

The MIDI File Format is a widely used standard. It is used by many Sequencer Programs and the Media Player facility available in both Windows 95 and 3.1

#### Changing a *capella* Score into MIDI File Format:

1. Activate the window containing the score to be exported.
2. If the score you are going to export has not been saved, and so does not have a file name, then save it now. MIDI files will have a default file extension of .MID instead of the usual *capella* extension of .CAP. If a MIDI file is already stored under the name you are using, the **Replace Existing File** field is blocked for safety reasons. If you do not need the old file any more, then click on the check box and you will be able to overwrite the old file.
3. Pull down the FILE menu and click on the option **Export**. You will then see the following dialogue box.
4. Click on the check box **Mark File as Conforming with the Guidelines for Authoring Device-Independent Windows MIDI Files** if your score corresponds to these guidelines. *capella* does not check whether or not the score conforms to these guidelines. With marked MIDI files you avoid getting the message from the media reproduction program that the file may not be correctly reproduced.

In the field **Hold Tones** you will see **100% of Note Values**. This means that all notes are held for their entire time value. With many sound cards successive similar notes of string or wind instruments are no longer perceptively divisible. In order to avoid this, you can shorten the length of duration down to 80%.

Every stave exported as a MIDI file is allocated its own track. For staves which are two part in at least one System, two tracks are used. On **Export** all text, graphic elements, clefs+ or #, key signatures and time signature are lost.

## Exchanging Data With Other Programs



### MIDI Import

You can change standard MIDI files into *capella* scores. For MIDI-Import the same default settings are used as for **Rhythmic Playing In** (see [Default settings for Rhythmic Playing In.](#)). The choice of setting is extremely important for the resulting quality of the score. This is especially true for hand played MIDI files.

### Importing a Standard MIDI file

Only Format 1 MIDI files can be imported. Format 0 do not contain the correct channel information. Many keyboards produce Format 0 output onto disks and although these cannot be handled by *capella* they can be by some sequencer packages. It is therefore possible to read them into such a package and convert them to Format 1.

Pull down the FILE menu and select the option **Import**. The standard Windows dialogue box for opening files will appear.

Click on the arrow alongside the drop down list box **List Files of Type**, and click on the option **Standard-MIDI-File 1 (\*.MID)**. When the file is converted into *capella* format a new document is opened by *capella*. Every track of the MIDI file will be given its own stave.

Before the MIDI file is imported the dialogue box appears. This allows you to specify the shortest duration of note that *capella* will recognise. The lower you set the note duration in the drop down list box **Shortest Duration** the more closely will the sound of the imported notes approach the original. On the other hand, however, there is more likelihood of wrong notes being registered if the original MIDI file contains inaccurately played notes.

Finally enter the number of bars per System. *capella* will wrap around the incoming music to this length.

## Exchanging Data With Other Programs



### **capriccio-Import**

capriccio is a sequencer program available from WHC Musiksoftware. If you are interested in this please contact Software Partners

## Music Entry and Playback



### Installation of your Sound Card

Correct installation of the relevant Windows drivers and the selection of the drivers in *capella* is absolutely essential for playback with a sound card and input via a MIDI keyboard. Windows distinguishes between wave sound files, usually given the extension (\*.WAV) and music files in note related format (\*.MID).

**Note. It is possible that you will be able to hear \*.WAV sound files played by Windows, but still be unable to hear \*.MID music files. A test for the correct setting of your sound card is to load and play a MIDI file in the Media Player supplied with Windows.**

In Windows 3.1 you will find the file CANYON.MID. You can play this by loading the Windows Media Player usually found in the Accessories Program Group.

Canyon.MID supplied with Windows is not the correct format to import into *capella*. It does not contain the channel information required by *capella* to create staves.

In Windows 95 You can load the Media Player via START/PROGRAMS/ACCESSORIES/MULTI-MEDIA/MEDIA PLAYER. Click on Device and select MIDI. There is no MIDI file provided with Windows 95 so you will have to produce one from a *capella* file.

## Music Entry and Playback



### Setting the MIDI-Mapper

You can send music played back by *capella* either directly to a music playback device installed under Windows, such as a SoundBlaster card, or to a MIDI device such as a keyboard which can be connected via the port on the back of the sound card.

In Windows 3.1 there is a device called the MIDI-Mapper which allows two different peripheral devices to talk to each other via a switching area. The MIDI-Mapper allows you to re-route channels. For example, it may be necessary to tell the MIDI-Mapper that channel 1 from *capella* (the exporting device) should be sent to channel 3 of a MIDI keyboard (the receiving device). The standard for MIDI-Mapper set-up is described in the Windows MultiMedia Guidelines.

You will normally not need to edit the MIDI-Mapper unless you find that there is a mismatch between *capella* instrument definitions and those that play back on the MIDI keyboard. In order to edit the settings of the MIDI-Mapper, double click on the MIDI-Mapper Icon obtained by double clicking on the **Windows Control Panel** icon. Click on the radio button called **Patch Map** and **Edit**. This will take you into the files which may need changes as described below. This will be found in the Windows **Main Program Group**.

### Windows 95

Windows 95 follows the general MIDI standard and you should find that the instruments defined on each staff in *capella* are passed correctly through to your MIDI keyboard. If this is not the case, first explore the settings on your keyboard.

## Music Entry and Playback



### Installation of the Sound Card

#### Setup

Setting the **Patch Map** correctly is crucial for the correct playback of *capella* scores. This ensures that the 16 playback channels selected in *capella* are diverted to the playback equipment in such a way that they generate the expected sounds for each channel.

If you have a Sound Blaster card you can connect a MIDI keyboard to it using a special cable that converts from the D shaped connector of the Sound Blaster to the two round MIDI standard plugs. Note that in MIDI the cable end labelled *Out* is connected to the *In* socket on the keyboard and the *In* cable to the *Out* socket.

## Music Entry and Playback



### Installation of the Sound Card

#### Patchmap

The channels can be counted forward from 0 or 1. Our example counts from 1. The Patchmap is a table which can direct the 128 available alternatives (instruments, voices and other sounds) of *capella* to the correct sound of your playback device. For example, let's assume that your MIDI keyboard offers as sound 11 the Pipe Organ. This instrument occurs in your score as Sound 20, the Church Organ. On playback you want to hear it correctly. To do this, you should use the Patchmap. This is usually found by double clicking on the Windows Control Panel icon and then double clicking on MIDI-Mapper. Under this is the option **Patchmap**. If you click on this command button you will be presented with the Patchmap. In our example we would enter the number 20 in the Sound Source column called **SrcPatch** and alongside this the MIDI Keyboards sound number 11 in the sound destination column called **DestPatch**. In *capella*, the record of which sound is being generated by which stave of the music can be found in the **Score Template**. To check on the MIDI number that *capella* is generating, you need to click on the instrument name in the **Sound Stock** text field and with this highlighted click on the **Change** command button. See [Score Template](#), and Sound Selection below.



## Music Entry and Playback



### Sound Selection

If you have installed a Sound Card you can choose a sound for every stave in the System (see [Score Template](#)), and also for the Mouse Piano (see Note Entry with the [Mouse Piano](#)).

To allocate instruments (or sounds) to staves you enter the **Score Template**. In the **Score Template** you will find that instruments are divided into sixteen groups, each with eight instruments. The actual sound which you will hear will only correspond to these designations when the Patchmap of the MIDI-Mapper is correctly set up (see [MIDI-Mappers](#)).

The **MIDI-Nr** drop down list box is coupled to the drop down list boxes **Group** and **Instrument** and allows direct selection of one of the 128 sounds.

For volume you can choose a value between 0 and 127. By using the slider control you can change the volume in steps of one, with `Page Up` and `Page Down` keys on the PC keyboard changes are in steps of eight.

Under the heading **Playback** you can hear the note A in four different octaves by clicking on each letter individually. The key will usually be held until you click on **Sound Off**. You should always click on **Sound Off** before exiting the dialogue box.

To associate instruments or sounds with the stave, highlight the stave in the top text field window of the **Score Template** (the **Edit Score System** section). Open the text field headed **Sound** and click on the instrument required.

## Music Entry and Playback



### Settings for Music Entry and Playback

1. Pull down the menu MODE and select the command **Sound Input/Output** and the Sound Devices dialogue box is presented.
2. Fill in the individual field.

## Music Entry and Playback



### Settings for Playback

Under the dialogue box area entitled **Output** you can select the sound card installed under Windows or you can direct the sound output to the PC loudspeaker. Using the PC loudspeaker *capella* can only play a single part.

### Scrolling whilst Playing Back

When the **Scrolling at Playback** field has a cross in it, the score is scrolled through the window as it is played back. This will result in jumps in the speed of playback, as the computer has to divert some of its processor time to refreshing the screen. The tempo has precedence in such circumstances, and you will notice that the cursor speeds forward over the next few notes after redrawing the window in order to catch up with the metronome setting. There are two ways around this. If you wish to follow the score you should reduce the score size so that at the very least the whole width of the score is visible in the window, and preferably the whole page. Alternatively, you can click on the field and cancel the scroll facility. See [Playback](#)

## Music Entry and Playback



### Settings for Music Entry and Playback

#### Settings for Note Input

When entering music you can use direct entry from the PC keyboard as well as MIDI files or a MIDI keyboard. [Rhythmic Playing In](#) Click on the text field in the **Input** section of the **Sound Devices** dialogue box and you will see the alternatives available.

To the right of the subtitle **Default Accidentals** you will see the outline of a keyboard. The white boxes represent the black keys and can be marked with a cross to indicate a raising of pitch at that point by one semitone.

By putting a cross on the black keys you tell *capella* to write that note as a sharp when it is played. If you do not put a cross on the note *capella* will write this note as a flat when it is played in.

For example, assume that you are in the key of C major or A minor. There is no key signature. If you put a cross on the left hand box of the group of three (the F sharp / G flat) when that note is used it will be written as F sharp. If this box is left empty and the black note is played, *capella* will write this note as G flat. You will see from this that if you use a black note that is not in the key signature, *capella* will assume that it is a flat, unless instructed to write it as a sharp.

#### Silent MIDI keyboards

If you have a silent MIDI keyboard you can use the computers sound card to provide the sound as you play in. To do this click on the box **MIDI Thru**.

## Music Entry and Playback



### Settings for Music Entry and Playback Settings for Rhythmic Playing In (Real Time Entry)

The settings in the group **Rhythmic Playing In** (Rhythmic Playing In refers not only to direct playing in **(Real Time Entry)** but also to the conversion from a MIDI file to a *capella* score (MIDI-Import))

#### Setting the Shortest Dotted Notes

In the field **Shortest Dotted Note** you can choose the dotted notes to be accepted, whether in **Real Time Entry** (Rhythmic Playing In) or from MIDI-Import (MIDI-Import). Notes which are shorter than the settings chosen will not be accepted by *capella*.

#### Setting the Shortest Rest

In the field **Shortest Rest** you can choose the rest durations to be accepted, whether in Real Time Entry (Rhythmic Playing In) or from MIDI-Import (MIDI-Import). Rests which are shorter than the settings chosen will not be accepted by *capella*.

#### Setting Triplets

In the Triplets field you can choose whether triplets are to be accepted or not, again either in Real Time Entry or from MIDI-Import.

The more possibilities you allow, the more difficult it becomes to play exactly what you wish *capella* to record. If, for example, you allow dotted notes and triplets, then dotted crotchets and minims of a triplet are differentiated only by a 24th of a note value. *capella* sets the limits for determining the two values in question by geometric means.

#### Splitting Notes

If you click on the check box adjacent to **Split Notes At** you can then enter a value in the adjacent box. This represents the chromatic height of the dividing point (splitting point) for notes between two parallel staves. Notes above this height will be noted on the staff where the cursor is placed. Notes up to this height will be put in the next staff or part of the System. When the cursor is in the lowest part of the System no division takes place. This field does not apply to MIDI-Import or step entry with a MIDI keyboard.

## Music Entry and Playback



### **Note Entry with the Keyboard**

#### **Normal Note Entry (Step Entry).**

You can change at any time between entry by PC keyboard, Mouse Piano and MIDI keyboard. On the MIDI keyboard you can also play chords without activating the Chord Mode. The entry of a chord does not end until you have released all the keys of the chord. As long as you keep one key of the chord depressed, you can change any of the notes of the chord by depressing the incorrect note again. That also means that with normal note entry you must avoid a legato touch.

## Music Entry and Playback



### Note Entry with the Keyboard Rhythmic Playing In

If you have a MIDI keyboard you can enter music with the correct rhythm without having to constantly change the current note value.

#### Playing in Rhythmically

1. Pull down the menu EXTRAS and click on the option **Real Time Input**. Alternatively, click on the icon on the Icon Bar.
2. Enter the rhythm on the Tab key. The time interval between the last two touches of the tab key defines the duration of the current note value. *Note the rhythm is taken to be based on the last note value so if in any doubt click on 4 to set crotchets as the unit of note entry if you are setting a crotchet rhythm.*
3. Play the notes in with the correct rhythm.
4. To make sure that the last note gets the correct value it is a good idea to play in a further note which you later delete.
5. To end your entry, press the ESC key or click on the **Real Time Input** icon.
6. With rhythmic playing in you can also play chords and joined notes (legato playing)

#### Advice on Playing in Rhythmically

Play in at the slowest possible tempo. This will give you the best chance of keeping exactly to the rhythm. It is also a good idea to use a metronome. You can slow down or accelerate your tempo during playing as long as this does not happen abruptly. The analysis algorithm adjusts itself automatically to a gradually changing tempo. Where the rhythm is incorrect, you can correct the values of individual notes with the greater than and less than keys. [ $<$ ] [ $>$ ] See [Changing Note Values](#).

#### PC Keyboard Playing

With a little practice you can also enter notes rhythmically on the PC keyboard. Follow the laid down procedure, but instead of using the MIDI keyboard you use the keys of the computer keyboard as depicted below.

[2][3] [5][6][7] [9][0] [=]  
[Q][W][E][R][T][Y][U][I][O][P][ [ ] ]

The exposed numbers stand for the black keys and the exposed letters for the white ones. You use the printed template which accompanies this Users Guide to create this layout.

## Music Entry and Playback



### Problems with Music Entry and Playback

#### Music entry or playback does not work

Check on the [Score Template](#) that you have chosen channels that are correct for your playback equipment. If there is a problem, you can choose another channel or you can divert the *capella* channel to the correct MIDI channel through the MIDI-Mapper. (See Setting the [MIDI-Mapper](#))

With many old sound cards, the **Entry** and **Playback** channels cannot be opened at the same time. In this case you can solve the problem by putting **Entry** onto the PC keyboard with **Playback** via the sound card. You can also set **Playback** to the PC loudspeaker so that you can enter notes via the MIDI keyboard.

#### Notes are being played back but do not correspond to the sounds played in

The sounds set in the **Score Template** match those of the Windows Multimedia recommendations. If your playback equipment has different settings you can redefine these in the Patchmap in the [MIDI-Mapper](#). *capella* follows the General MIDI assignment of instruments.

#### Notes are being played back at the wrong pitch

Check whether the pitch has been changed in the **Key Map** of the [MIDI-Mapper](#).

#### While *capella* is active no other sounds can be played back from other music programs

Windows allows access to music entry and playback to only one program at a time. As long as *capella* is using the Sound Driver no other program has access and vice versa. The solution is to ensure that you have ticked the box **Release The Sound Driver** at the bottom of the Sound Devices dialogue box. Unfortunately, this may take several seconds, according to the Driver. If this delay is a problem then use the following method. To switch off the Sound Driver temporarily press the keys `Control+Q`. In order to switch the Sound Driver back on again, press the keys `Shift Control+Q`. Before you start another program which needs a Sound Driver therefore, press `Control+Q`. The ability to reactivate the Driver in *capella* with `Shift Control+Q` depends on whether or not the other program also allows you to switch off the Sound Driver.



## Music Entry and Playback



### Playback of Notes

You can either play back a single part or all the parts in the score. You can also decide whether the cursor should follow the score or not (see Settings for Playback, page 120). The tempo is taken from the Score Template(See Tempo).

### Playing Back a Single Part of a Score

1. Set the cursor at the place from which you wish to play back.
2. Pull down the menu EXTRAS and select the command **Stave Playback**. Alternatively, click on the Single Speaker Icon, or press keys `Shift+F9`.
3. End the playback by repeating Step 2 or by pressing ESC.

Should the same instrument part exist in the following System then it plays that. If the instrument does not continue *capella* plays the numerically corresponding stave. (If the initial instrument was on the third stave and is discontinued, then *capella* will continue to play the third stave of the next System. It will stay with this instrument until it too disappears).

### Playing Back all Staves in the System

1. Set the cursor at the place from which you wish to play back.
2. Pull down the menu EXTRAS and select the command **System Playback**. Alternatively, click on the Double Speaker Icon or press keys `Control+F9`.
3. End the playback by repeating Step 2 or by pressing ESC.

If your music system cannot play sufficient notes simultaneously, higher notes have priority over lower notes. On the PC loudspeaker only the highest note of a chord or a System is ever played.

## The Integrated Drawing Program



The graphical symbols of notation like slurs, ornaments, abbreviations etc. are not always required and cannot always be placed in a predefined positions. The Integrated Drawing Program is used for this purpose.

### **Anchoring Graphic Elements**

The graphic elements which you can create in the Integrated Drawing Program are anchored to a note or note area. They move with the notes and adjust to changes of distance and interval.

**Note:** you may need to readjust some graphic elements vertically after transposition or diatonic movement. See [Transposition Diatonic Movement](#) Adding graphic elements should therefore be your final step in the production of your score.

### **Exceptions**

Graphics in *Metafile* format (See [Importing Graphics](#) (which you can enter from the Windows clipboard) are positioned in absolute score co-ordinates and therefore cannot move with the notes.

## The Integrated Drawing Program



### Drawing Mode

#### Changing from Normal Mode into Drawing Mode and Back Again

Pull down the menu MODE and click on the option **Drawing Mode**. You can also press key F9, or click on the Drawing Mode symbol which always appears on the far left of the Icon Bar. [Icon Bar](#)

**Drawing Mode** has its own menus, which you will see along the menu bar. It also has a different mouse pointer (a broad, upward pointing arrow). In **Drawing Mode** you can only mark notes with the keyboard. The mouse is used for marking graphic elements.

## The Integrated Drawing Program



### Inserting Graphic Elements

Graphic elements are those music symbols found as icons along the drawing Mode Icon Bar.

1. Mark the note block or individual note to which you want to anchor your graphic element.
2. Change into **Drawing Mode**.
3. Select the required object in the DRAW menu or click on it on the Icon Bar.

If no note area is marked you cannot insert an object. The exception to this is entering text such as lyrics, headers and footers, and instrument names. These have their own routines. (see General Text Entry).

# The Integrated Drawing Program



## Marking, Moving and Shaping Graphic Elements

### Marking a Graphic Element

1. Change into **Drawing Mode**.

2. Click somewhere in the element.

The note or note block to which the graphic is anchored will be shown with a pale blue background and the *handles* of the graphic element become visible.

### Shaping a Graphic Element

1. Change into **Drawing Mode**.

2. Click somewhere in the graphic element. The area will be shown in pale blue, and handles (little blue boxes) will appear at relevant points on the graphic.

3. Move the mouse over one of the blue handles and the cursor will change into a thin cross. Holding down the left mouse button, pull it into the required shape.

### Moving a Graphic Element

1. Change into **Drawing Mode**

2. Move the mouse pointer to the graphic element and click somewhere on it. The area will be shown in pale blue, and handles (little blue boxes) will appear at relevant points on the graphic.

3. Move the mouse to any position other than over the blue handles, and the cursor will change to a compass star. With the compass star showing, hold down the left mouse button and drag the graphic to the required position.

# The Integrated Drawing Program



## Context Dialogue Box

Every graphic element has an associated dialogue box through which it is possible to modify the element. For example, the crescendo graphic can be reversed to become a decrescendo graphic. The trill sign can appear with or without the tr. The exception to this is the staves graphic element which has no associated dialogue box.

## Calling up Context Dialogue Boxes

1. Change into **Drawing Mode**.
2. Move the mouse pointer to the graphic element and click somewhere on it. The area will be shown in pale blue, and handles (little blue boxes) will appear at relevant points on the graphic.
3. Pull down the EDIT menu and click on the **Properties** option. Alternatively, press `ALT+Return` or *click the right mouse button while the graphic element is marked.*

## The Integrated Drawing Program



### Copying and Deleting Graphic Elements

*capella* saves the graphic element with the first note of its anchoring area and remembers the number of notes in the area. When you delete the first note, the element is removed as well. Should you copy a note area which contains the first note of an anchoring area, the element is also copied and relates to the same number of notes as in the original. Use the following procedure when deleting a graphic element or when you wish to keep the notes of the anchoring area:

### Deleting a Graphic Element

1. Mark the graphic element.
2. Pull down the menu EDIT and click on the option **Delete**. Alternatively, press `Control+Delete` or click on the X symbol on the Icon Bar.

## The Integrated Drawing Program



### Description of Available Graphic Elements

The important attributes of each graphic element are described below.

- The picture of the icon on the Icon Bar,
- A brief description of the graphic element
- A description of the context dialogue box showing the way in which the element can be manipulated. This can be conveniently called up by clicking on the right mouse button while the graphic element is marked.



## **The Integrated Drawing Program**



**Graphic Elements in Detail**

**Clipboard**

See [Graphic-Import](#)

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Text

Text elements *other than* song text, headers and footers, and instrument names are part of the Integrated Drawing Program. See [General Text Entry](#) and The Integrated Drawing Program.

# The Integrated Drawing Program



## Graphic Elements in Detail

### Line

A straight line with two handles, one at each end of the line.

You can select five different thicknesses of line. Level 1 corresponds to the thickness of note lines and stems, Level 5 corresponds to the thickness of beams. Lines of Level 5 thickness can be used to draw abbreviation beams.

You can use the line to draw tremolo bars across a note stem. These can be copied and pasted. If you build up a range of them they can be kept as a separate score to open in a Window when needed in future pieces.

## The Integrated Drawing Program



### Graphic Elements in Detail

A rectangle with a handle at each corner. Placing the mouse pointer on one of the corner handles allows you to re-dimension the rectangle. The cursor becomes a thin cross when it is correctly positioned.

#### Box filling

**None.** The box frame is drawn but the centre of the box is transparent. Staves, stems etc. show through.

**Black.** The box is coloured solidly black, obliterating anything underneath. (An example of its use is to provide a double rest symbol or a thick underline.)

**White.** The box is coloured solidly white and works like an eraser. Choosing a frame thickness of zero you can cover unwanted parts of the stave and then write over the top.

**Frame Thickness.** Six levels are available, from 0 - 5.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Ellipse

Ellipses are shown on the screen surrounded by a rectangle which has handles at each corner. Ellipses have the same editing properties as rectangles. By placing the cursor on a handle, the cursor turns into a thin cross and you can re-dimension the ellipse. Filling and line thickness work in the same way as for **Rectangles**.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Stave

The stave can be repositioned by placing the mouse cursor over it and waiting for the compass star to appear. The handles at either end of the middle of the stave allow the stave to be extended to left and right. It is not possible to change the line spacing. The stave graphic can be used to replace a section which has been erased by a white rectangle or to continue the stave backward from the clef.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Slur

Note the difference between slurs and ties. See [Ties](#).

The slur is a vector curve which is thicker at its middle and tapers towards the ends. Slurs have four handles: two at each end. The handles on the slur end are for repositioning, and the handles just above the ends allow you to reshape the curve itself. Shaping is best done at magnifications of 16 or 32.

**Mirroring.** Mirroring is done automatically by *capella* where note stem direction changes - for example through transposition. If you wish to force the slur to face the opposite direction, this can be done by clicking on an active slur with the right mouse button. Clicking a second time turns it back again. This allows you to produce a mirror image, an upwardly open slur.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### **(De-)Crescendo**

This a symmetrical wedge shape used for crescendo and decrescendo. It has three handles, one at the angle and one at each open end. During any changes to the symbol it remains symmetrical about a horizontal line.

**Mirroring.** Holding down the right mouse button while the cursor is over the slur calls up the dialogue box. This allows you to reverse the symbol from left to right opening.



## The Integrated Drawing Program



### Graphic Elements in Detail

#### Repeat Brackets

Repeat brackets, sometimes called first and second time boxes, are used to indicate groups of notes to be repeated. They consist of a horizontal bar with a short vertical stroke at the left end or at both ends. They can be moved vertically and stretched horizontally along notes. They always remain horizontal.

Holding down the right mouse button while the cursor is over the bracket brings up the **Bracket** dialogue box. Using this dialogue box you can leave the right bracket end open or closed. You can also insert the numbers 1 or 2 into the bracket to indicate to the musician the new starting point second time through.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Triplet Brackets

Brackets for irregular divisions such as triplets are set automatically by *capella* (see [Triplets and Other Irregular Divisions](#)). However, they can be moved vertically and slanted using the Integrated Drawing Program.

**Slanting brackets.** From the drawing program click on the triplet and *capella* will mark it, showing the handles at each end. To slant the bracket, hold down the left mouse button while the pointer is over the handle and shaped like a thin cross. Pull the handle up or down.

Holding down the right mouse button while the cursor is over the bracket brings up the **Bracket** dialogue box. Using this dialogue box you can make the bracket face downwards, upwards or show no bracket. You can also enter the number to be printed on the bracket.

**Upward opening.** Click on the **Upper** radio button of the dialogue box.

**Downward opening.** Click on the **Lower** radio button of the dialogue box.

**No bracket.** Click on the **No Bracket** check box.

**Bracket number.** Either type in a number from 1 to 15 or pull down the list box and click on the number.

## The Integrated Drawing Program



### Graphic Elements in Detail

#### Trill

These are wavy lines with an optional *tr* symbol in front. Trills can be moved vertically. They are drawn the length of the marked notes but can be shortened or lengthened by dragging either of the end handles.

Holding down the right mouse button while the cursor is over the bracket brings up the **Wavy Line** dialogue box. Using this dialogue box you can specify whether or not to include the trill letters in front of the line.

## General Text Entry



Within the framework of the Integrated Drawing Program you can enter any text that you wish. However you should not enter text through this method if there is a specific *capella* method provided for that type of text. Using the *capella* routine for specific types of text will provide easier entry and subsequent control. Examples of specific *capella* routines are given below.

- Part designations (see Instrument List, and Description and Name of Parts).
- Header and Footer Text.
- Lyrics (Song Text).

## General Text Entry



### Entering, Editing and Deleting Text Elements

#### Entering Text Elements

Text elements are components of the Integrated Drawing Program. In contrast to other elements (which are anchored to a note area), text elements are anchored to a single note or chord. If you have not marked a note then text is anchored to the note to the right of the cursor.

#### Entering Text Elements

1. Place the cursor to the left of the note to which the text is to be anchored. If a note area is marked then the text will be anchored to the first note.
2. Change into Drawing Mode. Pull down the MODE menu and click on **Drawing Mode**. Alternatively press key F9.
3. Select the command **Text** by pulling down the menu DRAW and clicking on the option **Draw**. Alternatively click on the Text Icon or press `Control+T`. The dialogue box for the Text element opens automatically.
4. Choose between **Music Symbols**, **Default Font** and **Individual Font**. **Default Font** applies to the whole score except in areas where you have specified one of the other two types of font. Text elements which are defined as **Individual Fonts** need more disk space.
5. Type in the required text which will appear in the text box. You can divide lines with `Control+Return`.
6. Multi line text will appear left justified unless you click on the box **Lines Centred**. You can also centre the text wherever it is moved to on the page by clicking on the box **Text Centred On The Page**. With this option switched on it is only possible to move text vertically. *capella* will ensure that it always remains centred between the left and right margins, even after the margins are changed.

Note. You can call up **Text Entry Mode** (step 3) directly from outside **Drawing Mode** by using the `Control+T` keys. *capella* will automatically switch you into **Drawing Mode**.

## General Text Entry



### Music Symbols in Standard Size

The music symbols available in *capella* are shown in the table [Capella True Type Font](#).

### Entering Music Symbols

1. Enter **Text Entry Mode** as described above [General Text Entry](#).
2. Choose **Music Symbols** from the fonts list on page 143 of the Users Guide, Chapter 20.
3. If the symbol that you want is shown with a keyboard key beneath it (note whether it is upper or lower case) then press that key, otherwise proceed as follows:
  - Press the ALT key and hold.
  - Type in the numbers which are given in the first line immediately above the required symbol.
  - Release the ALT key. If you have lap top computer you will have to use the block of keys in the centre of the keyboard and not those along the top. These keys are shown on page 142 of the Users Guide.  
7 8 9 0 = 7 8 9 \*  
U I O P = 4 5 6 -  
J K L = 1 2 3 +  
M = 0

For example on a lap top the metronome setting described as ALT+0175 would be ALT+MJ7I

### Symbols from *capella* 1.5 (*capella* for DOS)

You can enter *capella* for DOS music symbols by typing the corresponding small letters without the and ALT instruction needed in *capella* for DOS. See page 59 of the *capella* for DOS manual.

The linking of text to notes can be used for many purposes which are not covered by *capella*'s normal routines. The following illustration shows a few possible uses.

Load the score FAULENZ.CAP from the directory **Examples**.



In the first stave you will see repeat chords with repeat signs.

### Entering Repeat Signs

1. Write the first chord twice.
2. Mark the second chord. Change into **Drawing Mode** (F9) and enter a text element.
3. Click on **Music Symbols** in the dialogue box and type in the repeat sign by pressing keys+V.
4. Position the symbol exactly over the second chord.

5. Mark the second chord again and format it as invisible. (Pull down the FORMAT menu click on the option **Notes**, and from the resulting dialogue box click on Invisible.) Now you can only see the Repeat sign.
6. Copy the chord onto the clipboard and then paste it in as often as required. See Copying. In the second and third stave the same method was used to add a bar repetition symbol. In the last stave a note in a beam group was formatted as Invisible and overwritten with a rest (see Size, Value and Visibility of the Notes, Invisible).

## General Text Entry




### Music Symbols in other Sizes

Should you require special signs in a size other than normal, choose as **Individual Font** *CAPELLA.TTF*. Enter the required size. The normal size for the *capella* symbols is 24 point, 12 point is half size etc. In order to see the correct symbols during editing, choose **Music Symbols**, enter the symbols, switch into the **Individual Font** type.

Example: for a tempo instruction of 72 crotchet beats per minute enter the following:

1. Press keys `Control+T` to call up the **Text** dialogue box, and select **Music Symbols**

2. Enter the codes for the symbols 

`ALT+0175 ALT+0253 ALT+0248`

3. Change to **Individual Font** Type and size 16

4. Reposition the Text element with the cursor.

**Note.** The numbers must be typed in from the numeric keypad



## Tables and Other Information



### The *capella* True Type Font symbol set

Because of the limited possibilities of the Windows Help system the symbol set *capella*.TTF cannot be reproduced here. Look this up in the Users Guide.

## Tables and Other Information



### Function Key Commands

The following table shows the Function Keys used in *capella*. Windows standard combinations are shown in blue.

Key	With	Effect
[F1]		Help
[F2]		<u>Note entry one octave lower</u>
	Shift	<u>Note entry two octaves lower</u>
[F3]		<u>Normal note entry</u>
[F4]		<u>Note entry one note higher</u>
	Shift	<u>Note entry two notes higher</u>
	Ctrl	Close Window
	Alt	End <i>capella</i>
[F5]		<u>Chord on/off</u>
	Shift	<u>Changing Clef, Key or Time Signature</u>
	Alt	<u>Transposition/diatonic movement of notes</u>
[F6]		<u>Triplets and other Irregular Divisions</u>
	Shift	<u>Triplets</u>
	Ctrl	Next Score Window
	Shift+Ctrl	Previous Score Window
[F7]		<u>Treble Clef in the Cursor Position</u>
	Shift	<u>Treble Clef for all Staves of the System</u>
[F8]		<u>Bass Clef in the Cursor Position</u>
	Shift	<u>Bass Clef for all Staves in the System</u>
[F9]		<u>Symbol Mode on/off</u>
	Shift	<u>Playback Staves begin/stop</u>
	Ctrl	<u>Playback System begin/stop</u>
	Alt	<u>Rhythmic Playing in -Real Time Entry begin/stop</u>
[F10]		Menu
	Shift	<u>Join Beams Between Marked Notes</u>
	Ctrl	<u>Split Beams Between Marked Notes</u>
	Shift+Ctrl	<u>Automatic Beaming Between Marked Notes</u>
	Alt	<u>Open Context Dialogue Box</u>
[F11]		<u>Colour on/off</u>
	Shift	<u>Print Picture on/off</u>
[F12]		<u>Normal View</u>
	Ctrl	<u>Overview</u>
	Alt	<u>Magnified (zoomed) View</u>
	Ctrl+Alt	<u>Refresh Redraw the Window</u>



## Tables and Other Information



### Control Key Combinations

Windows standard combinations are shown in blue.

Key	Effect
[Ctrl]+[A]	<u>Mark Everything</u>
[Ctrl]+[B]	<u>Slur</u>
<b>[Ctrl]+[C]</b>	<u>Copy to the Clipboard</u>
[Ctrl]+[E]	<u>Enharmonic Change</u>
[Ctrl]+[F]	<u>Fixed Bar Line</u>
[Ctrl]+[J]	<u>Arrange Notes Horizontally</u>
[Ctrl]+[K]	<u>Edit Headers and Footers</u>
[Ctrl]+[Shift]+ [K]	<u>Cue note</u>
[Ctrl]+[L]	<u>Edit Lyrics (Song Text)</u>
[Ctrl]+[N]	<u>Edit Note Format</u>
[Ctrl]+[P]	<u>Edit Score Template</u>
[Ctrl]+[Q]	<u>Switch off Sound Card.</u>
[Ctrl]+[Shift]+ [Q]	<u>Switch on Sound Card.</u>
[Ctrl]+[S]	<u>Edit System Format</u>
[Ctrl]+[Shift]+ [S]	<u>Staccato</u>
[Ctrl]+[T]	<u>Enter New Text</u>
[Ctrl]+[Shift]+ [T]	<u>Tenuto</u>
[Ctrl]+[Shift]+ [U]	<u>Invisible note</u>
<b>[Ctrl]+[V]</b>	<u>Paste</u>
[Ctrl]+[Shift]+ [V]	<u>Force accidental</u>
[Ctrl]+[Shift]+ [W]	<u>Note of no duration</u>
<b>[Ctrl]+[X]</b>	<u>Cut</u>
[Ctrl]+[Y]	<u>Delete Stave</u>
[Ctrl]+[Z]	<u>Edit Stave Format</u>



## Tables and Other Information



### List of Icons

#### Normal Mode

(See.. [Symbol List](#)).

#### Symbol Effect

	<a href="#">Open File</a>
	<a href="#">Save to Disk Under Current Name</a>
	<a href="#">Note Entry two Octaves Lower</a>
	<a href="#">Note Entry One Octave Lower</a>
	<a href="#">Normal Note Entry</a>
	<a href="#">Note Entry One Octave Higher</a>
	<a href="#">Note Entry Two Octaves Higher</a>
	<a href="#">Chord Mode on/off</a>
	<a href="#">Triplets and other Irregular Divisions</a>
	<a href="#">Change Clef, Key And Time Signature</a>
	<a href="#">Insert Treble Clef at the Cursor Position</a> (with shift key for all staves)
	<a href="#">Insert Bass Clef at the Cursor position</a> (with shift key for all staves)
	<a href="#">Edit Score Template</a>
	<a href="#">Edit System Format</a>
	<a href="#">Edit Lyrics (Song Text)</a>
	<a href="#">Rhythmic Playing In (Start/Stop)</a>
	<a href="#">Playback Staves -Single Part (Stop/Start)</a>
	<a href="#">Playback System -All parts (Start/Stop)</a>
	<a href="#">Overview of the Score</a>
	<a href="#">Normal View of the Score</a>
	<a href="#">Magnified View of the Scoretab</a>
	<a href="#">Drawing Mode</a>
	Force accidentals
	Barline
	Bar numbers
	Edit marked systems



Justification



Stave spacing



Edit note properties



Add staccato marking



Add tenuto marking



Make note(s) invisible



Cue note



Make note no duration



Change to enharmonic equivalent



Transpose



Move note horizontally



Split beam



Beam marked notes



Return to automatic beaming



Set screen colours



Preview in printed layout



Magnified view of score


















## Tables and Other Information



### List of icons

### Icon bar buttons when in Drawing Mode

#### Symbol Effect

	<u>Graphic-Import</u>
	<u>Text Entry</u>
	<u>Line Entry</u>
	<u>Rectangle or Box Entry</u>
	<u>Ellipse Entry</u>
	<u>Stave Entry</u>
	<u>Slur Entry</u>
	<u>(De-) Crescendo Entry</u>
	<u>Repeat Bracket Entry</u>
	<u>Triplet Bracket Entry</u>
	<u>Trill Entry</u>
	<u>Delete Marked Graphic</u>
	<u>Overview</u>
	<u>Normal View</u>
	<u>Magnified View</u>
	<u>Exit Graphic Mode</u>
	Refresh screen

## Tables and Other Information



### The *capella*.INI File and Score Files

To save you repeatedly putting in the same settings, *capella* automatically saves many of them for you.

Settings which relate to a particular score are saved with the score.. This information is not needed for the normal use of *capella* and is only there for experienced PC users. Other settings such as the size and position of the *capella* windows are stored in the *CAPELLA*.INI file in the Windows directory.



## Tables and Other Information



### **Limits of *capella***

The number of notes in a chord is limited to 15. Apart from that, *capella* for Windows sets very few limits. Theoretically you can create Systems with up to 32,767 staves! Apart from the fact that such Systems do not occur in practice, you will come up against the limitations of your computer first. Also, the practical length of a staff is limited by the increasingly slower process of editing a very long staff.

### **Future Developments**

There is a constant flow of ideas from existing users and it is not possible to incorporate all of these wishes in a single development. *capella*, however, is being continuously developed and you may well find your ideas put into practice in subsequent versions.

Registered users are kept informed of future versions and developments with other music software from WHC Musiksoftware in Germany. If you purchased your software directly from Software Partners or WHC Musiksoftware GmbH, then this process is automatic. However, if you bought *capella* through a third party outlet such as a shop, then we will be unaware of you unless you let us know that you are out there.

There is already a developing score exchange library service among *capella* users in Germany, and we hope to develop this in the coming years in the U.K.

## Tables and Other Information



### Questions and Answers about *capella*

As you might imagine, the Helpdesk receives a wide range of calls each year regarding the less common aspects of composition and the conflicts that can arise from different software and hardware. We have noted below a small number of queries which you might be interested to read:

- Q. *What is the difference between a Score Model and a Score Template?*
- A. A Score Model is a standard *capella* score which is protected against inadvertent changes. A Score Template is the definition of the vital elements which guide the construction of your score.. See [Score Model/Score Template](#)
- Q. *I have problems with the volume of playback from my sound card.*
- A. Some of the more common problems are covered under the section Problems with Music Entry and Playback in Chapter 17 of the Users Guide [Music entry and Playback](#) the problem is usually due to incorrect settings of the sound card or conflict between *capella* and other software on your system. *capella* works correctly on a wide range of PCs and there will doubtless be a solution for your PC. [Problems with Music Entry and Playback](#) A further information sheet is available which we keep up to date with feedback from existing customers. One of the most common problems with the Sound Blaster card is the link between the volume control and the MIDI keyboard volume control on the Sound Blaster Creative Mixer window.
- Q. *I need room for a title to my piece of music. How can I move the notes downwards?*
- A. When you want to make room for a title, go into the **Score Template** dialogue box and increase the space in front of the first System. See [Vertical Distance](#).
- Q. *If I choose a larger screen representation, does this mean that the notes are larger when printed?*
- A. No. Screen size and the size of print are selected independently.
- Q. *How can I show four part movement in two staves?*
- A. Look up the use of two part staves [Two Part Staves](#), and the difference between chords and two-part staves ([Important Concepts](#)) In chapter 5 First Steps with *capella* you will find detailed information on this subject. You can also perfectly overlay scores by setting the gap to zero in the Distance Top and Bottom of the Edit Template System dialogue box. For example in a piano score you can create a new stave between the treble and bass, and then set the gap below the top stave to zero and the gap above the second stave to zero. This produces a perfect overlay and could therefore hold two further voices.
- Q. *I want to write a Gregorian Chant, but capella puts in bar lines automatically.*
- A. Position the cursor at the beginning of the stave. Pull down the NOTES menu and select the command **Signatures**. This will give you the **Clef, Key Signature, Time Signature** dialogue box. See [Clef, Key Signature and Time Signature](#) In the **Time Signature** section, click on the **No Meter** radio button. This instruction removes all bar lines and you can now write your Gregorian Chant.
- Q. *There are files on my disk which I didnt put there.*
- A. With the standard settings after installation *capella* makes an automatic backup copy every minute of all templates which are being worked on. These will be filed under another name. If you dont want this change the setting for Backups by pulling down the MODE menu and selecting the command **Backup Copies**. See [Automatic Backup Copies](#)
- Q. *My piece begins with an incomplete bar. If I dont put in any rests at the beginning, the bar lines are all in the wrong places.*

- A. Enter a fixed bar line after the incomplete bar (upbeat or anacrusis). Click on the EXTRAS menu and select **Fixed Bar** from the drop down list box. See [Fixed Bar Lines](#).
- A With intervals of a second on two part staves the notes are not separated horizontally?.
- Q You can move the notes yourself see ([Moving Notes Sideways](#)).
- Q I have added staves in the Score Template but they do not appear in the score.
- A You must click on the **EDIT** menu and **Insert Staff** to select which new staves are to included in your current score. Those not already in the score are in black print.

Opening a score.

Saving a score

Note entry two octaves lower

Note entry one octave lower

Normal note entry



Note entry one octave higher

Note entry two octaves higher

Chord mode on/off

Triplets and other irregular divisions

Changing clef, key and time signature

Treble clef at the cursor position (with [Shift key] for all staves)

Changing Bass clef at the cursor position (with [shift key] for all staves)

Rhythmic playing in (on/off)



Playing back staves (on/off)

Playing back systems (on/off)

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Editing score templates

Editing system format

Editing song text



Drawing mode

Graphic-Import

Inserting new text

Entering a line

Inserting a rectangle/box

Inserting an ellipse

Inserting stave lines

Inserting slurs



Inserting a (De-) Crescendo sign

Inserting repeat brackets

Inserting triplet brackets

Inserting trill lines

Deleting a marked graphic element

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Normal mode

