1 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, chromatic movement 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 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 lyrics with the notes.

- The score may be played back over the PC loudspeaker or through a Sound card or the MIDI interface.

A Word About Copyright

Imagine that you go into a book shop to buy your favourite author's 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

Minimum requirements

second edition for £100. You will probably walk out indignantly and photocopy the book in your nearest library, perplexed as to where the true value of the software lies..

This sounds absurd, but some software companies do precisely this. They 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.

Hardware and Software 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. Many actions can be done more quickly through the PC keyboard when you become familiar with the software.

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

Recommended extras

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. In step entry changes in note duration are signified by pressing the appropriate number key on the PC numeric keypad. Chords can be recorded in both modes.

Notes and
Systems &
staves

Chords and
two part
staves

Overview of the Manual

Experience shows that very few users read thick manuals. We have therefore made every effort to give you comprehensible instructions in a concise form.

You will probably want to get started with *capella* as soon as possible. We suggest that you first read **Chapter 2 -** *Installing capella and Getting Started*. How you then proceed will depend on your previous knowledge.

Chapters 3 and **4** explain the basic techniques of using *capella*. If you are an experienced Windows user you can skim over these chapters.

Chapter 5 is a quick course/tutorial. You will be guided step by step through the most important elements of *capella* using examples.

The remaining chapters in the manual explain and document the use of *capella*. The information is arranged to lead you systematically through the features of *capella*, and not from a musical standpoint, as to do this would mean repeating techniques unnecessarily. In this section you will be dealing with real problems in score writing. You will also find the detailed subject index a great help.

Chapters 6 to **8** explain the basic techniques for entering and editing notes.

Chapters 9 to **13** show you how to edit marked blocks of music and whole scores.

Chapters 14 to **17** describe the movement of information between *capella*, other software, the screen, sound cards and printers.

Chapters 18 and **19** explain the integrated music symbol, drawing and text functions.

Chapter 20 contains tables showing the *capella* TrueType font characters and the use of short cut keys and icon buttons.

Important Concepts

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.

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

Marking or highlighting notes

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 stave 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.

Marking or highlighting notes. The terms *marking* and *highlighting* are synonymous in this User's Guide. In order to change a single note or a block of notes it is necessary to *mark* them with the mouse. This is done by dragging the mouse pointer across the notes while holding down the left mouse button. The term *highlighting* is used because it is descriptive of the result of marking notes - the notes are shown in white on a black background.

You must
have a
default
printer
assigned
under
Windows
otherwise
capella will
not start.
See page
150
Questions &
Answers

2   Installing *capella* and Getting Started

Install **capella** onto your computer as follows:

- Make sure that your original **capella** disk is write protected. To do this, move the small slide on the corner of the disk into the position where the hole is open.

- Start Windows

- Put the installation disk into the disk drive.

- In Windows 3.1/3.11 choose the Program Manager from the `FILE` menu, choose **Run**, in Windows 95 click on START and choose **Run.** Type `A:INSTALL` in the command line box (or `B:INSTALL` depending on the drive which you are using) and click **OK**.

The installation program is self explanatory. You will be asked which disk drive and directory you wish **capella** to install itself into. You will also be asked if you wish to create a new Window (program group) in which to display the **capella** program.

If on installation you set up a new Program Group, you will now see in this Window four symbols:

- The **capella** symbol, with which you can start **capella**.

- A *Please Read* symbol, which contains the latest information concerning **capella** which is too recent to be included in the printed manual.

- The *First Steps* symbol, which displays the **capella** tutorial on the screen or sends it to the printer.

Disk capacity
readings

- The *Help* symbol, which calls up a comprehensive Help file in which
  you can search by topic or simply key words. The Help file can
  also be called up from the menu bar at any time while you are
  composing in *capella*, or by clicking on an icon with the right
  mouse button.

The amount of space required to store *capella* files will vary depending on
how large the record size is on your hard disk. This is related to the total
disk capacity. On very large disks, usually over 250 Mb, the computer
operating system uses larger record sizes. The consequence of this is that
the 700 Kb *capella* program and files will take between 2 Mb and 4 Mb of
space on your hard disk depending on the fixed record size that the
computer operating system is using.   With larger fixed record sizes there
is likely to be more unused space in each record. If there is a shortage of
space, you can delete the example files without detriment to the function
of *capella*.

Starting *capella*

capella is started like any other Windows program. You can also double
click on the file name *capella*.EXE in the Windows program File Manager
(Windows 3.1), or Explorer (Windows95)

Producing a Demonstration Disk

1. Make a copy of the installation disk (for example with the Windows
   File Manager or Explorer) and leave the copy in the drive.

2. From the Windows Program Manager use the `FILE` menu and the
   `RUN` command, or the `RUN` option from Windows95 `START`. In
   the 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.

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:

Take
care

- If you have set up a Program Group, you can delete this by clicking on each icon and pressing the DELETE key. Alternatively follow any other method described in your Windows manual. In Windows 95 you can remove links to the TASK Bar by clicking on START/SETTINGS/TASKBAR

- Delete the directory in which you installed *capella*, including all sub-directories using the Windows File Manager or Explorer.

- Delete the file *capella*.INI in the Windows directory.

- Delete the *capella* font. In Windows 95 open Control Panel and double click on **Fonts**. Click on the *capella* font title with the right mouse button and choose the delete option. In Windows 3.1/3.11 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* typeface 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, page 103) remove this connection.

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.

3   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 user manual for Windows 3.1. 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.

Use of the Mouse

In order to keep this explanation simple, we will use the following conventions:

- 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

Use of the Keyboard

The following illustrations show the key symbols used in this manual in the way in which they are laid out on the keyboard. Please note the difference between the backspace key ⬅ and the left arrow key ¥. Also, the difference between the shift key ⇧ and the up arrow key .

The Icon Bar
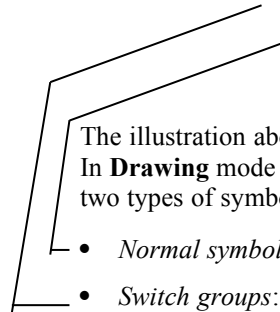
The illustration above shows the Icon Bar (*or Tool Bar*) in **Normal** mode. In **Drawing** mode you will see other symbols. In the Icon Bar there are two types of symbol:

- *Normal symbols*: to activate a command, simply click

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

Please note. In some situations, menu commands and icons appear grey and cannot be used. This is because no note or block has been identified for the action. For example to use the icon with the clock face which sets notes to no duration you must first tell *capella* which notes will be affected by marking them.

Help with the Icon Bar, see page 13

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 RAM, percentage 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, 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.

If you are regularly running out of memory check that you have the
Permanent Swap file set to the figure recommended by Windows 3.1/3.11.
In Windows 95 check that Virtual memory is allocated automatically by
Windows. (Click START/CONTROL PANEL/ SYSTEM/PERFORMANCE/VIRTUAL MEMORY)

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** or press the **Return** key. The **Cancel** key allows
you to close the dialogue box without any of your changes taking effect.

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

Description of Dialogue Box Elements

The following example dialogue box shows the terminology used in this
manual for dialogue box prompts.
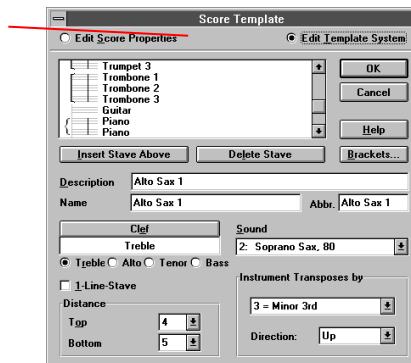
Radio Button

Text Field

Command Button

Switch Group

Check Box

Drop Down List Box

capella has a
context
sensitive
help system
-key 'gives
help on the
active part of
capella.

Display of non-uniform markings - 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.

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 we mean 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.

4   The *capella* Help System

The Windows 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 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 '.

• Open the menu with and the underlined character of the menu choice. Release . Using the direction arrows, highlight the menu command name on which you wish to receive help. This will now be highlighted. Press function key '.

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.

Click the
right button
over an icon
for help

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

Help with the Dialogue Boxes

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

*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, we give 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 sound card drivers have been installed. If the wring instruments come out on your MIDI keyboardyou will need to reallocate instruments to tracks in the MIDI Mapper. (for Setting the MIDI-Mapper see page 123).

An initial test for your settings is to load the Windows Media Player, select the MIDI player and then load and play a MIDI file.   You can create a MIDI file from one of the example *capella* scores. See page 120. If you cannot get any sound then the problem lies with your computer set up and outside of *capella*.

The Helpdesk number in the United Kingdom is:

Software Partners Tel. 01926 842998   Fax 01926 842384

Direct access
to an option
is available
through any
icons shown
in the
margin.

5 First Steps with *capella*

The following lessons will take you through *capella* step by step. You will learn the most important functions of the program using musical examples. If you have experience with *capella* for DOS you can go on to the second lesson.

This course complements the systematic section of the manual and is not intended as a reference section. The lessons are arranged as a learning process, not according to topics.

Note Entry and Example Files

Symbols, Menus and Shortcuts

capella often offers several methods for carrying out a command. In this tutorial you will use the Icon Bar or the menu commands. We will not be using short cuts at this point. In this preliminary exercise, we will use the PC keyboard. Note entry will also be done via the MIDI keyboard and the Mouse Piano. Clicking on the stave is available as a forth note entry method. Of the four methods, note entry by the PC keyboard is found by many users to be the best compromise in terms of convenience speed and accuaracy.

We believe that it is important for you to master note entry via a PC keyboard and therefore we will cover this in the first tutorial chapter. In the following lessons you can use the method of note entry which you find the most practical and effective.

For many of the examples which are used in this tutorial chapter there are example files which you will find in the sub-directory **Tutor**.   In this course there is a series of files starting with the letters LEKT. These can be found in the sub-directory **Tutor**. You can load these files in order to compare them with your results, or to save yourself working through the examples to the end. The file name always appears on a printout of an example score.

Screen Refreshing/Redrawing

capella does not carry out an automatic screen refresh after all changes and you may wish to manually update the screen. To refresh the screen you should press CTRL+ALT+F12. These three keys must be pressed at

Do not add
spaces,
these are
interpreted
as rests

the same time. You can also click on the VIEW menu and select **Screen Refresh**, or click on the Refresh icon shown here in the margin.

Lesson 1 - Entering and Deleting Notes and Accidentals.

This lesson covers entering and deleting notes with their accidentals, the setting up of single part Systems, listening to the score, saving and printing.

Entering Notes

When you start *capella* you will see in the work area the beginning of a single part System with the treble clef and a time signature. This is the starting point for further operations. We are going to write a short piece for the recorder.

Before we enter any notes we need to ensure that the note input pattern is □□□□□□ and not one of the other patterns.
capella provides three other notation sequences -

> French □□□□□□
> German   □□□□□□□
> for blind users   □□□□□□□

To check that you have the correct sequence, click on the menu MODE and the option **Note Input**. In the **Keys for Entering Notes** dialogue box click on the down arrow alongside the **Notes** drop down list box, and click on the preferred option.

Now type in the following keys:

4□□□□2□□□

Note that you should use lower case for this example.

If you make a mistake, bring the cursor to the left of the wrong note and press **Delete**. Alternatively, you may use the backspace from the right of the note. To delete a block of notes mark them and press CONTROL+DELETE together.

Now you have written some notes on the screen. Entering the number 4 at the beginning established the following notes as crotchets, and the number 2 changed subsequent notes to minims. Note duration is established by entering the number representing the note value - 1 for a semibreve, 2 for a minim, 4 for a crotchet, 8 for a quaver. Semiquavers and demisemiquavers are referred to as 6 and 3, standing for 16th and 32nd. All subsequent notes will take this value until you enter a new value. We entered the notes in lower case to tell *capella* that the first note was middle C. Notes entered in upper case will be one octave higher than those entered in lower case.

LEKT0102.CAP

Combining the use of a MIDI keyboard to enter the note pitch with the PC's numeric keypad to signify changes in duration is a fast and accurate way of entering notes.

Carry on typing

4⬚⬚⬚⬚8⇧ ⬚⬚⬚⇧ ⬚⬚⇧ ⬚⬚2⇧ ⬚¬ Note '⇧ ⬚' is the shift key plus the following letter - ie. entering a capital. Pressing ¬ (the carriage return) closes the System and opens another one.

The result should now correspond to the line below.
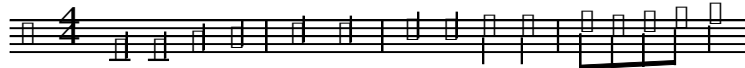
You have entered quavers, but there is no need to think about the beaming as *capella* does this automatically for you. By pressing the shift key [⇧] you have written notes in the next octave up. Upper and lower case give you a range of two octaves. To go above or below this you click on the symbol on the Icon Bar. *capella* also places bar lines automatically. Beaming and bar lines are based on the time signature, and if you enter a note of too long a duration the bar line will be shown on the screen in red.

By your final pressing of the return key you have created a new System.

Now continue writing:

4ccef2gg8agab4CD1C

This reproduces the score shown as
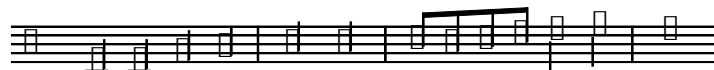
Saving the Score

Now you have written a small piece you can save it. You can do this either by clicking on the **Save** icon 🖫 on the Icon Bar or by clicking on the FILE Menu and the **Save** or **Save As** option. **Save** saves a file under its current name and therefore should not be used for the first save otherwise you will have a *capella* generated name and not one that you wish to have. **Save As** is required for the first time in order to give the file a name. Remember to remove any asterisk in the name field. Your file name can contain up to 8 characters followed by a full stop and a 3 letter extension. *capella* will automatically insert the extension CAP if you do not add one. Careful selection of extension letters can be a useful way of categorising types of files together, for example *capella* uses the extension CAP on the end of all tutorial files and CAV on the end of Model files.

The recorder piece that you have just entered exists as a completed file for comparison purposes. It is called LEKT0102.CAP in the sub-directory **Tutor**.

```
LEKT0103.CAP
```
It is a good idea to use the Windows Explorer or File Manager to create a new directory in which to store your compositions. In this way they are all kept together and easily found.

Listening to the Score

Bring the cursor to the beginning of the piece and click there. Now click on the single loudspeaker symbol on the Icon Bar. The melody will now be played through the PC speaker or through the Sound Card if you have one set up. The cursor will move through the score note by note. If you do not hear anything read Chapter 17 - Music Entry and Playback, page 123, on how to set up music playback in *capella*. If you have a Sound Card you can hear all the parts including chords if you click on the Two Speaker icon.

Accidentals

Choose from the FILE menu the option **New**. A new window will open with the options **Empty** and **Prototype**. Select **Empty**. A new window will open with a one part note System.

Type in:

```
4cedgg#f2g
```

By entering the # symbol you have entered an f sharp.

Continue entering:

```
4ga-bag#fgfe-ed-d1c
```

The minus sign in front of a note has the effect of lowering the note by one semitone. In the example given *capella* has automatically inserted a natural sign in front of the F in the fourth bar because there is no F# in C major.

Put the cursor at the end of the stave and press return to create a new System. Enter the following:

```
8#fa#fag-bg-b
```

You will notice that the entry of the second and third accidental (one # and one flat) was ignored by *capella*.   This is in line with correct practice. Every accidental remains valid until the next barline.

Listen to the score and you will hear that *capella* treats the notes F and B as F sharp and B flat.

```
LEKT0105.CAP
```

Effect of the Key Signature

Load the file `LEKT0104.` It appears in a new window and consists of a System with the key signature of E major. Place the cursor to the right of the clef and the time signature, because otherwise these will be pushed along with the note writing.

Now type: `4egbedfbd`

As the notes G#, D# and F# belong to this key, they do not need to be typed in as such during note entry. Your score should now look like this:

By listening to the melody you can hear for yourself that *capella* has correctly written the notes.

Finally, add to the existing score:

`4gb#agg#f2g`

Although the F has already been moved to F# by the key signature for E Major, you have instructed *capella* to raise the note by one more semitone by entering the sharp symbol. By doing this the note has been caused to rise to F double sharp, and is now identified as such. With *capella*, therefore, there is no need for key commands for double sharps or double flats.

Printing the Score

For a preview of the layout of your page, pull down the VIEW menu and click on the option **Preview**. You will now see a representation of the printed page with margins in yellow and a border showing the page limits.

Pull down menu FILE and choose the command **Print**. In the resulting **Print** dialogue box leave all the values unchanged and click on **OK**. If the printer is ready your score will now be printed.

If the print size is not as you would like, pull down the FILE menu and click on the command **Page Setup**. A dialogue box will now appear and to change the size of the printed score select the required value in the drop down list box **Stave Height**.

Save the score by clicking on the Disk symbol on the Icon Bar.

This time no dialogue box for saving the file will appear, as the file name has already been allocated. If you wish to change the name of the file, and thereby create another copy with a different name, you should pull down the FILE menu and click on **Save As**.

LEKT0202.CAP

Lesson 2 - Changing the Clef, Key Signature and Time Signature

In this lesson you will learn how to deal with clef, time signatures and key signatures. You will establish these first at the beginning of the piece and after that you will learn how to change them within a stave. Additionally, you will learn how to create special bar lines and justify the score.

You are going to write a short piece for cello.

Pull down the FILE menu and click on the command **New**. You will be offered the choice of an **Empty** score or a **Prototype** score. In this example, choose the command **Empty** in the sub-menu.

Set up the System with a bass clef, selecting G major and 3/4 time. To do this, click on the Key symbol from the Icon Bar. You will be presented with a dialogue box through which you can select the Clef, Key Signature and Time Signature. Do this and click on **OK**.

Enter the following melody:
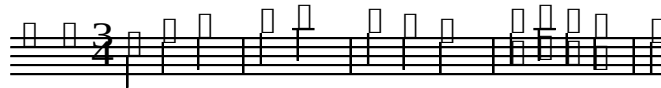
You will recognise that the third bar has four beats and the fourth bar has only two. The reason for this is that the third bar ends in the middle of a minim. *capella* makes this clear in the colour representation on the screen by means of a red (wrongly positioned) barline. This apparent mistake is caused by the fact that the piece of music begins with a crotchet anacrusis (upbeat).

Anacrusis (Upbeat)

Now set the anacrusis by bringing the cursor between the first and second notes and selecting the command **Fixed Bar** from the menu EXTRAS. In the resulting dialogue box **Fixed Barline** click on the picture of an ordinary barline. The score will now look as follows:
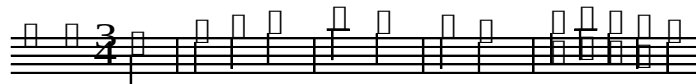
`LEKT0205.CAP`
`LEKT0204.CAP`

Bring the cursor to the end of the stave and press the return key to create a new one line System. It will have inherited all of the properties of the first System, Clef, Key Signature and Time Signature. Now enter into the second System:

Clef Changes

In the following music, the melody is so high that it is useful to use the tenor clef. To do this, bring the cursor to the end of the new stave and reopen the **Clef, Key Signature and Time Signature** dialogue box by clicking on the Key symbol on the Icon Bar.   Select **Tenor Clef** and click on **OK**.   Enter the following:
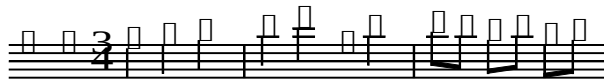
In case you are not familiar with the use of the tenor clef, the first note after the tenor clef is a G.

Dotted Notes

Bring the cursor to the end of the stave and type on the keyboard a full stop [.], after that a 2 and finally ⇧ +g. You have now written a dotted minim G. The full stop adds half to the duration of the following note.

Clef, Key Signature and Time Signature Changes

Create a new one part System (by pressing return). This System automatically inherits the tenor clef.
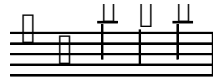
Click on the Key icon to open the dialogue box to select Clef, Key Signature and Time Signature. Select the key of C Minor. This key is not located in the quick choice section and you must therefore click on the arrow alongside the field headed **Minor**, and select C Minor. Finally, in the same dialogue box select 3/2 time. You do this by clicking on the left and right arrows alongside the two drop down list boxes at the bottom of the **Time Signature** panel.   In the left box enter the number for the numerator, and in the right box the denominator of the time signature. Finally, change the clef back to the bass clef and close the dialogue box.

After these changes, enter:
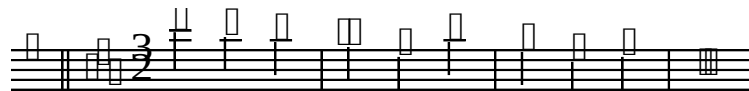
(To enter a dotted note, enter a full stop before or after the note value.)

LEKT0207.CAP

When you reach the end, bring the cursor to the end of the last line and click on the EXTRAS option on the menu bar to call up the dialogue box **Fixed Barline**, and select an end barline.

Justification

To give your score an even right hand margin, drag the mouse (left button held down) across all of the bars in the score that you wish to right justify. These will now appear highlighted on the screen. Now click on the justification symbol (to the left of the L symbol on the Icon Bar). This will toggle justification on and off. Alternatively `Ctrl+S` will produce a dialogue box with additional choices. You may need to click once again on the score to remove the highlighted effect. Should the spaces between the notes become excessively large, pull down the FILE menu and click on **Page Setup.** You may now bring in the left and right hand margins if you wish by typing higher values in these boxes. You should try changing the stave height also as this will change the feel as to whether there are too few or many bars across the page. Save the finished example under the name "CELLO" and compare your work with the file
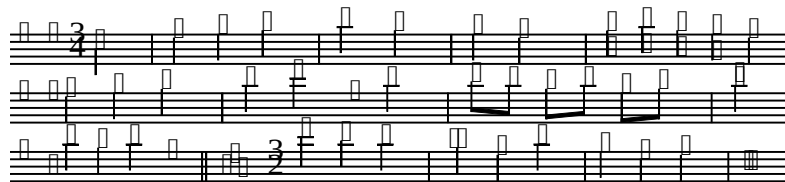
Lesson 3 - Score Templates, Rests and Chords.

In this lesson you will learn how to use Score Templates, how to insert rests, how to create chords and multi-part writing.

The use of Score Templates is a fundamental concept in *capella*. In this chapter you will work with completed Score Templates, and Chapter 13 covers the structure and layout of these.

Pull down the FILE menu and click on **New**. Then click on **Prototype**. You will now be presented with a further menu. Double click on the folder **Model** and double click on the resulting sub-folder called **Chamber Music**. You will now see in the left file window a list of prototype scores. These scores contain predefined layouts. A Model file (extension .CAV) differs from a normal *capella* file in that after opening it, it has no name. This prevents the original model being inadvertently copied over. Now click on **Triosona.Cav**.

You will see on the screen a four part score already designed.

When you load a template many properties of the score are already fixed for you, as for example the spaces between the individual lines of the System and the barline passing through treble and bass clefs of the keyboard part only. You will see that the space between the violin staves

LEKT0301.CAP

and the treble clef of the piano part (basso continuo) are somewhat larger than the gap between the two melody instruments.

Now set up the score for D major and 3/4 time (Lesson 2). Take care that in the dialogue box **Clef, Key Signature and Time Signature** (obtained by clicking on the Key icon) the box showing **All Staves of the System** has a cross in the check box. If it does not have this cross you will establish the change of the signature only in that part in which the cursor is currently located.

Now enter the following notes into the two upper lines (take care with the dottings).

Bring the cursor to the beginning of one of the two completed staves and click on the Double Loudspeaker symbol on the Icon Bar in order to listen to the piece. You can ask *capella* to scroll the screen to keep pace with the movement of the cursor as it plays back the music. To do this you need to click on the check box called **Scrolling at Playback** in the dialogue box **Sound Devices.** (MODE, **Sound Input/Output**)

Note that with slower computers such as 486SXs when *capella* scrolls the score through a window it sometimes disrupts the smooth playback, as the computer processor momentarily leaves playback in order to refresh the screen. This can be minimised by clicking in the check box **Scrolling at playback** to remove the tick. This is found in the Sound Devices dialogue box. See page 126.

Chords

In the bass of the piano part a chord accompaniment to the existing two part melody should now be created.

To enter the first chord, proceed as follows:

```
LEKT0302.CAP
```
MIDI keyboard entry

Type 2 for the note duration, and after that hold down all the notes that make up the chord. Note that the keys do not need to be struck simultaneously as long as they are all held down together before releasing them.

PC keyboard entry

Click on the Chord symbol on the Icon Bar or press F5. The cursor picks up the chord symbol. Now enter the three notes of the chord, in the way that you enter single notes. Instead of three individual notes you will get a chord. If you make a mistake, type in the wrong notes again and they will be automatically erased from the chord. To finish entering chords, click on the chord symbol or press F5 again. This will return you to normal note entry.   To enter a new chord move to the right using the direction arrows on the PC keyboard.

Bring the cursor to the right hand side of the chord and type in 4 and press the space bar. By doing this you have entered a crotchet rest and completed the bar.   Rests of other values are also obtained in this manner, by entering 2 for a minim rest, 8 for a quaver rest etc.

Now write some more chords in the same way, following this example.

If you are working with the PC keyboard in chord mode, or if you have just entered a rest, you must press the right cursor arrow to move on to the next entry. Enter the chords into the treble stave of the Basso Continuo part, then after you have changed back to normal note entry by clicking on the chord symbol on the Icon Bar, enter the bass part into the bass stave.

When you have entered all of the example, save your work before the next part of the lesson, for example under the name Trioson**.**

Experimenting with Score Templates

You can look at the wide range of possible formats which the **Score Template** makes possible by clicking on the Template symbol on the Icon Bar. This will open the dialogue box called "**Score Template**". There is more information on this dialogue box in Chapter 13, page 93.

Leave the **Edit Score Properties** switch field activated and experiment with different score designs.   If you exit the dialogue box by clicking on **OK** then your changes will apply to the whole of your score. The main

things that you are able to change through this dialogue box are: Tempo, Instrument, Volume, Beaming, Font, and the Space between Systems.

Now click on **Edit Template System.** The second half of **the Score Template** dialogue box opens, and offers further options for editing the underlying pattern of the score. In this dialogue box you may enter the names of the instruments (**Sound Stock**), Insert and Delete Staves, Link Staves with braces, brackets or bar lines, define the Interval of Transposition and many more options.

Your changes will not affect the original score unless you click on **OK** when you exit the **Score Template** and then save the score. If you wish this score to be used as a model for your future use you should save it in the **Model** directory under a file name of your choosing but with the file extension .CAV. Do not save the file with an existing file name from *capella*'s original model set, otherwise you will overwrite that file. Should you have spoiled the Score Template and not wish to save it, then close the score window without saving using **Cancel**.

LESSON 4 - Block Functions

In this lesson you will complete the Trio Sonata that you started in the previous lesson, and learn how to handle BLOCK functions. You will get to know the different kinds of blocks and their function during score editing.

Note Blocks

Load the file LEKT0.401. It has the same file that you set up in the last lesson. Drag the mouse across the first three bars of the upper part. This section will appear in highlighted colour as on a word processor. The highlighted area can be cut or copied to the Clipboard. Now pull down the EDIT menu and select **Copy**. (You can copy and paste using the keyboard by using CTRL+C to copy and CTRL+V to paste).

The contents of the clipboard can be checked by looking by the clipboard symbol on the Status Bar at the bottom of the screen. As is normal in *capella*, there is no distinction between single notes and chords. You will therefore see the information "**8 chords"** alongside the clipboard symbol.

Position the cursor at the end of the top stave and select **Paste** from the EDIT menu.

The upper part now looks as follows:

Now Copy the first two bars of the violin part and Paste them at the end of the stave. After that Copy the first three bars of the two piano staves at the end of the piano staves. Finish off the piece by entering new notes as in the example below.

LEKT0403.CAP

Flauto

Violino

Basso continuo

System Blocks

Place the cursor at the end of the System. Create a new System by pressing Return. Then drag the mouse from top to bottom across all four lines of the old (note filled) System.   This highlighted block is your System Block. It does not matter where you position the cursor in the first stave or where you take it to in the last stave. These and anything else highlighted by the mouse will be construed as a System Block.

Now Copy the System Block onto the clipboard in exactly the same way as you did with the Note Block. Confirmation of what you have copied to the clipboard can be seen alongside the clipboard symbol on the Status Bar. You should see the information "**1 System".**

Now place the cursor in the new System and Paste in the System Block from the clipboard.   The new lower System is now identical to the upper System. For the time being the copied System will retain the time signature as it is an exact copy of the first System. We will show you how to remove the time signature at the end of this lesson.

For variety, the bass part should now be changed. To do this you will use the Note Block function again.

Drag the mouse over the whole of the lower line until all notes appear highlighted. Take care not to include the clef and key signature. Now pull down the EDIT menu and click on the command **Cut**. The note block is now removed. As you used the command **Cut** and not **Delete** the work has been saved to the clipboard and can be pasted elsewhere as required. In this instance we will not be pasting the cut work. Instead, use this empty line to enter the lower part according to the following illustration:

Place the cursor at the end of the second System and create another new empty System.

System Blocks from other Files

The trio sonata which you started should now have received a different middle section. Create a further new System under the second, and then load the file LEKT0405.CAP. This file is now opened in a new *capella* window and contains the middle section of the burgeoning trio sonata movement.

Drag the mouse over both Systems of the middle section. You will notice that on being scanned the whole of the second System becomes

highlighted. The reason for this is that blocks which encompass first a completed and then a partial System would not be sensible and could cause considerable confusion. You should therefore note that the System block in *capella* always holds at least a complete System and is intended for the copying of larger score areas.

Now copy both marked Systems of the file LEKT0405.CAP. Change into the window of the trio sonata and insert the System Block into the lowest empty System. Put the cursor somewhere in the lower System. The result should correspond to file LEKT0406.CAP.

Now we are in a position to create the final part of our trio sonata. As the trio sonata is written in ternary form, A B A, the last part corresponds largely to the first part. To get a better overview of the whole score, click on the Page symbol on the Icon Bar. You will now get an overview of the whole page, the exact size of which you can define by means of the MODE menu and the **Screen** option. On the left of the resulting **Screen Options** dialogue box under the heading **Scale** you are able to use the drop down list boxes to set pre-determined sizes for the Page Overview, Normal, and Magnified views of the score. Ensure that the Overview size is currently set to 1 or 2, and click on **OK** to exit the dialogue box.

You can work on your score in full page view as well as in normal view, so now copy the two opening Systems of the score to the end.

The empty System at the end of the score can now be removed. Do this by selecting the option **Join Systems** from the EDIT menu. The short final System is then attached to the right of the penultimate one and as the last System is empty, it is absorbed into the penultimate System which remains unchanged.

Stave Arrangement

The end of our trio sonata movement should achieve a special effect on the listener. The violin part ascends to a great height. Change to normal view by clicking on the 1:1 Icon and delete the last two bars of the lower System in the flute part as follows:

Now delete the last two bars of the violin part and complete:

The score has become difficult to read because of the crossing of the two melody parts. The note A of the violins is almost touching note D of the flutes. In order to improve the appearance of the score, position the cursor somewhere in the violin line of the lower System, and click on Stave icon shown here in the margin. Alternatively click on **Staves** in the FORMAT menu. In the resulting **Stave Format** dialogue box increase the value to 3

in the **Additional Distance** field entitled **Top**. This will have the effect of increasing the distance between the violin and flute staves by three note lines. The remaining lines of the System and the lines of other Systems will retain their original spacing. They are still taking their distances from the **Score Template** dialogue box called up by the Icon in the margin.

You could have achieved an apparently similar effect if you had put the cursor in the flute line and had entered a greater value into the **Additional Distance** field entitled **Bottom**. This would have had the effect of increasing the distance from the flute line down, rather than the violin line up. In our example, we selected the violin line and increased the space upwards as it was the violin line that needed the additional clearance. Later on, when you are deleting individual staves or are dealing with part extraction you will recognise the importance of this consideration. For example, had we deleted the violin line in our first example, then we would also have deleted the additional space.

When you wish to adjust the spacing of several successive staves of a System, then first mark these staves by dragging the cursor across them before calling up the **Stave** command from the FORMAT menu. In this way, you can also change other settings for a group of staves that have been highlighted. *capella* will not let you copy and insert these staves elsewhere as this could confuse your score.

Now put in a double bar line (see Lesson 2, page 20) and right justify all the Systems.

Do this by clicking on the **Select All** option from the EDIT menu. When you do this, *capella* will highlight the whole score. Pull down the FORMAT menu and click on **Systems**. This will open up the **Systems Format** dialogue box. Click on the **Justification** check box to right justify your score. If the check box is grey you will need to double click on it to insert a cross. If you wish to justify part of the score, you need only mark the staves which you wish to justify.

As it is not customary to repeat the time signature and instrument names throughout the score, these need to be removed. To do this, mark all Systems except the first System. From the FORMAT menu click on **Systems** and in the resulting **System Format** dialogue box click on **Time Signature** and **Unabbreviated Instrument Names** so that the check boxes become white, and not grey (or crossed).   By doing this you will clear the repeated time signature and only chosen abbreviated instrument names will appear. As it is not usual to put the instrument names at the beginning of the staves in trio sonatas, even the abbreviations are dispensed with in this score. The abbreviation (in this case **None**) was specified in the **Score Template** dialogue box.

Your score is now complete. You can now hear and print out the completed Trio Sonata, and compare it with file LEKT0407.CAP.

Lesson 5 - Song Text and Beaming of Notes

In this lesson you will use three song examples to learn the procedures for assigning song text to the notes on the stave. Chord symbols and fingering can be linked to notes in the same way. You will also cover the grouping of quavers and smaller notes and the printing of ties.

Open the file LEKT0501.CAP. It contains the song "Es tönen die Lieder". The melody is complete and only the text is missing. Put the cursor in the upper System and click on the Lyric icon on the Icon Bar. This will call up the **Lyric** dialogue box. In the empty **Text** field write the following text, taking care to put in all punctuation and scan marks. In most fonts ö and ü are obtained by typing ⌑+0246 and ⌑+0252 on the numeric key pad. You can type an ordinary o and u it does not effect the exercise.

```
Es tö-nen die Lie-der, der Früh-ling kehrt wie-der, es
```

After completion of the **Lyric** dialogue box, the syllables are placed correctly under the corresponding notes. At the moment, neither the size of the font nor the space to the score are satisfactorily related. The text goes through the deepest notes and is therefore not clearly legible. Call up the **Lyric** dialogue box again. Experiment with the values for **Distance from Stave** and **Font**. The font size can be changed by clicking on the command button called **Font** and entering the **Font Style** and **Size** in the resulting **Font** sub-dialogue box. If there is insufficient space for your selected font the affected syllables are shown in red. In many cases this can be tolerated, but when it is too cramped you must choose a smaller size. Later you will learn how to create additional space between the notes. Compare your work with the illustration of the first song line.

Syllables across Several Notes

Now bring the cursor into the second System. Click on the Lyric icon on the Icon Bar to enter further lyrics, and type in:

```
spie-let~ der ~ Hir-te auf sei-ner~ Schal~ mei.
```

The ~ (tilde) symbols have the effect of centring the syllables directly before them between two notes. If you do not have it on your keyboard, you can enter it by making sure the NUM LOCK key is on and holding down the ⌑key while typing 0126 on the numeric keypad.

Call up the **Lyric** dialogue box again and complete the verse:

```
spie-let~ der ~ Hir-te auf sei-ner~ Schal~ mei.
Tra-la-la-la-la-la-la-la, tra-la-la-la-la-la-la-la.
```

(Write the whole text in one line.)

LEKT0503.CAP

As the second System is unduly long, at a suitable place introduce a System break. To do this place the cursor on the stave between the syllable "tra" and the following first "la", and press the return key. The part of the System to the right of the cursor will break off and its accompanying song text will move with it. Your score should now look like this:

Beacons and Flags

Beams and Flags

In this last step you establish the beam grouping to ensure that the notes correspond to the written syllables. Position the cursor in the second System between the second and third quavers and click on the Split Beams icon on the icon bar. Alternatively use the **Divide Beams** option from the FORMAT menu. By doing this you break off the beaming and the notes appear individually flagged.

Finally, mark the whole of the first bar of the third System as a Note Block and separate it in the same way into single notes. The block marking causes the beams of the quaver groups to be separated into individual quaver notes. Single notes with flags are created. Separate the second quaver group in this System in the same way. Carry out right justification and compare the song with LEKT0504.CAP.

Songs with Several Verses

Open the file LEKT0505.CAP. It already contains the melody to "Michael, Row the Boat Ashore".

```
LEKT0506.CAP
```
Open the **Lyric** dialogue box for the first System line and write

```
1.    Mich-ael row the boat a-shore, hal-le-lu
```
End the **Text** line in the dialogue with CTRL and RETURN. In this way you create a new line without leaving the dialogue box. In the new line write:
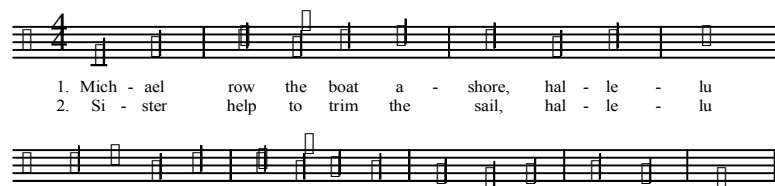
```
2.    Sis-ster help to trim the sail, hal-le-lu
```
After finishing the text, both lines are placed under their respective notes. The verse numbers stand to the left of the first note. If the lines are too close to each other, click on the **Lyric** Icon on the Icon Bar and increase the figure in the box headed **Distance between verses**.

As the two song lines in the two Systems are very similar, call up the **Lyric** dialogue box again and use the mouse to highlight all of the text in the **Text** field. Copy the highlighted text onto the Windows clipboard. You will need to do this using the keyboard command CTRL+C (as you are in a dialogue box you are not able to use the EDIT menu and Copy and Paste commands, etc.). Close the dialogue box and place the cursor into the second System. Call up the **Lyric** dialogue box again - it now refers to the second System and as a result is empty.   Click with the mouse in the **Text** field and Paste the first System's lyrics into this System by using the keyboard command CTRL+V. Exit the dialogue box, and you will see that you have copied text from the first song line onto the second song line.

As the syllable distribution in the second line is somewhat different, edit the text in the dialogue box until it appears as follows (take care to include the underline character [_] at the end).

```
ja. Mich-ael row the boat a-shore, hal-le-lu~_-jah.
ja. Si-ster help to trim the sail, hal-le-lu~_-jah.
```

At the end of the dialogue box you will notice that the underline is not taken into the text, but is represented in the form of a much longer line. This corresponds to the usual convention of representing longer notes in vocal music. After right justification, the complete song should now look as follows:

Lesson 6 - Two Part Staves, Polyphony

In this lesson, you will learn how to set up staves which contain two independent parts with differing rhythms. You will also learn some possibilities for the specific formatting of single notes or note blocks.

Four Part Choral Music (SATB) in Short Score (Two Staves)

Open file LEKT0601.CAP. It contains the beginning of the choral piece "Wie schön leuchtet der Morgenstern" by J. S. Bach. In choral music it is the custom in four part harmony to write the soprano and alto parts on the upper stave and the tenor and bass on the lower. In the example file, the soprano and bass parts are already entered. Your task is to write in the missing alto and tenor parts and to consider the anomalies which will arise in the layout of the notes.

Before the alto and tenor parts can be written it is necessary to set up the structure in which to enter them.

Beginning with the alto part, put the cursor into the upper stave and pull down the EDIT menu. Click on the command **Insert Voice**. In the resulting **Insert Voice** dialogue box choose **Lower Voice**. When you exit the dialogue box the soprano part will be shown in grey and all the note stems will point upwards, showing that you are dealing with a two part stave. The grey colour indicates that the soprano part is for the time being inactive. When you click on the stave above its centre the soprano part will turn black, showing that it is ready for editing.

To set up the tenor part, repeat the above exercise. As we are inserting the tenor line on the lower stave you should first click on the lower stave and then pull down the EDIT menu. As before, click on the command **Insert Voice** but this time choose **Upper Voice**.

After setting up the four parts, but before entering the notes, set up a new System. Do this by placing the cursor at the end of the third full bar in the first System. New Systems inherit the properties of their parent System, therefore it is important to complete the setting up of the first System before going further. In our example all subsequent Systems will contain four parts or voices.

Now you can enter the alto voice. Click again in the lower area of the upper stave in the first System and enter the alto part. Then click in the upper area of the lower stave to enter the tenor part.
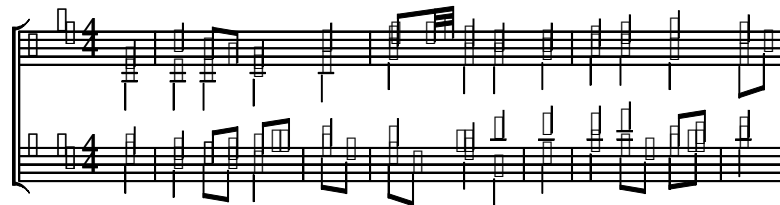

Moving Notes Horizontally

LEKT0603.CAP

The note picture in the second System becomes illegible as a result of entering the alto part. We will correct this in a minute, but for now continue entering the rest of the part through the keyboard as follows:

 4a#geddd8dc4ddc [F2] a

The notes of the soprano and alto parts are on two occasions an interval of a 2nd apart.   Therefore, unless the alto is written on the page fractionally to the right of the soprano note, the note heads will touch. To create the necessary clearance, highlight the first A in the alto part of the second System (take care to click below the centre of the stave). Click on the icon for moving notes horizontally or pull down the EXTRAS menu and click on the command **Adjust Note**. In the resulting **Adjust Note** dialogue box click on a radio button that moves the note sufficiently to the right. Follow this procedure for both intervals of a 2nd.

Finally, enter the tenor part so that you have the following score:
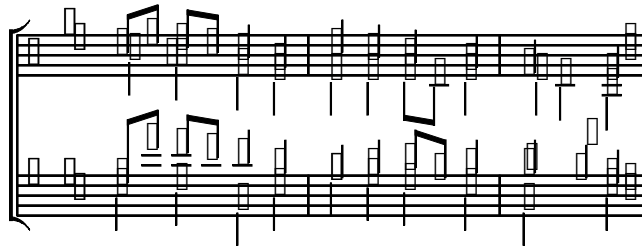
Ties

In the second example of this lesson you will put a tie in the middle of a section of a fugue.

Open a file LEKT0604.CAP. This is the beginning of the fugue in D Minor from Book 1 of the 48 Preludes and Fugues by J.S.Bach.

The subject in the soprano part is already entered. The counterpoint will begin in the bass clef in the third bar, underneath the crotchet A which is tied to a semiquaver.

To write the tied note, place the cursor to the right of the A at the beginning of the third bar and type 6 =. You have added the value of a semiquaver (which is referred to as a 6 ie. 16th note duration) to the crotchet. The equals sign has created the tie - see Lesson 1 - Entering and Deleting Notes and Accidentals. Play the melody in order to establish that the tied notes are treated correctly. Now carry on writing on the upper stave, and note that *capella* will draw the second tie correctly.


In this three part fugue the alto part is sometimes played with the left hand and sometimes with the right, as required by the arrangement of the three

LEKT0606.CAP

parts. The notation should make the three part structure clear. The alto part starts in the third bar and is written in the lower stave.

In order to lay out the bass stave correctly, set up the stave as we did in the previous exercise for four part writing (pulling down EDIT and clicking on the command **Insert Voice**). Select **Upper Voice**. Now enter the following:
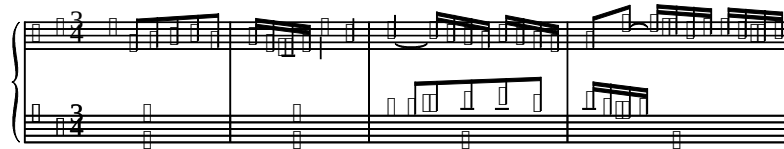
After the semiquavers in bar 4 the alto part moves into the right hand. To write this you should now give the upper stave two voices, setting up the stave as before (through the EDIT menu and **Insert Voice**). The alto part will be the **Lower Voice**. Enter into the alto part the following rests and notes:

F3 1 [SPACE] [SPACE] [SPACE] 4 [SPACE] f d

The result is the distribution of the alto part into both staves of the System. The rests, however, affect the lower part of the upper stave. They lie in the area of the soprano notes and also they falsely suggest a four part arrangement, which is not the case in this piece.

Mark all the rests in the fictitious lower part of the upper song line as a Note Block (see Lesson 4) and click on the Make Notes Invisible icon. Alternatively, call up the **Note Format** dialogue box by pulling down the FORMAT menu and clicking on the command **Notes**. From the **Note Format** dialogue box click on the check box **Invisible**.   The rests will disappear from the screen. Nevertheless they will be treated by *capella* as normal rests.

You can compare the result of your editing with file LEKT0606.CAP.

In the section **Centred Rests in Two Part Staves** you will learn how you can bring together rests occurring simultaneously in two parts.

The file LEKT0607.CAP contains a longer section of the Fugue showing the entry of the subject in the bass. In this file you can study further examples of the use of ties, the horizontal movement of notes, invisible formatting and the separation of the middle part onto the two staves.

Lesson 7 - Transposition

In this lesson you will learn how to deal with transposing instruments, the application of block transpositions and the movement of notes. You will also produce a part arrangement. There are three types of transposition available in **capella**: *with key change, chromatic (without key change) and diatonic (vertical note movement with no adjustment to the sharps and flats).*

Begin a new score following the pattern of score model LEKT07.CAV in the sub-directory **Tutor**. This score can be loaded by pulling down the FILE menu, clicking on the command **New** and the sub-command. **Prototype**. You should then see in the file window the file LEKT07.CAV. Double click on this to load it.

The score is arranged for four wind players. As usual, you delete the first notes which appear on all the lines of the System. As some of the instruments of the piece we are creating are transposing instruments, you will need to set up the score and the accompanying template to allow for this. You will be writing the parts for the transposing instruments in a different key from the piece as a whole, but *capella* takes care of this for you. You only need to tell *capella* which key you are writing in, and it will adjust the notes correctly so that when they are played the resulting pitch is correct. Although you can enter the notes in the same key for all four instruments, *capella* will automatically transpose the parts correctly for the transposing instruments when you change the key signature.

Transposition of Single Parts

To tell *capella* to transpose your work, put the cursor on the clarinet line of the score and click on the Key Icon on the Icon Bar - see Lesson 2. Choose the key of D Major, and take care that the check box **All staves of the System** is *not* crossed, as you want to establish a new key for the clarinet part only. When you close the dialogue box you will see that you now have the key signature of D Major. Now, when a B flat clarinet is played following this score of D major, the sound he is producing will be in C Major - as will be other instruments in the quartet.

Now set up the horn part for A Major in the same way. The E flat horn needs to play in the key of A major in order to sound in the key of C. If you have completed the dialogue box correctly, you should see the key signature of A major.

Now store your work under the name BLASMUSI.CAP and compare it with the file LEKT0701.CAP. (You can do this easily if you open two windows at once. If you are unsure of how to do this, you will find instructions in your Windows manual.)

LEKT0703.CAP

Now load the file LEKT0702.CAP. It is open in a new window and contains a single line of melody, which you Copy and then Paste into the clarinet line of the score. (You must make sure that the cursor is to the right of the clef, key signature and time signature. You can do this easily with the right arrow on the keyboard.) You will then see that the copied note block has been automatically transposed.

If the music modulates to another key the system will still operate. The intervals between the notes will remain the same.

Finally, Paste the note block into the two lower parts so that the result corresponds to score LEKT0703.CAP.

Points to take into account with Transposing Instruments

If you listen to the score that you have just loaded by clicking on the Two Speaker icon for multi-part playback, the result will sound dissonant. This is because the two transposing instruments now sound in the key in which they have been written. The computer is not a clarinet! To put this right, open the **Score Template** dialogue box by clicking on the **Score Template** Icon and click on the top right radio button **Edit Template System.** In the resulting dialogue box you will see a miniaturised score with the instruments labelled. Select the B flat clarinet and the fields underneath will show information relating to this. In the bottom right hand drop down list box labelled **Instrument Transposes** you can correct the displacement. Open the list and click on the required interval of

transposition - a major second. Click on the box underneath to specify the direction - downwards. Follow the same procedure to correct the horn part. Here the interval of transposition is a minor third upwards.

This last adjustment only affects the playback. The score remains unchanged.

There is one more alteration that we will make to this score, and that is to print the figure 8 above the clarinet part to signify that it is to be played one octave higher than it is written. On playback you will also hear the clarinet part one octave higher.

Open the **Score Template** dialogue box and click on the **Edit Template System** radio button. Click on the **Clef** command button and from the **Denotation** drop down list box select **Octav**. **Treble (alta)**. You will see the figure 8 above the stave - this is caused by the selected clef.

Transposition of Specified Instruments in a Score

There are certain disadvantages to the process just described. The music for the transposing instruments must be written already transposed. Also, the conductor has to make constant adjustments during rehearsals in order to know what he should be hearing.

You can eradicate these problems by producing two scores, one written as it will be heard, and one with the necessary parts transposed.

Load LEKT0.705.CAP. This file is a large score for orchestra and contains parts for the clarinet and saxophone which are notated for sound, and therefore all written in the same key. If you play back the piece you will hear that the harmony of all the instruments is correct.

Now select the command **Part Extraction** which you will find in the menu EXTRAS. In the resulting dialogue box, also called **Part Extraction**, highlight the lines Saxophone and Clarinet by clicking on them. When you exit the dialogue box you will have a new score containing these two parts. Drag the mouse over both Systems to highlight them and click on the Transpose icon. Alternatively, select the command **Transpose** from the menu NOTES. In the dialogue box **Transposition** select **Major 2nd** and the direction **Up**.

The result should be as follows:

LEKT0707.CAP

Moving Notes Within a Key

With *capella* you can move notes without changing key if you wish. You may wish to do this with parts which run parallel - you enter the lower part and copy it into the upper part. For example, notes in the alto can be copied and pasted into the soprano. They can then moved up (perhaps by an interval of a third).

Open file LEKT0707.CAP. It contains a little duet.

Copy the alto part into the empty upper stave. Then mark the whole of the upper line as a Note Block and click on the Transpose icon or select the command **Transpose** from the NOTES menu. In the resulting **Transposition** dialogue box click on the drop down list box adjacent to **Shift Diatonic** and click on the required interval, in this example, 2 steps upwards. The radio button next to **Shift Diatonic** will go black, showing that this is the current method of transposition. Before you close the dialogue box choose the direction for moving the notes from the drop down list box entitled **Direction**.

You will see that the upper part now appears a third higher. You may now want to change the penultimate note B into a D in order to improve the tune.

Open file LEKT0708.CAP to see what your work should look like.

LEKT0708.CAP

LEKT0801.CAP

Lesson 8 - Special Note Design and Articulation Signs

In this lesson you will learn how to set the properties which influence the appearance of notes. You will look at cue notes, grace notes, the direction of note stems, the shape of note heads, and the phrasing of notes.

Open LEKT0801. CAP.   This file contains a chamber music piece for Violin, Bassoon and small Drum.

We will now show you how to rework the score.

Enharmonic Changes

The note F sharp which appears twice in the violin part was automatically created by playing in. (See the section *Settings for Music Entry and Playback, page 125*). As the music at this point has modulated into D flat Major, the note which was F sharp is now heard as G flat, and must be written as such. To do this, highlight the note F sharp and click on the Swap Enharmonic icon or pull down the menu NOTES and click on the option **Swap Enharmonic.** *capella* will re-write the note as G flat. Repeat this to change the second F sharp into G flat.

Forced Accidentals

The crotchet A in the third full bar of the bassoon part could have a natural sign inserted before it for clarity, even though the barline before it has cancelled the accidental in the previous bar. To force this accidental, highlight the A and click on the Force Accidental icon. Alternatively, pull down the menu FORMAT, click on the option **Notes,** and click on the check box **Forced Accidentals** in the resulting **Note Format** dialogue box.

Percussion Notation

The notes in the drum line should correspond to the usual convention of percussion notation.

Highlight the entire middle line, and pull down the FORMAT menu. Click on **Notes,** open the drop down list box marked **Heads,** and highlight the line showing "xx". All drum line notes will now appear in this manner.

In the **Score Template** for this score the drum line was first defined as **One Line** with **Drum Clef.**   To set this, click on the Score Template icon and open up the **Edit Template System** window. Click on the **Clef** command button and the sub-dialogue box **Clef** will appear. Click on the

```
LEKT0802.CAP
```

Denotation drop down list box and select **Percussion Key.** Close the sub-dialogue box and click on the check box **1 Line Stave** in the bottom left hand corner of the **Edit Template System** main dialogue box. *capella* regards this one line as the middle line on which the B is noted, and all the note stems in this line point downwards.

Highlight the quavers and the crotchets after the first semiquaver group in the drum line, and pull down the menu FORMAT. Click on **Notes** and from the resulting dialogue box open the drop down list box labelled **Stems**. Click on the direction **Up**. Repeat this procedure as necessary.

Grace Notes

The minims in the bassoon part should receive an upswing in the form of grace notes. Place the cursor in front of the first minim and type

```
[F3]6-a-E.
```

As a result of entering these two semiquavers the time value of the notes in the bar has exceeded four crotchet beats. The bar line after the note A flat has been moved to the right and is shown in red. Mark both semiquavers and via the FORMAT menu click on **Notes** to call up the **Note Format** dialogue box. Click on **Grace Notes**. The highlighted notes will now appear small and will have no time value. The bar line will be in the correct position and no longer red. After completion of this process, Copy the grace notes and Paste them in front of the second A flat minim.

Articulation Signs

The descending quaver group in the violin part should be played staccato. Mark the relevant notes and pull down the FORMAT menu and click on **Notes**. Select **Articulation Signs** and from the drop down list box select **Staccato**. You can now experiment with other articulations signs and compare your work with LEKT0802.CAP.

Triplets and other Irregular Divisions

Load file LEKT0803.CAP. It contains a further part of the Chamber Music piece which we have already started.

LEKT0803.CAP

You will see from the red barline that the value of notes in the bars is incorrect. The triplets and quintuplets have caused this as they are not yet read by *capella* as such. Highlight the first three quavers in the drum part. Click on the Triplet Icon on the Icon Bar (or pull down the NOTES menu and click on the option **Irregular Divisions**).   You will see if you experiment with different irregular divisions that a picture of the result appears in the bottom right hand window of the dialogue box. Before you leave the dialogue box, click on **Triplets**. If you require a simple triplet, then this can be obtained directly by holding the shift key down and clicking on the Triplet icon.

Now the quaver group is notated as a triplet. You will notice from the blue note heads that a particular attribute has been given to this group. They will not be altered by any changes in the global settings.

The triplet brace which has appeared over these notes is partially obscured by the note stems. In order to correct this, look at the next lesson on graphics and pull down the menu MODE and click on the **Drawing Mode** option. Alternatively, click on the Drawing Mode Icon on the Icon Bar.

In **Drawing Mode** the mouse pointer takes on the shape of a thick, upward pointing arrow. Place the tip of the pointer on the triplet brace and click. If you have been accurate, the brace will have two blue handles at either end and the pointer will have changed to a compass star shape. If you now hold down the left mouse button you can drag the brace up, down, sideways - as you wish. In this case you will need to move the triplet brace upwards a little.

Now make the first two quaver groups in the drum part triplets. In the remaining bars, put in triplets without triplet braces.   This aids the clarity of the score and is quite conventional. Pull down the menu MODE, click on the **Drawing Mode** option, and using the mouse pointer, click on each bracket in turn. When it is highlighted with the blue handles, click on the right mouse button. From the resulting dialogue box click on **No brackets**. If you wish to remove the triplet number as well you can click on the cross which is the Delete Icon on the Icon Bar. This will delete both number and bracket. You can see that the triplets are still there from the blue note heads and from the bar lines, which are now correct.
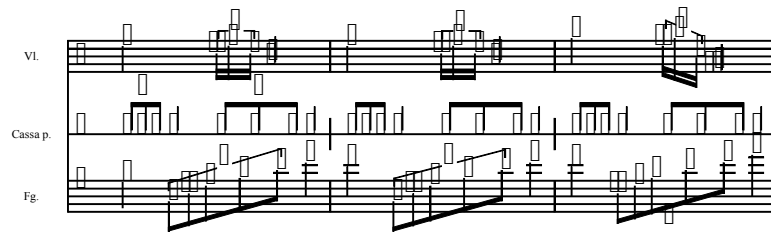
Now format the first five quavers in the bassoon part as quintuplets. Do this in the same manner as above, going via the **Irregular Divisions** dialogue box. Choose from the left hand column because the right hand column refers to ternary divisions. Clicking in the left hand column will give us five quavers played in the time of four. The quavers inside the quintuplet need to be joined on a single beam. Whilst the quintuplet is still marked click on the Join Beams icon or pull down the menu

LEKT0804.CAP

FORMAT and click on the option **Join Beams**. This will put all five
quavers onto the same beam. Note that *capella* will beam the marked
notes, including the first unmarked note after the group. Now go to
Drawing Mode and click on the brace so that the blue handles appear.
Move the mouse pointer to one of the blue handles until a thin cross
appears. Hold down the left mouse button and move the cross up or down.
It will raise or lower the end of the brace. You can use this to reposition
the brace parallel with the beam. Do not remove the brace and number, as
this is the first irregular division for the player. Format the other
quintuplets in the same way or delete their braces.

Finally, format the semi-quavers of the violin part as triplets. Position
their braces as you wish and compare your results with file LEKT0804.CAP.

This file contains a third system which forms the end of our little piece of
music. Here only the second System is illustrated.

On the first two triplets of the percussion part and the last quintuplet of the
bassoon part you will see a number but no brace. This notation is quite
usual when beams can serve as substitutes for braces. In order to remove
the brace but leave the number showing, click on **Drawing Mode** and
highlight the brace. Pull down the EDIT menu. Choose the **Properties**
option and in the resulting dialogue box **Triplet Brackets, etc**., click on
the check box by **No Brackets**.

Cue Notes

Using file LEKT0705.CAP you are going to create a part arrangement for the Double Bass so that the player does not miss his entry in the third bar of the stave. To do this you need to copy an extract from the 1st violin part of LEKT0705.CAP into the double bass part. This is the phrase that the bass player will hear immediately before his entry.

The notes played by the 1st violin immediately before the double bass player enters are written as **Cue Notes**. To show this entry clearly, we will write the violin part in the Upper Voice on the double bass stave. We will show a treble clef, and the stems will point up, clear of the double bass part. The reduced size of the cue notes will help to distinguish them from the double bass part.

Load the score LEKT0705.CAP.

We are now going to split the stave for the double bass in the second System into Upper and Lower Voice. Pull down the EDIT menu and click on **Insert Voice**. Click on **Upper Voice.**

In the Upper Voice enter a semibreve rest in the first bar.

Now return to the second bar of the 1st violin in the 2nd System and highlight it. Copy this highlighted area to the clipboard. Return to the double bass stave and click in the Upper Voice area of the 2nd bar and Paste in the contents of the clipboard. Leave the cursor where it is, and click on the Treble Clef Icon on the Icon Bar to insert a treble clef in the Upper Voice.

Highlight the newly entered notes in the upper part. Pull down the FORMAT menu, click on **Notes,** and from the resulting **Note Format** dialogue box click on the command button **Cue Notes**. You will now see the newly entered notes shown as "cue notes", i.e. of smaller size but with full value.

You now need to put another bass clef at the end of this note block. Leave the cursor at the end of the newly inserted block, and click on the Bass Clef Icon. Insert the bass clef in the Upper Voice to cancel the treble clef.

Finally, you must arrange the stems of the notes in the last two bars of the bass parts to point upwards. (They are pointing downwards as a result of the two part stave.) Do this by highlighting the notes, and using the FORMAT menu click on **Notes** and from the resulting **Notes Format** dialogue box click on **Stems** and select **Up**.

You can click on the Refresh icon on the Icon Bar to refresh the screen, or alternatively you can use **Refresh Window** from the VIEW menu to ensure that any stray marks from your editing are removed.

The instruction 1st Violin, which should appear above the cue notes, can be pasted in after working through the next lesson.

You can check your finished score against LEKT0805.CAP

## Lesson 9 - *Text and Graphics*

In this lesson you will learn on an example of published sheet music how to include text such as the title and composer, and performance directions.

Open the file LEKT0901.CAP. It contains the beginning of the piano piece *"Erster Verlust"* by Schumann. Schumann phrased this piece very precisely and provided us with detailed dynamics. This lesson will show you how to include all this information. In the first step, we will write in slurs.

Slurs

Mark the first six notes of the upper part.

Click on the Slur Icon. A slur will appear above the highlighted notes.
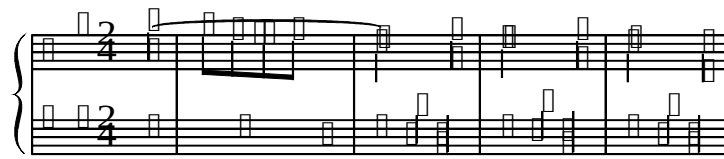
The slur which appears above the notes will be the correct width and slope, however you may wish to reposition it. To do this, remove the highlighting by pressing one of the keyboard direction arrows. The mouse will not work for this purpose. (You may want to refresh the screen if small pieces of graphics remain after editing. Do this by clicking on the Refresh icon.)

To accurately position graphics, it is advisable to click on the magnified view of the score. Do this by clicking on the Magnifying Glass Icon. (You can pre-set the Page View, Normal View and Zoom View sizes by clicking on the **Screen** option in the MODE menu.)

Remain in the **Drawing Mode** and click on the Slur Icon. If the screen does not react you should refresh it. The note block to which the slur relates is now marked in bright blue and the slur itself has two "handles" at each end, one above the other,. You will find it much easier to manipulate graphics if you click on the Magnifying Glass from the Icon Bar to zoom in. Before doing this, make sure that your cursor is in the area which you wish to zoom in on.

Move the mouse pointer slowly over the slur at any point in between the two handles. The mouse pointer will turn into a compass star. When the compass star appears you can click on the left mouse button and move the slur, without changing its shape, in any direction.

When you move across either end of the slur the mouse pointer will assume the shape of a thin cross as it crosses one of the four blue boxes usually referred to as "handles". The lower handles position and stretch the slur; the upper handles shape it.

LEKT0902.CAP
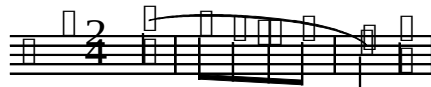
Now place the rest of the slurs which Schumann provided for the first two note Systems in the same way. You should use ties, and not slurs, for the tied notes, as *capella* recognises the difference in the musical properties of these symbols.

Finally, when you have finished your editing the results should look like LEKT0902.CAP.

Now you can enter the upwardly opened slurs. To do this, highlight the quavers in bar 5 and place the slur as before, over the notes. *capella* will recognise that the note stem direction is upwards and automatically shape the slur so that it is opening upwards. Finally, put in the upwardly opening slur across bars 6 - 8 in the upper stave and compare the result with the example given.

In Schumann's "*Erster Verlust" - First Loss* - the opening eight bars are repeated almost note for note. You can construct the third and fourth Systems by copying the first two. Place the cursor at the end of the second System and press return to generate a new System. Now using the mouse, highlight the two existing Systems by dragging the mouse across them, and Copy them to the clipboard. Place the cursor in the newly created System and Paste the clipboard contents. For tidiness you may now delete the beginning of the spare System which was required by *capella* (see Lesson 4, page 25).

Remove the time signature at the beginning of the third System by highlighting the System and clicking on **Systems** in the FORMAT menu. In the resulting **System Format** dialogue box, click on the check box **Show Time Signature** until the box shows white.

You will notice that slurs were copied as well. The reason for this is that a slur is joined to the first note of the relevant note block. If this first note is copied with or without the rest of the block then the slur is copied at the same time.

LEKT0903.CAP

The transition between the two sections must now be edited, as the top G
at the beginning of the second section of the music is already present at
the end of bar 8.   Take out the quaver rest at the beginning of the third
System by positioning the cursor to the left of the rest and pressing Delete,
or to the right and pressing the backspace. Move up and remove the top G
in the same way. The slur will disappear. The barline which followed it
now has to be removed. Do this by placing the cursor to the left of the
barline. Pull down the menu EXTRAS and select **Fixed Barline**. Click
on the normal barline symbol. In the **Fixed Barline** dialogue box click on
Delete Present Barline. Do this in the bass and treble clefs. Now replace
the slur.

The second time we hear the melody Schumann has given it a different
ending, so a few changes are required to our copied System. Place the
cursor at the end of the music in the treble clef and backspace three times.
You will see that the slur is not erased. This is because its anchor note is
still in place. Now press key [F3]8f4e8 [space]. Place the cursor at the
end of the music in the bass clef and backspace five times. Again, the slur
remains. The B has to be removed to take away the tie and also because at
the end of the music it is no longer a crotchet, it is a quaver. Complete the
music according to the example shown here. You will need to split the
three quavers in the final bar and you will also need to insert the double
bar line.
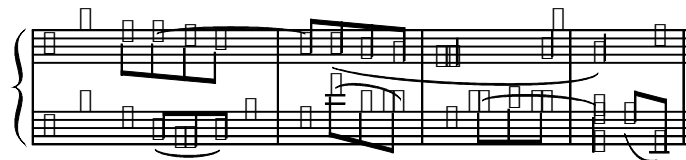
Middle and final sections follows the part which you have just arranged.
You will import these whole from another file at the end of this lesson.
Before doing that you will further edit the first section.

Text

With the exception of *song* text - lyrics - (see Lesson 5 page 29) all text in *capella* consists of graphic elements which you can in principle deal with in the same way as you deal with slurs. Any graphic element can be moved or changed in its appearance. In the same way that you can stretch and compress a slur, you can also change the appearance of a text element.

The first text element for your score will be the title. To put this in, you must make room above the first System.

Call up the **Score Template** for the piano piece we have been working on by clicking on the Score Template symbol on the Icon Bar. Choose **Vertical Distances** from the **Score Template** dialogue box. In the box adjacent to the **Above 1 System** option type in a value of 16. The value entered into this box represents the number of half stave lines distance between the top of the page and the beginning of the music.

There is now sufficient space for the title above the first stave. To enter this, put the cursor somewhere on the first stave. From the MODE menu click on the **Drawing** option and from the new Icon Bar click on the Text icon. Alternatively, press Ctrl+T. In the resulting dialogue box **Text** click on the option **Default Font.** Type into the text field the title of the piece, *"Erster Verlust"* or *"First Loss"*. As the title should be centred on the page, click on the check box alongside **Text Centred on page.** Now use the command button **Change Standard Type Face** to select a font and size for the title. We would suggest initially that you select a font size of around about 20.

After exiting the dialogue box you need to move the text from its position in the middle of the stave to the desired location. To do this, place the mouse cursor over the text and the compass star will appear. Hold down the left mouse button and drag the text into position. You may need to refresh the screen at this point.

The tempo instruction for the piano piece is *Nicht schnell (Not quickly)*. Mark a note in the first stave again (it can be the first note again). Reopen the dialogue box **Text** and this time click on the field **Individual Font** and select a font and font size. Enter the text "Nicht schnell" into the text field. Close the dialogue box and use the mouse to drag the text into position on the left margin over the first System. Repeat the above to print the composer's name and position the text element over the right hand margin of the first System. Leave **Drawing Mode**.

Now carry out a margin justification for the whole piece. (You will notice that the text elements move with the notes to which they are anchored.) To do this, pull down the EDIT menu and click on **Select All**.   Pull down the FORMAT menu and select **Systems** and click on the **Justification** check box so that a cross appears. When you have closed the **Systems** dialogue box, highlight the first System again and using FORMAT and the **Systems** dialogue box this time put a cross in the box adjacent to **Left Entry** in the **Indentation** option. In the adjacent text window enter the value of 12, which will represent the distance to move the first System in

LEKT0904.CAP

from the left margin. The first System is now indented according to
standard music notation practice. Your score should now appear as in the
example below.

Erster Verlust

Music Symbols

capella treats articulation signs such as staccato and accents in a different
manner to other instructions. Articulation signs relate to single notes and
are found in the **Note Format** dialogue box which is obtained by clicking
on the relevant icon. Alternatively, you can click on FORMAT and **Notes**.
The **Articulation Signs** drop down list box contains *capella*'s complete
range of signs. The relevant note(s) must be highlighted first. Signs such
as dynamic markings, etc. are treated separately as described below.

When you install *capella* onto your computer it installs a character set
containing music symbols. You can enter the most frequently used
symbols directly by typing the corresponding lower case letter on the
keyboard into the **Text** dialogue box window when you have the **Music
Symbols** radio button clicked or the *capella* font selected in **Individual
Font**. This is found by pulling down MODE, entering **Drawing Mode**
and clicking on the Text icon. Alternatively `Ctrl+T`. For symbols not
represented by an alphabet letter you will need to hold down the ALT key
and type the relevant number from the *capella* Font table. More
information on this is given on page 141. You can look up the Symbol
Table on page 143.

Highlight the first note of the piano piece and enter **Text** mode as outlined
above. From the **Text** dialogue box make sure the **Music Symbol** button
is on, and type into the **Text** window a lower case letter `f`. You will then
see that *capella* treats this lower case `f` as a forte symbol.

When you exit the dialogue box the `f` will be positioned under the
highlighted note. Now go back into the dialogue box again and enter a
lower case `p` to generate the piano symbol. Leave the dialogue box again
and using the cursor, position the two signs as close to one another as
possible as shown in the illustration. You move these symbols in exactly
the same way as other graphics.
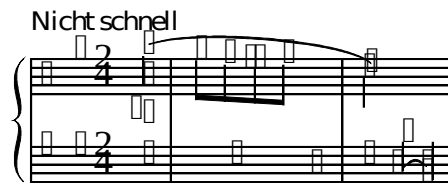
You could have written the `p` symbol at the same time as the `f` symbol,
however if you had done so the gap between them would have been too
great. Schumann requires the `fp` symbol which is represented as a
ligature. The more common ligatures such as `fff` etc. are already
contained in the character set of *capella*, so these can be produced by
entering a single symbol (see the table in Chapter 20 page 143). You will
have to create the more unusual symbols as you did above with the `fp`.

Revision and Consolidation of your Knowledge

In order to consolidate your knowledge gained so far, we will edit the
middle and final part of *First Loss*. Open file LEKT0905.CAP again. In
this file you will do some further tidying up. In doing so you will use
many of the procedures that you have learned in previous lessons. In
contrast to the single step instructions that you have had so far, your
instructions will be a little more complex.

File LEKT0905.CAP was constructed by copying elements from file
LEKT0904.CAP. Because of this, the formatting will need correcting in
order to bring it into line with the example given on page 52,
LEKT0907.CAP.

The following changes should be made to bring LEKT0905.CAP up to the layout of LEKT0907.CAP:

- Bring the indents of the 3rd and 4th Systems to zero, at the same time as removing the inset value which should be 12. You should click on the **Justification** check box and this will left and right justify the staves.

- Remove the time signature in the 3rd System.

- In the 2nd System both staves were set up as two part. In the Upper Part there are therefore rests which need to be made invisible. (See the paragraph on **Size, Value and Visibility of the Notes** page 81.)

- Schumann shows a repeat sign at the beginning of the score which you can put in.

- The first eight note phrase needs to have a slur written over it, as do the last two notes in the bass.

- Assign the correct articulation signs (accents and staccato markings) to the notes, to match LEKT0907.CAP (see Articulation Signs, page 82).

- Place an f symbol underneath the quaver E in bar 13 (treble clef).

- The beginning of the score has the dynamic marking *cresc.* Enter this with the **Individual Font Type** in Times New Roman Italic in 12 point size.

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Removing Graphic Elements

Because we copied and pasted pieces of the original score we have the composer's name in the wrong area. We now need to remove the text "Robert Schumann". To do this without deleting the original anchoring note, activate **Drawing Mode**, click on the text so that its box appears around it, and then click on the X icon from the Icon Bar. The text should have disappeared.
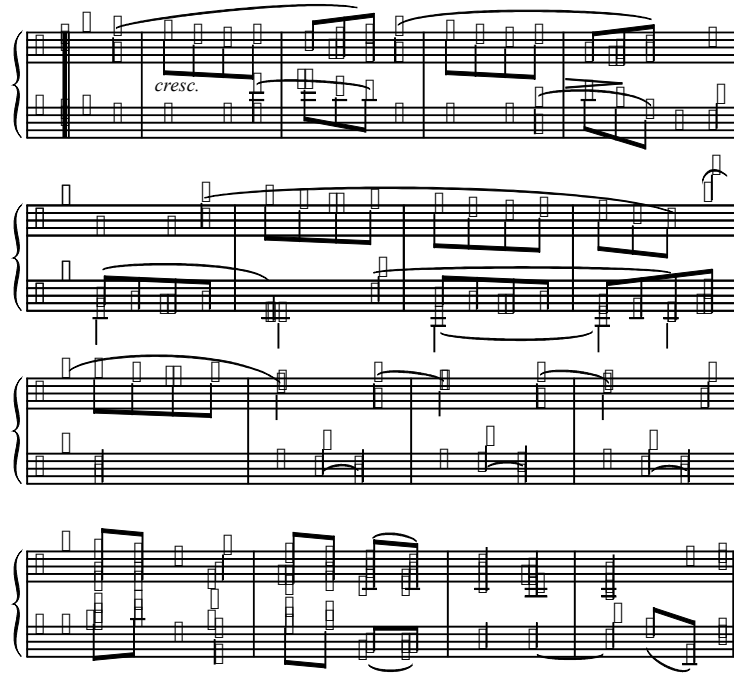
Crescendo

Whereas Schumann wrote the instruction "*cresc*." at the beginning of his score, the corresponding diminuendo instruction is included as a music symbol. To include this dynamic, highlight the last four notes in the Upper Part of the 1st System (from the last quaver C in the third bar, treble clef). Change to **Drawing Mode** and click on the Crescendo icon. A crescendo sign will appear covering the length of the note block. To change the symbol into Diminuendo, while still in **Drawing Mode** pull down the EDIT menu and click on **Properties**. From the resulting dialogue box click on the option **Reverse**. If you wish to open or close this symbol you can do this by using the handles at the open end. You can of course reposition it in the normal way should you wish to do so.

Final Adjustment

LEKT0907.CAP

Now mark the whole of the score with `Ctrl+A` and copy it onto the clipboard. Then change into the window containing LEKT0904.CAP and Paste the System block at the end of this existing score.

After a final margin re-justification, and possibly also some fine tuning, your piece of work should look like file LEKT0907.CAP the second page of which is illustrated here.

*After working through our examples, you should now be familiar with the basic functions of **capella**. You now have sufficient knowledge to read the reference part of the manual or discover through your own work what additional possibilities **capella** offers. At the back of the manual there is also a subject index which we hope you will find useful.*