PASSPORT®

User Manual

PASSPORT
ENCORE ©
THE MUSICIAN'S CHOICE FOR
COMPOSING & PUBLISHING

PASSPORT

User Manual

PASSPORT

ENCORE ©
THE MUSICIAN'S CHOICE FOR
COMPOSING & PUBLISHING

LYRRUS INCORPORATED
PROGRAM LIMITED USE LICENSE AGREEMENT

YOU SHOULD CAREFULLY READ THE FOLLOWING TERMS AND CONDITIONS BEFORE INSTALLING

THE ENCLOSED SOFTWARE. INSTALLING THE SOFTWARE INDICATES YOUR ACCEPTANCE OF THESE TERMS AND CONDITIONS. IF YOU DO NOT AGREE WITH THEM, YOU SHOULD PROMPTLY RETURN THE SOFTWARE UN-INSTALLED.

Lyrrus Incorporated has developed and provides the computer software program contained on this CD-ROM (the 'Program') andlicenses its use. You assume responsibility for the selection of the Program to achieve your intended results, and for the installation,use and results obtained from the Program.

a. Permissible Uses

(i) Lyrrus Incorporated hereby grants you a personal, non-transferable and non-exclusive right and license to use the Program under the terms stated in this Agreement. Title and ownership of the Program and the related documentation remain in LyrrusIncorporated.

(ii) You may use the Program only on a single CPU.

(iii) You may not transfer or assign the Program or this license to any other person without the prior written consent of LyrrusIncorporated.

(iv) You acknowledge that you are receiving only a LIMITED LICENSE to use the Program and related documentation and that Lyrrus Incorporated retains title to the Program and documentation. You further acknowledge that Lyrrus Incorporated has a valuable proprietary interest in the Program and documentation.

b. Restrictions

(i) You may not use, copy, reproduce, modify, alter, or transfer the program or any copy or merged portion, in whole or in part, except as expressly provided in this license. (You may make a single copy of the Program for archival backup purposes in support of your use of the Program on the single machine.)

(ii) You acknowledge that the program contains trade secrets of Lyrrus Incorporated. In order to protect such trade secrets, you may not decompile, reverse engineer, disassemble or otherwise reduce the Program to a human perceivable form. You may not modify, adapt, translate, rent, lease, loan, resell for profit, distribute, network, or create derivative works based on all or any part
of the program or documentation.

(iii) You and your employees and agents are required to protect the confidentiality of the Program. You may not electronically transfer the Program or accompanying documentation from one computer to another over a network. You may not distribute or otherwise make the Program or documentation available to any third party, by time sharing or otherwise, without the prior written consent of Lyrrus Incorporated.

(iv) IF YOU USE, COPY, REPRODUCE, MODIFY, ALTER, OR TRANSFER POSSESSION OF THE PROGRAM OR ANY COPY OR MERGED PORTION, IN WHOLE OR IN PART, EXCEPT AS EXPRESSLY PROVIDED IN THIS LICENSE, YOUR LICENSE WILL THEREBY TERMINATE AUTOMATICALLY.

TERM

The license is effective until terminated. You may terminate the license at any time by destroying the Program and related documentation, together with all copies thereof. This license will also terminate immediately if you fail to comply with any term or condition contained herein. Upon such termination, you agree to return to Lyrrus Incorporated, at your own expense, the Program
and related documentation, together with all copies and merged portions of the Program or related documentation in any form.

EXPORT

You acknowledge that the laws and regulations of the United States may restrict the export and reexport of the Program. You agree that you will not export or reexport the Program or related documentation in any form without prior written consent of Lyrrus Incorporated and appropriate United States and foreign government approval.

ENCORE™ USER MANUAL

ENCORE REFERENCE

Chapter One: Selecting In Encore

Chapter Two: Moving Objects In Encore

Chapter Three: The Score Window

Chapter Four: The Palettes

Chapter Five: The Menus

Chapter Six: Voices In Encore

Appendix A: Advanced Topics

Getting Started

Installation

Thank you for purchasing Encore.®
Installing Encore is easy. You simply run the Setup program
from the Compact Disk and follow the prompts as they appear
on-screen.

There are several components on the Encore disks. The Encore
application, the Readme file, and several example and tutorial files are
installed to the encore directory on the hard drive you specify with the
Setup program.

MIDI Setup

Before you can use Encore, there are certain hardware and software requirements that you need to be aware of. You will need to make sure that the proper drivers are installed for your MIDI interface or sound card. If you're not an experienced MIDI-phile you'll also need to give serious consideration to the configuration of your MIDI hardware.

Drivers and Encore

Encore and Windows require a Windows 3.1-compatible 'driver' in order to communicate with MIDI hardware such as a MIDI interface or sound card. The driver should be included with the hardware. Drivers are installed with the Drivers applet. (Open the Control Panel from Windows' Main program group.) The drivers enable Encore to use a MIDI interface's in and out ports or to play a sound card's on-board synthesizer. The instructions included with your MIDI hardware should cover the installation of the drivers as well as the hardware.

There are many MIDI interfaces and on the market, and each one requires a driver. Encore needs to know how your system is configured so that the software can communicate with the hardware. If you run Encore and choose the MIDI SETUP item from the Setup menu, the MIDI SETUP dialog box will appear. The MIDI SETUP dialog box contains 4 drop-down list boxes. These list boxes allow you to route the flow of MIDI data to and from Encore. The devices that appear in the list boxes will vary depending upon the MIDI drivers installed in
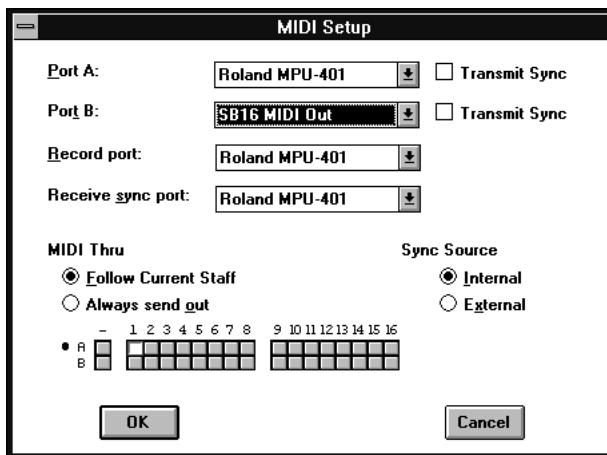
your system. All you need to concern yourself with for now are the output ports and the Record port.

Encore has two output ports, Port A and Port B. Any time you see a staff's channel number displayed in Encore it will be preceded by the port designation. For example, "A12" would be MIDI channel 12 on Port A. The great thing about having two output ports is that each one can transmit up to 16 channels of MIDI data, effectively giving you 32 channels. If the drivers are installed properly, the driver names for your output devices should appear in the drop-down list boxes. You can have any combination of MIDI interfaces and sound cards assigned to the output ports as long as the proper driver is available. Some MIDI interfaces are 'dual port' interfaces, meaning that you can assign both ports to two different outputs on the same interface. You don't have to assign both of the ports to an output device. Encore works fine with just one output port.

The Record port is Encore's 'MIDI in' port. This is the port that Encore will use to receive MIDI data from your master keyboard or other MIDI master controller.

When you have assigned your output port(s) and your record port, click OK to exit the MIDI Setup dialog. Then use the Save Preferences item in the Setup menu to save your choices.

Using MIDI

It would be impossible to describe each possible combination of MIDI instruments and interfaces here. But there are a few general assumptions that can be made. Three very basic MIDI systems are described in this section.

System One

The most basic setup you could have would include a single MIDI instrument with its own sound generating capabilities, a MIDI interface, and your computer running Encore. The MIDI out of the instrument is connected to the MIDI in of the interface; the MIDI out of the interface is connected to the MIDI in of the instrument.

Synthesizer   MIDI Interface   Computer
Running
Encore
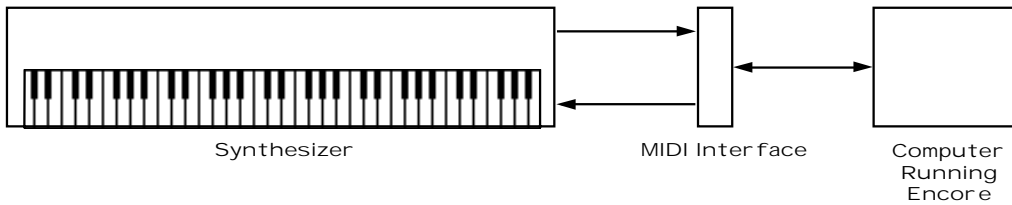
There is also a slight variation of this setup. If you are using a multitimbral instrument with the ability to receive MIDI data on several channels simultaneously, you may want to turn the instrument's *local control* off. An instrument's local control is normally on. What this means is that its keyboard is controlling its internal ("local") sound-generating hardware. When local control is off, the performance data from the instrument (notes, pitch bend, sustain pedal, etc.) is transmitted via the MIDI out port, but it does not control the local synthesizer hardware. In other words, you play the keyboard and the only thing that comes out is MIDI data, no sound. If you connected the instrument's MIDI out to its own MIDI in, you would generate sound. Turning local control off essentially splits an instrument into a master controller and a separate sound module.

So, why would this be useful? If you are working on a score with multiple staves on multiple MIDI channels, you can turn on Encore's MIDI Thru option and use Encore to determine which channel (and therefore which of your synth sounds) is currently being played by the keyboard. (For more about MIDI Thru, see the MIDI SETUP item in the Setup menu section of the Reference manual.) That's generally much easier than changing the channel on your synth every time you want to work on a different staff.

```
System Two
```

A slightly more sophisticated setup uses a MIDI master controller (a keyboard or some alternate controller) and one or more sound modules or sound cards. This requires you to use Encore's MIDI Thru feature (For more about MIDI Thru, see the MIDI Setup item in the Setup menu section of the Reference manual.)

```
System Three (Windows)
```

Sound Module   Sound Module

MIDI Master Keyboard   MIDI Interface   Computer
Running
Encore
(MIDI Thru On)

———————— MIDI Data From Master Keyboard Only

———————— MIDI Data From Encore And Master Keyboard
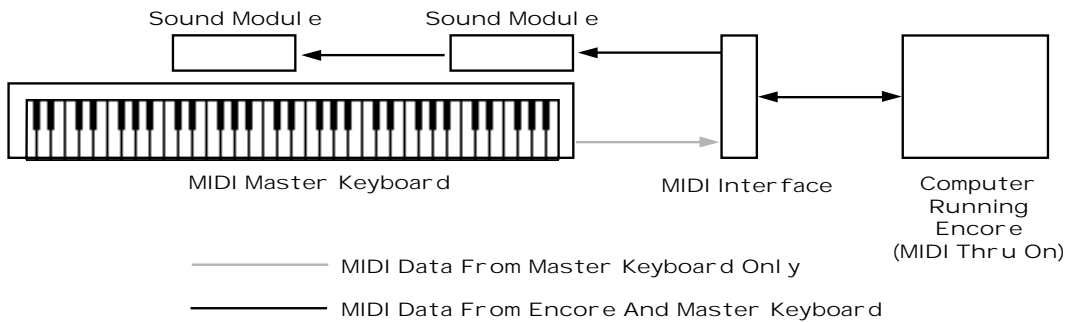
There are several sound sound cards and modules being marketed that can either be installed in your computer or connect directly to your computer's ports. Many of these devices can also act as a MIDI interface for additional MIDI modules. Assign one of Encore's output ports to the sound card or module. Then connect your keyboard or other controller to the card/module's MIDI in. You can connect additional MIDI instruments to the module's MIDI out.

Other Options

MIDI Master Keyboard   Sound Card
or Module   Computer
Running
Encore
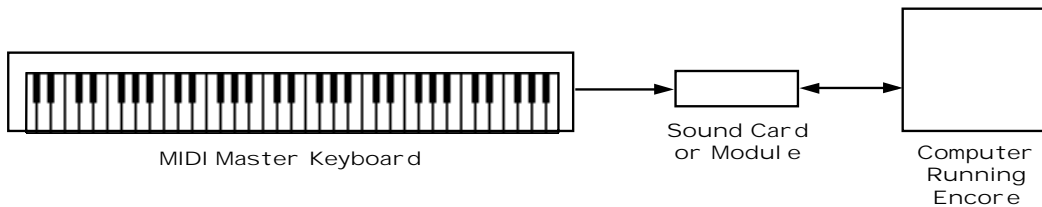
These are just the most basic types of setups. You may want to connect a MIDI interface to each of Encore's output ports as described previously. Or you could connect a sound card or module directly to one and a MIDI interface to the other. Whatever the case, this should at least help to get you up and running with Encore.

Tutorial

This tutorial will teach you about Encore's most commonly used features. It was developed under the supervision of people who have spent hundreds of hours using Encore. We highly recommend that you take advantage of it.

You'll begin by importing a standard MIDI file. You'll edit the song on a piano staff and play it back on your MIDI instrument. Then you'll add a vocal staff and record some music into Encore. And last, but not least, you will format your sheet music and print it out. Along the way you'll learn many things to help you in your everyday work with Encore.

The tutorial covers a lot of ground, so allow yourself sufficient time to work through it. You can stop at any point, save your work, and come back to it later if you'd like. The skills you acquire here will prove to be invaluable when you begin to compose your own music with Encore.

Running Encore

The first time you run Encore, you will see the Score window and the Notes palette. The Score window contains a blank piano staff. This is where you'll create your scores. The Score window's Toolbar gives you access to tools (arrow, eraser, pencil) and gives you information about the score (current voice, measure number, and MIDI Thru channel). It also has buttons for playing and recording music. Many of these tools and functions will be used as you work through the tutorial.

The Notes palette allows you to select notes and rests to enter in the score. There are several other palettes with other tools and symbols.

The size and position of the Score window and the Notes palette (or any of the other palettes) can be saved using the SAVE PREFERENCES command in the Setup menu.

There are several ways to get music into Encore. You can enter music one note at a time with your mouse in much the same way that you would write music with a pen and manuscript paper. You can record music using a MIDI keyboard or other controller, either in real time or step time. Or you can open and automatically transcribe a song file saved in either the Master Tracks Pro or Standard MIDI file format. The tutorial will describe each of these methods, but you'll begin by opening a Standard MIDI file.

Opening a File

Encore can open song files saved in any one of three formats: native Encore files, Master Tracks Pro files, and Standard MIDI files. When you open a Pro or Standard MIDI sequence file, Encore assigns each track of the file to its own staff. In addition, Encore will automatically guess the durations of the notes and rests and beam the appropriate notes when AUTO GUESS/BEAM in the Setup menu is on.

1. **Choose OPEN from the File menu.**
   The OPEN FILE dialog appears.

2. **Navigate to the *encore* directory on your hard disk and open the directory.**

3. **Open the subdirectory called *samples* and use the List Files of Type list box to view MIDI files.**
   Files with the extension ".mid" are displayed.

4. **Open the file "johnny.mid."**
   There is a brief pause while Encore converts the file and guesses the durations.

   Johnny.mid is a simple piano arrangement of "When Johnny Comes Marching Home." It was recorded with a MIDI sequencer and then saved as a Standard MIDI file. The right and left hand parts were

recorded in one pass on one track of the sequencer, so when you opened the file in Encore, all of the music appears on a single staff with the default treble clef. (Remember, each track in a sequence file is assigned to its own staff.) If you want to change the clef, you can.

1. **Click once to the right of the word 'Notes' in the Notes palette.**
   The Clefs palette appears.
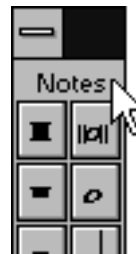
2. **Click the bass clef in the Clefs palette.**
   Two things happen when you click the bass clef icon. The pencil button in the Toolbar is automatically selected. That means you can now enter the selected symbol in the score. The other thing that happens is that the mouse pointer changes to a bass clef when you move it over the Score window. This reminds you not only of the selected symbol, but also alerts you to the fact that you're in pencil mode.

3. **Move the bass clef pointer over the treble clef in the first measure of johnny.mid and click.**
   The clef is changed throughout the piece and the notes are moved accordingly. You can also change the clef at any point within the piece by clicking at the location where you want to change clefs.

   Note: Before continuing with the tutorial, change the clef back to the treble clef. Click the treble clef icon in the Notes palette and click the clef in the first measure. If you were experimenting with the clef tools and put changes of clef anywhere else within the piece, you can remove them using the eraser tool. (The eraser tool is selected in the Toolbar.)

Splitting the Staff

The next thing you need to do is to split the left and right hand parts onto their own staves. To do that, you must first decide what note to use as the split point. In this case, the lowest note in the right-hand part is the B♭ below middle C.

Then you have to *select* the staff you want to split. For many of Encore's editing functions you must first select the music (and, as a

consequence, the underlying MIDI data) that you wish to edit. There are various ways to select music, ranging from individual notes to the entire piece. All of these methods will be used in the course of this tutorial. To split the staff, you'll select the staff through the first system.

1. **Click the arrow button in the Toolbar.**

2. **Click the arrow pointer in the margin directly to the left of the first measure.**

The first system is selected. That is, it is highlighted by means of inversion; black objects turn white and white areas turn black. You do not need to select the entire staff from measure 1 through measure 16 in order for Encore to split the staff. (In fact, you *could* just select the first measure, but more about that later.)

3. **From the Score menu, choose SPLIT THIS STAFF.**
The SPLIT THIS STAFF dialog box appears. There are two ways to split a staff. You can move all of the notes below a specified note onto a new staff. Or you can move the notes associated with a particular voice or voices onto a new staff. You need only concern yourself with setting the split point for now.
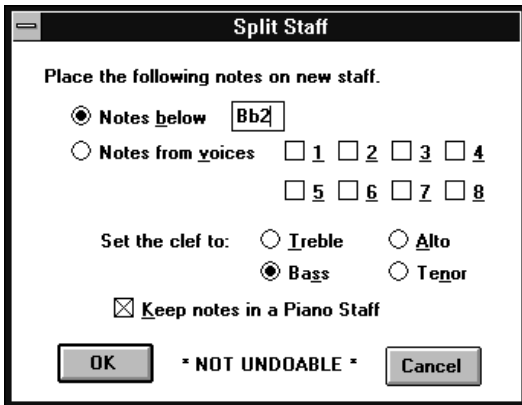
4. Enter the split point in the highlighted text box.
As mentioned earlier, the lowest note in the right-hand part is the B♭ below middle C. Therefore, you want to move all of the notes below B♭ onto the new staff containing the

left-hand part. The text box defaults to "C3", where C is the note and 3 represents the octave. MIDI notes range from a low of C-2 (C minus 2) to G8 with C3 being middle C. The octaves are numbered from each C to the B above it. So, the B♭ below middle C (C3) is B♭2.

There are two ways to enter the split point. The easiest way is to simply play the note on your MIDI instrument while the text box is highlighted (you may need to select the text box first). That note will then appear in the text box. You can also type in the note using your computer's keyboard. Enter a "B", then a lower-case "b" for the flat sign and the number "2". You could also enter the enharmonic A♯2, using the pound/number sign (#) for the sharp sign.

5. **Choose a clef for the new staff.**
   The bass clef should already be selected by default. If it is not, click the radio button next to Bass.

   There should also be an ✕ in the checkbox labeled Keep Notes in a Piano Staff. Encore treats a piano staff in much the same way as a single staff. When you assign a MIDI channel to a piano staff, it affects the treble and bass staves together. When you assign a MIDI program to a piano staff, it affects both staves. When you cut and paste in a piano staff, both staves are affected. Of course, you can also split notes onto a single staff if you want to. But since this is a piano piece, use a piano staff.

6. **Click OK.**
   The new piano staff appears, complete with a brace.

Setting the Key Signature

The sequence "When Johnny Comes Marching Home" was recorded in the key of G minor. But most MIDI files do not contain any data to indicate the key signature. So when you open the file in Encore the pitches are correct, but they're displayed on a staff with no key signature. Now you need to assign a key signature to the piece.

1. **Using the arrow pointer, double-click in the margin directly to the left of the treble staff.**
   The entire staff is selected, from the first measure to the last.
   (Remember, a single-click selects that staff in the first system only.)

2. **From the Measures menu, choose KEY SIGNATURE.**
   The TRANSPOSE/KEY SIGNATURE dialog box appears. The measures you selected are displayed in the text boxes at the top of the dialog.

   3. **Use the scroll bar to scroll down to the key of G minor.**
   Scroll down for flats, up for sharps. The key signature is displayed both graphically and by its name.

   There are a number of other options in this dialog, including the ability to transpose the notes in accord with the key change. But in this instance, you know the pitches are correct, you just want to set the key.

   4. **Click OK.**
   The piano staff is now displayed in the key of G minor.
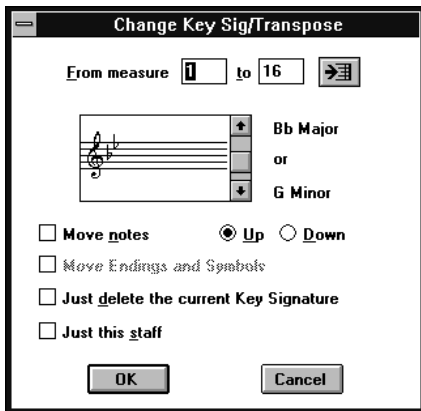
Adding a Pickup Bar

If you've scanned the score, you may have noticed that something important is missing: the first note! The first note was left out intentionally in order to show you how to add a pickup bar. No, this has nothing to do with sad-eyed, lonely people and smoke-filled rooms (although you may have played in some....). "When Johnny Comes Marching Home" actually begins one beat before the first full measure. So you'll need to add a measure, define it as a pickup bar, and enter some notation into it.

First add a measure.

1. **Using the arrow pointer, click on any blank space in measure 1.**
   The blinking insertion cursor will appear where you clicked. If you clicked on a note or rest, try again until you see the cursor.

Change Key Sig/Transpose

From measure [1] to [16] [→]

Bb Major
or
G Minor

☐ Move notes   ◉ Up ○ Down
☐ Move Endings and Symbols
☐ Just delete the current Key Signature
☐ Just this staff

[OK]   [Cancel]

2. From the Measures menu, choose ADD MEASURE.

The ADD MEASURE dialog box appears. The top line in the dialog should read, "Add 1 measure(s) before measure 1." This is exactly what you want to do. Encore knows to add the measure before measure 1 because you placed the cursor in measure 1. There are other options available to you in the dialog, but you don't need to concern yourself with them for now.

3. Click OK.

A new blank measure appears as measure 1 and all the other measures get pushed back one.

You could just enter the notation into this blank measure, call it a pickup bar, and be done with it. But you're only going to enter 1 eighth note into the entire measure. That means that when you play your music back via MIDI, you're going to hear that first eighth note, then five silent beats (since it's in 6/8 time), and then the rest of the piece. But don't despair. Encore has a simple method of dealing with this.
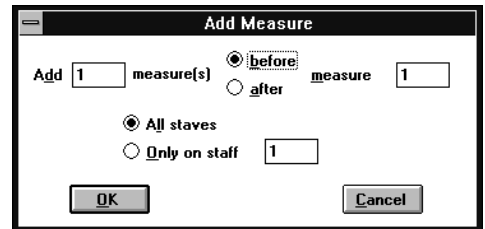
1. Select the first measure.

So far you've seen how to select a staff in a system and how to select

a staff throughout an entire piece. To select an entire measure, you simply double-click in a blank space in the measure (that is, an area with no notes or rests). That whole measure becomes highlighted.

2. From the Measures menu, choose TIME SIGNATURE.

The SET TIME SIGNATURE dialog box appears. The range of measures you selected (from measure 1 to measure 1) appears in the text boxes at the top of the dialog.

3. Click the radio button labeled OTHER.

Several commonly used time signatures are displayed as buttons in the SET TIME SIGNATURE dialog box. OTHER allows you to enter other less common time signatures.
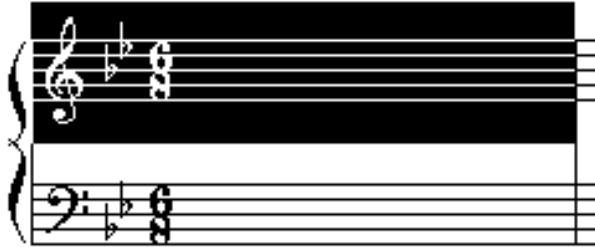
4. Enter the number 1 in the upper text box and an 8 in the lower text box next to OTHER.

This will set the time signature of the first measure to 1/8, exactly enough for the pickup bar and no more.

5.   Click the checkbox labeled PICKUP BAR.

An ✕ appears in the box.

6.   Click OK.

You may be a little puzzled by what you see. Nothing seems to have changed. But, in fact, the time signature of the first measure is now 1/8. When you designate measure 1 as a pickup bar in the SET TIME SIGNATURE dialog box, the first measure's actual time signature is automatically hidden and the next measure's time signature is displayed in the pickup bar instead.
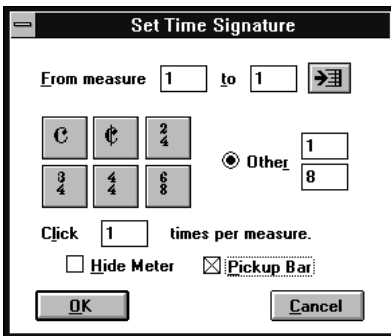
Entering a Note

Now that you've got a pickup bar you need to put something in it.

1. Get the Notes palette up on your screen.

If the Clefs palette is still showing, you can just click to the left of the word Clefs to get back to the Notes palette. In fact, you can access any of Encore's palettes this way. Click to the right of the palette

name to cycle through the palettes in order. Click to the left of the name to go in reverse order.

You can also open multiple palettes by choosing them from the cascading Palette sub-menu under the Windows menu. Then you can drag them to a convenient on-screen location. Choosing SAVE PREFERENCES from the Setup menu causes those palettes to be opened in the same location each time you run Encore.

2. **Click the eighth note icon.**
The pencil button in the Toolbar is automatically selected. When you move the mouse pointer over the Score window it will look like an eighth note.

3. **Place the Note pointer on the D above middle C in the pickup bar and click once.**
A D with the duration of an eighth note appears in the score. If your MIDI instrument is on and connected properly you should hear the note play when you place it in the score. Encore's AUTO SPACE feature (Setup menu) is on, so the note may not appear exactly where you clicked. There will be more about AUTO SPACE later in the tutorial.

If you inadvertently misaligned the note pointer and the pitch was entered incorrectly, you can change the note's pitch easily. Using the Arrow pointer, drag the note up or down to the correct pitch. Encore constrains movement to the axis on which you first move. In other words, if you first drag the note vertically to change pitch, you can *only* drag the note vertically. Similarly, if you drag the note horizontally, you can only drag it horizontally. This makes it much easier to change a note's pitch without changing its placement, and vice versa. If you need to move on both axes, simply drag one way, release the mouse button, and then drag the other way. And, of course, you can always erase the note and enter it again.

Now you need to place a rest in the bass staff. The eighth note should still be selected in the Notes palette. If you needed to use the arrow pointer to adjust the pitch of the note you entered, you'll have

to click the pencil button in the Toolbar to be able to write a rest.

1. **Press the [R] key on your computer's keyboard.**
   The eighth note had been selected in the Notes palette. When you press the [R] key, a rest of the same duration is selected. If you press [R] again, the eighth note will again be selected. Make sure the rest is selected when you're finished toggling between the two.

2. **Move the rest pointer over the bass staff in the pickup bar and click once.**
   An eighth-note rest appears in the score. Enter the rest on the staff. If you try to enter another rest in the pickup bar, you should hear a warning beep from your computer. That's because AUTO SPACE is on. When AUTO SPACE is on, you cannot enter more notes or rests into a measure than are allowed by that measure's time signature. (Remember, the pickup bar is displaying a time signature of 6/8, but it is really a 1/8 measure.)

   Rests can be dragged with the arrow tool.

MIDI Playback

The music may not be formatted yet for printing out a nice piece of sheet music, but everything you need for a simple piano score is now entered into your computer. You'd probably like to hear what it sounds like. (If you said, "Yes I do!," you may want to eat those words and tell Johnny to go march somewhere else by the time you reach the end of this tutorial.)

If you followed the instructions in the MIDI Setup section of this

manual, your computer and MIDI instrument should already be prepared to play back MIDI data. Encore has a special window that is dedicated to controlling various MIDI playback parameters. This window is called the Staff Sheet.

The Staff Sheet allows you to set each staff's playback status (enabled, muted, or soloed), playback key, MIDI channel, MIDI program, and MIDI volume. You can also give each staff a name and choose one of four font sizes to display the staff in.

First, give the staff a name.

1. **Choose** STAFF SHEET **from the Windows menu.**
   The Staff Sheet window appears. Staff 1 is the only staff with any data in it. (Remember, Encore treats a piano staff as a single staff.)
2. **Click in the text field below "Name."**
   The STAFF NAME dialog box appears.

   3. Enter the word "Piano" into the text box.
   You can also set the font, font size, and style with the FONT button. The staff name will actually appear on the score when you're done.

   4. Click OK.
   "Piano" now appears in the Staff Sheet and on the score to the left of

Inst	Play	Solo	Name	Size	Key	Chnl	Prg	Vol
1	▶		Piano	2	-	A1	1	-

Staff Sheet
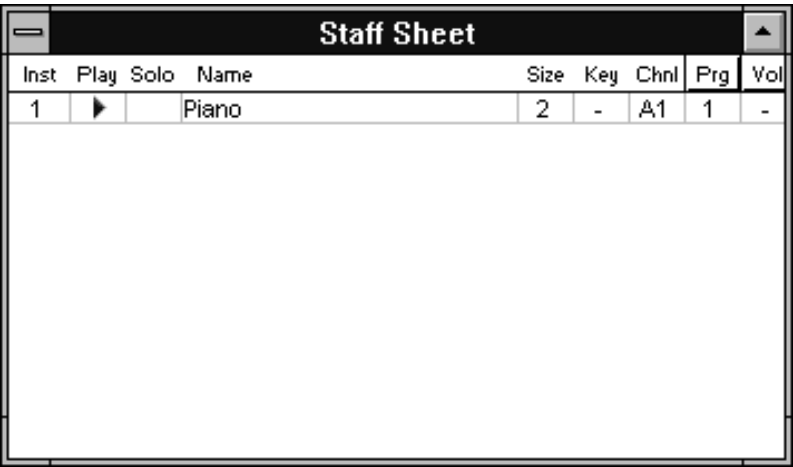
the first system.

Now set the MIDI channel for staff 1.

1.   Click in the text field below the heading "Chnl."
The Chnl (channel) column should already be displaying "A1." This means that staff 1 will play back on MIDI channel 1 via a MIDI interface, sound card or module connected to port A. For more information about designating the ports, refer back to the MIDI Setup section of this manual.
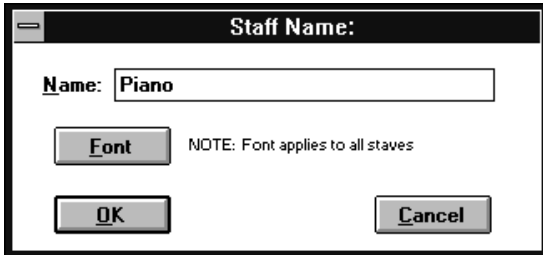
When you click the Channel field, the CHOOSE CHANNEL/PORT dialog box appears.

2. Select a MIDI channel and port.
The CHOOSE CHANNEL/PORT dialog box allows you to assign a port and MIDI channel to each of the eight possible voices in a staff. So far, you've only entered notes in voice 1, so that's the only one you have to worry about. If you have a MIDI instrument that makes something approximating a piano sound, set voice one to that instrument's MIDI channel. Then select the port your MIDI interface or sound card is connected to (A or B).

3. Click OK.

Now it's time to set the MIDI program for staff 1.

1. In the Staff Sheet window, click on the heading "Prg."
The heading expands to "Program Name."

2. Click in the text field where it says "None."
The CHOOSE INSTRUMENT dialog box appears. The CHOOSE INSTRUMENT dialog allows you to choose a device (MIDI instrument) from a pop-up menu,
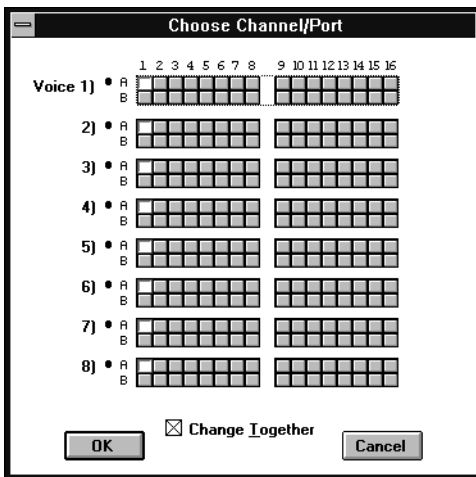
and then choose a MIDI program (a preset sound) from the list of
sounds for that instrument.

Chnl	Program Name	Vol
A1		-

Encore comes with lists of factory presets for several popular MIDI
instruments. If you click and hold on the DEVICE pop-up menu,
you'll see a list of the installed devices. If you see your MIDI
instrument listed, choose it from the menu. If not, choose one of the
generic devices. GENERIC lists MIDI program changes from 1 to
128. GENERIC 8x8 lists program changes in 8 banks of 8 programs
each (some synthesizers use this numbering scheme). The GENERAL

Choose Instrument

Number: 1   **Name:** Acou Piano   Voice -

○ None   **Device:** General MIDI ►   ☐ **Copy device to all tracks**

Acou Piano	Hamnd Organ	Acou Bass	StrEnsmbl 1	Soprano Sax	Synth Lead 1	Synth SFX 1	Tinkle Bell
Bright Grand	Perc Organ	ElecBassFing	StrEnsmbl 2	Alto Sax	Synth Lead 2	Synth SFX 2	Agogo
Elect Grand	Rock Organ	ElecBassPick	SynthStr 1	Tenor Sax	Synth Lead 3	Synth SFX 3	Steel Drums
Honky Tonk	ChurchOrgan	FretlessBass	SynthStr 2	Baritone Sax	Synth Lead 4	Synth SFX 4	Woodblock
Rhodes	Reed Organ	Slap Bass 1	Choir Ahhs	Oboe	Synth Lead 5	Synth SFX 5	Taiko Drum
Chorus Piano	Accordian	Slap Bass 2	Voice Oohs	English Horn	Synth Lead 6	Synth SFX 6	Melodic Tom
Harpsichord	Harmonica	Synth Bass 1	Synth Voice	Bassoon	Synth Lead 7	Synth SFX 7	Synth Drum
Clavinet	Tango Accord	Synth Bass 2	Orch Hit	Clarinet	Synth Lead 8	Synth SFX 8	Rev Cymbal
Celesta	AcNylonGuit	Violin	Trumpet	Piccolo	Synth Pad 1	Sitar	GuitFretNoise
Glockenspiel	AcSteelGuit	Viola	Trombone	Flute	Synth Pad 2	Banjo	Breath Noise
Music Box	ElecJazzGuit	Cello	Tuba	Recorder	Synth Pad 3	Shamisen	Sea Shore
Vibraphone	ElecCleanGuit	Contrabass	Mute Trumpt	Pan Flute	Synth Pad 4	Funky geek	Bird Tweet
Marimba	ElecMuteGuit	Trem Strings	French Horn	Bottle Blow	Synth Pad 5	Kalimba	Phone Ring
Xylophone	OverdriveGuit	Pizz Strings	BrassSection	Shakuhachi	Synth Pad 6	Bagpipe	Helicopter
Tubular Bells	DistortedGuit	Orch Harp	SnthBrass 1	Whistle	Synth Pad 7	Fiddle	Applause
Dulcimer	GuitHarmonic	Timpani	SnthBrass 2	Ocarina	Synth Pad 8	Shanai	Gun Shot

OK   **Cancel**

MIDI item is for instruments and modules that comply with the
General MIDI spec. If you'd like to learn how to create custom
device lists for your instruments, see the Encore Reference section.

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

3. **Click the program name or number of your choice (preferably one
   that will result in a piano sound being selected on your MIDI
   instrument or sound module).**
   The program name you selected appears in the Name text box and
   its corresponding MIDI program change number appears in the
   Number text box.

4. **Click OK.**
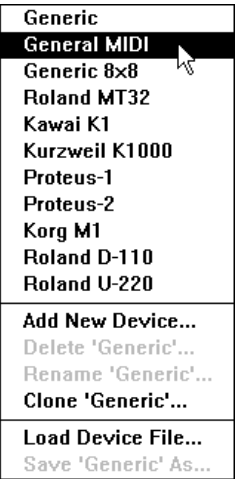
The device and program name you selected now appear in the Program Name column of the Staff Sheet.

Try playing the file back now. Click with the arrow pointer in any blank space in the pickup bar to place the insertion cursor and set the start point. Encore will always play from the beginning of the measure that contains the insertion cursor. You can either click the Play button in the Toolbar, or press your computer's [spacebar] to start playback. Click the Play button or press the [spacebar] again to stop playback. If you are having problems with MIDI playback, go back to the MIDI Setup section of this manual and make sure everything is configured properly.

You can use the Staff Sheet to select MIDI programs and set staff volumes while Encore is playing. If you open the CHOOSE INSTRUMENT dialog box and click different program names, the corresponding MIDI program change numbers will be transmitted in real time. This allows you to audition sounds before you click OK.

You can also set the volume.

1. **Click on the "Vol" heading in the Staff Sheet while the score is playing.**
   The volume column expands and the volume fader for staff 1 appears.

2. **Drag the fader to adjust the staff's volume.**

When you have a score with multiple staves, you can set the volumes individually for each staff, provided that the staves are assigned to different MIDI channels. If two or more staves are assigned to the same MIDI channel, adjusting the volume for one will set the volume for all the staves on that channel.
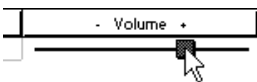
Please note: Not all MIDI instruments respond to MIDI volume messages. Consult your instrument's manual if you're not sure.

Adding Measure Numbers

When you were playing back the score, you may have noticed a
couple of clinkers. The first of these, found in measure 8, was caused
by a misplayed note in the original MIDI file. But before you fix it,
it might be a good idea to get some measure numbers up on your
screen to help you locate the correct measure.

1. **Choose MEASURE NUMBERS from the Measures menu.**
   The MEASURE NUMBERS dialog box appears.

2. **Click the checkbox labeled ADD NUMBERS.**
   An ✕ appears in the checkbox.

3. **Click the radio button labeled EACH SYSTEM.**
   The measure numbers will only appear on the first
   measure of each system.

4. **FIRST BAR IS A PICKUP should already be checked.**
   This checkbox is linked to the SET TIME SIGNATURE
   dialog where you already defined the first bar as a
   pickup. Measure numbering will actually begin with
   the second bar, the first full measure.

5. **Click OK.**
   The measure numbers appear on the score, starting
   with the first measure of the second system.
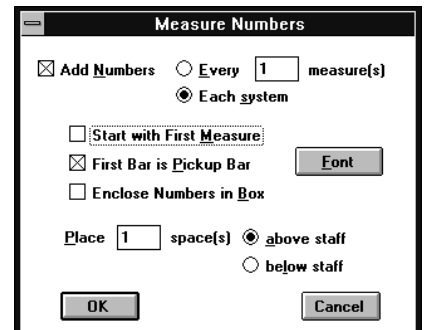
Dragging to a New Pitch

As noted previously, Encore allows you to drag notes horizontally to
change their placement or vertically to change their pitch. The
second A note in measure 8 (the one that's part of a beamed pair of
eighth notes) should be a Bb, so you'll need to drag it up a half step.

1. **Using the arrow pointer, click and hold on the
   note's head.**
   If your MIDI instrument is connected properly, the note should
   sound briefly when you click on it.

2. **Drag the note up a half step to Bb and release the mouse button.**
   The Bb will sound when you drag the note up.

If you want to check your work, place the insertion cursor in measure 8 and play the score. Playback will start from the beginning of measure 8.

`Entering an Accidental`

You may have noticed another "clam" in measure 14. That's because the note was played as a natural when it should have been a sharp. You use the Notes palette to add accidentals to notes.

1. **Click the sharp icon (#) in the Notes palette.**
   The pencil button in the Toolbar is selected automatically and the mouse pointer looks like a sharp sign when you move it over the score. You can also select the sharp sign from your computer's keyboard by pressing the [S] key.

2. **Go to measure 14 in the score and click on the head of the F note in the second chord.**
   The F# sounds and a sharp sign is added to the note.

   Here's an alternate method for adding a sharp sign.

1. **Click the note's head a second time.**
   The sharp sign is removed.

2. **Select the arrow pointer.**
   Click the arrow button in the Toolbar or press [A] on your
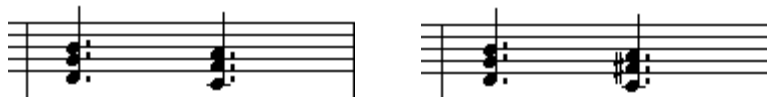
computer's keyboard.

3. **Press and hold the [shift] key.**

4. **While holding the [shift] key, click on the head of the F note with**

the arrow pointer.
The note becomes highlighted. You have just selected a single note.

5. **Release the [shift] key and press the [S] key on your computer's keyboard.**
A sharp sign is added to the note.

6. **Click anywhere on the score to de-select the note and remove the highlight.**

You can also nudge the sharp sign to the left.

1. **With the sharp sign and pencil tool selected, press and hold the [shift] key.**
2. **Click on the head of a note displaying a sharp sign.**
The sharp sign moves slightly to the left. You can click up to 7 times before the sign snaps back to its original position.

These procedures can also be applied to the flat and natural signs.
The shortcut keys for selecting the accidentals in the Notes palette or for adding accidentals to selected notes are as follows:

Accidental	Shortcut key
Sharp	[S]
Flat	[F]
Natural	[N]
Double sharp	[shift]+[S]
Double flat	[shift]+[F]

Changing Durations

Encore is very good at guessing the durations of the notes you play.
But the operative word here is "guess." Encore makes an educated guess based on the way you played and the quantization value set in the TRANSCRIPTION SETUP dialog box (Setup menu). If you don't like the note durations Encore gives you (maybe there are more dots and rests than you'd like), you can select all or part of the score, change

the quantization value, and re-guess using the GUESS DURATIONS command in the Notes menu.

But maybe there are just some minor changes you'd like to make. Take, for example, measure 3 of "Johnny.mid."

You might prefer to notate it like this.

Changing the duration of notes and rests is simple.

1. **Select the two half notes in measure 3.**
   While holding the [shift] key, place the arrow pointer over the head of one of the half notes. Click and hold the mouse button and then drag the arrow pointer across the head of the other half note. Both
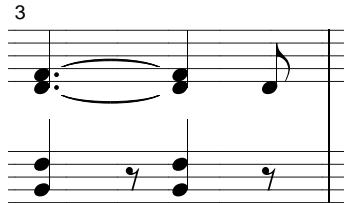
   half notes become highlighted. Release the mouse button and the [shift] key. You can use the [shift] key to add to any selection.
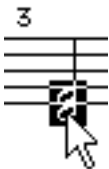
2. **Press the [3] key on your computer's keyboard.**
   The notes remain selected, but they change to quarter notes. The number keys on your computer's keyboard correspond to different note values. 1 is a whole note, 2 is a half note, 3 is a quarter note, and so on. You can use the number keys to change the durations of selected notes or rests. You can also use the numbers to select different durations in the Notes palette when no notes or rests are selected in the score.

3. **Press the [D] key on your computer's keyboard.**
   Dots are added to the selected notes. The [D] key will also select the Dot icon in the Notes palette when no notes or rests are selected in

the score.

Erasing Objects

Now you need to erase the eighth-note rest and enter the new quarter notes.

1. **Click on the eraser tool in the Toolbar.**
You can also press [E] to select the eraser tool. When you move the mouse pointer over the Score window it turns into a crosshair.

2. **Click on the eighth note rest in measure 3 to erase it.**

Aligning Playback

The notation you see in the Score window and the MIDI data that Encore plays back are closely linked, but they are two separate entities. Whenever you make changes to the durations of notes or make other edits to your score, you should align the MIDI playback to the on-screen notation. In certain instances, Encore might not let you enter more notes or rests into an edited measure until you have aligned the playback.

1. **Select measure 3.**
Double-click in any blank space in measure 3.

2. **Choose ALIGN PLAYBACK from the Measures menu.**

3. **Click anywhere in the score to deselect measure 3.**

4. **Choose the quarter note from the Notes palette and enter a D in measure 3 between the other notes.**

5. **Hold the [control] key and drag the quarter note up to F.**
You've just made a copy of the quarter note. You can use this method to build up chords from single notes. You can also drag notes and chords horizontally to copy them.

Tied Notes
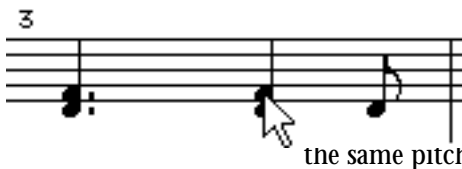
Now that you've edited measure 3, you need to add the ties between the quarter notes. Encore can automatically draw ties between consecutive notes of the same pitch.

1. **Select the notes to be tied.**
   You could shift-click on the notes to select them just as you did previously, but try drawing a selection box around them instead. Using the arrow pointer, click above and to the left of the dotted quarter notes. Drag diagonally until all the notes to be tied are enclosed in a highlighted rectangle.

2. **Choose TIE NOTES from the Notes menu.**
   Ties appear between the notes.

   Please note: You can add to a selection 'rectangle' by holding the [shift] key and making other selections. However, you should use the methods for selecting entire measures or staves whenever possible, particularly when you use the COPY and PASTE commands. If you don't like the appearance of the ties, you can edit them.

1. **From the View menu, choose SHOW/HIDE.**
   The SHOW/HIDE dialog box appears. The SHOW/HIDE dialog allows you to decide which of several items will be displayed in the Score window.
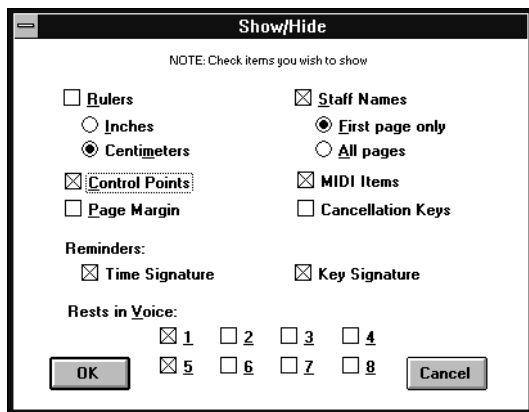
2. **Click the checkbox labeled CONTROL POINTS.**
   An ✕ appears in the box.

3. **Click OK.**

When you return to the score, small, rectangular, black 'handles' have appeared in the middle of each of the ties. These are the control points. Ties, text, slurs and several other graphic elements that appear on your score have control points associated with them. The control points are the parts of these

graphics that you can 'grab onto' to make various types of adjustments. For example, you can use the arrow pointer to pull ties up or down, tweak the appearance of slurs or resize text boxes.

Please note: The control points do not need to be showing in order to adjust the graphics. It's just easier to do if you can see them.

Copying Notes

You've seen how to control-drag a single note into a chord. You can also make copies of notes and chords by control-dragging them horizontally. To demonstrate this, you're going to make the same changes to measure 4 that you made to measure 3. But you're going to use a different method to do it.

1. **Select the half notes in measure 4.**

2. **Press the [3] key on your computer's keyboard.**
    The half notes become quarter notes.

3. **Click the eraser button in the Toolbar or press [E].**
    The pointer becomes a crosshair when you move it over the score.

4. **Click the rest in measure 4 to erase it.**

5. **Press and hold the [control] key.**

6. **Using the arrow pointer, drag either of the new quarter notes to the right.**
    Drag the note to a position between its original location and the eighth note. Release the mouse button and the [control] key. You've just copied the two quarter notes.

    Now you can add the dots and ties as described previously. Remember to align playback when you're finished.

    You can edit other similar measures so that the score will look consistent (measures 7 and 8). Don't change measure 16 yet.

Justifying Notes and Rests

When you first opened johnny.mid, Encore automatically justified the notes and rests according to "engraver's" spacing. That's because Encore's AUTO SPACE feature is turned on by default. (You can turn it off in the Setup menu.) Notes and rests are spaced in each measure based upon their durations and a set of rules developed for engraving and printing music.

But measures 3 and 4 are a different story. The notes are no longer spaced properly because you've dragged them around and changed durations.

1. **Select measures 3 and 4.**
   Double-click in measure 3 to select it. Then hold the [shift] key and double-click in measure 4. Both measures are highlighted.

   2. Choose ALIGN SPACING from the Measures menu.
   The ALIGN SPACING dialog box appears.

   3. Click the radio button labeled ENGRAVER'S SPACING.
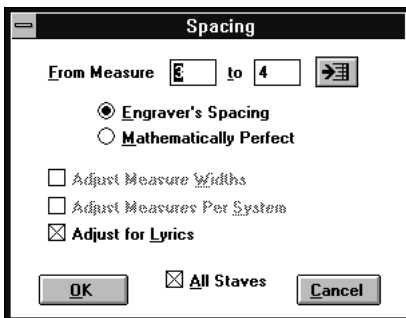
or engraver's spacing. Mathematically perfect spacing positions the notes and rests based solely upon their durations.

4. Click OK.
The notes in measures 3 and 4 are justified.

Inserting a Measure

"When Johnny Comes Marching Home" has (at least) 4 verses. Encore not only allows you to add repeats, it also

gives you the option of playing them via MIDI as notated.

But before you can add the repeats you've got to insert a new measure to use for the repeat ending.

1. **Click in measure 16 to place the insertion cursor there.**

2. **From the Measures menu, choose ADD MEASURE.**
   The ADD MEASURE dialog box appears.

3. **Add 1 measure before measure 16.**

4. **Click OK**

   Measure 16 is now a new, empty measure. What was previously measure 16 is now measure 17.
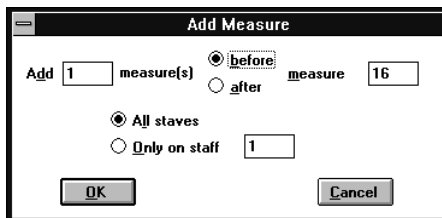
Copying a Measure

You're going to perform some edits on measure 17 similar to the
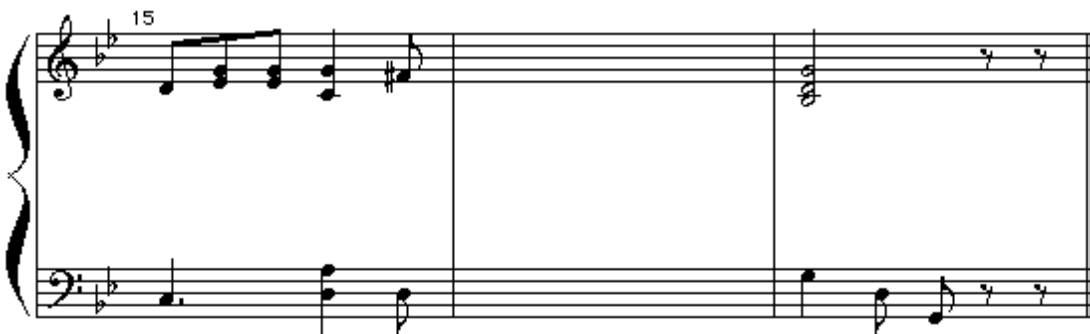
changes you made on measure 3 and 4. Then you'll copy measure 17 and paste it into measure 16.

1. **Select all the half notes in the chord in measure 17.**

2. **Change the duration of the chord to a dotted quarter note.**
   Press [3] and then [D].

Now you need to enter a chord made up of eighth notes. But before you can do that you must first select measure 17 and align playback. If you don't, Encore will still think that the measure is full and you will hear a warning beep when you try to click in more notes.

Now enter the chord.

1. **Select the eighth note icon in the Notes palette.**
   You can click on it or press [4] on your computer's keyboard.

2. **Enter the eighth note chord in measure 17.**
   To enter chords with the mouse, enter one note and then enter the other notes in the chord by clicking above or below it.

3. **Select both chords in measure 17 and tie them.**

4. **Select measure 17 and align playback.**

Now you're going to copy measure 17 and paste it into measure 16.

1. **Double-click in the treble staff of measure 17 to select the entire measure.**
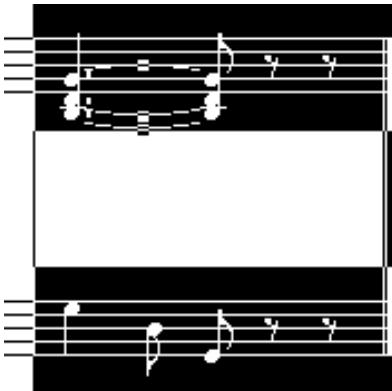
2. **Hold the [shift] key and double-click in the bass staff.** Both staves are selected. As stated previously, Encore treats a piano staff like a single staff. However, if you only select the treble or bass staff and then cut or copy music, you will only cut or copy the selected music. Subsequent pastes will result in measures with notation in one staff and blank measures in the other.

3. **From the Edit menu, choose COPY.**

4. **Place the insertion cursor in the treble staff of measure 16.**

5. **From the Edit menu, choose PASTE.**

The notation from measure 17 appears in measure 16.

Using the illustration below and the techniques you've learned so far, complete the edits to measures 16 and 17. Don't forget to align playback and spacing when necessary.

Beaming Notes

When you open a MIDI or Master Tracks Pro file or enter notes into a new blank measure, the appropriate notes will be beamed automatically. (AUTO GUESS/BEAM can be turned off in the Setup menu.) Beamed notes are grouped according to where they fall relative to the beat. (You can use the BEAM GROUP command in the Notes menu to select and then beam the notes of your choice.)

Sometimes in the course of editing a file you will need to beam notes whose durations have been changed. A case in point is the group consisting of an eighth note chord, an eighth-note rest, and an eighth note in the new measure 16.

1. Using the arrow pointer, draw a selection rectangle around the group to be beamed.

2. From the Beam Notes sub-menu in the Notes menu, choose BEAM GROUP.
   A beam appears over the selected group.

Changing Barlines

You have now entered all the notes and rests and measures necessary

for the repeats. The next step is to define the section to be repeated.

1. **Select measure 1.**
   Double-click in the treble staff of the first full measure (that is, not the pickup bar).

2. **Hold the [shift] key and double-click in measure 16 to select it.**
   You might need to scroll the Score window to get to measure 16.
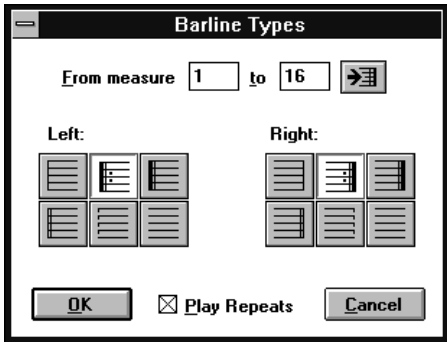
3. **From the Measures menu, choose BARLINE TYPES.**
   The BARLINE TYPES dialog box appears. The text boxes at the top of the dialog indicate that you have selected measures 1 through 16. Any changes you make to the left barline will only affect the left barline of measure 1. Changes made to the right barline will only affect measure 16.

4. **Click the left and right repeat barline buttons.**

5. **Make sure an ✕ appears in the PLAY REPEATS checkbox.**
   If you choose PLAY REPEATS and then play the score from the beginning via MIDI, it will play until it reaches the right repeat barline. Then playback will jump to the left repeat barline, play through to the end of the score and stop.

6. **Click OK.**

Repeat Endings

Simple repeats like the one you just added are fine for some applications. But what you're trying to do is to get the main body of the song to play through 3 times and then jump to a different ending on the fourth repeat.

1. **Select measure 16.**
   Double-click in the treble staff.

2. **From the Measures menu, choose ENDINGS.**
   The MEASURE ENDINGS dialog box appears.

3. **Click the checkboxes labeled FIRST, SECOND, and THIRD.**

An ✕ appears in each box.

4. **Make sure an 5 appears in the PLAY REPEATS checkbox.**

5. **Click OK.**
   The ending bracket appears over measure 16, complete with text indicating this ending should be played the first 3 times through.

6. **Now select measure 17.**

7. **From the Measures menu, choose ENDINGS.**

8. **Click the checkbox labeled FOURTH.**

Measure Endings

From Measure `16` to `16`

Font   NOTE: Font applies to all endings.

☒ First   ☒ Second   ☒ Third
☐ Fourth   ☐ Fifth   ☐ Sixth

☐ Custom Text Box   `1.-3.`

☐ Lock Ending   ○ open   ◉ closed

OK   ☒ Play Them   Cancel
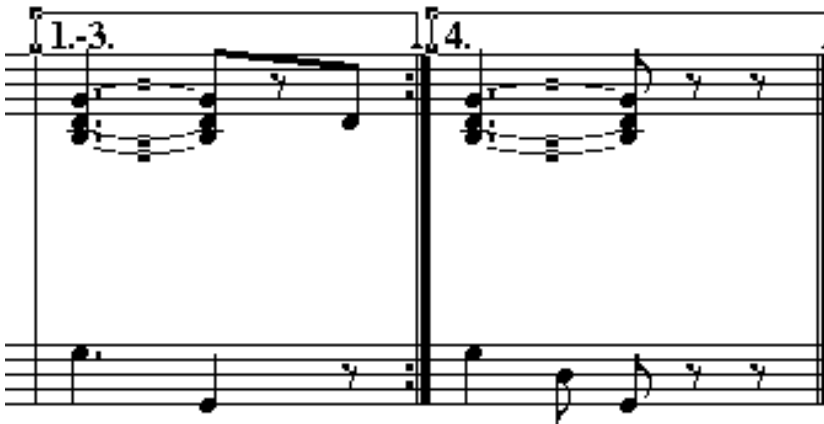
9. **Click OK.**

If you play the score from the beginning, it will start with the pickup bar and then play measures 1 through 16 three times. On the fourth repeat, it will skip measure 16, play 17, and stop.

Like any other on-screen objects, the brackets and text associated with endings can be moved and adjusted. Drag the upper-left corner to adjust the height. Drag the lower-left end to adjust the length of the sides. If the control points are showing, the control point on the right end looks like a small arrow head. Click on it to "open and
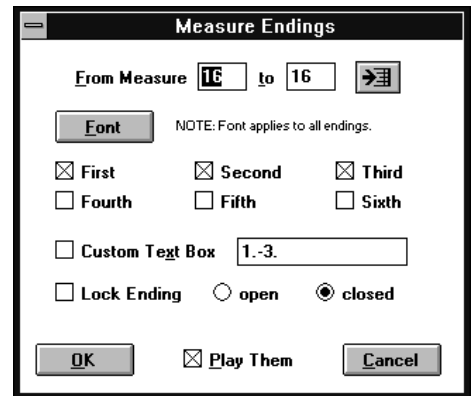
close" the bracket. You can also drag the text.

You can adjust any of these parameters for two or more endings simultaneously. Simply hold the [control] key and adjust one of the endings. The other endings will be adjusted accordingly. This can be especially handy if you have adjusted the height of one bracket and are having trouble getting the other brackets lined up. Hold the [control] key and drag one of the brackets to the desired position. The other brackets will automatically align with it.

Laying Out The Music

You have now entered and edited a complete (albeit one-page) piano score. Everything that anyone would need to play this piece is there in the Score window. All that remains to do is to make it presentable so that you can print it out.

The first thing that you need to do is determine the printable area of the page. If the page margins are not already showing in the Score window, open the SHOW/HIDE dialog box (View menu) and click the PAGE MARGINS checkbox to display them. The width of the margins is set in the SCORE SETTINGS dialog (File menu). The PRINTER DEFAULT setting should work for most printers, but you might want to specify an exact width.

The page margins appear in the Score window as a broken line around the score. Anything within this line will print. If you scroll to the end of the score, you'll notice that the last two systems are apparently off the page. Or, more accurately, they are on another page below the first one. That's because Encore prints large scores in *tiles*. Say, for example, that you're working on a large orchestral score. The size of a single page of a full orchestral score could easily exceed the standard paper sizes that will fit in your computer's printer. To get around this, Encore will print a large page in tiles, separate pieces of paper that can be assembled afterward.

But the piano score you're working on should fit easily on a single page. There are two things you can do to make this work: change the size of the music on the page and arrange the measures and

systems so that they make better use of the available space.

Changing Staff Size

One way to change the size of the music is to select a different point size for the Anastasia font. The Anastasia font is the font that Encore uses to display and print music.

1. **Open the Staff Sheet window.**

2. **Click on the number 3 under the heading "Size."**
   The SET STAFF SIZE dialog box appears. You can choose a staff size ranging from 1 to 4, where 1 is the smallest and 4 is the largest.

   These numbers correspond to 4 different point sizes:

Staff Size	Point Size
1	16
2	20
3	24
4	36
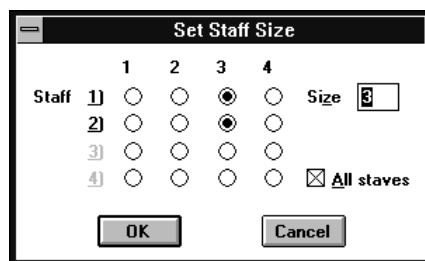
3. **Click the radio button for staff size 2.**

4. **Click OK.**

   The on-screen display changes to reflect the newly chosen font size. Before you proceed, set the staff size back to 3. In the next section you'll explore another option for getting more music on a page.

Reducing the Music

There is another way to make optimum use of the page: you can print at a reduction. This has two distinct advantages. It gives you more room to work with and the size of the music does not change on the screen.

1. **From the File menu, choose SCORE SETTINGS.**
   The SCORE SETTINGS dialog box appears.

2. **Enter the number "80" in the text box labeled ENLARGE OR REDUCE.**
   In general, a reduction value of 75 to 80 percent works well with the staff size set to 3.

3. **Click OK.**
   The notes and other objects in the Score window remain the same size, but the apparent size of the page increases.

Moving Staves

When you initially created the piano staff, you probably noticed that the spacing between staves was not consistent. In fact there is much more space than there needs to be between most of the staves. One of the great things about Encore is that it allows you to drag just about any object you can get your mouse on, including staves.

The spacing in the first system is pretty good, so concentrate on the second system for now.

1. **Using the arrow pointer, click and hold on the point where the left barline and the top staff line of the bass staff meet.**

2. **Drag the staff up.**
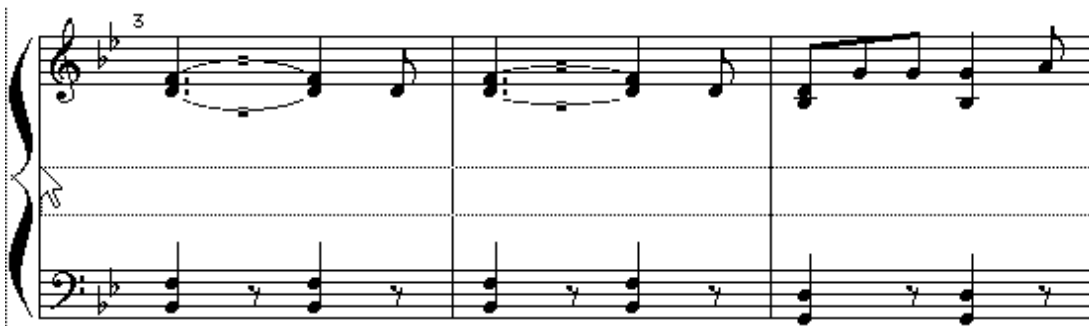
A "ghost" staff appears so that you can see exactly where the staff will be moved to.

3. **Release the mouse button.**

This method is fine for tweaking the spacing on individual systems. But it would be pretty tedious if you had to go through an entire score changing the spacing between the staves in each system. Fortunately, you don't have to do that.

1. **Press and hold the [control] key.**

2. **Repeat the previous procedure, but this time adjust the spacing between the staves in the first system.**

3. **Release the [control] key.**

   Moving a staff while the [control] key is down causes that staff to be moved to the same position in all subsequent systems. In other words, if you had adjusted the spacing in the second system while the [control] key was held, the first system would not have been affected.

   Use this technique to get a consistent and comfortable amount of space between the staves.

Moving Systems

Now that you've reduced the music and adjusted the spacing between staves, you should have more than enough room to fit all the music on one page. In fact, you've probably got quite a bit of blank space at the bottom of the page. Now you can space the systems to make the page a little less cluttered. First you'll move everything on the page down a bit.

1. **Using the arrow pointer, drag the upper-left corner of the first system down a little.**
   The spacing between the systems remains the same, but all the systems on the page move down. There are a number of reasons why you might want to do this. Chief among these is that you might want to add a title and other text elements later.

2. **Release the mouse button.**

   Now you can adjust the spacing between the systems. You can move systems individually just like you did with staves. But for now you

want to adjust the space between all systems equally.

1. **Press and hold the [control] key.**

2. **Drag the upper left corner of the second system.**
   Adjust the spacing between the first and second systems.

3. **Release the mouse button and the [control] key.**
   The spacing between all the systems is the same as the spacing
   between the first and second systems.

   Check the bottom of the page to make sure that the last system is still
   within the bottom margin. You might have to work at it a bit to get
   everything properly spaced.

   So far, you've only dealt with vertical space. If, in the course of
   laying out the page, systems have moved away from the left margin
   you can apply the same techniques to horizontal movement.
   Remember, whenever you drag a system while holding the [control]
   key, that system and all subsequent systems are affected. Therefore, if
   you want to realign the systems with the left margin without affecting
   the indent on the first system, just control-drag the second system.

   If you drag the left or right end of a system horizontally, the
   placement of objects within the system will be scaled proportionally.

1. **Click and hold on the upper-left corner of the first system.**
   A "ghost" staff appears.

2. **Drag the ghost staff to the right until its left end is over the center
   of measure 3.**

3. **Release the mouse button.**
The first system is compressed. All three of the measures in the system are scaled to occupy less horizontal space.

Dragging Barlines

You're almost finished with the layout. The systems are evenly spaced on the page, the spaces between staves are consistent, and you've indented the first system. The only thing left to do is to adjust the width of the measures in the first system.

1. **Click and hold on the barline between the pickup bar and bar 1.**
Click at the point where the barline and the top staff line meet. A dotted, "ghost" barline appears.

2. **Drag the ghost barline left until it aligns with the barline between measures 3 and 4.**

3. Release the mouse button.
The measure is resized.

Use this same procedure to align the barline between measures 1 and 2 with the barline between measures 4 and 5.

At this point, your edited file should look pretty close to the file "jonnypno.enc." You might want to compare the two files to check your work so far. You could even print them out if you'd like.

Adding a Staff
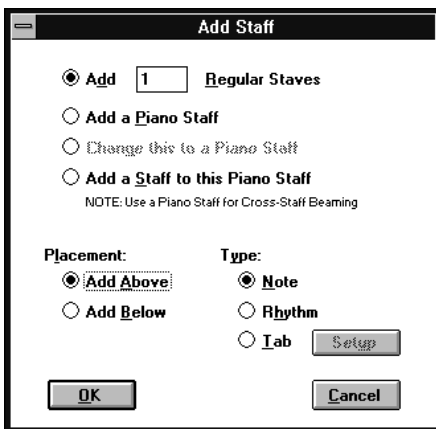
The next part of this tutorial will show you how to add a vocal staff. Then you'll enter the melody using MIDI step entry and real-time recording and, finally, add some lyrics.

1. Place the insertion cursor in the pickup bar of the treble staff.
When you add a staff, Encore needs to know where to insert it. Encore will insert a staff above or below the staff that contains the insertion cursor or, as an alternative, a staff that has been selected.

2. Choose ADD STAFF from the Score menu.

The ADD STAFF dialog box appears.

> **3. Add 1 regular staff above the treble staff.**

4. **Click OK.**
   A new, blank treble staff appears above the piano staff.

5. **Open the Staff Sheet and name the new Staff 1.**
   Enter "Vocal" in the STAFF NAME dialog.

   You can also assign a separate MIDI channel and program for the new staff.

Breaking the Barline

The new staff is connected to the piano staff at each barline. In a piano/vocal arrangement, the barlines are typically broken between the vocal and piano staves.

1. **Select staff 1.**

2. **From the Score menu, choose CONNECT STAVES.**
   The Connect Staves dialog box appears.

3. **Click the checkox labeled BREAK BARLINES.**
   An ✕ appears in the box.
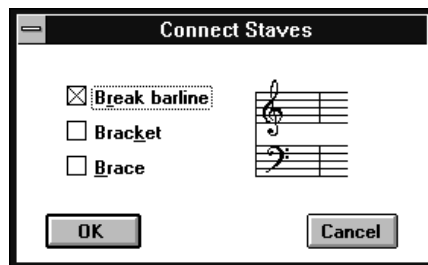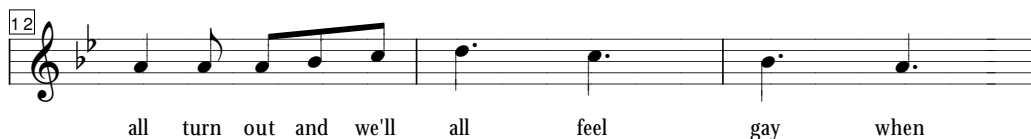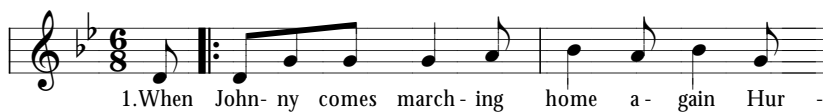
4. **Click OK.**
   The barlines are broken.

MIDI Step Entry

MIDI step entry is probably the fastest method of step entering

notes. If you're using a MIDI keyboard or other MIDI instrument, you can use it to enter pitches in step time. The notes' durations are determined by the current duration chosen in Encore. If you use the computer's number keys to choose durations, you can enter notes with one hand and choose durations with the other. With a little practice, it's quite easy.

Note: If you are using a MIDI master controller and a separate sound module, you will need to click on the Thru button in the Toolbar. When Thru is on, MIDI data received at the computer's MIDI in port is simultaneously transmitted from the computer's MIDI out port. See the Encore Reference manual for more information about MIDI Thru.

1. **Place the insertion cursor in the pickup bar of the vocal staff.**
   When you use MIDI step entry, place the cursor in the measure where the notes are to be inserted.

2. **Choose the eighth note in the Notes palette.**
   For MIDI step entry to work, the Notes palette must be the active palette and the pencil tool must be selected in the Toolbar.

3. **Play the first four notes of the melody.**
   The notes appear in the vocal staff. It is best to play fairly staccato. Notes are not entered in the score until you release the key on your MIDI keyboard. If you play a phrase and the notes overlap even slightly, those notes will be scored as a chord. This can actually be handy if you are trying to enter widely spaced chords. Play the first note, then the second note, release the first and play a third, and so on. Even the smallest hands can enter huge chords this way.

4. **Press [3] on your computer's keyboard and enter the fifth note.**
   You can continue to enter the vocal line in this fashion, using the MIDI instrument to enter pitches and the number keys to choose durations. If you make a mistake, you can use the [back space] key to move back one event and reenter it. To enter a rest, press [R] and play a note. A rest with the current duration will be entered. Press [R] again to toggle back to note entry.

   Note: MIDI step entry determines not only the pitch of the entered

notes, but also the MIDI velocity value assigned to each note or chord.

Real Time Entry

Real time note entry is the fastest (and most entertaining) method of getting notes into Encore. There are a few things you need to do to set Encore up for recording.
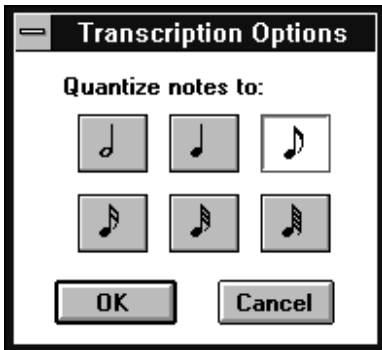
1. From the Setup menu, choose TRANSCRIPTION SETUP. The TRANSCRIPTION SETUP dialog box appears.

2. Click the eighth note choice.
When Encore guesses the duration of notes, it subdivides each measure based upon the value you choose in the TRANSCRIPTION SETUP dialog. Encore tries to make the notes you play fit within those subdivisions. The shortest note duration in the melody line is an eighth note. Choose the closest duration available in the TRANSCRIPTION SETUP dialog. In this case, that would be the eighth note.

3. Click OK.

The next thing you'll need to do is set up the metronome click and enable it.

1. From the Setup menu, choose CLICK SETUP.
The CLICK SETUP dialog box appears.

2. Choose INTERNAL or EXTERNAL click.

If you choose Internal, the metronome click will be generated by your computer.
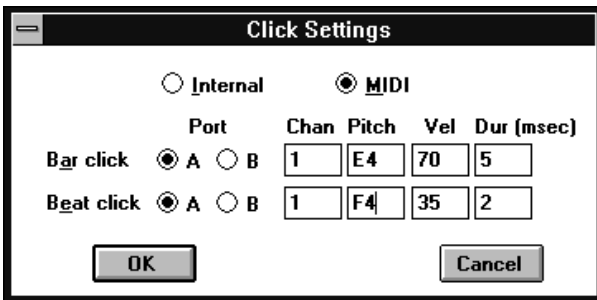
External allows you to use an external source such as a drum machine or multitimbral sound module to generate the metronome. Enter the MIDI channel and note you would like to use

for the click. The BAR CLICK sounds on the "1" of each measure. The BEAT CLICK fills out the rest of the measure. The number of metronome clicks per measure is determined in the TIME SIGNATURE dialog.

You can use your MIDI instrument to enter the note numbers in the CLICK SETUP dialog. Simply highlight the text box and play a note.

3. **Click OK.**

Choose CLICK ON/OFF from the Setup menu to turn it on. When it's on, a check mark appears next to the menu item.

Before you attempt to record, it might be a good idea to slow the tempo down a bit.

1. **Double-click to the left of the first measure of the vocal staff.**
   The vocal staff is selected in all systems.

2. **From the Measures menu, choose TEMPO.**
   The CHANGE TEMPO dialog appears.

3. **Set all tempos to 200 beats per minute.**

4. **Click OK.**
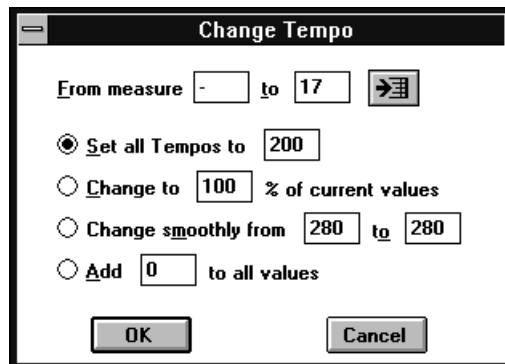
Before you record, you should make sure that Encore's Split Staff function is turned off. Split Staff allows you to record into a piano staff in real time and split the notes onto the treble and bass staves as you record. But if it's turned on when you only intend to record in one staff, you may wipe out data that's already been recorded in another staff.

1. **From the Setup menu, choose RECORD SETUP.**
   The RECORD SETUP dialog box appears.
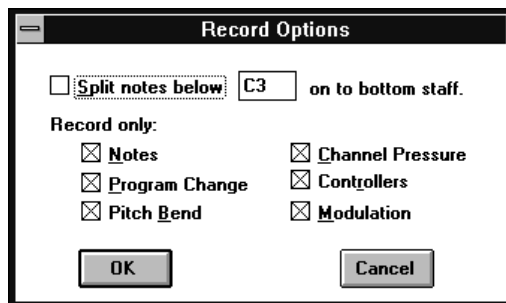
2. **Make certain the checkbox labeled** Split notes below... **is disabled.**

3. **Click OK.**

   Now you can record the vocal melody.

1. **Place the insertion cursor in the pickup bar of the vocal staff.**
   Recording will begin in the measure that contains the cursor.

2. **Click the Record button in the Toolbar or press the [enter] key.**
   If everything is set up properly, you should hear a 1 bar count-in
   before recording begins. Since this piece has a pickup bar, recording
   will actually begin on beat 6 of the count-in.

3. **Play your MIDI instrument.**

4. **Stop recording before the end of measure 16.**
   To stop recording, click the Record button again or press the
   [spacebar]. There is a brief pause while all the notes are guessed and
   beamed.

   If you made a mistake, use the Undo command to erase the
   recording.

Entering Lyrics

The next step is to add the lyrics to the vocal part. Entering lyrics in
Encore is simple. Lyrics are 'attached' to notes and you can move
through the score from note to note adding the desired words and
syllables. The first thing you'll need to do is select the lyric tool.
The lyric tool is found in the Graphics palette.

1. **Click on the lyric tool (the "L" in the Graphics palette).**

2. **Click the arrow tool on the head of the first note in the vocal part.**
   A blinking text cursor appears below the first note. You should also
   see an arrow appear directly to the left of the cursor in the margin.

3. **Type the first word ("When") and press the [spacebar].**

The first word appears centered below the first note. When you press the [spacebar], the cursor moves to the next note.

4. **Type "John" and then press [-] (the hyphen key).**
   For breaks between syllables, use the hyphen key. This will move the cursor to the next note and place a hyphen between the two syllables.

5. **Type in the second syllable.**

If you look at the example you will also notice that there are some "melismas" in the vocal part. The first one occurs in measure 3. To enter a melisma:

1. **Type in the word or syllable.**

2. **Hold the [shift] key and press the [spacebar].**
   The cursor moves to the tied notes.

3. **Continue to hold [shift] and press [-] (the hyphen/underscore).**
   A single underscore will appear there. The melisma will not actually be drawn until you exit lyric mode. If you click on the arrow tool, the melisma will be drawn.

Editing Lyrics

You can use the lyric tool to edit text and correct typos just as you would any other text. The [back space] key will move the cursor back through the text, deleting letters as it goes. The [tab] key will move forward through the lyric, selecting entire words. Press [shift]+[tab] to do the same thing in reverse order.

When the lyric tool and pencil are selected, Encore's Notes menu changes into the Text menu. Use the text menu to set the font, point size, and style for your lyrics. If no lyrics are selected, these changes are global. If lyrics are selected, the changes only affect the selected lyrics, allowing you to mix fonts and styles.

The arrow that you saw in the left margin when the lyric tool was selected is used to adjust the vertical alignment of the lyrics. Drag it

to move the lyrics up or down. You can drag on individual lyrics with the arrow tool to adjust the horizontal placement.

Fitting It On The Page

You may have noticed that your nicely formatted piano score no longer fits so neatly on one page since you added the vocal staff. Even if you follow the previously discussed steps for page layout, you won't get all six systems to fit within the margins. The simplest solution is to put the last system onto another page.

1. From the Score menu, choose SYSTEMS PER PAGE. The SYSTEMS PER PAGE dialog appears.

2. Reduce the number of systems per page from 6 to 5.
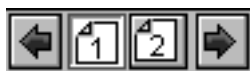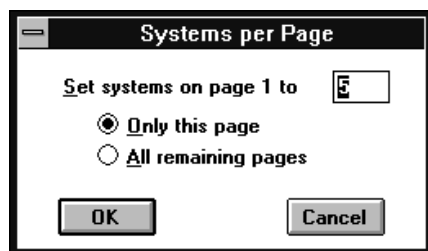
3. Click OK.
The last system will be put onto a new page, page 2. A new page icon appears in the Toolbar.

Now you can adjust the systems and the spacing between the staves if you want to.

The Fun Part

This tutorial has just scratched the surface of what you can do with Encore. If you've followed it closely, you've already developed some excellent skills and habits to help you in your own musical endeavors. If you'd like to see what the complete piano vocal arrangement of the tutorial file looks like, open the file "jonny_pv." There are a few other operations—the slur in measure 11 or the guitar chords—that you can try on your own, if you wish. The Encore Reference manual is filled with examples and tips about things like voicing, transposable chord symbols, additional lyric lines, all kinds of marks (including marks that affect MIDI playback), and much, much more. Now stop working and get playing!

Selecting In Encore

When you make changes to your music in Encore, many of the edit operations require you to first *select* the notes and objects you wish to change. There are four different selection "objectives" within Encore: notes, graphics, measures and staves. There are several methods for selecting these items and some methods are better suited for particular operations than others. By using and combining the proper selection methods, fewer individual edits will be needed.

One of the most basic operations in Windows, selecting an area with the arrow pointer, is often *not* the best method to select areas in Encore. For a small group of notes within a measure, the arrow is ideal. And arrow selections are required for operations such as Sub-Group, Print Selection and Beam Group. But when selecting entire measures or systems, there are other methods available which are not only easier to use, they also give more reliable results. This section outlines how each technique is applied within Encore and when each is most appropriate.

Drag Selection

Highlighting by dragging with the arrow pointer is a very common technique in Windows. For most readers, an explanation of how this is accomplished will not be needed, but to provide a thorough overview we'll describe the basic operation anyway.

Using the arrow, click at the upper left corner above the notes or graphic you want to select. Click and hold the mouse button down and drag diagonally from upper left to the lower right. While dragging, you should see an inverted version of your score appearing in a growing rectangle. As long as you hold the mouse

button down you are "drawing the selection."

Adding to a Selection

OK, so making a selection is pretty basic stuff. Encore allows you to add more selections without losing the last selection. This can speed things up quite a bit when several different areas on a page all need the same change.

After selecting one area in Encore, hold down [shift] while making additional selections. These can either be made by clicking and dragging with the mouse or by using one of the other selection techniques discussed in this section.

Note: Caution should be used when drag-selecting additional areas. **Avoid creating overlapping areas of selection.** When holding down the [shift] key, if a drag selection starts to overlap another selection, the overlapping area will appear as a normal score again (non-inverted). This technically means the area is *not* selected, but overlapping areas are difficult for Encore to account for and should be avoided. If you don't want the area selected, don't select it in the first place! Keep selections from overlapping and everything you select will be properly recognized.

Shift-Selecting Regions

Encore allows you to use the [shift] key for defining the first selection area without the need to drag. If [shift] is held down before the first click, a small plus sign after clicking once will indicate the location for the upper-left corner of a selection. The next click will determine the lower-right corner of the selected area and draw the selection (well, actually, you can also click at the upper right location after selecting the lower left—but let's keep this simple OK?).

Using this technique to define a region only works when defining the first selection area. Additional selections added using the [shift] key will require the standard click and drag technique.

Don't confuse using the [shift] key to select a region with "shift-selecting" individual notes. If the [shift] key is held down and you click on anything other than a note or rest you will get a plus sign. That sign indicates that your next click will define a selection rectangle. If you don't want this, release the [shift] key, click once to clear the process and start again.

The [shift] key can also be used to select additional areas on other pages but it is recommended that you keep all your edits on a single page unless you are selecting to the end of the score. This will keep things simple for you and Encore and makes it easier to remember what you have selected.

Recognizing the Selection

When using the arrow pointer to select areas in your score there are a few, er, "points" to consider. In fact, control points are quite important when selecting graphic items.

Selecting Control Points

The left control points are the main control points recognized for selections. When an item has four control points (like text boxes), selecting the left control point needs to either include both control points or more than a "quarter" of the left edge.

Items Without Control Points

Some items, most noticeably notes and rests, don't have control points. When selecting these items you should select the entire item.

Notes

It may be helpful to know that a note is only recognized as being selected when the left side is highlighted. When notes have upward stems (if there is a stem at all), selecting just the first pixel at the tip of the note's head counts as selecting the note—and selecting the rest of the note *without* that tip doesn't count! If a note appears stem down, the far left side is the stem and the same rule applies; select just the stem and the note is still selected. Select anything *but* the stem and the selection will not be recognized.

Rests

The same concept concerning note selection is true for rests as well. If the left side of a rest is highlighted, the rest is selected.

Other Graphics

Dynamics, marks and chord symbols (both text chords and guitar indications) all have a control point in the approximate center. As soon as a selection includes the center for one of these items, the graphic is selected.

Clefs

Clefs cannot be selected. Clefs that have been added after the beginning of a system can be erased with the eraser tool.

The one operation in Encore that will move a clef within the measure is the "stretch" function. For more on this special function see the Advanced Topics appendix to this manual.

Shift-Selecting of Notes

A special selection method is provided for selecting individual notes and rests, even when they are part of dense chords or passages. This technique is called "shift-selecting."

When a note is shift-selected, the note head is enclosed in a small selection rectangle to indicate the note has been added to the selection. Shift-selecting notes is very fast and efficient once you understand what to do.

Hold down [shift] and click directly on a note's head. A selection rectangle appears around the note's head to show that it's selected. If you continue to hold [shift] down you can click on additional note heads as well. Far easier, however, is to keep the mouse button held down while you move the arrow pointer over additional notes and rests. As the arrow passes over either notes or rests each item will become selected.

If you make a mistake and select an item you did not intend to, you can deselect the item by holding down the [shift] key and clicking on the item.

If you release the [shift] key and click, all selections are cleared.

Be careful when first beginning the shift-selection process to click directly on a notehead or rest. If you miss and click anywhere else you will see a plus sign entered where you clicked. This indicates the beginning of a shift-selection for a region and is not the same as shift-selecting notes. See Shift-Selecting Regions on page 2.

Shift-selecting notes is particularly useful for flipping the tie direction within a chord without changing the stem direction of either chord the notes are part of. When Encore ties notes together in chords, it tries to arrive at logical solutions for the tie directions, but you may need to change some for your score. By shift-selecting the two notes that are tied, you can use [control] + [shift] + [T] and the tie direction will change.

Shift-selecting notes becomes more natural the more you use the technique. Before long you'll be gliding your mouse through your score and easily selecting entire regions for editing. There are a few situations where shift-selecting is not recommended, however, and other selection techniques are more appropriate.

Note: Copying and pasting partial note information from beamed groups or chords is not recommended for any copy operation, including standard drag selection. Pasting one note from a chord or beamed group is mighty confusing for Encore. Poor Encore doesn't know what you want to do when you select something that is part of a group, so it will sometimes drop information or paste only partial beams. If you need to copy something from a group, you should either copy and paste the entire group and then erase what you don't want, or separate the

item from the group before copying.

Selecting Measures

Although you can draw a selection to include an entire measure, by far the most reliable and efficient method for selecting measures uses a double-click to select the measure. For this selection process to work, you must double-click in some portion of the measure that doesn't have a note, rest or other graphic item. This double-click will create an inverted selection for that
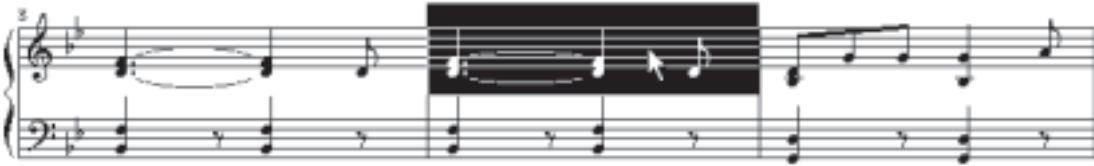
measure and everything within the measure is selected.

One advantage of double-clicking to select a measure over drag selecting is that you make sure you don't accidentally select a measure in another system by mistake. The areas between systems can be difficult to see and may even overlap in some cases. Use the double-click method whenever possible and use the drag selection technique when selecting only some of the notes within a measure.

Selecting Additional Measures

When using the double-click method to select measures you can select additional measures by holding down [shift] before double-clicking each additional measure.

Selecting Staves

There are two special methods for selecting staves. The selection techniques are similar, but the results are different.

Single-Click Selection

When all of the measures in a staff need to be selected, a shortcut

is provided to select the entire staff instead of selecting each individual measure. The area to the left of a staff has a hot spot where a single click will highlight the entire staff.

Double-Click Selection

When a double-click is used to select a staff, the staff is selected to the end of the score. This selection occurs from wherever the double-click is performed and does not select the entire score.

Selecting Additional Staves

To select additional staves, hold down [shift] and click (or double-click) to the left of each additional staff you wish to add to the selection.

Selecting an Entire Page

Double-click on a page icon in the Toolbar to select an entire page. Page selections performed in this fashion are for single pages only. (That is, additional pages cannot be added to the selection using [shift].)

Using the Keyboard

You can also select notes and rests using your computer's keyboard. This is accomplished using the left and right angle bracket keys. (Actually, that could be a little misleading. Since

you don't have to use [shift], the [comma] and [period] keys would be more accurate. But calling them the left and right angle bracket keys helps to convey a sense of direction.)

Open a score or enter some notes for several measures in a new score. With the arrow tool, click in a measure to define a starting location. Press [>]. The note or rest immediately to the right of the insertion cursor becomes selected. Press [>] again and the selection moves to the next note or rest to the right. The [<] key moves the selection through the score in the opposite direction.

If [shift] is held down while selecting in this fashion, each new note will be added to the selection. Releasing [shift] and selecting again will clear the selections made.

If [control] is held down while using the angle bracket keys, entire measures will be selected. If [shift] is also held down, you can add measures to the selection.

Combining Techniques

Once the basic selection techniques have been mastered each technique can be combined with the other selection techniques. For instance, to select from the second half of one measure that occurs in the middle of a system to the end of your score you could first use the arrow pointer to select the second half of the measure needed. Next, hold down the [shift] key and double-click in the following measures in that system to select each additional measure. Finally, while continuing to hold [shift] down, double-click to the left of the next system and you will have selected all the measures to the end of the score.

That is only one example for combining these selection techniques. Other possibilities will occur to you as different situations present themselves.

About MIDI Paste

Playing your MIDI master controller (keyboard, guitar, or whatever) while events (notes or rests) or regions are selected in Encore, may inadvertently result in a "MIDI Paste." If you select a note or rest and then play your instrument, the selected event will be replaced with the note or chord you play. The duration will be the same as the original event. If a region is selected, the first event in the region will be replaced.

Moving Objects in Encore

M oving objects in Encore is as easy as clicking and dragging. A special *hot spot* location exists for everything that can be moved and, using the [control] key, global changes to entire sections can be performed. Understanding where these hot spots are and the uses for the special keys is all you need to quickly customize your page layout and notation.

Moving Notes and Rests

The hot spot for notes is always the note head. Use the arrow to click on the note head and drag to adjust either the note's pitch or it's horizontal placement. Dragging up or down changes the note's pitch. Moving left or right changes the horizontal placement.

When moving notes, the first direction applied to the note determines the result. If your first movement is up or down, only the note's pitch is affected and the horizontal placement remains the same. If your first movement is left or right you will only change the horizontal location of the note (or chord) and the pitch will not change. You cannot change both the pitch and horizontal placement at the same time. That is, notes do not move diagonally.

When pitch adjustments are made, each pitch adjustment up or down will send a MIDI note message on the channel and port used by the staff.

Note: If, when moving notes and rests, you choose to work with AUTO SPACE off, you will need to use both ALIGN PLAYBACK and ALIGN SPACING after adding notes to the middle or beginning of a

measure. If an Align Spacing operation moves notes to the "wrong" locations, undo the operation and then check to see if rests are missing. Use ALIGN PLAYBACK before using ALIGN SPACING.

Encore does its best to align notes that are added to the middle of a measure or moved out of order in a measure. Such operations are better avoided, however, as more consistent and reliable playback will occur when everything is entered from left to right in the proper order. If a later portion of a measure requires extensive editing, it is better to erase the portion than to continually edit the existing material.

Moving Rests

The hot spot for rests is either the center of the rest, when

Click anywhere on these rests to move them.

The arrow indicates the "hot spot" for these rests.
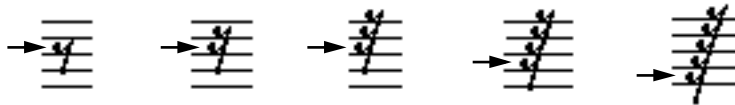
moving whole, half and quarter note rests, or towards the base in the case of eighth note rests and shorter durations. The following illustrations identify the proper location to use when dragging a rest.

You may notice from these illustrations that the bottom "notch" for every rest shorter than an eighth note is used for the move operation.

Rests behave in the same fashion as notes and will move either horizontally or vertically depending on which movement is applied first. When moving vertically, the rests are adjusted to the nearest staff line.

"Drag-Copying" notes and rests

If the [control] key is held down while a note or rest is moved, the note or rest will be copied to the new location. When notes and rests are copied in this fashion the normal rules regarding the AUTO SPACE and AUTO BEAM functions are ignored.

Note: It is strongly recommended that you use ALIGN PLAYBACK after copying notes or rests using the [option] key. If you wish Encore to automatically correct the measure spacing for the newly copied data use ALIGN SPACING as well.
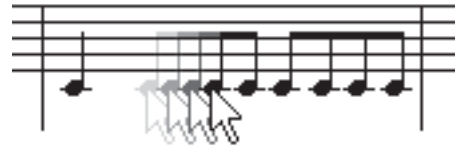
Stretching One Measure

If you hold [control] and use the right mouse button to drag a note or rest horizontally, the contents of the measure are either stretched or compressed. Spacing within the measure is scaled.

Stretching a System

If you press [control]+[shift] while stretching a measure in one staff, the stretch will also be applied to the notes and rests in the same measure for all staves in the system.

Adjusting the angle of a beam

Adjusting the height of a beam

Adjusting the angle of a bracket

Adjusting the height or orientation of a bracket

Note: The stretch function will affect clef changes added to measures. Other operations do not move clefs.

Moving Beams and Brackets

Beams have three hot spots. Each end of the beam or bracket can be moved to change the angle. The center of the beam or bracket is used to control the height without changing the angle. **Note:** When beams are adjusted and the beam is dragged to the other side of the note heads, the stems will automatically flip to connect to the beam. Since brackets are not related to stem direction, moving a bracket above or below a group of notes will not affect the stem directions.

Tip:
Use [control] + [']
(Windows) or
[command] + [']
(Mac) to show
control points.

This is a text box with its control points showing
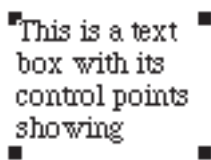
Moving Marks

Marks, when attached to notes, are adjusted by clicking on the note head with the same mark selected and the [shift] key held down. For more information on how to move marks refer to the section on the Marks palette.

Moving Text

Text boxes in Encore can be moved by clicking anywhere within

the text box and dragging. To better see the text box it is recommended that you show the control points. The four black control points (or "handles") define the four corners of the text box. Click anywhere within this area to move text boxes. It is not necessary to click on actual text characters.

Because the entire area used for the text box is recognized with each mouse click, it is generally a good idea to size each text box to the same size (or a little larger) than the text entered. This will minimize problems with text boxes that overlap other graphics.

When text boxes or graphics do overlap (and sometimes they will on purpose), Encore will alternate between layered items for each move operation.

Moving Lyrics

Lyrics can be adjusted horizontally by clicking and dragging on the lyric entry with the arrow pointer. The vertical height for lyrics in each system uses an adjustment arrow that appears while working in lyric mode. Refer to the section on the Lyric tool in the the Graphics palette.

Moving Chord Symbols

Chords, both text and guitar indications, are adjusted horizontally in the same fashion as lyrics by clicking and dragging on the chord indication. The vertical height for the chords is adjusted using the vertical alignment arrow that appears to the left of the system in chord mode. This adjustment is identical to the way lyrics are adjusted vertically.

Sometimes, when an ending or text is in the way, chords will require different vertical heights for the same system. By using different voices for entering each chord symbol, eight possible vertical positions exist for each system. A different vertical

position is used for each of the voices with each voice beyond voice one getting placed slightly higher. For more information about chords, refer to the chord section in the Graphics palette.

Note: Text boxes, lyrics and chords can all be copied while dragging by holding the [control] key down before the item is moved. Lyrics which are copied in this way remain in the same lyric line but are not associated with any note.

Moving Slurs

Slurs are different from all other graphics and require the use of the [shift] key when they are moved. Any of the three control points can be used to move a slur. Hold down [shift] and click on a control point with the arrow pointer. Drag the slur to the new location. For more information concerning slurs refer to the discussion of Slurs in the Tools Palette section.

Moving Other Graphics

All other graphics in Encore can be moved by clicking on the graphic image and dragging. To move symbols such as dynamics and marks (when not attached to the notehead), click anywhere on the image and drag. Some of the graphics in the Tools palette, such as the hairpins and parenthesis indications, are similar to text boxes and have four control points. These graphics are moved by clicking anywhere within the area defined

Click and hold on the hot spot.
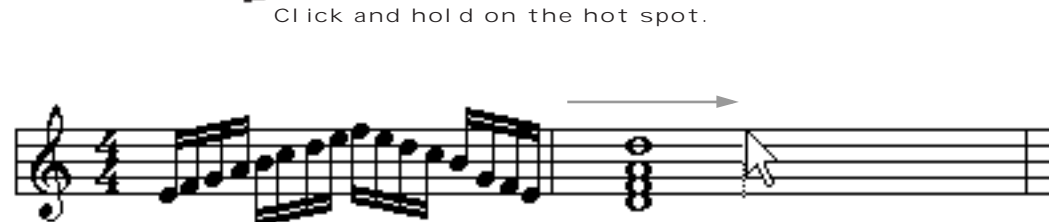
Drag the barline.

by the four control points.

Moving Barlines

A hot spot for barlines exists where the barline and top staff line intersect. When barlines are adjusted, all data within the measures on either side is adjusted as well. Here is an illustration showing a barline being moved.

Moving Staves And Systems

Staves and systems have a hot spot that is used to move the vertical or horizontal position. To change a staff's position you click on the hot spot with the arrow tool and drag it to a new location.

Hot Spot
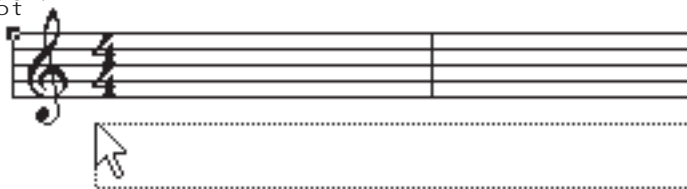
Ghost Staff

Finding the Staff Hot Spot

The hot spot for a staff is the upper corner. When moving a staff, use the arrow tool and click precisely on the corner of the staff where the top staff line and the beginning (or ending) barline meet. When the correct spot has been selected, a "ghost" outline of the staff will appear. Continue to hold the mouse button down and drag to move the staff. The outline of the staff will move with the mouse to show where the new staff position

will be.

Note: If you are selecting a staff on the left side and the entire staff becomes inverted, you have clicked a little too far to the left. To the left of each staff is a hot spot for *selecting* the staff. The junction of the lines at the top corner of the staff is the hot spot for moving the staff. If the staff becomes selected by mistake, click once in the staff to clear the selection and try again.

Both upper-left and upper-right corners can be used to change the vertical placement for a staff and system. Margin indents for the right or left side of a system are set by selecting the corner for the side you wish to change.

When a staff is moved, the distance between all staves and systems below the staff remains unchanged.

If the top staff is moved, only the distance between systems is affected. When any staff other than the top staff is moved, only the spacing within the system is affected.

Changing All Remaining Systems

If you hold the [control] or [command] key while moving a staff, all remaining staves and systems in the score are changed by the same amount. For example, if the [control] or [command] key is held down while the bottom staff of a piano system is moved down, all the remaining systems in the score are given that same spacing between staves.

If the [control] or [command] key is held down while dragging the top staff of a system, all remaining systems will be spaced the same distance apart. As an example, hold the [control] key down and drag the second system for a piano staff further away from the top system. When you release, the distance you created between the first and second system will be used for all the remaining systems. If the [control] key was not used, only the distance between the first and second system would have changed.

Horizontal changes made with the [control] or [command] key held down are also applied to all remaining systems. If you wish to indent all the remaining systems in a score, hold down the [control] or [command] key while dragging a system to the right. All the remaining systems will receive the same indent. This can also be used to remove all indents by holding the [control] key down while dragging a system to the far left.

Changes made with the [control] or [command] key only affect the staves and systems after the one that is moved. Any system before the edited one is unchanged.

See also the section on CENTER STAVES and CENTER SYSTEMS in the Score menu. These two automatic functions are often best used to obtain a basic page layout which can then be further customized by moving individual staves and systems.

Advanced Technique:
Parallel Systems

Sometimes two systems appear parallel in a score. This is most often used for codas and endings. By changing the left and right indents for two systems in your score it is possible to duplicate this "side by side" layout. Because several automatic functions do not recognize this type of layout, however, it is recommended that this procedure be applied only as the last step before printing.

Prior to arranging systems side by side, be sure to complete both systems and add any phrases or text that will be needed.

This is an example of two systems that could be placed side by side.

Drag the right side of the top system over to the left, creating
enough room to accommodate the measures in the lower system.

Note: The Coda Phrases were adjusted again for this example.
Some repositioning for graphics will be unavoidable when
changing system size.

Drag the lower system over to the right until it is small enough to fit in the space created above.

After changing the left and right indents for each system you can drag the lower system up and align the two systems. Always align the system on the right to match the system on the left. Changing the left system will change both systems at once.

Once you have created the parallel system arrangement it is best to print the score. Using Center Staves, Center Systems, Align Spacing and many other operations can affect this layout, so it is best to use this step only in the final stages before printing.

The Score Window

T he Score window is where you'll do most of your work in Encore. You can drag it, resize it, scroll it to see more of your music—all pretty standard stuff. Your music is normally shown, relative to the displayed page size, just as it will be printed. If you choose to reduce or enlarge your score, the music will appear to be the same size in the Score window, but the size of the displayed page will increase or decrease. (For more information, see PRINT SETUP or SCORE SETTINGS in the section on the File menu.) If the window or monitor is not large enough to display the entire width of the page, you can use SIZE TO FIT. (For more information about SIZE TO FIT, see the section on the View menu.)

The Score window's most unusual aspect, and the part that requires some explanation, is the Toolbar.

The Toolbar

As its name would suggest, the Toolbar is where you select the tools you'll use to work in Encore. Working in conjunction with the palettes, these tools are used to enter, move, select, and erase the objects you enter into the score. The Toolbar also contains the controls for MIDI playback, MIDI Thru, recording in real time, and an All Notes Off "panic button." And, last but not least, the Toolbar provides feedback about your location in the score and which voice is currently active.

The Voice Selector

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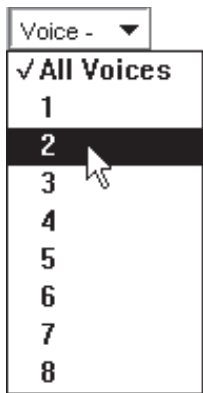
When you click and hold on the Voice Selector, the Voice pop-up menu appears. Drag the arrow pointer down to the desired voice and release the mouse button.

The voice number you chose will now be displayed in the Voice Selector. Any notes or rests you enter will be assigned to that voice. Any edits you make will only affect that voice. Objects assigned to other voices will be "grayed out" on your screen. If you choose "Voice -" all voices will be displayed normally and any edits you make will affect all voices. Notes and rests will be entered in the default voices.

For a complete discussion of voicing, see Chapter 6: *Voices in Encore*.

The Arrow Tool

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

The Eraser Tool

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

For more information about marks, see the section on the Marks palettes.

The Pencil Tool

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

Tip:
Pressing the [A] *key will select the arrow tool (unless you're actively editing text or lyrics).*

Tip:
Pressing the [E] *key will select the eraser tool (unless you're actively editing text or lyrics).*

Tip:
Pressing the [P] *key will select the pencil tool (unless you're actively editing text or lyrics).*

The Record Button

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

For more information about CLICK ON/OFF and CLICK SETUP, see the section on the Setup menu.

The Play Button

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

The Thru Button

The Thru button has two functions. It allows you to turn Encore's MIDI Thru on and off and it shows you what the current MIDI Thru channel is. When Thru is on, any MIDI data received by Encore is simultaneously transmitted via your computer's MIDI output on the channel and port displayed on the button. In the MIDI SETUP dialog, you can assign a specific channel and port (ALWAYS SEND OUT) or set the Thru feature to automatically switch to the channel and port of the staff you're working on (FOLLOW CURRENT STAFF).

For a complete explanation of the MIDI Thru feature, see MIDI SETUP in the section on the Setup menu.

The Measure Indicator

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

Record

Tip:
Press [enter] *to begin recording. Press the* [spacebar] *to stop.* [control]+[F] *(Windows) or* [cammand]+[F] *(Mac) toggles the metronome click on and off.*

Play

Tip:
Press the [spacebar] *to start and stop playback.*

Thru A1

Tip:
When ALWAYS SEND OUT *is selected in the* MIDI SETUP *dialog, you can double-click on the Thru button to change the channel and port.*

M1

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

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

The All Notes Off Button

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

The Page Icons

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

You can also use the JUMP TO MEASURE dialog to move from page to page if you know the measure numbers you want to view. Refer to the section at the top of this page for more information.

Using The Palettes

E ncore contains ten palettes from which you can enter notation, graphics, text, symbols and marks. These are the Notes, Clefs, Graphics, Tools, Dynamics, Marks 1, Marks 2, Symbols, Guitar, and Expressions palettes.

The default preferences for Encore will open the Notes palette to the left of an untitled Score window. You can open additional palettes from the sub-menu called "Palette" under the Windows menu.

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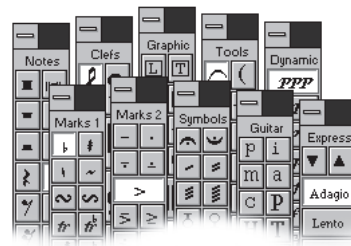
To move a palette, click in the area next to its 'close box' and drag it to a new location.

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

Note: if you change video drivers or screen resolution, you may need to delete the preferences file if opened palettes were saved at monitor positions no longer visible. The Encore preferences file is called *encore30.ini* and is placed in the same directory as the application. Delete *encore30.ini* (or rename the file if the monitor change is temporary) and run Encore again to restore the default preferences. Do not delete *expressi.ini*. This file contains the expressions for the Expressions palette.

Tip:
A mouse click on the right or left side of a palette's name will switch the palette to the next or previous unopened palette in the palette list.

The Notes Palette

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

Notes and Rests

Using the pencil tool you can select notes or rests from the Notes palette and add them to any portion of your score. As a shortcut for selecting more common durations, the number keys 0-8 select from a double whole note/rest to the 128th note/rest. The [R] key toggles between the note or rest for any selected duration. Using any of the keyboard shortcuts for the Notes palette will select the pencil tool and open the Notes palette. The Notes palette defaults to the quarter note.

In addition to inserting notes and rests with the pencil tool, the Notes palette is used to select a starting duration for keyboard step entry. Please refer to the tutorial section on MIDI Keyboard step entry for further information.

Augmentation Dots and Tuplets

Three selections in the Notes palette can be used to modify the standard note and rest indications. These are the two augmentation dots and the tuplet indication.

Augmentation Dots

The single augmentation dot indicates the duration is increased by one half. A double dot indicates the duration is increased by three quarters. The dot can be selected using the [D] key. The double dot can be selected using [shift]+[D]. The dotted combinations are applied after selecting a note duration and are automatically cleared when a new note duration is selected.

Tuplets

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

If you are unfamiliar with the concept of tuplets, you may find it easier to understand how the numbers will apply to a selected note duration by converting the colon sign into the phrase "in

the time that" and then forming a sentence using the selected duration. For example, if you select an eighth note and the tuplet indicator is set for 3:2, you could think of the new duration for the eighth note as 3 eighth notes "in the time that" 2 eighth notes would normally occupy.

To enter a tuplet, select the desired note duration. Then click on the tuplet item at the bottom of the Notes palette or press the [T] key. Enter the tuplet in the score.

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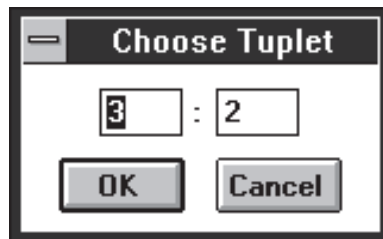
Changing Durations For Notes Already Entered

You can quickly change the duration for any note or group of notes in your score by first selecting the note with the arrow tool and then typing the number for the new duration you wish. Using the shortcut keys for dots, double dots and tuplet will further modify the selected notes. Typing the [R] key will turn all selected notes to rests. Although you can undo this operation once, you cannot turn rests into notes.

Changing Displayed Notation Without Affecting MIDI Play- back

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

Real-Time MIDI Note Durations

Recorded durations are displayed according to the quantize value set in the TRANSCRIPTION SETUP dialog (Setup menu). Unless the MIDI durations are changed using CHANGE DURATIONS or the selection shortcut, Encore tries to keep the original, recorded durations. GUESS DURATIONS will alter the MIDI data, however, and the transcription value selected will determine both the shortest duration to display and when to start rounding off playback durations.

Accidentals

Accidentals are selected separately from notes and applied to notes in the score by clicking directly on the note head or by selecting the note or notes to be altered and typing the keyboard shortcut for the accidental. To remove an accidental from a note, click on the note again with the same accidental selected or type the shortcut letter again while the note is selected.

Shortcut Key(s)	Accidental
S	sharp
F	flat
N	natural
shift+S	double sharp
shift+F	double flat
shift+N	parentheses

Reminder Accidentals

Encore will normally ignore attempts to add an accidental to a note if the key signature or a previous note has the same accidental indication. Sometimes, however, you may wish to override this behavior and add the accidental anyway. Accidentals that appear in such a fashion are commonly referred to as "reminder" accidentals. To add a reminder accidental, hold down the [control] or [command] key while applying an accidental. With the [control] or [command] key held down, Encore will always allow an accidental to be added with the pencil tool.

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

Note: Using the [control] or [command] key to "force" an accidental onto a note requires using the pencil.

The Clefs Palette

The Clefs palette contains eight clef choices. Each clef is a character in the Anastasia font. Clefs reference one staff line to a pitch and this relationship is used to determine the pitches for that staff.

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

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

To remove a clef, use the eraser tool and click directly on the clef.

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

Clefs are special symbols in Encore and require some pre-planning and consideration when a change in clef is required in the middle or end of a measure.
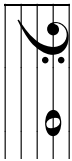
Note: The current clef selection will always appear at the start of each new system. This clef reference cannot be removed.
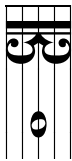
The Clefs: Their relationship to pitch and each other

Treble Clef or G Clef

G3
196.00 Hz
MIDI Note 67

Bass Clef or F Clef

F2
87.31 Hz
MIDI Note 53

Alto Clef or C Clef

C3
130.81 Hz
MIDI Note 60
(Middle C)

Alto Clef or C Clef

C3
130.81 Hz
MIDI Note 60
(Middle C)

The Graphics Palette

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

The Lyric Tool

The Tool item labeled "L" is for entering Lyrics. Encore has a special method for entering lyrics that can add hyphens and melismas for you automatically. Lyric words and syllables are connected to a note or chord in Encore. Lyrics are centered under their "parent" note at first but can be freely dragged left or right after entering the lyric. Dragging the parent note will move the attached lyric. Lyric lines can also be adjusted vertically for each system.

Additional lyric lines in Encore use the voice indicator for each new line. The eight voices in Encore correspond to the eight possible lyric lines.

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

Lyrics are best added after spacing and alignment for each system has been performed. This is not essential but can eliminate extra editing if you later change the number of measures in a system or the width of systems. Align Spacing has an "Adjust for Lyrics" item, but lyric placement will frequently be a subjective matter. Using the Nudge commands is an excellent method for adjusting the spacing for individual lyrics horizontally while still retaining the vertical relationship between all the staves in the system.

Using the Lyric Tool

To add a lyric to a staff line you should first select the staff with the notes to be used for lyrics or set the insert cursor (flashing line) using the arrow tool on the desired staff. Set the voice indicator to either all voices or voice 1.

After selecting the lyric tool, an arrow will appear to the left of the selected system between the page margin and the Score window's left edge. This is the "vertical adjustment" indication and is used to change the vertical location for the lyric lines in each system. Every system can have a different vertical lyric placement, but all lyric lines added below the first line are adjusted together.

When using the Lyric tool, the Notes menu will be replaced with a Text menu.

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

Adding a lyric line

To begin entering lyrics, select the lyric tool and click on the head of the note to receive the first lyric. A flashing insert point will be placed under the note you selected. If the insert point needs to be adjusted vertically (to avoid colliding with that note or others in the same system), drag the vertical adjustment arrow until the correct placement is found. While adjusting the vertical placement arrow, a horizontal line will appear for reference. All lyric lines created for the current system are adjusted together. After adjusting the vertical placement for the line you will need to reselect the starting note for your lyric.

Advancing to the next note

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

Tied Notes and lyrics

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

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

Adding the Space Character to a Lyric

Since the [space bar] will normally advance to the next note, Encore provides a method to override this behavior when you need to add a space within the lyric line. Hold down the [control] key while pressing the [space bar] and a space character will be added to the lyric.

Creating Hyphens Between Words

Encore will create hyphens between syllables and automatically center them for you. Hyphens are adjustable but are not attached to a note or lyric. To create a hyphen in Encore press the [-] key instead of the [space bar] at the end of the lyric. The insert point will advance to the next note, but a hyphen will be added between the previous lyric and the next. To override the hyphen mode in order to add a dash to a lyric, hold the [control] key down while typing the dash or minus character.

Adding a Melisma

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

Adding Additional Lyric Lines

Additional lyric lines can be added to Encore for a maximum of eight lyric lines. The voice indicator in the Score window is used to select which additional lyric line is to be entered. To add a second lyric line below the first, select voice two from the voice

menu (or use the shortcut typing [V] then [2]), select the lyric tool and begin the lyric entry process as described above.

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

Editing Lyrics

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

Moving Through the Lyric Line

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

Changing Lyric Fonts

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

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

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

Note: If you need to use different fonts throughout your score for either special words or entire lines you may find it easiest to enter all the lyrics first and change the font information afterward. Changing a font style in the middle of entering lyrics will not continue that font style for the rest of the lyric line but will only affect the lyric attached to the note the font change is applied to.

Lyric Entry Overview

ᴠUse the [space bar] to go to the next note which can accept a lyric, whether there is a lyric there or not. Notes tied from the left are skipped.

ᴠUse [shift]+[space bar] or [command]+[spacebar] to go to notes that are tied from the left.

ᴠ[control]+[space bar] results in a 'hard' space, embedded in the lyric data.

ᴠ[-] adds a hyphen between lyrics (dash or minus key).

ᴠ[control]+[-] or [command]+[-] embeds a 'hard' hyphen within the lyric data.

ᴠ[tab] gets you to the next lyric in the piece.

ᴠ[shift]+[tab] gets you to the previous lyric.

ᴠThe [back space] key will delete lyric characters and move to the previous lyric if there are no characters left in the current lyric to delete.

The Text Tool

Text boxes in Encore can hold up to 8,192 characters and text can exist in different fonts, sizes and styles within each text box.

Text boxes, like all graphic items in Encore, are 'attached' to a measure. This attachment is used to ensure that tempo and other musical instructions are copied and moved along with the music during spacing and part extraction.

Creating a Text Box

Select the text tool from the Graphics palette. Locate the pointer in your score where the top left corner of the text should be located. Click and drag the text pointer to define a text box. A reference line will be drawn showing where the text will be placed. Release the mouse when the text box is large enough to

accommodate your text. A control point will appear in the lower right corner. This control point can be used to change the size of the text box without exiting text entry.

Adding Text to a Text Box

This is a text box.
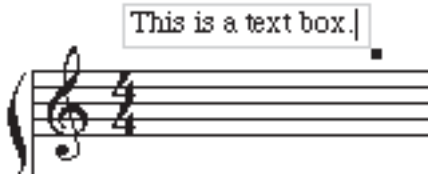
Adding text to a text item is similar to many word processors. Text will "word wrap" when the entered text reaches the right side of the text box. Adjusting the size of the text box will reformat the text accordingly.

Changing Fonts Within a Text Box

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

The Text Menu

The Text menu provides access to the Font dialog to select a font, size and style for the text. The Text menu also contains three choices for text alignment: Left, Middle, and Right. A check mark appears next to the current choice.

Note: The COLOR and STRIKE THROUGH choices, offered as options in Windows' "Common Font dialog, are ignored in Encore.

Moving a Text Box

Text boxes can be dragged to new locations by clicking and dragging with the arrow tool on any area within a text box. To avoid moving text boxes inadvertently it is recommended that the text box be no larger than the size that is needed.

Resizing Text Boxes

To resize a text box after it has been created, make sure that control points are showing. Turn control points on from within the Show/Hide dialog (View menu). Control points for text boxes exist at each of the four corners of the text box. Drag any of the four control points with the arrow tool to adjust the

Tip:
If you hold the [control] *or* [command] *key down while dragging a text box, a copy of the text box will be created and moved. (This applies to most draggable items in Encore.)*

This is a text box with its control points showing
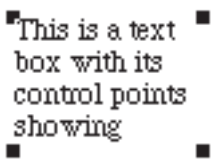
height and/or width of the text box. Text within the box will automatically adjust to fit the new box size. Text which isn't showing in a text box will not be printed.

Text Boxes and Measures

When measure widths are changed in Encore, text boxes will also change in width and may need to be adjusted. Text boxes may also need to be adjusted if a page reduction or enlargement is applied to the score.

The Chord Tools

The letters "C" and "G" in the Graphics palette are used to enter chord spellings using either text or both text and fretting indications for the guitar.

The letter "C" enters only a text spelling for a chord. The letter "G" is used for entering the guitar fretboard indications. Once either indication has been added to the score, however, they can be selected and changed to be either type of display using the "Guitar Frets" item in the View menu.

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

Note: The fingering indications supplied with the Frets fonts are standard for sheet music but cannot represent every possible fingering combination on the guitar. A Custom option is available in the chord dialog that will enter a blank fret. Custom chords are not transposed and the fingering indications must be manually added after printing the score.

Adding a Chord Symbol

Use the pencil and select either the "C" or the "G" from the Graphics palette. Place the crosshair in your score at the location

where you wish to add a chord and click. This will open the CHOOSE CHORD dialog box.

```
┌─────────────────── Choose Chord ───────────────────┐
│                                                     │
│  Root:  ◉ C  ○ D  ○ E  ○ F  ○ G  ○ A  ○ B   ◉ n  ○ #  ○ b │
│                                                     │
│  Bass:  ◉ C  ○ D  ○ E  ○ F  ○ G  ○ A  ○ B   ◉ n  ○ #  ○ b │
│                                                     │
│  Type:      □ Custom:              Name:  C         │
│                                                     │
│  major    [omit5]     maj13(b5)   9(b5)     +9         m7        │
│  m        maj7        maj13(#11)  9(#11)    sus2       m(maj7)   │
│  +        maj7(b5)    7           11        sus2, sus4 m7(b5)    │
│  dim      maj7(6/9)   7(b5)       13        sus4       m7(add4)  │
│  dim7     maj7(+5)    7(b9)       13(b5)    7sus4      m7(add11) │
│  5        maj7(#11)   7(#9)       13(b9)    9sus4      m9        │
│  6        maj9        7(#11)      13(#9)    13sus4     m9(maj7)  │
│  6/9      maj9(b5)    7(b5,b9)    13(#11)   m(add2)    m11       │
│  [add2]   maj9(+5)    7(b5,#9)    +7        m(add9)    m13       │
│  [add9]   maj9(#11)   7(b9,#9)    +7(b9)    m6                   │
│  [omit3]  maj13       9           +7(#9)    m6/9                 │
│                                                     │
│     [ OK ]                           [ Cancel ]     │
└─────────────────────────────────────────────────────┘
```

Note: If you click directly on a note head with the chord tool, the pitch for that note will be used for the root selection in the CHOOSE CHORD dialog.

The CHOOSE CHORD dialog is arranged with the root and alternate bass note selections at the top. Chord types are arranged in the following order within the dialog. The first column groups all the Triadic Harmonies together for the first four selections. The remaining selections in the first column are less easy to categorize and are therefore grouped together for simple convenience. The following columns group the Major harmonies first, then the Dominant 7th spellings and finally the Minor chords.

When the desired chord symbol has been selected, click OK to enter the indication into the score. For convenience, you can also double-click within any of the cells in the chord spelling display to both select the chord type and OK the dialog.

Moving Chord Symbols

Chords are similar to lyrics and use a vertical adjustment arrow in the left page margin to change the vertical position for all the chords entered in a system. The horizontal position of each chord can be adjusted by clicking and dragging the text or graphic left or right. If [control] is held down while dragging a chord, the item is copied to the new location.

Chord indications do not play back over MIDI.

The voice selector is used to relate each individual chord symbol's vertical position to the vertical alignment arrow. When the same voice is used for each chord, the vertical alignment for all the chords will be the same. Sometimes a chord may need to be placed above a graphic or ending. Each voice, from 2 through 8, uses a slightly higher vertical position in relationship

to the vertical alignment arrow. By selecting a higher voice number, a chord can be placed at a different vertical position than other chord symbols. For more tricky situations the chord symbols can also be entered as text.

Chord Parsing

A special method exists for entering chord symbols using the MIDI Keyboard. Chord Parsing uses specific keyboard voicings to automatically select the chord types in the CHOOSE CHORD dialog without the need to open the dialog and use the mouse. Chord Parsing should not be confused with trying to analyze what you have played and create a chord "guess" for you. Encore does not have such a function yet.

Chord Parsing requires using the arrow tool to select notes or chords before playing the desired chord symbol spelling. The actual notes to play for each chord possibility are included in an Encore file called "Chord Parsing". The examples are all in the same key but can be transposed to different keys for all possibilities.

Using Chord Parsing

The basic steps to enter the chord symbols requires first selecting either the "C"or "G" selection in the Graphics palette. This will determine whether text or both text and guitar frets are entered. After selecting the chord type, select the arrow tool and click once in the beginning of the measure where you would like to begin adding chords. The insertion cursor appears where you clicked. Press the [>] key. The note or rest immediately to the right of the insertion cursor will be selected. At this point, playing one of the Chord Parsing examples on a MIDI Keyboard connected to Encore will enter the chord spelling indicated in the parsing examples. For example playing a middle C along with the Bb above it would yield a C7 chord symbol as would playing the full C seventh chord.

If the selected note is not at the horizontal position desired for the chord, continue to use the [>] key until the correct note or rest is highlighted. After each chord is entered the same technique can be used to continue selecting notes or rests for

Chord Parsing entry. Once this technique is learned, it is by far the fastest way to enter chord symbols into a score.

Chord Parsing should not be confused with MIDI Paste. When a selection is drawn around a note or rest or a chord (and the "C" or "G" from the Graphics palette is not selected), playing on the MIDI Keyboard will replace the selected item with the information coming from the keyboard.

The Drawing Tools

The remaining tools on the Graphics palette are used for drawing lines, rectangles, ellipses, and other graphic objects in the score. Select the desired tool with the pencil tool, and then click and drag to draw the object in the score. Use the arrow tool to drag the object to another location.

You can also stretch or resize any of these objects by dragging on one of its control points with the arrow tool.

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

Tip:
Hold the [control] *or* [command] *key and drag any of the objects created with the drawing tools to copy them.*

The Tools Palette

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

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

Anything entered from the Tools palette can be deleted with the eraser. Selecting the item with the arrow tool and using either the [back space] key, or CUT or CLEAR from the Edit menu will also remove graphics. When using the eraser, you should click on a control point if one exists for the item.

Some of the items in the Tools palette will affect MIDI playback. Some of these, such as hairpins and tempo indications, allow you to choose whether or not they will affect playback. Others, such as ottava, do not.

Slurs

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

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

Entering Slurs by defining the Beginning, Middle and End

The basic method to insert a slur uses the pencil tool to define the beginning, middle and end points for the slur. After selecting the pencil, the slur tool is selected from the Tools palette. The pointer will appear as a crosshair when inserting slurs. Move the crosshair to the position where the slur should begin and click once with the mouse. This will enter a small plus sign into the score. Repeat this action for the middle and end points of the slur. When the end point has been defined, the slur will appear and the cross marks will disappear.

Drawing a Slur

A second method to add a slur is to "draw" the slur. Press and hold the [shift] key, and then click and drag with the mouse to draw a line on the screen. When you release the mouse, Encore will convert the end points and middle of the drawn line to a slur.

Select the pencil and then the slur tool. Position the crosshair where the beginning of the slur should be drawn. Hold the [shift] key down, then click and drag the mouse to draw the slur on the screen. The slur you draw should only consist of a single "arc" or curve. Release the mouse and then the [shift] key when you have completed the drawing of your slur. Encore will automatically convert the drawing into a curve.

1. Beginning

2. Middl e

3. End

Automatic Slurs

A third method for creating a slur uses Encore to draw the slur for you on a selected group of notes when [control]+[L] is typed. Please refer to the reference section concerning the Notes menu for further information on the "Slur Notes" command.

Changing a Slur's Shape

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

Click on a control point with the arrow selected to drag the control point and change the shape of a slur.

Moving a Slur

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

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

Copying a slur

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

Erasing a slur

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

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

Combining Slurs for Special Uses

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

Notice how the overlapping control points cancel each other out
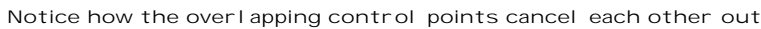
Tempo Indications

The Tempo or Metronome Marking is a graphic indication for indicating the tempo of the score or a change in tempo within the score. When used to define a new tempo, the tool can also affect playback. To place a tempo indication in the score, click on the ♩= icon in the Tools palette with the pencil tool. When you move the pointer over the score, it turns into a crosshair. Click to enter the tempo indication and open the SET TEMPO MARKING dialog box.

L'istesso

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

♩=♩.
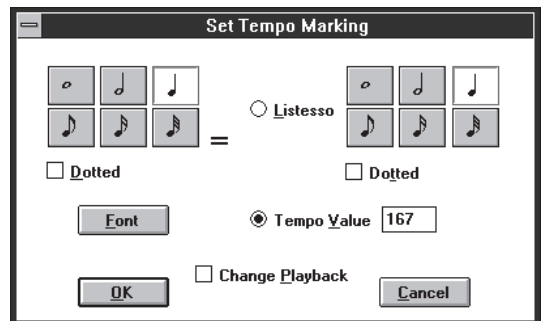
Tempo Value

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

♩ = 120

Hairpins or Wedges

Hairpins or Wedges are used to indicate a temporary (and sometimes brief) increase or decrease in volume for a section. Hairpins can affect MIDI playback by scaling the velocity values of the notes in the area where the hairpin is added. To set the value used for scaling and enable their use in playback, double-click on the hairpin item in the Tools palette. This will open the SET DYNAMIC RANGE dialog box.

Set Dynamic Range

Velocity Ranges:

ppp	1 to	48
pp	up to	64
p	up to	76
mp	up to	84
mf	up to	96
f	up to	110
ff	up to	120
fff	up to	127

Hairpin Range:

Hairpins change
Velocities by: 40

☒ Play Dynamic Marks
☒ Play Hairpins

OK   Cancel
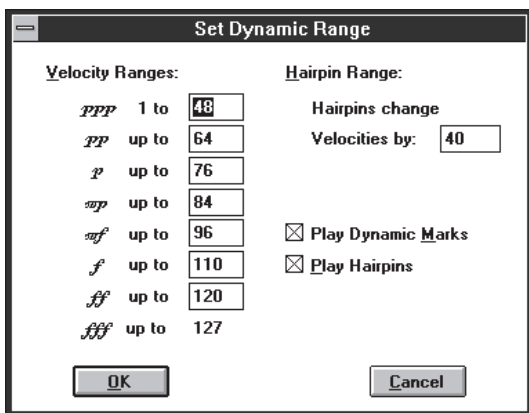
Adding a hairpin

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

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

Hairpins in Conductor Scores and Extracted Parts

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

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

When Hairpins are used to change MIDI playback, the same rule applies and only the staff the hairpin is attached to will receive the change in MIDI Velocities. Again, you can either copy the hairpin to all other staves that require the change, or you could use the Change Velocity dialog to select the data and manually change the note velocities without using the hairpin. This will require a little more time to accomplish but does allow you to create a conductor's version of the score that also sounds correct.

Trill and Arpeggio indications

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

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

Trill and arpeggio indications do not affect MIDI Playback.

Adding a Trill, Arpeggio or wavy line

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

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

Adjusting Trills and Arpeggios lines

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

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

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

Parenthesis Tool

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

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

Vertical Bracket

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

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

Pedal

The ° indication is most commonly used to indicate that the damper or sustatin pedal is t be udsed. For a full discussion on the Pedal indication t is suggested that you refer to a notation maual or music dictionary.

Pedal indications can optionally affect MIDI playback. The pedal indication uses controller #64 messages to control sustain. To turn te MIDI playback of the pedal on or of, doubleclick on the °- indication in the palette. When MIDI is used for the ° indication, a value of 127 fr controller #64 will be sent over MIDI at the location of the ° sign and a sustain off message(a value of 0 for controller #64) will be sent every time a ❃ is inserted. Please refer to your synthesizer manual to learn if your synthesizer responds to controller #64 messages.
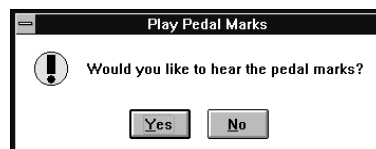
Note: The ° and ❃ indications can only be moved if you are working in all voices or voice one. The voice selection is also important for MIDI Playback as the Pedal indicator will only affect all voices when the voice indication is set to a dash. Pedal indications do not affect voices separately.

Additional Pedal Indicators

Two additional graphics are included in the tools palette for indicating half-pedal and full pedal markings. Each of these indications are graphic items only and do not affect MIDI playback.

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

Click crosshair on line

The new "notch" appears

You can drag the
notch with the arrow pointer

Play Pedal Marks

Would you like to hear the pedal marks?

Yes   No
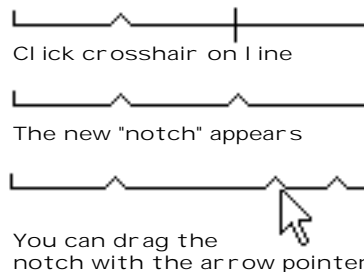
The horizontal line is used for the half pedal indication and can be further modified to have "notches" indicating that the pedal is to be lifted half-way at those locations. First select the item from the Tools palette and click and drag with the pencil tool to insert the graphic into your score. To add a "notch", click with the mouse (still using the same graphic tool) at the desired location along the line. A notch will be added at that location. As many notches as desired can be added. The notches can be dragged to new locations on the line by clicking directly on them with the arrow tool and then dragging.

Ottava (alto/basso)

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

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

Ottava indications always affect MIDI playback.

Ottava end marker

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

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

MIDI Tools

The MIDI tools feature allows you to enter both MIDI program changes and controller data into your score. Inserted MIDI events will always be shown by default in your score but can be hidden using the SHOW/HIDE dialog if desired.

To add a MIDI Event, select the MIDI Item from
the Tools palette with the pencil tool and click in
the score at the location where you wish to insert
the event. The MIDI GRAPHIC ITEM dialog box
will open and you can select either a program
change or controller type and value to be inserted.
The button labeled "Choose" will open an
additional dialog with a list of common controller names or a list
of the various program devices saved within Encore. See *The
Device Dialog* in the section on the Staff Sheet
(Windows menu) for more information.
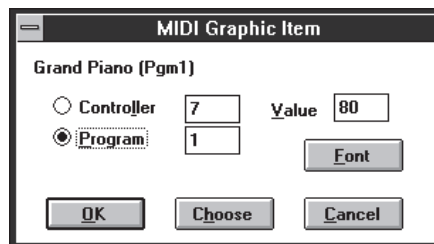
When a MIDI item is added to the score an arrow at
the beginning of the item name will point either up or
down to indicate which staff is to be affected. If the
arrow is indicating the wrong staff, drag the indication
closer to the staff you wish to affect.
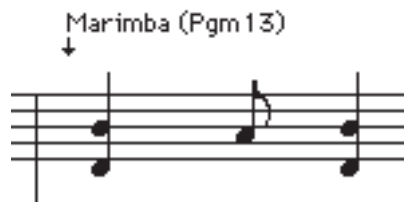
MIDI controller messages and program changes added to a score
will remain in effect until another message of the same type is
encountered.

Adding another message for the same controller or another
program change after the previous change will cancel the
previous inserted MIDI event's effect and replace it with the new
message. You can remove MIDI events added with the MIDI
Tool by clicking on them with the eraser tool.

Imported and recorded MIDI events, other than note events, are
not automatically converted into text items in Encore.

MIDI messages which have been imported or recorded into
Encore cannot be removed but can be filtered out when
importing or recording the score by setting the RECORD SETUP
dialog to only record notes. See Record Setup in the Setup
menu for more information.

A Word About Controllers

Controllers are special MIDI messages that can continuously

modify a series of notes as they are being played. Pitch bend, modulation, reverb and sustain are just a few of the standard controller types. Controller definitions are open for each manufacturer to decide, however, so controllers can be used for everything from controlling stage lighting to toasters, as well as bending notes and changing volume.

Note: Just to make things even more confusing, the word "controller" is also used to decribe anything that converts someone's movements/performance into MIDI Data!

The "controllers" added with the MIDI tool, are basically two numbers sent from your computer to your synthesizer. The first number is the controller selected. The second number is a value for that controller to respond to.

If you are unfamiliar with controllers you should refer to your synthesizer documentation first. MIDI Synthesizers usually have a MIDI Implementation chart indicating which controller numbers are supported.

For more about MIDI and how controllers are used, refer to the appendix section concerning MIDI.

Controller messages are voice specific. When you enter a controller item, the MIDI Information will be sent on the same MIDI Channel as the voice currently selected. When Voice - is selected (all voices) the default voice and channel are used.

Dynamics Palette

The Dynamics palette contains 13 symbols to indicate the gradations of loudness and softness with which music is performed. Dynamic symbols are frequently used in conjunction with hairpins. Some of the dynamic symbols can optionally affect MIDI playback by scaling the velocity information for all notes following a dynamic indication.

Double-click on any of the first eight dynamic symbols in the palette to open the SET DYNAMIC RANGE dialog box.

The top eight dynamic symbols can scale MIDI velocity values for notes that occur after the indication. The default values are listed below but you can change those settings. The optimum settings for your synthesizer and music may vary from score to score. The settings in the SET DYNAMIC RANGE dialog are therefore saved both in preferences and for each score.

When PLAY THEM is selected in the SET DYNAMIC RANGE dialog, all notes after the dynamic marking will be scaled to the velocity range for that mark until the next dynamic marking occurs in the score.

Note: Only when playback starts from a point before a dynamic will the dynamic settings affect playback. If playback begins in a measure after the dynamic, notes will not be affected until the next dynamic in the score.

Set Dynamic Range		
Velocity Ranges:		**Hairpin Range:**
ppp 1 to 48		Hairpins change
pp up to 64		Velocities by: 40
p up to 76		
mp up to 84		
mf up to 96		☒ Play Dynamic **M**arks
f up to 110		☒ Play **H**airpins
ff up to 120		
fff up to 127		
OK		Cancel
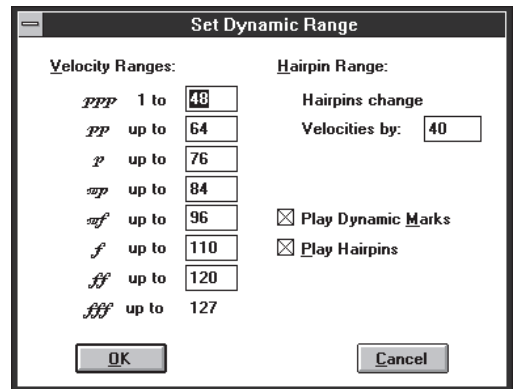
To add a dynamic indication select the desired mark from the palette with the pencil tool and click at the location in the score where you wish the dynamic to occur.

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

To delete a dynamic symbol use the eraser tool. You can also select the mark with the arrow tool and use either CUT or CLEAR from the Edit menu or press the [back space] key.

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

Note: Dynamics can only be edited while working in all voices ("Voice -") or voice 1 view. MIDI interpretation of dynamics will always affect all voices when the voice selection is set to "Voice -" but does not work selectively on separate voices.

The following table provides a brief description of each of the dynamic symbols.

Dynamic	Definition	Default Velocity Ranges
ππ	pianissimo	1-48
π	pianissimo	Up to 64
p	piano	Up to 76
mp	mezzo piano	Up to 84
mf	mezzo forte	Up to 96
f	forte	Up to 110
ff	fortissimo	Up to 120
fff	fortissimo	Up to 127
sfz	sforzando, sforzato	
sffz	extra sforzato	
fp	forte piano	
fz	forzando, forzato	
sf	sforzando, sforzato	

The Marks Palettes

The Marks 1 and 2 palettes contain a variety of ornaments, symbols and marks that can either be attached to a note or freely placed anywhere within the score. The marks symbols in the Marks 2 palette can optionally affect MIDI playback for notes they are attached to by changing the velocity or duration of the note.

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

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

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

Adjusting Marks

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

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

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

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

Removing Marks

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

If more than one mark is called for, additional marks can be added by clicking at the desired location. Marks entered into the score in this manner (that is, without being attached to a note) become graphics in Encore and will not affect MIDI playback. Marks as graphics will also behave differently when measure widths are adjusted and will move independently from notes.

The Marks 2 palette is used for accents and articulation and can optionally affect MIDI playback.

Double-clicking on any of the marks in the Marks 2 palette will open the SET NOTE MARKS dialog box.

Check the PLAY THEM checkbox to have the accents and articulations interpreted during playback.

Accents and MIDI

You can configure the accent marks to apply an additional fixed velocity amount to each note's recorded velocity.

The default velocity for mouse-entered notation is 64. Step Entry uses the velocity sent from your MIDI instrument for each note as does real-time recording.

The velocity range is from 0 to 127. Higher values will usually be interpreted by the synthesizer by increasing the volume for a note but the actual response depends upon the synthesizer and the current sound or program selection.

Assuming velocity is affecting volume, entering a number close to the maximum will make almost all accented notes play as loud as possible. A lower value will retain more of the original dynamics and add only a slight emphasis when applied.

Note: To really control the effect of Marks, you should also learn how to use the CHANGE VELOCITY option under the Notes menu. A better understanding of how the various levels of velocity are going to be interpreted by your synthesizer will give you greater control over your score's MIDI playback.

Articulations and MIDI

The staccato and legato articulations use a percentage value to change a note's duration. This percentage is applied to the note's duration as it appears in your score and not the duration with which it is currently being played. (That is, the duration of the underlying MIDI data could be slightly different than what is displayed if you recorded in real time and guessed the durations or even drastically different if you used the CHANGE

DURATIONS command.) The previous duration is preserved but superseded by the addition of the articulation. If you remove the articulation or uncheck PLAY THEM in the SET NOTE MARKS dialog, the note will return to the original duration of the MIDI note.

The Symbols Palette

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

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

The Symbols Palette items do not affect MIDI playback.

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

The Guitar Palette

The Guitar palette provides a number of graphic items commonly used when notating for fretted instruments. Along with the Tab Staff (see MAKE TAB in the Notes Menu), these symbols can indicate special instructions unique for fretted instruments or you can use these drawing tools to further augment the selection of graphic tools available in Encore and apply them in whatever fashion you desire.

Fingering and Articulation Marks

The top eight items are used to indicate fingering and special types of articulation. The fingering marks are explained in the

Mark	Spanish	Latin	Finger
p	pulgar	polex	thumb
i	indice	index	index
m	medio	medius	middle
a	añular	anularis	ring
c	meñique	inkypay ingerfay	little

following table.

P, H, and T are used to denote pull-offs, hammer-ons, and tapped notes, respectively.

String Numbers

The string numbers (for instruments with up to 8 strings) can be used in a variety of ways. One of the most common is to show the open string tuning for each string when an alternate tuning is used.

Encircled numbers are also sometimes used to show the fret at which a harmonic is to be played.

Barre tool

The barre tool is used to indicate that a section of music notated for a fretted instrument is to be played at a higher fret or fingering position. Both fret references and the number of strings to be affected can be entered as well as an indication for how long the change is to occur.

Select the Barre tool and then click on the score and drag to the right. As you drag further to the right, Roman Numerals I through XXII appear, representing fret positions. While defining the fret position, you can also define the number of

strings involved by continuing to hold the mouse button down and dragging downward. The number of strings to be fretted is represented by fractions (1/6,1/3,1/2,2/3,5/6) which appear before the barre indication. 1/6 means the first one of the six strings, 1/3 means the first two, 1/2 the first 3 of six, etc. The barre tool supports a total of 6 strings and 22 frets.

Release the mouse button when the desired fret and string indications have been selected. With the arrow, you can adjust the length of the indication by dragging the notch at the end. The graphic can be positioned by clicking anywhere else on the indication and dragging to the new location.

Bend Tools

The pre-bend (up arrow) and bend up or bend down (curved up arrow) indications can be drawn directionally. Select either tool with the pencil and move the crosshair to where you want the bend to begin. Click and drag to enter the symbol.

The three remaining graphic tools in the Guitar palette, also used for indicating bends, are similar to the slur tool in the Tools palette and require three mouse clicks to define the beginning, middle and end points for the graphic. TheV-shaped bend tool is generally used for indicating bends in standard notation.

Note: With the exception of the Bend Up or Down arrow, all of the drawing tools are designed to be used from left to right. The up or down arrow is entered (surprise!) either up or down.

Wavy Line Tools

There are two line tools included at the bottom of the Guitar Palette used for indicating tremolos, vibratos, whammy bar effects or whatever you deem appropriate. These tools behave identically to similar tools in the Tools palette and require a click and drag operation to enter them into your score.

The Expressions Palette

An expression is a custom text item that you can create and store for repeated use. Expressions are entered or changed in the Expressions palette by double-clicking on any box in the palette and entering a new expression or redefining the previous expression for that palette location.

Up to 255 expression boxes can be defined in the Expressions palette. Some common expressions are provided with Encore. A blank expression box always appears at the end of the list. Expressions are text strings of up to 64 characters. Each expression uses one font, size and style for the expression. Once entered into a score, expressions become text boxes and can be further modified without restrictions. Refer to the section on the Text tool for more information about editing text.

The data for the expressions is contained in the file *expressi.ini* in the Encore directory.

Editing an Expression

Locate either an empty box on the palette or an item you would like to replace. If necessary, use the up and down arrows to scroll through the palette.

Double-click on the box. The EDIT USER EXPRESSION dialog appears.
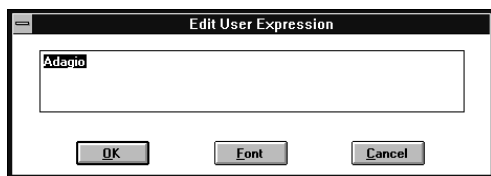
Type your expression and click the FONT button to customize the look of your expression.

When you are done, click OK. The first several characters of your expression appear in the expression box in the chosen font.

Entering an Expression

Select the expression you want. Move the crosshair to where you want the expression to appear and click. The expression is added as a text item to your score.

ncore contains eight menus. The first two are the File and Edit menus and contain all the usual commands plus a few unique to Encore. The remaining six are for Notes, Measures, Score, View, Windows and Setup. The Notes and Measures menus contain operations for defining the contents and behavior of the music. The Score and View menus are used for general aspects of score layout. The Windows menu contains a list of your open scores and allows you to open the Staff Sheet and various palettes. The Setup menu is used to configure both the MIDI and notation defaults available within Encore.

File Menu

New

When you create a new score, you have four Staff Formats from which to choose:
3 Piano (default)
3 Piano-vocal
3 Single staves
3 Template file (optional)

Piano Staff

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

Piano-Vocal Staff

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

Choose Page Layout

Staves per system   2
Systems per page   5
Measures per system   3

Staff Format:
○ Template   ○ Single Staves
● Piano   ○ Piano-Vocal

OK   Cancel
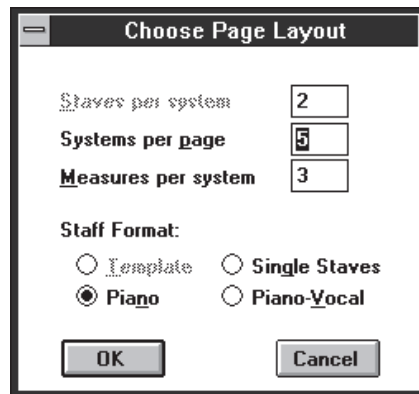
Single Staves

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

Measures Per System
Systems Per Page

A system is a group of instruments. In Encore, the number of instruments that appear in the Staff Sheet is one system. The number of systems per page times the number of staves per system cannot be greater than 64.

Note: It may seem obvious, but the staves will either have to be very small or the page extremely large to fit 64 staves on "one page". Since Encore only uses standard paper sizes, a single page in Encore can consist of several "tiles." Refer to the section on Tiles under Printing for more information.

Template

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

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

Open

The standard FILE OPEN dialog is used for the OPEN command and all three file types usable in Encore—Encore™ and MusicTime™ files, Master Tracks Pro™ and MIDI files—can be opened.

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

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

Starting with version 3.0, Encore for Windows can open files created with Encore for the Macintosh®. Save the files with the appropriate name and extension (*.enc) on the Macintosh. Then translate the Mac files to PC format using Apple File Exchange and the default translations. You should now be able to open the files in Encore Windows. Few changes will need to be made in most cases, but not all font information will translate fully and page and margin settings will be lost when converting Mac Encore files to the Windows file format.

To open Windows files in Encore for the Macintosh, translate the PC files to Mac format with Apple File Exchange. Then use ResEdit, DiskTop™ or any similar program that can change the TYPE and CREATOR resources in a file and change the type to ENCD and the creator to ENCC. Save the changes and the score can be opened in Encore on the Mac.

Close

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

Save

Choose SAVE to keep any changes made in Encore to the active file. If the file has not been saved, the SAVE AS dialog will appear instead and you can enter a new file name. See the SAVE AS section for more information.

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

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

Save As

SAVE AS is used to save Encore scores or to create MIDI and Master Tracks Pro files of the current score.

The SAVE AS dialog is a common Windows SAVE FILE dialog. Since Encore can also open MIDI files and Master Tracks Pro files, any file that can be opened in Encore can be saved as any other file type available to Encore. This means that Encore files can be saved as MIDI Files, MIDI files can be saved as Pro files and all the other combinations possible between the three file formats. Simply select a file type from one of the three choices.

By default, the dialog will revert to the same file type that was opened and new files will default to the Encore file format. MIDI and Pro files, therefore, should have their file type changed to Encore when first using SAVE AS, if you intend to keep the graphic information created in Encore. If you fail to do this, you will continue to be prompted with the SAVE AS dialog when using SAVE. See the section above on SAVE for further information.
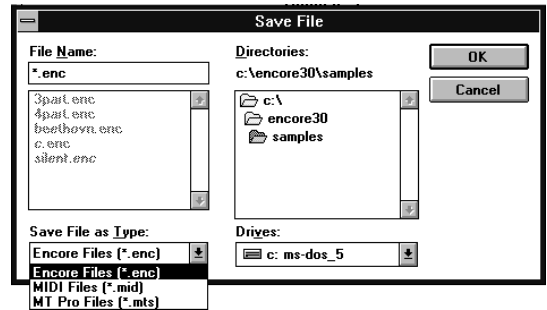
If you would like a score to serve as a "template", save the score under the name "Template" and make sure it is in the same directory as the Encore application. See the section concerning the File menu's NEW command for more information about templates.

Revert to Saved

The REVERT TO SAVED function allows you to disregard all the edits made to a score since the last SAVE operation. REVERT TO SAVED is frequently used as the ultimate "undo". Most edits in Encore can be undone using UNDO in the Edit menu, but only the last edit operation can be undone. If you decide a series of edits are not wanted, you can use REVERT TO SAVED to discard all of your edits and start again without closing and reopening the file.

Of course, if you choose CLOSE before saving changes, you are always asked if you want to save changes at that time. If you tell Encore not to save those changes, you will be duplicating the REVERT TO SAVED function. The only difference is the file will remain open if you choose REVERT TO SAVED.

Extract Part

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

Extract Part

From Staff [1] to [1]

☒ Auto-compress rests

Extract ☐ All Text Boxes to the ⦿ Top staff
        ☐ All Lyrics   ○ Bottom staff

[OK]   [Cancel]
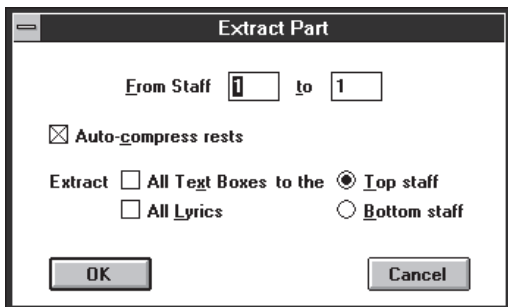
Select the staff or staves you want extracted. All the staves between your top and bottom selections will be specified as the staff range for the new score. You can specify the staff range within the EXTRACT PART dialog as well. If you wish to extract several instruments to the same score, but they appear at different vertical positions in your system, you can rearrange their order in the Staff Sheet window before using EXTRACT PART. For more about the Staff Sheet, see the section on the Windows menu.

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

Auto-compress rests

When AUTO-COMPRESS RESTS is checked, all empty measures in the score that do not include either special barlines, coda phrases, text boxes or graphics, will be compressed automatically for you using the "compress rests" function. The font selection for compressed rests will be the same as that specified in the COMPRESSED RESTS dialog. (See COMPRESSED RESTS in the Measures Menu section for more information about compressed rests within Encore).

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

Score Settings

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

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

You can also use the Score Settings dialog to enlarge or reduce your score. Enter a value in the text box and click OK. The staves will remain the same size on your screen, but the size of the displayed page will change. If you would like a more accurate view of the layout, choose Print Preview from the File menu.

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

Print Setup

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

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

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

See the reference section on Printing for more information.

Print Preview

PRINT PREVIEW creates an overview of the current score and places it within a window on your monitor. Use PRINT PREVIEW to see how each page in your score will look when printed. If your score is enlarged or has more staves than will fit on a page, the PRINT PREVIEW display will have a vertical scroll bar allowing access to any "tiles" created for the page. The horizontal scroll bar changes the current page in PRINT PREVIEW.

Play within PRINT PREVIEW is the same as playing a score in Encore from the Score window. If FOLLOW PLAYBACK has been enabled in the Setup menu, PRINT PREVIEW will draw each new page as needed for playback.

Use DONE to close the PRINT PREVIEW window and stop playback.

Print and Print Selection

The File Menu will normally display the standard PRINT option, but Encore will change the wording if a selection has been made (use the arrow tool to highlight an area on a page). When an area has been selected, the File menu will say PRINT SELECTION.

For more information about Printing and saving a selection as an EPS file, refer to the section on Printing.

About Encore

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

Exit

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

Edit Menu

Undo

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

Cut

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

Copy

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

Paste

PASTE places the contents of the Encore clipboard into the score. PASTE will not work when an area is selected. To paste copied or cut data, choose the starting location for the paste operation with the arrow tool. You should have a flashing insert cursor in a measure before using PASTE.

Autospace On while Pasting

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

Autospace Off while Pasting

If AUTO SPACE is off, Encore will not use ALIGN SPACING for the pasted area and the original spacing will be maintained. If the measure width of copied data is different than the measure(s)

into which the data is pasted, the data is scaled to fit the new area. This works best when complete measures are copied but will also affect paste operations for notes that do not fill the measure.

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

PASTE does *not* paste tempo, time signature and key signature changes.

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

Tempo indications added from the Tool palette will be pasted but only as a graphic item. If you are copying a section that includes clef changes, time signature changes or key signature changes, it is recommended that you first create the measures needed and define at least the time signature for each section before pasting. Key signatures can be added before or after pasting and clefs should *always* be added after the paste.

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

Measure widths and number of measures per system will need to be defined for each new area either before or after pasting. New measures and pages created in Encore when pasting will use the

last existing system before the paste and create new systems with the same number of measures. If a paste creates new pages, the page layout of the last page before the paste will be copied for all the new pages created.

Clear

CLEAR is similar to Cut with one very important difference: the cleared data is *not* copied to the Encore clipboard. A CLEAR command can be undone but the cleared area is not stored for further use in the clipboard and the current clipboard contents remain.

CLEAR does not have a command key equivalent but instead uses the [delete] key.

Select All

The SELECT ALL command will select all of the available data in the current score. SELECT ALL is limited by the current voice indication for the score and will only affect notes and rests for the current voice. Graphics and text boxes are not assigned to voices but are placed into voice one by default. An exception to this rule is lyrics and chords which use voices for determining vertical position. The voice selector will affect lyrics and chords when altering selected data.

Nudge

Although the NUDGE commands exist as menu items, the keyboard shortcuts are the preferred method to nudge objects. The four nudge commands are:

Nudge Left [control]-or-[command]+ [(open bracket)
Nudge Right   [control]or-[command]+] (close bracket)
Nudge Up   [control]or-[command]+[=]
Nudge Down   [control]or-[command]+[-]

The basic nudge operations move data left or right and move notes up or down a half step. When numbers on the Tab staff are selected, nudge up and down change the fret indication for the current string tuning to the appropriate fret position for the next string.

A single nudge unit left or right is one pixel.

NUDGE requires a selection. Use the arrow tool to select one or more areas using the standard selection technique. Additional areas can be defined if you hold the [shift] key down before selecting again. Isolated notes and rests selected using the shift-select method will also respond to the nudge command. See the section on selecting for more information.

Nudge Left and Right

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

Since nudge operations are frequently needed to move data in greater increments than a single nudge, the nudge command will respond to key repeat messages. The delay before repeats occur can be set in the Keyboard Control Panel. Holding down the [control] or [command] key and either the [+] or [-] key for extended periods will continue to repeat the operation until you release either key.

Nudge Up and Down

Encore allows you to use NUDGE UP and NUDGE DOWN commands on notes in regular staves and on fret numbers in a Tab staff.

Selecting notes on a staff and using the nudge up and down commands will raise or lower the selected notes in half step intervals. If chords or guitar chord indications (inserted with the chord tool or guitar chord tool) are selected, the nudge up and down commands will also affect their pitch reference in half step intervals.

Note: Stem Directions remain unaffected by nudge operations.

The line tools (including trills, arpeggios and hairpins) and tempo indicator are unaffected by nudge up and down operations.

Selecting tablature numbers and using NUDGE UP and NUDGE DOWN will adjust the fret reference number to the tuning for the next string. Notes played at fretted positions may be converted to an open string notation when creating a tablature staff. As an example, using standard guitar tuning, an "A2" note in a regular staff might be translated as an open fifth string when using MAKE TAB. To change this indication to the fifth fret on the sixth string, you would select the "0" and use NUDGE DOWN. This would change the fret number to 5 and move it to the sixth string.
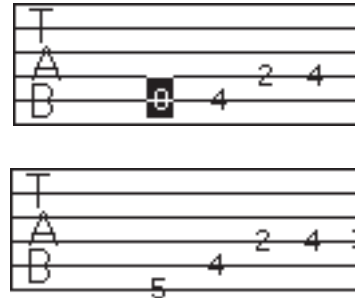
Notes Menu

Attributes

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

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

Notes

Set Stem Height

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

Change Note Attribute

☒ Set stem height (1-63)   `7`

☒ Shift accidental left (0-7)   `0`

☐ Set Play State   ○ Mute   ● Play

☐ Set head type

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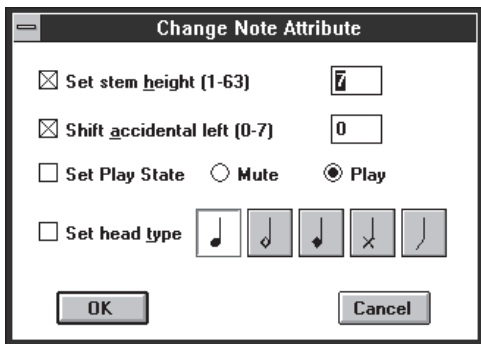
Note: If you flip stem direction, transpose or change pitch, the stem length will revert to Encore's defaults.

Shift Accidental Left

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

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

Note: If you flip stem direction or use CHANGE PITCH or TRANSPOSE, accidental offsets will revert to Encore's default placement.

Set Play State

SET PLAY STATE allows you to turn on or off selected notation or measures of notation in your score. The default for standard notes is PLAY. To turn selected notation off, click the MUTE radio button. To turn the selected notation back on, click the PLAY radio button.

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

Set head type

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

The five available head types are: standard head, hollow diamond head, solid diamond head, percussion head 1, and percussion head 2.

Beams

The CHANGE BEAM ATTRIBUTES dialog box allows tuplet numerals and/or brackets to be hidden and also allows control over the length of half beams and the beam height. Select the music you want to alter and then choose BEAMS.

Hide Bracket

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

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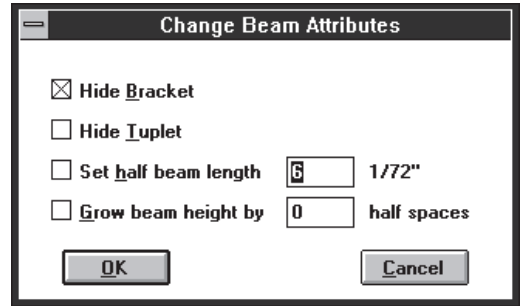
Hide Tuplet

HIDE TUPLET is used for removing the numeric indication for a tuplet. Once hidden, a tuplet indication can be shown again by selecting the tuplet group and deselecting the hide option in the CHANGE BEAM ATTRIBUTES dialog.

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

Set Half Beam Length

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

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

Grow Beam Height by...

Beam heights in Encore are calculated at the time they are created and can always be adjusted with the mouse (see the section on Moving Items in Encore). To adjust the beam height

for several beams at once, the GROW BEAM HEIGHT option has been provided. Beam heights can be adjusted from 0 to 63. The number entered will be added to the current height of the selected beam(s). Enter a negative number to decrease the beam height.

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

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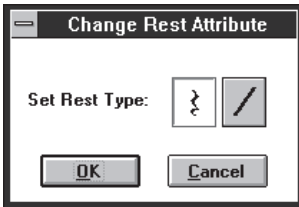
Encore allows you to change the look of your rests from standard rest notation (default) to slashes or vice versa.

Select the rests you want to change and then choose RESTS to open the CHANGE REST ATTRIBUTES dialog. Take your pick.

Note: You can move standard rests to any spot on the score. You can only move slashes horizontally. See *Moving Objects in Encore* for more information.

Voice

A complete discussion of voices and voicing in Encore is provided in Chapter 6, *Voices in Encore*.

The voice sub-menu shows Encore's eight voices. Changing the voice assignment for a selection can be done using this menu. You may find it easier to use the [control] key and number shortcuts provided.

To view by voice:
Press [V]+[-] (dash) for all voices, [V]+[1] for voice one, [V]+[2] for voice two, etc.

To change the voice of a selection:
[control]+[1] for voice one, [control]+[2] for voice two, etc.

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

Accidentals

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

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

Enharmonics

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

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

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

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

Stem Direction

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

Changing stem direction for chords will also change the tie

direction. See the section on TIE NOTES for more information about tie directions and flipping ties. [control]+[shift]+[T] toggles the ties up and down.

Voice 1 stem directions

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

Voice 2-8 stem directions

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

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

Tie Notes

TIE NOTES allows you to tie two or more notes of the same pitch together for the purpose of indicating the note is to be played only once and held for the full value of all the combined notes.

TIE NOTES requires that you first select the notes to be tied.

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

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

Notes to be tied must be the same pitch. If a tie occurs over a barline, accidentals will be removed from the note in the

following measure after the tie has been performed but both notes must be notated the same before the tie will be allowed. If you wish to apply a reminder accidental to a tied note you must do so before the tie is performed. Use the [control] key while applying the accidental to force Encore to retain the accidental. To apply an accidental after notes have been tied, apply the accidental to the first note in the tied group. It is not recommended that you change the accidental for a tied group if you placed a reminder accidental within the group.

The keyboard shortcut for ties is [control]-or-[command]+[T]. [control]-or-[command]+[shift]+[T] toggles the ties up and down

Tie Directions

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

Adjusting Ties using the mouse

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

Tie Defaults

The SPACING DEFAULTS dialog from the Setup menu contains the default settings for tie offsets. The default horizontal offset is 0. This will place the tie's ends at the edge of the notes being tied. Using a higher number will move the ties further away from the note heads.

The default vertical offset is 3. This will place the tie ends slightly above or below the note heads being tied. Using 0 will start the tie ends from the middle of the note's head. Entering higher values will move the ties higher or lower than the notes.

A maximum of 8 can be used to define the tie offsets. Each number represents a quarter of the distance between two staff lines.

Tie offsets defined in Spacing Defaults are saved with each score and also in preferences.

Slur Notes

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

Slurs can be entered in Encore using a variety of methods. For more information about entering slurs using the pencil tool refer to the reference section for the Tools palette.

Using the Slur Notes command

The menu item for SLUR NOTES will create a slur for you based on a selection. The default slur is created over a group of notes. Holding down [shift] while using the slur command will place the slur under the selected notes.

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

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

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

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

Beam Notes

The BEAM NOTES item has a sub-menu containing the three beaming operations used within Encore. For more information on changing Beams see also *Attributes>Beams*, *Moving Objects in Encore* and *Selecting in Encore* and SPACING DEFAULTS.

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

BEAM ON BEAT uses the time signature and beat location for the selected notes to determine a default beaming combination. The AUTO GUESS/BEAM function uses BEAM ON BEAT.

SUB-GROUP is used to "break" the secondary beams under the primary beam of a beamed group into smaller groups without changing the duration information. This leaves only the primary beam connecting the entire group.

All notes must be in the same voice for BEAM GROUP and BEAM ON BEAT to work. Notes in different voices will be beamed according to the logic or selection applied to each separate voice.

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

SUB-GROUP is applied after a group has been beamed together. SUB-GROUP will frequently require a BEAM GROUP operation before it can be used.

Beam Group

BEAM GROUP is a manual operation used when you require different beaming combinations than are provided with AUTO GUESS/BEAM or BEAT ON BEAT. This can occur when using time signatures other than a simple 4/4 or when using complex

groups of shorter durations. BEAM GROUP is also used when brackets are needed above tuplet groups (such as half note or quarter note triplets) and when beams are desired across barlines.

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

BEAM GROUP only affects notes in the same voice.

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

BEAM GROUP can include rests either within or at the end of a beamed group.

Using Beam Group

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

Beaming Notes over a barline

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

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

Beam on Beat

BEAT ON BEAT uses the time signature to apply some basic rules to the way notes are beamed together. If AUTO GUESS/BEAM has been enabled, the BEAT ON BEAT operation is applied every time a note is entered or erased from a measure.

BEAT ON BEAT rules are fairly straight-forward for time signatures based on quarter notes (2/4, 3/4, 4/4, etc.). Each quarter note in the measure is a beat and beams will not cross the beat boundaries.

When the time signature is based on eighth notes, it isn't possible to arrive at a universal beaming solution appropriate for every situation.

Encore uses a beat value of three eighth notes for 6/8 12/8 and 9/8. For odd time signatures such as 5/8 and 7/8 the beat value is one eighth note.

For complex rhythms, the beaming will have to be performed manually using BEAM GROUP.

See DEFAULT SPACING, AUTO BEAM/GUESS and *Selecting Objects in Encore* and *Moving in Encore* for more information related to beams.

Sub-Group

SUB-GROUP is used to clarify a measure's rhythm. Used after BEAM GROUP, the SUB-GROUP command can remove secondary beams between groups of notes and/or change the secondary beam direction.
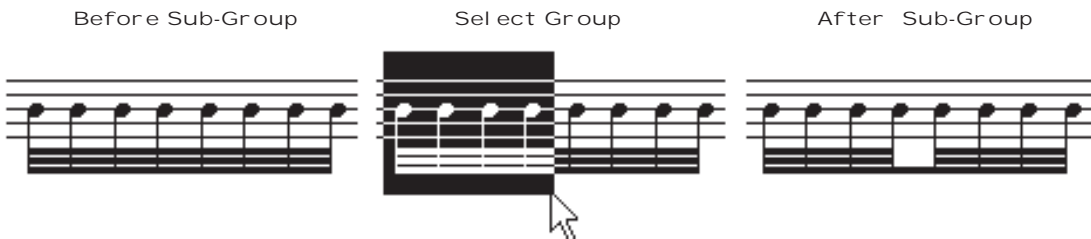
The following examples illustrate how SUB-GROUP works. You can also use Sub-Group to change the direction of a secondary beam.

Change Pitch

CHANGE PITCH alters both the position of notes and their playback.

For CHANGE PITCH to function you need to make a selection.

Change Pitch dialog box:

Change pitch ⦿ **Up** ○ **Down**

No Transposition(0)
Minor Second(1)
Second(2)
Minor Third(3)
Third(4)
Fourth(5)
Augmented Fourth(6)

[OK] [Cancel]
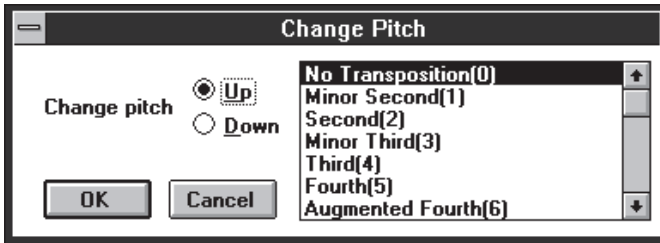
The CHANGE PITCH dialog can raise or lower pitches two octaves in either direction. If you need a transposition greater than this, use the change pitch function a second time. The transpose amount is indicated with both the interval name and number. Scroll to the desired interval and select the choice by highlighting the name. To the left of the interval names are the two choices used to determine in which direction (up or down) the change is to be applied. Select the appropriate choice and click OK.

CHANGE PITCH does not change the key signature.

CHANGE PITCH removes reminder accidentals and enharmonics and applies standard defaults for the new pitches.

To change the playback of notes without changing their display, use the Key function in the Staff Sheet. See the section on the Staff Sheet (Windows menu) for more information.

Change Duration

The CHANGE DURATIONS dialog can alter the display and playback of notation in your score.

CHANGE DURATIONS requires a selection.

Set Face Values

This portion of the dialog requires the checkbox to be enabled if you wish the note types to change. Use your mouse to place a check mark in the box next to the words SET FACE VALUES TO and select the duration, including dots and the tuplet indication if needed.

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

Note: All of the choices in the SET FACE VALUES section can also be applied quickly to selections using shortcut keys. See the section on the Notes palette for details.
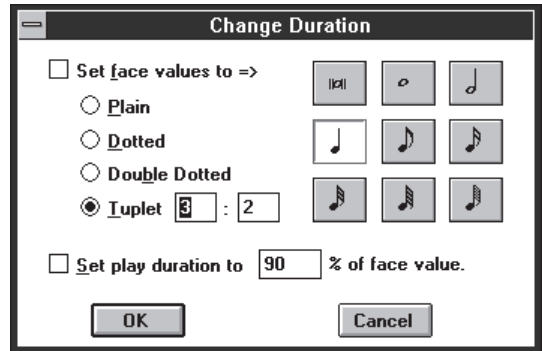
Set Play Duration

The second option in the CHANGE DURATIONS dialog concerns the MIDI duration to be played for each note.

Changing Play Duration for Step Entered Notes

The default playback for notes entered with the mouse or step entered with a MIDI Keyboard is 90% of the displayed value. The new duration will depend on the note type choice selected above or the displayed note value for the selected note in the score.

Changing Play Duration for Real Time and Imported Notes

Notes recorded in real time or imported MIDI Files initially have unique durations for each note depending on the recording. Even after GUESS DURATIONS and TRANSCRIPTION OPTIONS have assigned a display duration value, the original recording or MIDI file is maintained as much as possible. When changing the duration for real time and imported scores, the new play duration is the percentage of the transcribed value and not the recorded value.

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

Decreasing the percentage will result in a more staccato interpretation.

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

The SET PLAY DURATION settings will be lost if a note's duration is changed again.

See also the Notes palette, *Changing Displayed Notation without Affecting MIDI Playback.*

Change Velocity

CHANGE VELOCITY combined with dynamics, marks, hairpins and your synthesizer settings can give you complete control over how the dynamics of your scores are interpreted by your MIDI synthesizer.

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

What actually happens when different velocity "values" are used depends entirely upon the synthesizer responding to the MIDI messages. Common practice, however, uses velocity to control volume. For more information about velocity see the appendix on MIDI.

CHANGE VELOCITY requires a selection.

The dialog for changing velocity contains both On and Off selections. These settings can be enabled independently.

Note: Consult the documentation for your synthesizer to determine if it responds to On or Off Velocity, or both. Most synthesizers will respond to On Velocity but very few respond to Off Velocity.

There are four choices in the CHANGE VELOCITY dialog.

Setting all velocities to the same value will ensure that all volumes are the same.

Changing by percentage will maintain any changes made within the selection and scale the velocity levels. The values can be anything from 1% to 999%. Percentage changes close to maximum or minimum will compress the dynamic range to one extreme or the other.
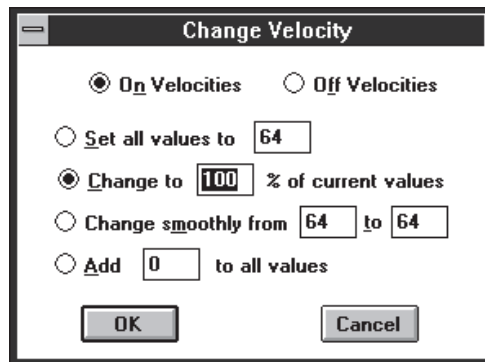
CHANGE SMOOTHLY will replace the velocity values for the selected notes with new values obtained from the value range entered. The first value will be applied to the first note and the second value applied to the last note in your selection. Notes between the beginning and end selections will be altered according to their placement in time. This means the changes in velocity level for short durations will be more gradual than changes between notes with longer durations.

The fixed value range will accept values between -127 and 127.

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

Make Chord

MAKE CHORD combines two or more notes of the same duration into a chord. Both MIDI Playback and screen display are changed.

MAKE CHORD can be used to change imported or real-time recorded data containing arpeggiated chords into an actual chord to which an arpeggio symbol can be added.

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

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

Make Grace/Cue

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

Grace / Cue Note

- ◉ C**u**e Note
- ○ **G**race Note

    Scale duration by [25] %
    ☒ **P**lay before the beat
    ☐ **N**o slash (appoggiatura)

- ○ **S**tandard Note

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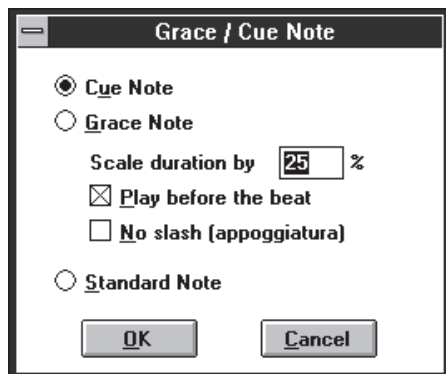
Grace notes are not counted when calculating the number of beats in each measure and their playback can be set to play in advance of the next note if the grace note has a preceding note or rest to borrow time from. Cue notes have their full beat value counted in the measure and are muted by default If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

Grace

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

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

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

The percentage amount entered for SCALE DURATION BY determines how long the grace note will be played. This value is applied to the current duration of the note before it is changed to a grace note. That is, changing a half note to a grace note will

indicate the grace as an eighth note, but if the duration is scaled to play at 50%, the note will be played for the duration of a quarter note.

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

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

If you need to start a section or piece with a grace note you will need to uncheck PLAY BEFORE THE BEAT as there will not be a note to borrow time from.

No Slash (appoggiatura)

When NO SLASH (APPOGGIATURA) is selected, the option to PLAY BEFORE THE BEAT is automatically deselected. The appoggiatura option automatically plays the notes on the beat location at which they are located. A full discussion of the term "appoggiatura" cannot be covered in this manual and there are disagreements concerning the exact interpretation and use of the appoggiatura anyway. In Encore, the selection will create a grace note that is played on the beat and the note's type will be preserved (that is, a half note will look like a small half note, a quarter will look like a small quarter note, etc.). Appoggiaturas differ from cue notes in that they are played on the beat but will not affect the beat locations of other notes in the measure.

```
Cue
```

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

```
Standard Note
```

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

Make Tab

MAKE TAB is used to both create a tablature staff for fretted
instruments and convert notation from a regular staff to the
tablature staff. The tablature numbers indicate the corresponding
fret locations selected for the tablature staff's tuning.

MAKE TAB requires that a staff be selected. If you wish to add a
tablature staff without converting note information you can do so
by using the ADD STAFF dialog.

Use Next Tab Staff

This option is used for updating an existing tablature staff. After
creating a tablature staff, changes made to pitch information can be
transcribed to the tablature staff by selecting the notes and using
MAKE TAB again. Changes are applied to the first tablature staff
below the selection and replace the existing tablature in that staff.

Note: All selected items are used for creating the tablature numbers.
Don't select more than one staff unless you want the tablature part
to include fingerings for notes on more than one staff.
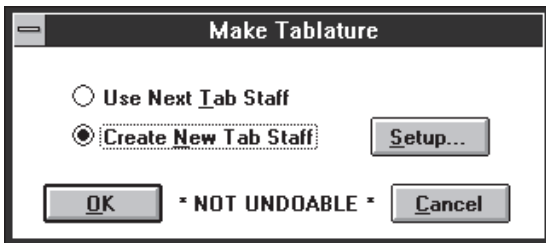
Updates to the tab staff can be made for one
note or an entire score. Whatever is selected will
be converted to numbers on the tab staff.
Previous fretting indications will be replaced.

Note: If you edit the pitch of a note or notes in
a regular staff and then select and reconvert just

those notes to an existing tab staff, the fingering numbers in the affected measures will revert to the default fingerings. Therefore, you should be satisfied with the pitches before you nudge the fingering numbers around to different strings.

If two or more tab staves exist in a score, the order in which they appear will determine which staff receives the numbering indications. If both staves are intended to be references for the same notation, you will need to update each staff separately. Use the Staff Sheet to swap staff positions and use MAKE TAB for each staff. By rearranging the staff order, it is possible to convert the same piece of notation for several different fretted instruments.

Create Tab Staff

The Tab Staff created by default is in a standard 6 string guitar tuning. Use the SETUP button to change these defaults.

Tablature staves are created below the selected staff but can be moved to any staff position after they are created (see Staff Sheet for more information).

Setup

The SETUP button takes you to the dialog used to select the number of strings and the tuning for those strings. Encore can create a tablature staff containing from one to eight string indications. Each string will correspond to a line in the tablature staff. The tuning information is used by Encore when creating the fret position numbers and when nudge is used to change the string reference.

Note: Tablature and notation for fretted instruments is frequently written an octave higher than played. The standard guitar tuning, for example, uses E2 as the pitch for Low E but most guitarists tune to E1. The Key function in the Staff Sheet

can be used to transpose the playback for a guitar part on the standard staff for the proper register of the intended instrument.

Font menus provided in SETUP determine how the number indications in the tablature staff are to be displayed and printed. The font choice affects all tablature staves in the score.

Selecting a tablature staff alone and then choosing MAKE TAB will open the SETUP dialog independently of the MAKE TAB dialog. This will allow you to change just the font and tuning information.

Changing the String Indications

Numbers on a Tablature staff are not like notes and graphics and you cannot drag them to new locations with the arrow tool. Instead, numbers must be selected and adjusted using the Nudge command. Nudge Left and Nudge Right change the horizontal positions of numbers. Nudge Up and Down adjust the string reference.

Changing Fret and String Indication

Guitars and most fretted instruments have several different string and fret possibilities capable of generating the same pitch. The MAKE TAB function will select one possibility for you. To change the fret and string reference for a pitch, select the number indicating the fret on the current string. Nudge up to change the fret indication for the next string up and its tuning. Nudge down to change the indication to the next string below and the tuning used for that string.

Note: Nudge will not move numbers onto strings tuned beyond the range for the pitch being indicated. Although standard tunings and even most alternate tunings can be used without trouble, tunings using non-ascending or descending pitches are not fully supported.

Tablature staves do not play over MIDI. The Staff Sheet options for tablature staves are limited to changing their size and location.

Revert to Raw

"Raw" data in Encore appears as note heads with accidental and tie information only. REVERT TO RAW removes all stems, flags, beams

and marks from notes and leaves only this information and the MIDI data associated with each note. Graphic information such as slurs and dynamics are unaffected by REVERT TO RAW and will remain in the score.

Use REVERT TO RAW when you wish to undo all the changes to a section of music and start over. Select a transcription value after reverting to raw data and use GUESS DURATIONS to convert the raw data into notation.

Guess Durations

GUESS DURATIONS applies the duration value selected in Transcription Setup to the MIDI data and converts the MIDI duration and timing information into notation. The accuracy of GUESS DURATIONS will depend on both the recorded data and the transcription value selected.

GUESS DURATIONS requires a selection and uses the settings in TRANSCRIPTION SETUP.

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

If AUTO GUESS/BEAM is enabled in the Setup menu, the GUESS DURATIONS operation and the current transcription option will be applied to all recorded data and imported MIDI or Master Tracks Pro™ files.

If an imported or real-time recording is guessed incorrectly, you

can change the transcription value and use GUESS DURATIONS again on all or part of the score.

Transcribing Triplets

When GUESS DURATIONS is used on triplets, the result will depend on how accurately the triplets were entered. Step entered triplets can be accurately "guessed" by Encore down to a sixteenth note triplet, but only if the duration is repeatedly used. When triplet values are combined with other durations or alternate with rests, the guess function will be less able to account for them and the result will vary according to the note's position.

When recording data into Encore in real time it is important to play with more emphasis on maintaining the timing than might otherwise be used if you wish the transcription to be as accurate as possible. If a sequencing program such as Passport Design's Master Tracks Pro is available, you can often improve the transcription within Encore even further by first opening the file in the sequencer program and quantizing it before you open it in Encore.

Measures Menu

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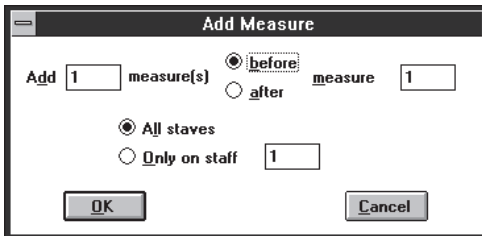
ADD MEASURE creates new measures anywhere within the score for either one or all staves in the system.

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

The lower portion of the ADD MEASURE dialog allows the new measures to be added to all staves or only on a single staff. If you select ONLY ON STAFF, the initial entry will be obtained from the measure in which the insert point was placed. Enter a new staff number if you wish.
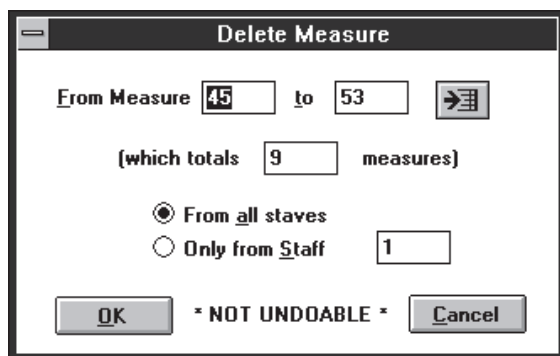
Note: Staff numbers are the same as instruments in the Staff Sheet and combined staves, such as a piano staff, are counted as one staff even though they technically contain two or more staves.

ADD MEASURE does not have an "undo" option but the added measures can easily be removed with the DELETE MEASURE function if you later decide they are not needed.

Delete Measure

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

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

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

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

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

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

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

Note: DELETE MEASURE is not undoable. Once they're deleted, they're gone unless you can use the REVERT TO SAVED function.

Tempo

The tempo can be adjusted for the entire score or just a section within the score.

If you select the area you wish to change before opening the TEMPO dialog, your selection will be entered into the dialog's measure range.

If no selection has been made, the measure range will default to the current location or measure one.

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

The TEMPO dialog defaults to changing by a percentage. After using the dialog once, however, your selections are "sticky" and your last operation choice will remain selected.
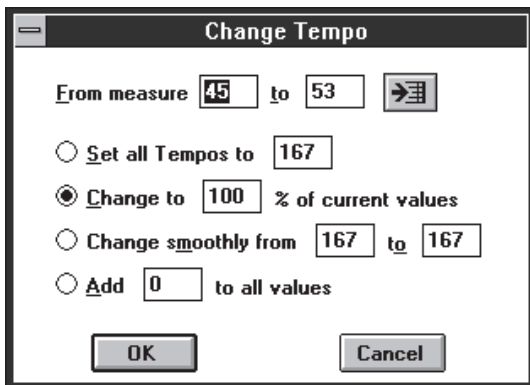
Finding the Current Tempo for a Measure

When the TEMPO dialog is first opened, the tempo indicated in the SET ALL TEMPOS TO... field is for the "From" measure in the selection range. Tempo changes after this may exist but are not indicated. If the measure range is altered within the dialog, the tempo for the new range is not indicated.

Set all tempos to...

This option will change all tempos in the selected area to the one tempo entered here. If the selected measures contain different

Change Tempo

From measure `45` to `53`

- ○ Set all Tempos to `167`
- ● Change to `100` % of current values
- ○ Change smoothly from `167` to `167`
- ○ Add `0` to all values

OK   Cancel

time signatures (i.e. 4/4 and 6/8) each time signature will apply the new value to the beat value used.

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

Changing by Percentage

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

Change Smoothly From...

This dialog will apply two tempo values to a range of measures. The two numbers are scaled to fit the number of measures within the selection. Changes within each measure will occur on each beat for the time signature of the measure. If there are different time signatures the tempo is applied to the beat value of each measure.

Add _ to all values

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

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

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

playing back compositions with ultra-slow tempos, we apologize (and we'd love to see and even hear the score!).

Time Signature

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

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

If you select the area you wish to change before opening the TIME SIGNATURE dialog, your selection will be entered into the dialog's measure range.

If no selection has been made, the measure range will default to the current location or measure 1.

Note: All measures between the first and last measure indicated will be included in the operation.
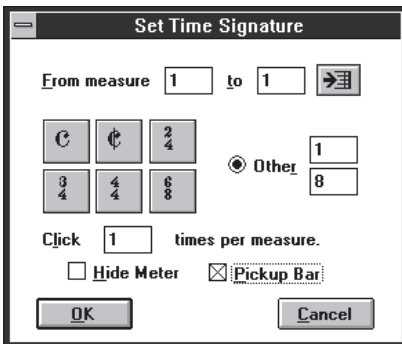
When the TIME SIGNATURE dialog is first opened the time signature indicated is for the measure number that appears in the "From" box of the measure range. If the measure range is altered within the dialog the time signature for the new range is not indicated.

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

Two standard time signatures are included in Encore. $\mathbf{C}$ is used for 4/4 and $\mathbf{\Phi}$ is the same as 2/4. Since the click value can be altered, the metronome could effectively give the impression of

8/8 or 4/4 time as well. The tempo applied to the meter, however, will always be based upon a quarter note. See the section on Tempo for more information.

Note: The click amount must always divide evenly into the number of beats (upper or left portion of time signature).

Other

When the standard selections do not include the time signature desired you can define one yourself using OTHER. Encore allows up to sixteen beats per measure (upper or left portion of time signature) and units of 1 (whole note), 2 (half note), 4 (quarter note), 8 (eighth note), 16 (sixteenth note) and 32 (thirty-second note).

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

Hide Meter

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

Note: Measure numbers are unaffected by HIDE METER operations.

Time Signature Reminders

When the next system begins with a new time signature, the previous measure will have a "reminder" added by default. This reminder is optional and can be hidden from within the SHOW/ HIDE dialog. If the next measure's time signature is hidden, a reminder is never used.

Pickup Bar

The PICKUP BAR checkbox performs several functions at once. A pickup bar displays the time signature of the following measure instead of the selected time signature. In addition, the time signature in the next measure is automatically hidden and measure numbers are adjusted for the pickup indication.

Note: FIRST BAR IS PICKUP in the MEASURE NUMBERS dialog and the PICKUP BAR option in the SET TIME SIGNATURE dialog are connected. Changing the selection in one dialog will change the option in both dialogs.

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

For the pickup selection to work correctly you must select only the one measure to become the pickup bar before you open the SET TIME SIGNATURE dialog.

Creating A Pickup Bar

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

Select the first measure and change the time signature to be the number of beats needed for the pickup. Since our example is going to use one eighth note, the time signature will require entering 1/8 in the "other" portion of the dialog.

Put a check mark in the box next to PICKUP BAR and click OK.

If you check both HIDE METER and PICKUP BAR, the time signature in both the first and second measures selected will be hidden. Measure numbers are only changed for the first measure in the score.

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

Key Signature

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

Selecting a measure range before opening the TRANSPOSE/KEY SIGNATURE dialog will enter the selected area into the measure range portion of the TRANSPOSE/KEY SIGNATURE dialog. The key signature change will be applied to all measures between the first and last measure indicated. Enter a new measure range if desired.
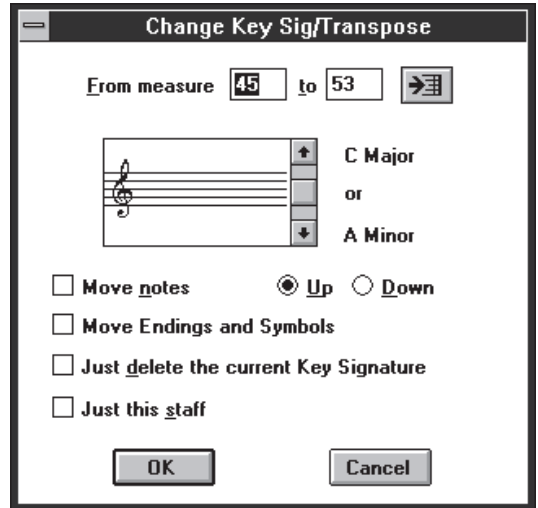
Use the up and down arrows to select a new key signature. Encore supports the 12 standard major and minor keys derived from the scales common to western music. The major and minor indications appear to the right of the vertical scroll bar.

Move Notes

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

MOVE NOTES will also transpose Chord symbols and Guitar Fret symbols.

Move Endings and Symbols

Normally when you MOVE NOTES, symbols and endings are unaffected and will remain at the same vertical location in your score. When MOVE ENDINGS AND SYMBOLS is checked, these items are adjusted up or down along with the notes.

Just Delete the Current Key Signature

When a key signature needs to be removed, the option to JUST DELETE THE CURRENT KEY SIGNATURE should be selected. This will remove all key signatures for the measure range specified. The new key signature will be a continuation of any key signature used before the first measure of the affected measure range or the key signature will default to the key of C.

Note: When JUST DELETE THE CURRENT KEY SIGNATURE is used, the selected key signature is ignored.

Just this staff

By default the TRANSPOSE/KEY SIGNATURE dialog will change the key signature for all staves. If you wish to change the key signature for only one staff, select that staff before opening the TRANSPOSE/KEY SIGNATURE dialog. If more than one staff is selected, a check mark placed in the JUST THIS STAFF box will only change the key signature for the lowest staff in the selection.

Changing the Key Signature for Playback

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

Reminder Key Signatures

When the next system in a score changes to a new key signature, the change is indicated at the end of the previous measure by default. This reminder can be removed by using the SHOW/HIDE dialog.

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

Barline Types

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

 The barline type used to indicate
repeats can optionally affect playback.

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

If measures are selected before opening
the BARLINE TYPES dialog, the measure
range and barline types indicated are
the current settings for the selection. A
new measure range can be defined but
will not change the initial barline types displayed.
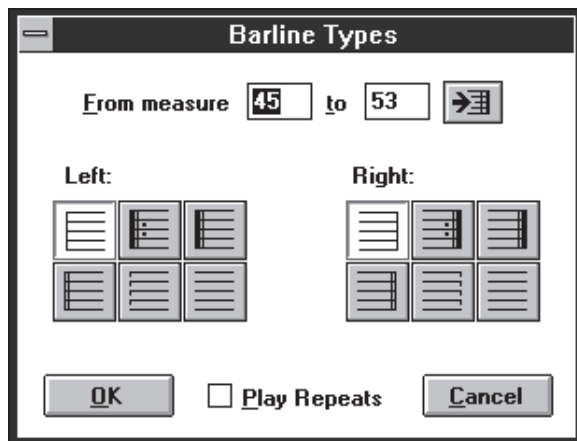
The left barline type will be applied to the left side of the first
measure in the measure range. The right barline type will be
applied to the right side of last measure in the measure range.

Play Them

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

Used without an ending or coda phrase (see ENDINGS and CODA
PHRASES), the next measure played after a right repeat bar will be
the previous measure which has a left repeat bar. If no left repeat
bar can be found, playback will begin at measure one again.

After a repeat bar has been played once in a song without stopping, the repeat will be ignored the next time that bar is played.

When repeats are used with the ENDINGS and CODA PHRASES settings, the next measure played will depend on the settings selected from within those dialogs.

BARLINE TYPES will also affect the automatic COMPRESS RESTS function when extracting parts. See COMPRESS RESTS and EXTRACT PARTS for more information.

Endings

The ENDINGS dialog is used to enter measure endings within the score. Measure endings can be interpreted during playback and Encore will support up to six endings for playback. Additional endings can be defined using text boxes but will not be used during playback.
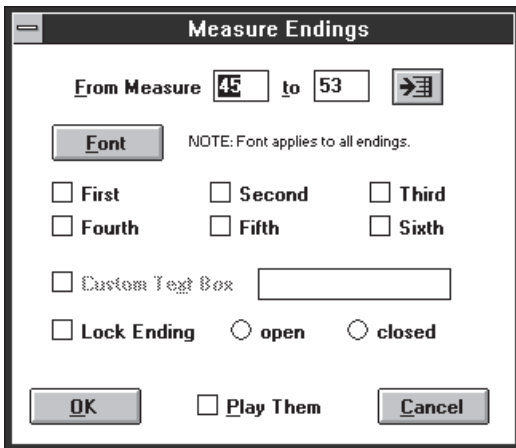
Endings are easiest to define if the measures are pre-selected before opening the MEASURE ENDINGS dialog, but the measure range can also be entered from within the dialog.

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

For endings to be interpreted during playback, the PLAY THEM checkbox must be enabled.

The font button at the top of the MEASURE ENDINGS dialog is used to determine the font, size and style for the numbers in the ending indications. If CUSTOM TEXT BOX is selected the font selection will also be used for the text box. Text boxes created within the MEASURE ENDINGS dialog are standard text boxes and can be edited further after exiting the dialog. Font selections for measure numbers apply to all endings but can be changed at any time. Open the MEASURE ENDINGS dialog and

select a new font without selecting an ending to change the current font. Click OK when you're through.

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

Custom Text Box

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

Lock Ending, Open, Closed

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

Changing the Vertical Position of Endings

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

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

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

Coda Phrases

The CODA PHRASES dialog contains various musical phrases used to direct the player to another section in the score. When PLAY THEM is selected, phrases entered with this dialog will also control playback.

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

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

You can only select one phrase at a time.
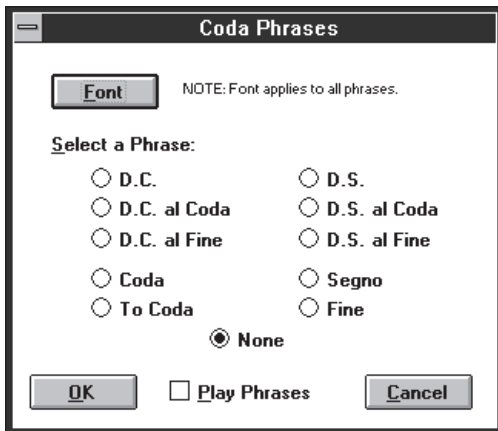
The Style, Font and Size menus determine the appearance of the phrase selected. Font choices apply to all phrases added with the CODA PHRASES dialog within the score.

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

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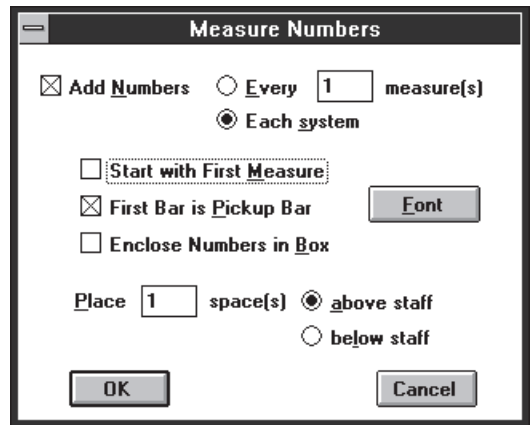
Measure Numbers

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

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

Click the ADD NUMBERS checkbox to activate the measure numbers function.

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

The first measure number is optional and hidden by default. Enable START WITH FIRST BAR if you want a number over the first measure.

If the first measure of your score is a pickup measure, click the FIRST BAR IS A PICKUP checkbox. The first measure will not have a number and the second measure in the score will be called measure one.

Note: The FIRST BAR IS A PICKUP selection will affect the time signature settings for the first measure as well. Refer to the section on TIME SIGNATURE for more information.

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

If you would like the measure numbers to appear in a box, click ENCLOSE NUMBERS IN A BOX.

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

Compressed Rests

Compressed Rests

☒ **Make compressed rest of 8 measure(s).**

☐ *Expand compressed rest*

Settings

Compressed Rest fills [80] **% of measure**

[**Set Font**]   ☒ **Play Them**

NOTE: settings apply to ALL compressed rests

[**OK**]   [**Cancel**]
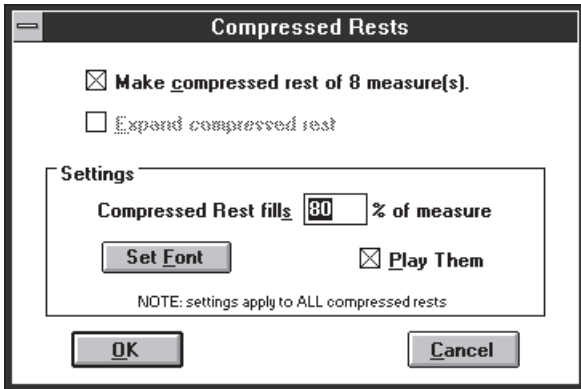
The COMPRESSED RESTS dialog is used to indicate multiple measures of rest with the standard graphic consisting of a thick horizontal bar and a number for the measures included.

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

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

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

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

Font choices affect all compressed rests within the score.

Measure numbers are always updated for compressed rests.

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

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

Align Playback

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

ALIGN PLAYBACK does not affect durations.

A selection is required for ALIGN PLAYBACK.

Only notes within the selection are affected by the ALIGN PLAYBACK operation. Multiple areas on a page can be changed together using [shift] to select additional areas after making the first selection. See *Selecting in Encore* for more information.

Swing Playback

The SWING PLAYBACK function imparts a swing feeling to a staff by changing the start time for notes that fall within the beat or on the "off" beat, and by changing the durations of all notes within the measure.

SWING PLAYBACK requires a selection. Selections made to a portion of a measure will affect the entire measure but each system can be changed independently. All staves of combined instrument staves such as piano staves are affected by SWING PLAYBACK equally.

Swing Playback
Amount of Swing: `66.7` % (50.0 to 75.0)
Longest Note to Swing:
○ Whole   ◉ Eighth
○ Half   ○ 16th
○ Quarter ○ 32nd
OK   Cancel
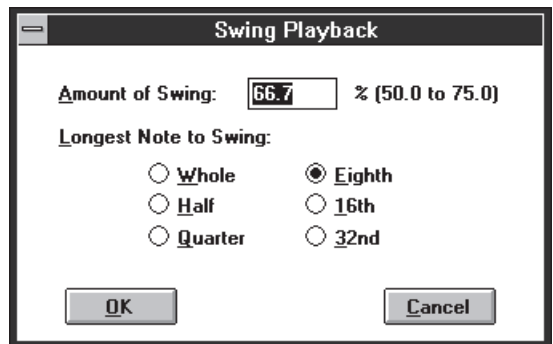
A percentage amount is used to define how far forward the notes are to be moved. 50% is equivalent to saying "half the distance between beats"—which translates into "no swing." The default is 66.7 but any value between 50.0 and 75.0 can be used.

The LONGEST DURATION TO SWING determines how far the notes are to be moved and how much the duration is to be changed.

The best recommendation is to experiment with the settings on a variety of music samples containing different note durations and tempos. The default selection for eighth notes at 66.7 is also a good starting place. Rather than try and explain the mathematics for this operation we're going to let your ears explain it for you.

To remove the effects of SWING PLAYBACK you can use either ALIGN PLAYBACK or set the swing percentage to 50%. Either option will effectively remove the swing effect.

Align Spacing

ALIGN SPACING is used to establish the horizontal and vertical spacing relationships between notes, both within each measure and for all measures in the system.
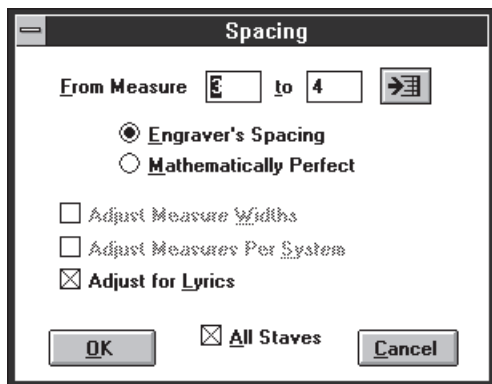
ALIGN SPACING affects all measures on all staves for a range of measures. If the measure range is selected before opening the ALIGN SPACING dialog, the measure range will be entered into the upper portion of the dialog for you. The measure range can be changed by entering new measure numbers. The arrow button to the right of the last measure selection is a shortcut for selecting to the end of the score.

Encore provides two different methods to calculate the spacing for notes and can also alter the layout.

Engraver's Spacing

ENGRAVER'S SPACING follows more of the rules traditional in engraving practices and tries to provide a compromise between

strict placement within the measure according to each note's duration and the need to more clearly show the contents of the measure without overlapping notes or accidentals.

Mathematically Perfect

When MATHEMATICALLY PERFECT is selected, notes are placed in the measure according to their indicated duration. Accidentals are not considered and may overlap as a result of mathematical spacing.

Adjust Measure Widths

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

Adjust Measures Per System

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

Adjust for Lyrics

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

All Staves

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

General Spacing Guidelines

Although several options exist within the ALIGN SPACING dialog, the correct choice will depend on how much prior spacing has been applied to the score. Generally speaking, the options to

alter the number or width of measures should only be performed before graphics and lyrics have been added. This will ensure that any prior spacing for these items will not be altered in the process.

After a general arrangement for your score has been decided, ADJUST MEASURE WIDTHS and ADJUST MEASURES PER SYSTEM should not be used again or you may lose spacing considerations that Align Spacing does not calculate for.

Finally, after all lyrics and symbols are added to each measure, you may need to make some final "tweaks" to the spacing. These are best made using NUDGE and not with ALIGN SPACING. See the section on NUDGE under the Edit menu for more information. Save often, save well, and save copies of your work as you progress.

Score Menu

Text Elements

TEXT ELEMENTS is used to define score titles, headers, footers, page numbers, dates, times and copyright notices in your score. Each item can use a different font, and items that contain several lines (such as the Title) can have different fonts defined for each line.
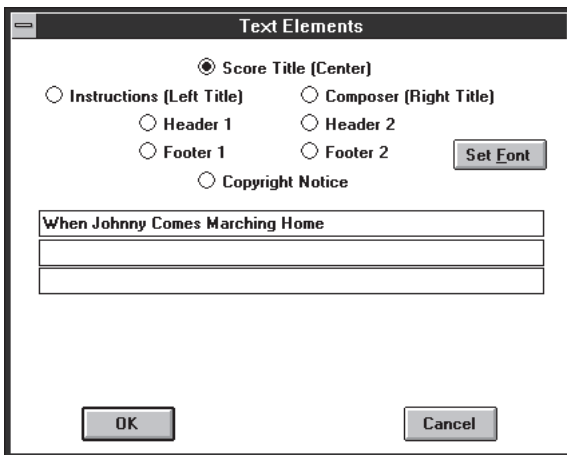
Score Titles

Three lines are provided for score titles. Text is automatically centered and appears only on the first page.

The title section can use a different font selection for each of the three available lines but the first line is special. Font changes applied to the first line will automatically apply the same font selection to the second and third lines whenever the first line is changed. This provides a shortcut to change the title section quickly.

Instructions

Instructions appear on the left side and are left justified for the longest line but center justified in relationship to each other. There are three lines provided and each line can have its own font selection. Font selections act independently of other lines.

Instructions appear on the first page only.

The instructions section can be used for indicating a tempo or style, additional composer information or anything desired.

Composer's Name

Four lines are available for the right side of the first score page. Traditionally this location is used for the composer's name, but can be used for any text desired. Each line can use a different font selection and selections are independent of the other lines.

Headers and Footers

Headers appear along the top of a page. Footers appear at the bottom of a page. You can create two different header items and footer items for each score.

Header and footer contents can combine text with automatic options for adding page numbers and time indications.

Justify options can place each header and footer on either side or centered.

FLIP ON EVEN/ODD PAGES takes the page number into account when placing header and footer items on the page. This is especially useful if you will ultimately be printing two-sided pages and binding your score. For example, if you use a right-justified header to print a page number on your score and check FLIP ON EVEN/ODD PAGES, the first page number will appear on page 1 in the upper-right corner. Page 2's number will appear in the upper-left corner. This placement will hold true for all subsequent odd- and even-numbered pages.

Page, Date and Time

#P is used to indicate the current page number.
#D is used to display the current date in the format mm/dd/yy.
#T is used to display the time.
Date and time indications will update as you work on the score.
These indications are saved as special instructions and not as the
actual date or time when the score is saved. Every time you open
the score, these settings will reflect the currently displayed time
and date for your computer as defined in Windows' Date/Time
Control Panel.

Start on Page

START ON PAGE indicates which page begins showing numbering
options using the #P option. For example, if you type a 3 in this
box, you won't see page numbers for pages 1 and 2 and page
numbers will start on page 3.

Note: This feature only hides page numbers. It does not re-
paginate. Use PAGE OFFSET to re-paginate.

Page Offset

Using an offset allows two different scores intended to be first
and second sections for the same score, to be printed with a
consistent page reference. For example, if your first section
ended on page 33, you can continue the page numbering for the
second file by entering the number 33 into the page offset. Now
the second section can be numbered starting with page 34.

Copyright Notice

Copyright information is centered at the bottom of the score.
Six lines are provided for copyright. Each line can use a different
font selection and font changes are made independently from
other lines.

Add Page

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

All new pages created will use the page layout of the current

page. If you add pages after the current page, the last measure of the current page will be used to set the time signature and key signature for all measures in the new pages. When adding pages before the current page, the first measure of the current page will be used to determine the time signature and key signature for all measures in the new pages.
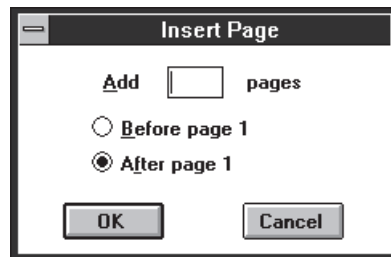
Note: Be careful when adding pages before the first page in your score. If you have created a pickup measure, the time signature of that pickup measure will be used for all measures in the inserted section.

ADD PAGE does not have an undo option for the operation. If you wish to remove the pages added, use the DELETE PAGE function.

Delete Page

DELETE PAGE removes pages from your score. If there is data in those pages the data is removed with the pages.

Warning: DELETE PAGE is NOT UNDOABLE! If you delete pages with notation, the notation is lost. You can use REVERT TO SAVED to return to a previously saved version but all edits after the file was last saved will be discarded.

DELETE PAGE will only be available when two or more pages exist. The current page will be entered for the delete range but the DELETE PAGE dialog allows a new range for either a different page or more than just one page, or both.
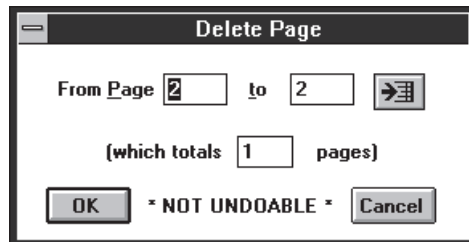
The arrow button to the right of the page range fields will enter the page number for the last page. Use this when you want to delete pages to the end of the score.

Caution: Encore does not allow you to delete discontinuous pages. The page range includes all pages between the first and last page specified.

```
Add Staff
```

The ADD STAFF dialog is used for creating additional blank staves in Encore.

ADD STAFF is not undoable. If a staff is added and you later wish to remove the staff, use the DELETE STAFF item.
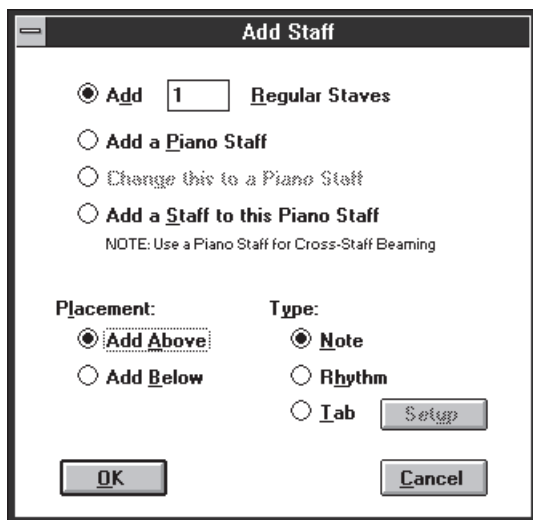
ADD STAFF does not require a selection but the current staff (where the cursor is located) is used to determine both where the staff is added and what operations are available within the ADD STAFF dialog.

Note: ADD STAFF is only available in Page View.

```
Add _ Regular Staves
```

As many as 64 staves can be used in Encore but the total number of staves you can add within this dialog may depend on the number of systems each page is currently displaying. The total number of staves that will appear on any one page (including tiles) can be no more than 64. If the ADD STAFF dialog does not allow you to add the needed number of staves, exit (cancel) from the dialog and change the number of systems per page to a number that will not exceed the 64 per page limit.

```
Add a Piano Staff
```

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

```
Voices on Piano Staves
```

The default voicing assignments for piano staves is as follows:

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

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

A piano staff can be from two to four staves. See ADD A STAFF TO THIS PIANO STAFF for more information.

Change this to a Piano Staff

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

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

Add a staff to this Piano Staff

If an existing piano staff with (fewer than four staves) is selected before opening the ADD STAFF dialog, the option for ADD A STAFF TO THIS PIANO STAFF will be enabled. More than two staves are sometimes needed for organ arrangements. Piano parts for two players can also use the four stave system.

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

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

Piano staves are required for cross-staff beaming. To create a beam between two staves in a Piano Staff, you must use the same voice for notes in both staves. For instance, to beam an eighth note on the treble staff to another eighth on the bass clef, you must enter or change both notes to the same voice. Entering the notes in all voices view will use different voices by default for

each, so when creating a cross-staff beam, you must select a specific voice before entering the notes. A section on cross-staff beaming is in Chapter 6, *Voices in Encore*.

Placement

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

Type: Note, Rhythm, Tab

The radio button for the type selection will only be available when you are adding regular staves. Piano staves are standard note staves only, as are all staves within Encore except for the special Rhythm and Tab staves.

Rhythm Staff

A rhythm staff is a single line staff without key signature, clef or barline indications. Notes added to the rhythm staff use slashed noteheads and are always placed directly on the single line indication.

Although a rhythm staff will play over MIDI, the intended purpose for the staff is to indicate the rhythm, so it is recommended that you mute the staff within the Staff Sheet to avoid confusion. Notes that are copied and pasted to a rhythm staff will still use their original pitch but will appear at the same vertical position on the rhythm staff.

A common use for a rhythm staff will only require the staff for the beginning of the score or for new sections. You can hide the rhythm staff when it is not needed by using the hide staff function. See the section on HIDE STAFF for more information.

Tab Staff

The Tab Staff is used for indicating the fingering for fretted instruments. Each line of the Tab staff refers to a string on the instrument and numbers are placed along the string to indicate the fingering position relative to the instrument's frets and tuning.

Tab staves are usually combined with standard notation staves since the durations for each note cannot be easily indicated along with the fingering numbers. There is a complete discussion of the Tab Staff in the section concerning the MAKE TAB item. See the Notes menu and MAKE TAB for more information.

Delete Staff

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

DELETE STAFF requires a selection. All selected staves will be removed.

Caution: DELETE STAFF is NOT UNDOABLE. All notation on the staves is deleted along with the staff or staves themselves.

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

Split This Staff

SPLIT THIS STAFF takes an existing staff and "splits" both the staff and notes, giving you two staves. MIDI files with piano parts on a single track can be changed to a Piano Staff within Encore for further editing with this feature. Another use would be to separate two instruments notated on one staff into two separate staves for each instrument.

SPLIT THIS STAFF requires that you select the staff you wish to split. The staff must be a single staff. Piano staves cannot be split.
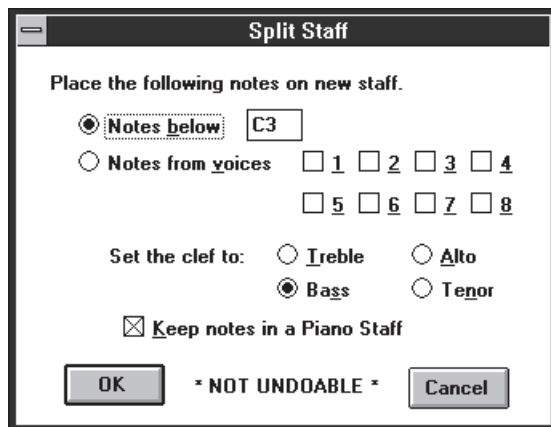
Move these notes to a new staff

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

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

Set the Clef to

Four checkboxes are available for selecting the clef to be used on the new staff. Hybrid clefs or additional clefs can be added after the staff has been created.

Keep Notes in a Piano Staff

This option will change a regular staff into a Piano Staff. If KEEP NOTES IN A PIANO STAFF is not checked, the new staff will be a regular staff.

Connect Staves

CONNECT STAVES is used to create and remove both Brackets and Braces and to break the barlines between staves in a system.
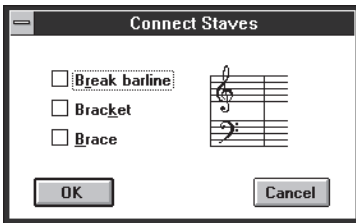
CONNECT STAVES requires selecting the staves to be changed before opening the CONNECT STAVES dialog. Selection of the staves should be made using the single-click method for selecting a system with additional staves selected by holding the [shift] key down. You can also use "select all" if the operation is for connecting an entire system.

Break Barlines

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

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

Brace

The Brace or curved bracket, looks like an archer's bow and is placed to the left of a system. The brace is used for indicating two or more staves that are to be read and played together. The standard use for the brace is for instruments such as the piano, celeste, harp and organ. Piano Staves in Encore have braces added by default but these can be removed if you desire.

Bracket

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

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

To remove one of these indications, click in the box again to clear the check mark. The CONNECT STAVES dialog will display any existing braces, brackets or a broken barline state for your selection by checking the appropriate box.

Center Staves

CENTER STAVES will move all the staves, regardless of the vertical spacing within each system, to equidistant positions on the page. If the number of staves does not fit, all extra staves are moved to additional tiles.

Caution: CENTER STAVES is not undoable!

CENTER STAVES is a quick and easy method to redefine the page layout. After adding or deleting staves in your score, or when changing the page reduction amount, you can use CENTER STAVES to establish a basic layout that can be further edited as needed. See *Moving Objects in Encore* for more information about adjusting the page layout for staves and systems.

Center Systems

CENTER SYSTEMS is similar to CENTER STAVES but adjusts only the distance between each system. Within each system, the spacing between staves is maintained.

Caution: CENTER SYSTEMS is not undoable!

CENTER SYSTEMS is useful for optimizing the page layout after establishing the system layout. For final page layout of systems and staves see *Moving Objects in Encore*.

Measures Per System

MEASURES PER SYSTEM can change the number of measures for a single system or for all the remaining systems including the current system.

If you reduce the number of measures for a system, the extra measures will be placed in the next system or the next several systems. When changing the number of measures to be greater than the current amount, measures in the following systems will be moved onto the current system.
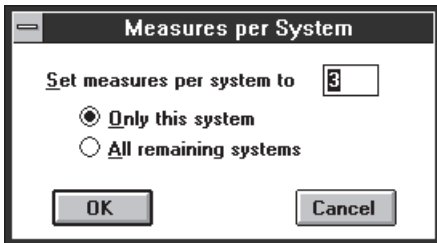
Changing the number of measures per system can also change the number of pages depending on your selections and the number of measures and systems on each page. Encore will attempt to keep the number of systems on each page the same. As measures are needed to fulfill the measures per system request, however, unneeded systems will be removed from the end of the score.

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

When moving measures in this fashion, only the last system in

the score is affected. Rather than continuing to add them to last system, however, Encore will create new systems and pages when needed.

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

New pages are created when creating a new system would create more systems than the previous page. This prevents a situation where the last page has umpteen-zillion systems because you were moving measures around somewhere earlier in the score (you wouldn't want that would you?!).

Systems per Page

SYSTEMS PER PAGE is used to change how many systems appear on either the current page or for the current page and all remaining pages.

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

If the number of systems for a page will not fit on a printed page, the extra systems are moved onto "tiles" below the bottom margin of the 'normal size' page. See *Printing in Encore* for more information.
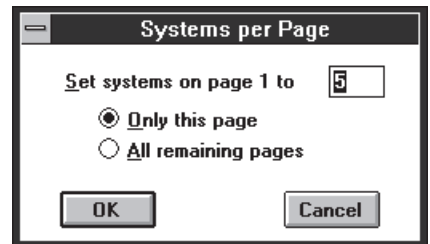
View Menu

The View menu contains several methods to select both how the score is viewed and what items are to be shown within the score.

Show/Hide

SHOW/HIDE contains checkboxes to either show or hide notational elements and page layout options such as a rulers and page margins.
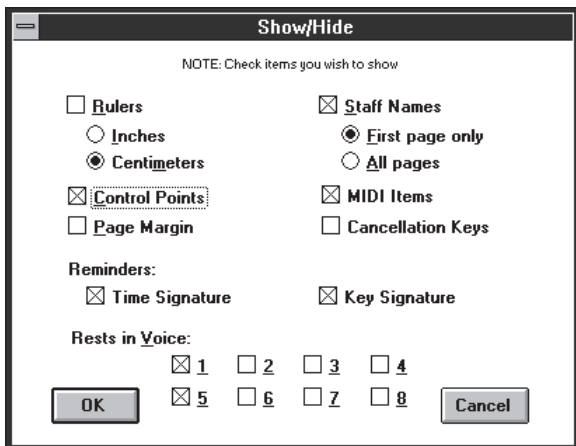
To show any of the selections in the SHOW/HIDE dialog, enable the checkbox next to the item (that is, click in the box so an ✕ appears). With the exception of rulers, all selections in the SHOW/HIDE dialog affect only the current score and are saved for each score independently.

Rulers

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

Staff Name

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

Control Points

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

MIDI Items

MIDI ITEMS refers specifically to the text indication added to the score when controller or program changes are added using the Tools palette. Even when MIDI items are hidden they continue to affect the MIDI playback of the staff they are attached to.

By hiding MIDI items you can enter more appropriate text strings for the event. For example, you may use a different program on your synthesizer when a change in tonality is needed, but the basic instrument could remain the same. By hiding the MIDI item and adding a text box instead, you can indicate the performance change using more suitable terminology.

Page Margin

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

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

Cancellation Keys

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

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

Time Signature

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

Rests

Rests for each voice in Encore can be hidden. The default has the rests showing for voice 1 and 5 as these two voices are used for the treble and bass clef of the piano staff.

Hiding rests in Encore is provided because different uses for each "voice" may arise. If a second voice is needed for only part of a measure, it may not be appropriate to use a rest in the first portion of that measure. At other times, perhaps for the same instrument, rests may well be needed for more than one voice indication. In many cases, the "voice" being indicated may technically be considered the same (in regards to the actual music indicated) but the need to sometimes hide or show the rests will require using two different voices to achieve that result.

With eight voices provided, Encore gives you plenty of choices to cover even the most complex voicing situations. See Chapter 6: *Voices in Encore* for some examples using hidden rests.

Guitar Frets

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

GUITAR FRETS requires you to select the chords you wish to change. Select the chords and open the CHANGE GUITAR FRETS dialog.

Show Staves

SHOW STAVES shows hidden staves within a system or systems. The menu item requires a selection and all selected systems will be affected. To better understand the process of showing staves refer to the following section regarding the hiding of staves.

Hide Staves

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

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

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

Hiding staves in Linear View mode is temporary. Hidden staves are all shown when switching from Page View to Linear View.

The HIDE STAVES and SHOW STAVES menu options do not use dialogs and are not undoable.

Size to Fit

Size to Fit changes the score's view to fit within the current window size. The actual page layout is unaffected and notes and graphics are only scaled on the screen.

Size to Fit is an on or off option. For users with smaller screens Size to Fit is very useful for seeing the entire width of the page at glance. Even for users with larger monitors the score may not always fit entirely within the window and Follow Playback may require shifting the horizontal view to keep each measure within view. Using Size to Fit will remove horizontal scrolling entirely and reduce the number of screen updates needed.

It is not recommended that you do extensive work on a score with Size to Fit enabled. Editing, particularly horizontal placement, is only approximate with Size to Fit enabled. For precise placement of notes and graphics Size to Fit should be turned off.

Note: Size to Fit and Linear View are mutually exclusive. To enable either choice the other selection must first be disabled.

Linear View

Linear View changes the normal system-by-system view arranged vertically on each page into a continuously scrolling view with only one system arranged horizontally.

If staves have been hidden in page view they will be showing in Linear View but staves can also be hidden while in Linear View. When hiding staves in Linear View, however, the change is only temporary and will neither affect hidden staves in page view nor be remembered for the Linear View selection.

Linear View does not affect the printing of your score.

Windows Menu

The Windows menu contains the Palette sub-menu, the Staff Sheet and all open scores.

Palette

To open any or all of the 10 palettes, select Palettes in the Windows menu and select from the palettes sub-menu that appears. Palettes that are already open will have a check mark next to them.

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

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

Staff Sheet

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

Play

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

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

Solo

The solo field provides an easy method for temporarily disabling other staves to allow a single instrument or instruments to be heard. Click in the solo field for the staff you wish to solo. A solid diamond indicates when a staff is soloed.

Staves which are not soloed will reflect their temporary mute status by changing the play indication (the solid triangle) to gray.
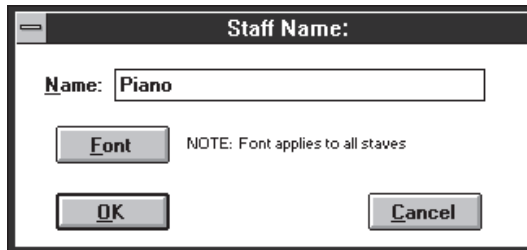
As many staves as desired can be soloed and the solo function can be enabled and disabled while playing.

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

```
Name
```

The Name field is used within the score when SHOW NAMES is enabled in the SHOW/HIDE dialog. The name is always placed to the left of the staff and will be centered between the staves of a piano staff.

Click in the Name field to open the STAFF NAME dialog and enter a name for the staff. You can also use this dialog to set the font and style for the name as it appears on the score.

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

```
Size
```

Encore provides four sizes for staves. Click the Size field to open the SET STAFF SIZE dialog. Staff sizes can be set independently for each staff or a checkbox is provided for changing all staves at the same time. Type a number from 1 to 4 to set the staff size or select the staff size using the radio buttons.

Key

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

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

MIDI Channel (Chan)

The MIDI Channel to be used for each voice on the staff is selected using the MIDI Channel dialog. When you click the Chan column, the CHOOSE CHANNEL/PORT dialog will appear. A grid within the dialog represents the 16 MIDI Channels available for each voice. A port selection is also indicated for each voice.

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

Change Together

At the bottom of the MIDI Channel dialog is a checkbox labelled CHANGE TOGETHER. This function is selected by default and simplifies the process of defining one MIDI channel and port for all voices.

Most of the time, all voices will be used for the same instrument and there will be no need to use different MIDI channels. When CHANGE TOGETHER is enabled any change made to any of the voices is also applied to all the other voices in the dialog.

CHANGE TOGETHER should be disabled if you wish to use different programs for each voice. To assign a unique sound to

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

Program Name

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

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

When expanded, the program name column will use a text description for the synthesizer patch to be sent. The collapsed view uses only the MIDI number reference. In either view the indication will be for the first voice only.

Text descriptions for several common synthesizers are included with Encore as well as the General MIDI description. To display the list of the patch names, click on the current name in the expanded Program Name column. This column defaults to displaying "none" if the score is new. The CHOOSE INSTRUMENT dialog will open.

The Choose Instrument Dialog

When the Program Name column is used in the expanded view (text descriptions), the CHOOSE INSTRUMENT dialog will be presented when selecting a program for each staff.

Device Names

The default device selected in the CHOOSE INSTRUMENT dialog is "Generic." This listing uses only the numbers to indicate the patch selected. To choose from one of the other included devices, use the Device menu in the dialog. There is a more complete description of the Device menu later in this section.

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

To select from any of the available program names, click on a program name in the matrix of names. When the 'focus' is set to the program name matrix, you can use the arrow keys to select different patches. (When the focus is set to a button or text field in Windows, a thin dotted line appears around it. Clicking in the program name matrix sets the focus to the name you clicked on.) A number can also be entered into the dialog if the Number Field in the upper left corner is active. The second field is used for changing the name of the program.

Changing the Program Name

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

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

Note: Program selections are sent out in real time. This means that if you wish to hear how the selection will affect your score, you can begin playback, open the CHOOSE Instrument dialog and

then start selecting instrument patches. As the program names are changed the notes being played will change to the new sound.

Using Different Programs for Each Voice

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

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

A Voice menu is available in the upper-right corner of the Choose Instrument dialog for selecting which voice the current program selection is to affect. When VOICE - is selected, changing the program selection will change all other voices to the same selection.

To make individual selections for each of the eight voices, select the voice from the voice menu and then make your selection.

Copy Device to All Staves

There is a checkbox next to the DEVICE pop-up menu labelled COPY DEVICE TO ALL STAVES. When this is enabled, changing the device type for one staff will change the device referenced for all other staves as well. This option does not change the actual program change sent to the synthesizer but only the reference label (name) used to describe the program being sent.

Customizing the Device Menu

Additional devices can be added or removed from the Device menu, renamed, cloned, saved and loaded from previous save operations.

Add New Device

The program names for each device are saved in separate files in the *devices* sub-directory in the *encore30* directory. These device files are loaded when you run Encore. Several devices are included with Encore. If none of the included devices matches your synthesizer, however, you can use Add to create a blank template within the Choose Instrument dialog. You will be prompted to enter a name for your new device and the new device will be added to the end of the current device list.
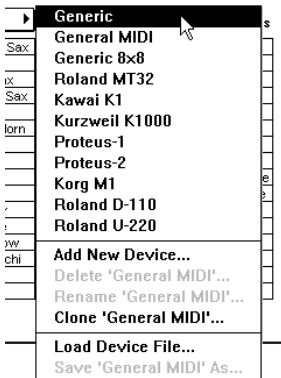
To complete a new device, enter the names for each program on your synthesizer. If your synthesizer has a display window for the current name, you may find it easier to watch that display as you select each program change before entering the name.

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

Delete Device

DELETE DEVICE will remove the currently selected device from the Device menu. You will be prompted to make sure you wish to remove the device. All devices except the first 2 can be deleted.

Rename Device

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

Clone Device

Although the factory presets for many standard synthesizers are

included with Encore, your own synthesizer may have several changes. While you can simply alter the existing device as needed, you can also use CLONE DEVICE to copy the device first and then make any needed changes. This has the advantage of keeping the original device in case you later revert to its factory settings.

Load Device File

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

Save Device File as

When Devices are customized or created from scratch, consider saving the Device as a separate file in case you later remove the device or wish to use the device in another version or copy of Encore. First select the device you wish to save from the Device menu.

Choose Program

Voice 1) [← |___| →] [1]
2) [← |__| →] [-]
3) [← |__| →] [-]
4) [← |__| →] [-]
5) [← |__| →] [-]
6) [← |__| →] [-]
7) [← |__| →] [-]
8) [← |__| →] [-]

[OK]   ⊠ Change Together   [Cancel]

Choose SAVE DEVICE FILES AS and enter a name for the device file to be saved.

Program Name (Prog)

When the Program Name field is in collapsed view it will display only the number reference for voice one in the Staff Sheet. Clicking on the Prog field will open the CHOOSE PROGRAM dialog instead of the CHOOSE Instrument dialog.
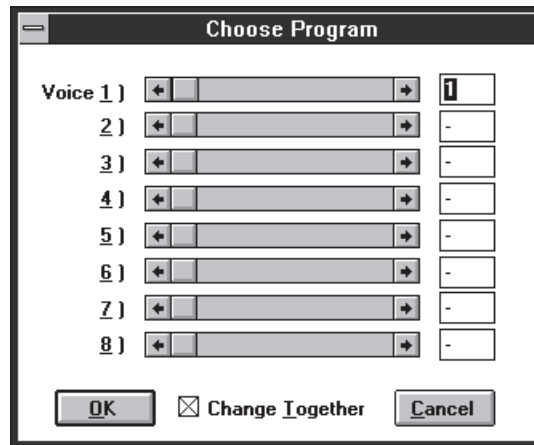
The CHOOSE PROGRAM dialog uses only numbers to reference the program changes to be used for each of the eight voices. Program changes can be typed into the number field or a fader can be used. A "0" or "-" is used to indicate "no program change." When no program change is sent, the synthesizer will use whatever patch has been manually set for that channel.

Change Together

At the base of the CHOOSE PROGRAM dialog is a checkbox for changing all of the voices at once. Changes made with either the faders or by typing into any of the eight fields will affect all other voices. Refer to the section *Using Different Programs for Each Voice* for more information.

Volume

The volume field is used to set the volume for either all of the voices or for individual voices used in the staff.

The Volume field is similar to the Program Name field and will display either a fader in expanded view or a number value when in collapsed view. In collapsed view the number represents the value for voice 1.

Using the Volume Faders

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

Note: Your synthesizer must respond to Controller #7 messages for volume to affect each staff.

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

In collapsed view the volume field displays a number value. Clicking on this number will open the CHOOSE VOLUME dialog. Eight faders and number fields are presented in the CHOOSE

VOLUME dialog, one for each voice. A checkbox at the base of the dialog is provided to change all voices at the same time. When CHANGE TOGETHER is enabled, entering a new value or changing the fader level for any of the eight voices will change all the other voices to the same value.

For different volumes to be used, a unique MIDI channel must be used for each voice.

Changing the Staff Sheet Order

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

Note: Changing the staff order will change the status of hidden staves.

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

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

Open Scores

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

Setup Menu

The Setup menu contains choices to determine how Encore communicates with your MIDI equipment, what parameters are used for transcribing MIDI data, some global score settings for notational spacing and menu items that toggle settings on and off in Encore.

MIDI Setup

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

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

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

interfaces. Or two sound cards. Or a dual port MIDI interface. The choice is up to you (and your wallet).

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

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

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

The SYNC SOURCE radio buttons allow you to choose between internal and external clock sources.

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

About Thru

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

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

MIDI Thru is turned on or off by clicking on the "Thru" button in any Score window. The Thru button is located in the Toolbar between the Play button and Measure indicator.

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

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

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

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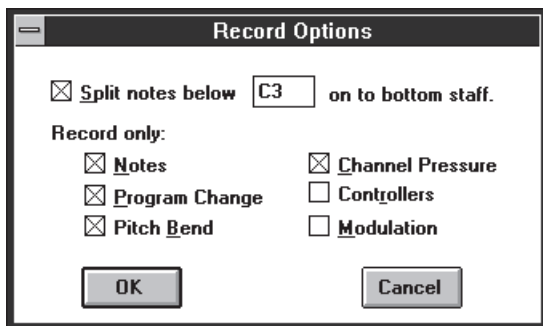
RECORD SETUP is used for determining both a "split point" when recording in real time and for selecting what types of MIDI data are to be either recorded or imported into Encore.

The Split function allows you to split incoming notes at a specific pitch location when recording in real time. For split to work properly, you should have two staves or a piano staff showing in your score. Set the starting

point for the record process by clicking in the top staff of the two staves to be used when recording the split.   The split point can be anything from C2 to G8 but is usually somewhere near middle C (C3). Encore defaults to C3. The split point responds to MIDI input, so you can experiment with your keyboard or controller if you are unsure what might be appropriate. Notes below the selected pitch will be placed in the lower staff. Unless you are recording into a specific voice, notes in the bass clef of a standard Piano staff will be set to voice 5.

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

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

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

RECORD SETUP choices are saved with preferences.

Transcription Setup

The TRANSCRIPTION SETUP item is used to select the highest duration value to be used when "guessing" recorded or imported MIDI note data. Note durations of fewer clock ticks than the selected duration will be "rounded down" to the selected duration. Essentially, this means that if you select sixteenth notes in the TRANSCRIPTION SETUP, a guess operation will never convert a note into any duration shorter than a sixteenth. For more information on how TRANSCRIPTION SETUP will affect the GUESS DURATIONS operation, refer to the section on GUESS DURATIONS (Notes Menu).
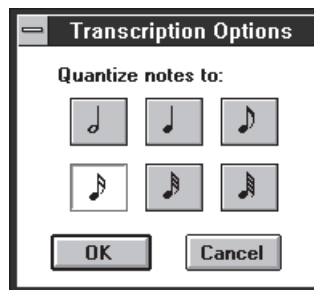
Spacing Defaults
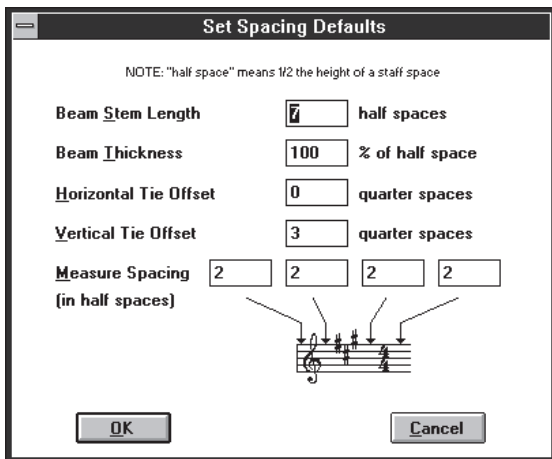
This function sets global defaults for beam stem lengths, beam thicknesses, horizontal/vertical tie offsets, and measure spacing (distance between barline, clef, time signature, and key signature).

Each score can store its own set of spacing defaults but an initial setting is determined by the preferences or template file settings.

Click Setup

CLICK SETUP is used to configure the choices and methods used to generate a metronome click. The actual number of clicks to be played for each measure is determined by the time signature for each measure and the Click value set for those measures.

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

Using Internal Click

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

The settings for pitch and duration affect the internal click.

MIDI Click

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

The PITCH field in the CLICK SETUP dialog responds to MIDI Input. If your synthesizer can send note data to Encore, you can set the choice for the BAR and BEAT clicks by playing the note. You can use any keyboard or controller to send notes Thru to your click choice. First, be sure Thru is turned on and set to the same channel and port as your choice for click before you open

the CLICK SETUP dialog. In the CLICK SETUP dialog, highlight the PITCH field ([tab] will advance through each field) and then play notes into Encore. The PITCH field will display the pitch of notes as they are entered and the sound will be sent thru on the channel and port selected for Thru.

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

The BAR CLICK is used at the beginning of every measure. The BEAT CLICK will sound for the number of clicks assigned to the measure in the TIME SIGNATURE dialog. This number will frequently be the same as the top portion of the time signature.

Count-In

When recording in real time, the BAR CLICK is played for the number of beats of the time signature of the measure in which recording is to start. If measures are pickup measures, the count-in may be affected. By selecting the measure and unchecking PICKUP BAR in the TIME SIGNATURE dialog (Measures Menu), the true number of beats will be played for the count-in.

Click On/Off

To hear a metronome click, you can toggle the state on or off from the menu or use the shortcut combination of [control] + [F].
For more about the click function refer to the previous section.

Follow Playback

When FOLLOW PLAYBACK is selected, an arrow head appears above the measure that is currently playing back and the score scrolls as it plays.

In page view, the playback arrow will center the page while scrolling to keep the current staff and measure in view. Place the arrow pointer in the measure and staff where you wish playback to begin before starting playback.

You may wish to use the SIZE TO FIT item in the View menu to avoid horizontal scrolling during playback.

The FOLLOW PLAYBACK status is saved in preferences.

Auto Guess/Beam

If on, this function will apply the GUESS DURATIONS and BEAM ON BEAT operations automatically for all recorded data, imported MIDI or Master Tracks Pro files and step-entered notes.

AUTO GUESS/BEAM will also automatically beam notes together when adding or erasing notes with the pencil and eraser tools.

Please Note: Operations that require selections or measure ranges will not use AUTO GUESS/BEAM.

The AUTO GUESS/BEAM status is saved in preferences. Choose AUTO GUESS/BEAM from the menu to toggle the check mark on or off.

Auto Space

This function will apply engraver's spacing automatically for you after several different operations in Encore.

When adding or erasing notes or rests with the pencil and eraser tools, AUTO SPACE will apply the engraver's spacing operation to the notes in the measure being edited. In addition, erasing or adding an accidental will also apply the engraver's spacing.

When pasting data, the AUTO SPACE function will apply an ALIGN SPACING operation on the measures affected by the paste.

Please Note: Operations that require selections or measure ranges will not use AUTO SPACE.

The AUTO SPACE function will beep if you attempt to add a note or rest to a measure which is full.

The default is AUTO SPACE "on." If you don't want Encore to automatically space the notation, choose AUTO SPACE again to remove the check mark.

Save Preferences

The following settings in Encore are written to a file called *encore.ini* whenever you choose SAVE PREFERENCES from the Setup menu.

Windows Saved in Prefs

Staff Sheet Status (open or closed) and position

Score window position (You cannot save preferences to run without a blank score or template.)

Thru Status (on or off)

Palette Items Saved in Prefs

Open palettes and their positions (The current palette selection and tuplet choice are not saved.)

Tools Palette
• Tempo Indication (Font)
• Pedal State (Play status)
• Dynamics and Hairpins (Play status and velocity scaling)

Marks Palettes
• Marks (Play status and settings for accent, staccato and tenuto)

Expressions Palette
• Your Expressions are not stored in the Encore Prefs file, but are instead saved in *expressi.ini* in the Encore directory.

Menu Items Saved in Prefs

Notes Menu
• Make Tab - Tab Setup (Font selection)

Measures Menu
• Measure Endings (play status and font)
• Coda phrases (play status and font)
• Measure Numbers (Showing, layout and font)
• Compressed Rests (Font)

Score Menu
- Text Elements (Font selection)
  - Score
  - Instructions
  - Composer
  - Copyright
  - Page Headers
  - Page Footers

View Menu
- Show/Hide
  - Control Points (on or off)
  - Page Margin (on or off)
  - Cancellation Keys (on or off)
  - Rest Status for all voices (showing or hidden)

Windows Menu
- Staff Sheet
  - Font selection for Staff Names

Setup Menu
- MIDI Setup
  - All port selections
  - Sync Selection
  - Thru Selection
  - Driver Selection
  - **Note:** If you select MIDI Manager, your connections in the PatchBay are stored when you quit Encore.

- Record Setup
  - Split point (Status and MIDI Note split point)
  - Data to be recorded (or imported from MIDI and Pro files)

- Transcription Setup
  - Value used for Guess Duration operation when recording in real time or importing MIDI and Pro files

- Spacing Defaults
  - Beam Stem Length
  - Beam Thickness

Horizontal Tie Offset
Vertical Tie Offset
Measure Spacing

• Click Setup
  Internal or MIDI
  All settings for bar and beat click

• Click On/Off (on/off status)
• Follow Playback (on/off status)
• Auto Guess/Beam (on/off status)
• Auto Space (on/off status)

A template file's own settings will override all saved preferences. Preferences and a Template can coexist. Selecting one of the three standard choices in the NEW dialog, the new score will always use the preferences file. The template file can have its own set of preferences and more since the preferences file can also contain data and score fisettings. Refer to the section on the File menu (NEW) for more about Template files.

The preferences file (*encore.ini*) must reside in the same directory as the Encore program.

Voices In Encore

V oices are used by Encore to notate two or more melodic or rhythmic concepts on the same staff or for several staves when using a piano staff. This could be two instruments playing different parts, such as two flute parts on one staff, or one instrument, such as a piano, for which hands and even fingers can generate different rhythms simultaneously. Whenever either the instrumentation or performance requires two or more musical ideas to coexist on the same staff or staves, Encore uses voices to keep the concepts distinct for both playback and beaming operations, as in the example below.

Eight voices are available in Encore. When using a Piano Staff, the combined staves share all eight voices. Each note and rest belongs to only one of the eight voices. When different voices are used to notate a measure, each voice becomes equivalent to an individual instrument with its own part. It is important, therefore, to make sure that each voice's musical line is completed within the measure (that is, all the metric time accounted for with rests entered in, even if they are hidden) for all the parts to play correctly.

To both specify and check the voicing used in your score, you will need to use the voice selector menu. This menu is found within the Score window in the upper-left corner.
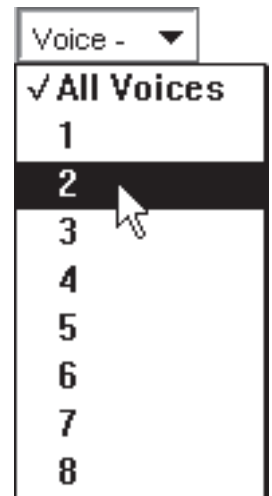
Keyboard Shortcut
for Changing Voices

Voicing and viewing separate voices are common operations, so a shortcut is provided for changing the voice menu using the computer keyboard. When the Score window is active, type the letter [V] followed by the number of the voice desired (for example, typing [V] followed by [5] would select voice 5). To select all voices type [V] followed by either [A] or the dash [-].

Note: The two keystrokes cannot occur too far apart or the shortcut will not work.
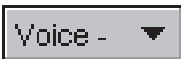
Voice - ▼

The Voice Selector

When the voice selector is set to one of the eight voice selections, only notes and rests in the selected voice will be displayed in solid black. All other voices will appear in light gray. In addition, only the current voice will respond to selections, mouse actions or edit operations.

The voice selector will also affect playback. When any of the eight voices are selected in the voice selector, only notes belonging to the selected voice will be sent over MIDI.

Rests In Different Voices
and Hidden Rests

Rest are also affected by the voice selector and selecting a specific voice in the voice selector will display rests for the selected voice as solid black. Rests in other voices will appear in light gray. Rests can also be hidden, however, and the voice selector will *not* show hidden rests! Use the Show/Hide dialog to show the rests for a voice when editing.

Voice -

When the voice selector shows all voices (Voice -), all voices are affected by both selections and edit operations. Notes entered while the voice selector is set to [-] are assigned to a default voice.

The default is voice one, except when entering notes into the lower staves of a piano staff. Piano staves use voice one for the treble (or upper) staff and voice 5 for the bass (or lower) staff. If a third and fourth staff is added to the piano staff, the default voice for the third staff (below the default bass clef) is voice 7 and the fourth staff is voice 8.

When the voice selector is showing Voice -, paste operations will ignore the voice assignments of the copied data and use the default voice for each staff. Existing notes and rests are replaced for all voices when pasting data when the voice selector shows Voice -.

Voices 1-8

When the voice selector is set to a voice from one to eight, notes recorded in real time, step entered or added with the mouse are entered using that voice number. Paste operations respect the voice selector settings as well and all pasted material replaces and changes to the voice number specified.

Stem Direction and Voices

When notes are entered in either the default mode or voice 1, the following rules for stem direction are applied. Notes above the middle staff line are stems up and notes below the middle staff line are stems down. This default is applied when the note is entered or moved to a new pitch with the mouse.

Note: NUDGE UP and NUDGE DOWN do not change stem direction. CHANGE PITCH and TRANSPOSE do not change stem direction either.

Notes that are in voices other than the default voice or voice 1, default to stems down. When using two or more voices for a single instrument, the stem directions will need the least adjustment if voice one is used for the voice group with the greatest number of pitches above the middle staff line.

Note: If AUTO SPACE is off, enter each voice by clicking in the notes from left to right. If AUTO SPACE is on, notes are best added from the far right side of the measure, letting the auto spacing routine perform the spacing for you.

Voices and Beaming

Two important rules concerning beams and voices should be remembered when working with Encore.

1. Beams can only be created between notes that are in the same voice.

2. Beams will not extend to another staff unless both staves belong to a piano staff.

If notes are selected and changed to a new voice, all beams drawn for the selected notes will be removed. For this reason, voicing operations should be performed prior to beaming operations whenever possible.

Piano staves share all eight voices and are designed specifically to address the need for cross-staff beaming. Cross-staff beaming is discussed later in this section.

When To Use Another Voice

To better understand how to use the voicing capabilities of Encore, it is important to know when a musical idea will require two or more voices. The example below uses two voices.

The total number of beats used in the first measure is greater than the time signature.

To enter this example, the quarter notes were entered in voice one (the default voice). For this example, the quarter notes were also changed so that all were stems up. The voice selector was then set to voice two and the whole notes were entered and the tie added.

In general, when entering two voices it is easiest to first enter all the notes needed for voice one.   Next, select the measure and use [control]+[U] (or select Stems Up from the Notes Menu) to flip all of the voice one notes to stems up.   Then, set the voice selector to voice 2 and proceed with entering the next voice.

Changing the Voice Selector to View Separate Voices

Using the voice selector to select first voice one and then voice two will allow the notes assigned to each voice to be clearly seen.

for voice one only.
When the voice selector is set to voice 2, the display changes to

indicate the whole notes in voice two.

What Happens If I Don't Use Different Voices?

The previous example cannot be properly created in Encore without using two voices.   An attempt to add a whole note in voice one after adding the quarter notes and rest would not achieve the same result. If you try to add a whole note with Auto Space on, it would either be ignored or added to the closest note, forming a chord.   When a note joins another note, the duration will change to the duration used for the note previously entered.   Even if Auto Space is disabled, you might

succeed in adding a whole note in voice one after adding the quarter notes and rest in voice one, but the playback would be incorrect.

For Encore to perform and align a measure with more than one voice, each voice must be properly entered. Each voice should completely fill the number of beats for the measure based on the current time signature. When voices are required to begin on beats after the initial downbeat, the proper amount of rest indications should be entered before the first notes.

If a measure is edited or entered out of order (that is, from back to front or inside out), ALIGN PLAYBACK and ALIGN SPACING may be needed to correct MIDI playback.

Using Additional Voices

What if additional sixteenth notes were needed? That would require using a third voice. In the following example, a sixteenth note phrase was added for the last beat.

Here are the new notes and rests as viewed when the voice selector is set to voice 3.

The choice of voice 3 for the added notes was made only to provide a clear example of the additional voice as if it was added

as an afterthought to our previous example (or being played by a third instrument). In general practice, it is recommended that voices be entered using voice one for the highest pitched notes in the score. This is only a recommendation, however, and, as long as care is taken to complete the voices used in each measure, any voice number can be used.

More Examples
Using Two Voices

Sometimes two or more voices will be needed even when the same durations are used.

In the previous example, two voices have been used to create the beamed groups. The stems-up notes are all in voice one. The stems-down notes are all in voice 2. This example could be for two instruments notated on the same staff or to indicate that both left and right hands are used to play the phrase.

Showing/Hiding Rests

When more than one voice is used within a measure, there may arise a need to hide rests that would otherwise confuse or complicate the way the measure is read. The following example shows a measure with a hidden rest.

Here is the same example showing just the notes in voice 3.

And here is the example with the rest showing.

Unless the stem directions were changed, these two examples would not mean the same thing to a musician seeing the notation. When the use of a rest detracts from the notation, consider using a different voice and hiding the rest.

Here is a different example requiring a hidden rest:

In this case, an alternate line is indicated using cue notes. Because the alternate line begins on the second beat, a rest was added but later hidden using the SHOW/HIDE dialog.

Here is the same example with the rest showing.

Here is the example again with only voice 3 showing.

Entering Additional Voices

When creating a measure requiring a hidden rest, "show" the rests while creating the measure and create the measure by adding notes and rests from left to right. If Auto Space is on, it is best to enter the pitches from the right side of the measure. This way the notes will be positioned evenly as they are added and the proper number of beats will be correctly incremented. If Auto Space is off, the notes should be added with regard to proper spacing.

Cross-Staff Beaming

As explained earlier, piano staves are unique and share all eight voices between two combined staves. When notes on two different staves require a beam to be drawn between the staves, a piano staff must be used.

When a piano staff is used, beaming operations can ignore the normal rules and extend a beam from one staff to another. Notes on both staves must be in the same voice, however, as **beams are only created between notes in the same voice**.

Here is an example of cross-staff beaming viewed for all voices.
The beamed notes in the treble clef of the piano staff use voices 1

and 2 and the bass clef uses the default of voice 5.

Here is the same example viewed only for voice one.
Voice two was used for only one measure (remember, the bass
clef is voice 5). It is not unusual for a voice to be required for
just one or two measures.

In this particular example, a trick was also used to make the
second voice appear to be tied to the first voice. In the first
measure, the second portion of the tied chord is actually two
quarter notes. When viewed (and played), however, these notes
are considered as eighth notes. By flipping the stem direction to
match the existing eighth notes, the appearance suggests the
chord is of the same duration as the eighth notes in voice one.
To change the quarter notes so that they play back as eighth
notes, the two notes were selected and then changed to eighth
notes. Next (with the notes still selected), [shift] was held down
and the number [3] entered. This changed the displayed
duration back to quarter notes, but because the [shift] key was
held down, only the screen representation changed. The notes
will continue to play back as eighths.
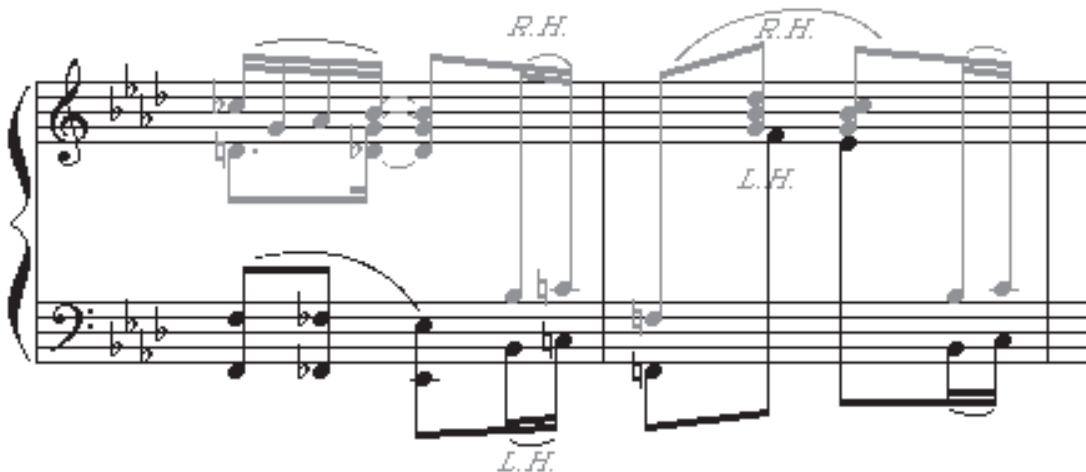
Finally, here is the example showing notes in voice 5.

Please Note! There are no hidden rests in these cross-staff beaming examples! When a piano staff is used, notes can move from staff to staff without the need to use rests to specify the proper beat. Notes are spaced and played in the order each new note is added to a voice.

Auto Space will align notes when step entering from a MIDI keyboard or using the mouse. For Auto Space to work effectively, the pitches should be entered by clicking into the right side of the measure. Auto Space will continue to compensate as each note and rest is added until the measure is completed.

When using a MIDI keyboard to enter a part, the up and down arrow keys can be used to change staves in a piano system without losing track of the measure location. This allows cross-staff beaming during keyboard step entry.

During both mouse and MIDI keyboard entry, Auto Beam and Auto Space will create cross-staff beams only if the voice selector is set to a specific voice. When the voice selector is set to "Voice -", each piano staff will use a unique voice by default and cross-staff beaming will not occur.

Voicing MIDI Files
and Live Recording

When sequenced material or real time recording requires voicing, ALIGN PLAYBACK should be used to update the MIDI information after changing notes and rests to their new voice assignments.

When changing voice assignments, use the voice selector to isolate each voice. Then count the number of beats used.

Another method to quickly check for timing changes is to use ALIGN SPACING and check the alignment for each voice. Sometimes a missing rest or miscalculated duration will become apparent after ALIGN SPACING attempts to correct the spacing based on the existing information.

If this is the case, undo the operation and turn AUTO SPACE off. Correct the problem by either inserting new notes or rests with the pencil tool or changing the duration of existing material. After correcting the problem, select the measure and use ALIGN PLAYBACK. ALIGN SPACING should also be used to correct timing problems. When a measure is edited extensively, however, it may become necessary to erase portions and re-enter the information in the correct order.

Note: Whenever multiple voices are being edited, check the rest status in the SHOW/HIDE dialog. Spacing and voicing is extremely difficult and confusing if rests are hidden for voices being edited.

Voicing a Real-Time
Recording

The example above shows what our earlier example looks like when recorded in real time. To change this into two voices, a

second voice will need to be created for the appropriate notes, the missing rest added to fill the timing gap that results from the new voicing, and then the playback will need to be aligned.

First the tied notes are selected and changed to voice 2.

Next, the quarter note is selected and changed to a whole note.

At this point, both measures are selected and ALIGN PLAYBACK is used. Actually, only the first measure would require alignment in this example, but it is a good idea to align all of the measures involved in the edit. When there are notes tied between measures both measures can be affected by the voicing operation.

Next the rest is added in front of the quarter notes in voice one.

Finally, the last two quarter notes are selected and stems are changed to point up.

As you can see, voicing even simple recordings involves clearly identifying the voices within each measure and then isolating the voices. After identifying the voices and selecting and changing notes that should use a different voice, care must be taken to replace notes that were removed with rests and durations changed for notes in each voice to correct timing. This can require several steps. Whenever possible, consider recording or importing only a single voice and then adding the second voice afterward. This will usually require fewer steps than separating voices.

Advanced Topics

MIDI Paste

MIDI Paste allows you to replace a selected note, rest or chord using your MIDI instrument to play the replacement note or chord. Select the note, rest or chord in your score that you wish to replace and play the replacement note or notes on your MIDI instrument. The duration will be the same as the existing notes or rest. If more than one event is selected only the first item found in the selection will be replaced. MIDI Paste automatically clears the selection after the replacement is made.

Stretch

Stretch is a special operation that can be used when moving notes or rests *within a measure*. Stretching retains the relative spacing between the notes and rests, but condenses or expands the notation as you drag it.

Stretch uses the [control] key, the right mouse button, and the arrow tool. With [control] held down, use the right mouse button to click on a note in the middle of a measure filled with several notes. Drag the note to the left. The spacing between the notes to the left of the dragged note is condensed. The note spacing to the right expands.

The Stretch operation is undoable using either [control] + [Z] or UNDO MOVE from the Edit menu.

When [shift] and [control] are held down together, the stretch function will affect all staves in the system. This allows you to stretch measure contents for the same measure on every staff in a system, but still maintain the spacing between each staff.

Selections made in the middle of the measure will condense the contents in the direction the mouse is moved and expand

notation in the opposite direction. The nature of scaling,
however, will change the spacing within a measure differently if
used repeatedly. This can be used to great advantage, however,
and stretch operations are an excellent complement to the
NUDGE LEFT and NUDGE RIGHT commands.

The following section describes how clefs can be added to the
middle of a measure after using the stretch function to create the
required space.

Spacing and Clef Changes

Since clefs cannot be dragged to new locations with the mouse
and ALIGN SPACING does not keep notes from overlapping clefs
past the start of a measure, a few extra steps are required to
correctly space measures in which a clef change is needed and
where room for the clef change was not allowed for in the first
place.

If the clef change occurs at the end of a measure, first complete
the measure before adding the clef. Select and justify the
measure (optional). Unless the measure contents do not require
extra space for the clef, you will probably need to create the
needed space yourself. With AUTO SPACE off, select the arrow
tool and hold down both the [control] and [shift] keys. Using
the right mouse button, click on the last note in the measure and
drag the note to the left until there is enough room to
accommodate the clef to be inserted. You may wish to widen
the measure first by dragging its right barline further to the right.
Using the [control] and [shift] keys while dragging a note
"stretches" the measure contents for all staves. Using the
[control] key without the [shift] key will only stretch the
contents of the measure containing the selected note. When you
have created enough space to accommodate the new clef, add the
clef and continue.

To add a clef in the middle of a measure you can use the same
stretch function (using the right mouse button to drag notes
with the [control] and [shift] keys depressed) from any point
within the measure. First enter all the data before the place
where the clef change is to occur. AUTO SPACE should be off

before adding notes after an inserted clef or the auto spacing operation may move notes on top of the clef. With AUTO SPACE off, complete the remainder of the measure. It is not necessary to hand align the remainder of the measure unless it suits you. To use the spacing operation in Encore, erase the clef within the measure. This will avoid the spacing operation moving notes on top of the clef (We only had you enter the clef to more easily reference the notes entered after the clef. If you wish, you could also enter the pitches without the clef change and insert the clef later. Keep in mind when adding the pitches without the clef that the pitch locations should be referenced to the current clef). Select and use the spacing function for the measure. Next use the stretch function discussed before to drag notes in the middle of the measure either left or right until you have enough room to accommodate the clef to be inserted.

When stretching within the measure, the stretch function will be both expanding and compressing the data on either side (compressing the data in the direction you are dragging and expanding the data in the other direction). Because the relationship between notes will be scaled from the beginning and end of the measure, a gradual opening can be created without losing the vertical spacing relationship established with the spacing function.

Fermatas

A fermata is used to indicate a note or rest is to be held longer than notated. Encore will not automatically change tempo or duration when fermatas are attached to a note or rest. It can be very effective, however, to manually change the tempo to create the effect of a fermata during playback.

Select the measure in which the fermata occurs. Open the TEMPO dialog. The current tempo used for the measure will be indicated in the SET ALL TEMPOS TO field. Unless the fermata applies to the entire measure, consider using the CHANGE SMOOTHLY option in the TEMPO dialog. The first tempo should be the current tempo and the second tempo should be the tempo change needed for the fermata. Finding the correct tempo values may require several attempts. In addition, the measures following the change will probably need to be selected and the

correct tempo entered. If you wish to create an isolated and dramatic change in tempo for a single note within or at the end of a measure, consider isolating the note within its own measure. To create the illusion that the note belongs to the same measure as other notes, the barlines can be hidden. Time signatures must also be defined to account for the measure changes, but these can also be hidden. The only drawback to such a solution is that the measure numbers will be incorrect.

Here is the same example shown two different ways. The one on the left has the time signatures and barline hidden. The example on the right shows you how the measures look when the time signatures and barline are shown.

With the half note isolated within its own measure, changing the duration for the fermata becomes a simple matter of changing the tempo for only that measure.

Hiding barlines can also be used for difficult notation examples such as the one below.

Here is the same example with barlines and time signatures showing.

Examples such as this require patience to create and are not always possible. Fortunately, the same example can also be created without all of the hidden barlines and time signatures if you are willing to hand space the notation and sacrifice MIDI Playback. In any event, these examples are only provided to show you that some pretty amazing things are possible in Encore.

MIDI Tricks

Using the MIDI tool in the Tools palette, you can control many of the parameters of your synthesizers to tailor the sounds to a score's specific needs. As an example, a guitar part may consist of mostly strummed chords up to the solo. When the solo is played, however, the same sound used when strumming may sound too thin and be inappropriate. Using a program change to select a better program for the solo just before the solo begins and then another program to return to the original guitar sound after the solo will take only a few steps. For the final printing stage the text indicating the MIDI program change can be hidden using the SHOW/HIDE dialog and either replaced with a text box or omitted completely.

Controllers can add everything from subtle changes in volume to reverb effects and modulation. Again, these added MIDI items can be hidden before printing and replaced with more appropriate text or graphic indications.

Hiding Staves

Some symbols such as trills, turns, rolls and bend indications, are notated in one fashion but played quite differently. These symbols are not interpreted for MIDI playback because there are many different methods to interpret such markings. If it is

important for you to hear the indication using MIDI, consider adding another staff just for use in MIDI playback. This added staff can be used to record only the measures needed and hidden for the entire score to avoid conflicting with the actual notation desired.

As an example, let's suppose you really wish to add the sound of a trilled note to your playback. The note in question appears in the middle of your score as a single half note with a trill indication. (You could apply this technique to any duration, we're just using a half note as an example.) If you haven't done so already, complete the measure as the printed score should appear using a single note and the trill mark. Next, select the staff and use the ADD STAFF dialog to add a single staff either above or below the staff with the trill. This staff will only be used for the MIDI interpretation of the trill symbol. The new staff should use the same MIDI channels as the notes and voices in the measure and staff with the trill symbol. Check the Staff Sheet to be sure the correct MIDI Channels are selected.

Since the new staff will be used to replace the MIDI playback for the trill indication, select the measure with the trill indication and select Attributes > Notes from the Notes menu (or use [control]+[I]). In the NOTE ATTRIBUTES dialog use the checkbox for SET PLAY STATE and set the play state to MUTE. This will prevent the slected measure from playing. Since you are going to replace the MIDI playback in this measure with MIDI in your newly added staff, you should mute the measures you are replacing. Otherwise you would hear both measures playing together and the result would not be as effective.

In the new staff, enter notes which will correctly play the trill indication you notated. You can either record the trill in real time or use step or mouse entry. After creating the correct sound for the trill using MIDI playback, the next step is to hide the staff. Return to page one and double-click to the left of the staff with the MIDI playback of the trill. This will select the staff throughout the score. Use the HIDE STAVES item in the View menu to hide the staff. Make any adjustments to layout that are needed and you're done.

Once you become familiar with this concept, it can be used throughout your score whenever needed. To add additional MIDI playback effects to other locations, use SHOW STAVES for the section you are working on and the hide the staff again when you are through.

Remember to check both the MIDI channels used and to mute the play state for anything you replace. In some cases you may only need to mute one or two notes instead of replacing the entire measure.

Broken Beams

Beam Group can also be used to create a beaming situation that is essentially a broken primary beam. This may be needed when space considerations affect the note ranges to be indicated. This sort of situation is unusual but can be handled within Encore if care is taken when making adjustments to beams which are connected to a common object.

In some cases it may not be possible to notate exactly what you want using either Beam Group or Sub Group. For instances where you wish to use more avant garde beams, the graphic tools for drawing lines should be used.

Example of a broken primary beam

Select and use Beam Group
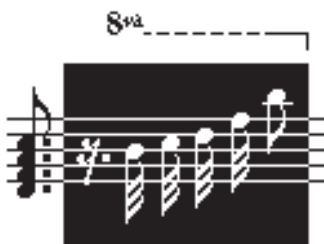
Adjust beam angles

Select and use Beam Group again

Adjust beam angles

The order in which you adjust shared beams is important

Beam lengths can also be changed by moving the items closer together...

...and then adjusting the beam angle again

Finished example after slur and accents are added

MIDI And Encore

T he marriage of MIDI and notation requires, like most marriages, both patience and understanding when problems arise. The same flexibility that gives MIDI its strength can also be confusing. And the same notation symbol can mean something very different for two different instruments, composers or musicians.

With the release of Encore 3.0, Encore has gained the capability to interpret graphics, marks, and score direction, as well as the ability to insert MIDI program changes and controller messages. Such improvements cannot, however, compare with many sequencers on the market, nor are they intended to.

If the MIDI interpretation of a score becomes your goal, a MIDI file exported from Encore can be further edited in a program devoted to editing MIDI data. Such programs are called "MIDI Sequencers." Unlike notation, such programs are free to use whatever design they desire to display notes and many other MIDI messages, such as pitch bend, which have no consistent representation in the notation world.

The MIDI capabilities of Encore may not be as extensive as a dedicated MIDI sequencer, but there is more than enough to create an impressive MIDI performance. This section will discuss the basic types of messages used in Encore and how those messages are entered and edited.

As MIDI is really only numbers, for any meaning to be attached to a number there has to be a definition. This section cannot begin to discuss the definitions for everything in the MIDI spec. For one, the discussion has never really stopped. If you are interested in learning more about MIDI, check your local music or computer store for what's available. All that concerns Encore

and this discussion, are MIDI note messages and controller messages.

When a "note" is sent over MIDI, two messages are actually sent at two different times. The first message says basically, "start playing note such and such" and another says when that note should stop playing. These two messages are sent when notes are played in Encore. The time between the messages is determined by both the note's duration and the current tempo.

MIDI notes do not have sound associated with them. When a note is "played," the message sent has information about the pitch that was played but nothing saying "what" was played. The message also uses a number, however, to describe "how" the note was played. That number is called "velocity." Velocity can be used to send information about how loud a note was played, but the message is only a number and how the message is interpreted is up to the responding synthesizer. Even the common pitch names are only a reference point and a pitch may sound quite different from one synthesizer to another. Middle C can trigger a piano or a snare drum. The result ultimately depends on the sound capabilities of whatever is at the receiving end.

This free interpretation of MIDI data is MIDI's greatest strength and source of confusion. The MIDI performance you achieve with your synthesizers is entirely your own. But, if MIDI files are to be shared, this is not always a good thing. A recent addition to the MIDI specification addresses this problem. The General MIDI description allows MIDI users to refer to an instrumentation standard when selecting sounds. General MIDI synthesizers abound in the marketplace and even if you do not own one, if you can program your synthesizer, you can configure your own General MIDI arrangement. At a basic level, the General MIDI standard is simply an agreement about the arrangement of patches and their names within the 128 possible program message choices for each channel. An agreement also exists for a standard drum arrangement and this determines what pitches are used for which percussion instruments.

General MIDI Patch Map

1. Acoustic grand piano	33. Acoustic bass	65. Soprano sax	97. Ice rain
2. Bright acoustic piano	34. Electric bass fingered	66. Alto sax	98. Soundtrack
3. Electric grand piano	35. Electric bass picked	67. Tenor sax	99. Crystal
4. Honky-tonk piano	36. Fretless bass	68. Baritone sax	100. Atmosphere
5. Rhodes piano	37. Slap bass 1	69. Oboe	101. Brightness
6. Chorused piano	38. Slap bass 2	70. English horn	102. Goblin
7. Harpsichord	39. Synth bass 1	71. Bassoon	103. Echo drops
8. Clavinet	40. Synth bass 2	72. Clarinet	104. Star theme
9. Celesta	41. Violin	73. Piccolo	105. Sitar
10. Glockenspiel	42. Viola	74. Flute	106. Banjo
11. Music box	43. Cello	75. Recorder	107. Shamisen
12. Vibraphone	44. Contrabass	76. Pan flute	108. Koto
13. Marimba	45. Tremolo strings	77. Bottle blow	109. Kalimba
14. Xylophone	46. Pizzicatto strings	78. Shakuhachi	110. Bag pipe
15. Tubular bells	47. Orchestral harp	79. Whistle	111. Fiddle
16. Dulcimer	48. Timpani	80. Ocarina	112. Shanai
17. Hammond organ	49. String ensemble 1	81. Square wave lead	113. Tinkle bell
18. Percussive organ	50. String ensemble 2	82. Sawtooth wave lead	114. Agogo
19. Rock organ	51. Synth strings 1	83. Caliope lead	115. Steel drums
20. Church organ	52. Synth strings 2	84. Chiff lead	116. Woodblock
21. Reed organ	53. Choir aahs	85. Charang	117. Taiko drum
22. Accordion	54. Voice oohs	86. Solo synth voice	118. Melodic tom
23. Harmonica	55. Synth voice	87. Bright saw wave lead	119. Synth drum
24. Tango accordion	56. Orchestra hit	88. Brass and lead	120. Reverse cymbal
25. Acoustic nylon guitar	57. Trumpet	89. Fantasia pad	121. Guitar fret noise
26. Acoustic steel guitar	58. Trombone	90. Warm pad	122. Breath noise
27. Electric jazz guitar	59. Tuba	91. Poly synth pad	123. Sea shore
28. Electric clean guitar	60. Muted trumpet	92. Space voices pad	124. Bird tweet
29. Electric muted guitar	61. French horn	93. Bowed glass pad	125. Telephone ring
30. Overdriven guitar	62. Brass section	94. Metal pad	126. Helicopter
31. Distortion guitar	63. Synth brass 1	95. Halo pad	127. Applause
32. Guitar harmonics	64. Synth brass 2	96. Sweep pad	128. Gun shot

General MIDI Drum Map
With note number, note, and sound

35	B0	Acoustic Bass	59	B2	Ride Cymbal 2
36	C1	Bass Drum 1	60	C3	Hi Bongo
37	C#1	Rim Shot	61	C#3	Lo Bongo
38	D1	Acou Snare	62	D3	Mute Hi Conga
39	D#1	Hand Clap	63	D#3	Open Hi Conga
40	E1	Elec Snare	64	E3	Lo Conga
41	F1	Lo Tom	65	F3	Hi Timbale
42	F#1	Closed Hi Hat	66	F#3	Lo Timbale
43	G1	Hi Tom	67	G3	Hi Agogo
44	G#1	Pedal Hi Hat	68	G#3	Lo Agogo
45	A1	Lo Tom	69	A3	Cabasa
46	A#1	Open Hi Hat 1	70	A#3	Maracas
47	B1	Lo-Mid Tom	71	B3	Whistle Short
48	C2	Hi-Mid Tom	72	C4	WhistleLong
49	C#2	Crash Cymbal 1	73	C#4	Short Guiro
50	D2	Acoustic Hi Tom	74	D4	Long Guiro
51	D#2	Ride Cymbal	75	D#4	Claves
52	E2	Chinese Cymbal	76	E4	Hi Wood Block
53	F2	Ride Bell	77	F4	Low Wood Block
54	F#2	Tambourine	78	F#4	Mute Cuica
55	G2	Splash Cymbal	79	G4	Open Cuica
56	G#2	Cow Bell	80	G#4	Mute Triangle
57	A2	Crash Cymbal 2	81	A4	Open Triangle
58	A#2	Vibra-slap			

Of course, the sound of a General MIDI synth causes great debate among both manufactures and owners. "When do we stop defining how a piano should sound?," some ask. In truth, this does deserve consideration, but we suggest that you simply include documentation when sharing your files with others, even if you use the General MIDI patch assignments. And if the MIDI performance is really important, for goodness sake - put it on tape and send it along! Even a poor fidelity recording can give the listener more information about how the MIDI file should sound than trying to explain how "SoloSynthVX" decays with a velocity of 12.

Volume, Velocity, And Graphics

One of the biggest problems when both sharing and creating scores, will be the control of volume throughout the score. Encore offers several ways to control MIDI volume. MIDI also provides several ways to change volume. Because more than one method is provided for changing volume, two different volume messages can either complement or contradict one another.

The basic methods for changing volume use either controller 7 messages or velocity information. The volume faders in the Staff Sheet use controller 7 messages. The dynamic markings and accent mark use velocity to change volume. These two different methods can work together, but each depends on the synthesizer to respond correctly to the message sent. Fully understanding what is being sent and how it is going to be interpreted requires learning a little more about how MIDI works.

For every note in your score there are two velocity messages. One is sent when the note is played (typically called the *note on* velocity) and another is sent when the "note off" message is sent (*note off* velocity). Most synthesizers use the note on velocity value to control a note's volume. Encore uses this assumption when dynamic values and marks are used to change the velocity. The note off velocity message is always sent, but many synthesizers do not respond to the message. Note off velocities can be edited in the CHANGE VELOCITY dialog but are not used elsewhere in Encore.

Although this assumption concerning velocity is made when telling dynamics, accents and hairpins to change the playback, velocity does not have to change volume for every patch or every synthesizer. The response to velocity is up to both the manufacturer and the user to decide. Setting velocity values for marks, dynamics and graphics will change velocity used for the affected notes, but may not cause notes under fortissimo markings or with attached accents to play any louder. In some cases, you may even hear different instruments or effects played instead.

The difference between velocity and volume is that velocity is only a number attached to a note message in MIDI while volume is a concept we all pretty much agree on. Without breaking into historical reminiscences or techno-babble, the reason velocity is used to change volume so often is because the MIDI market has been dominated by keyboards and most keyboards use velocity to change volume. Now, velocity is usually not the actual measuring of how hard a key is hit but the end result is similar enough. In most cases, velocity is actually measuring how fast a note is played. The faster the note is played the higher the velocity value assigned. Since striking a key faster will usually result in striking the key harder, velocity values have become an effective way to communicate louder playing on most keyboards emulating a piano's response.

This assumption about velocity is just an assumption, however, and many other uses for velocity messages exist. It is not uncommon to use velocity to change instrument sounds. Instead of a saxophone sound getting louder, higher velocity values could change the saxophone to more of a growling sound, or even switch completely to an electric guitar.

Even when velocity does change the volume, the message sent only describes one possible volume level. When volume changes are needed continuously, additional messages will need to be sent for every change in volume. MIDI uses controller messages for this purpose. Often called "continuous controllers," these messages use two numbers to carry information. One number is for defining the function and the other is for sending a value.

All of these numbers have a range. It is no coincidence that the same number range will appear again and again when changing MIDI values. MIDI uses 128 numbers for almost everything. 128 different patches or programs can be sent over a channel, velocity ranges from 1 to 127 (0 is a special message for velocity), there are 128 controller types and 128 values usable for each controller and even the number of pitches is 128.

All of these messages must be sorted and isolated from one another or volume messages would not be able to affect only one instrument and there would be no way to tell which notes were for which instrument.

MIDI uses "channels" to specify which notes and controllers are intended for which sound in your synthesizer. Just as channels on a T.V. keep stations separate, channels in MIDI keep notes and controllers properly routed. Notes played on channel 1 will only respond to volume messages that are also on channel 1. Notes being played on channel 2 will only change volume if the volume message is sent on channel 2.

MIDI has 16 of these channels. Encore's two output ports allow for a total of 32 MIDI channels (16 on each port). When 32 channels are being used, the additional channels use a "port" designation instead of using higher channel numbers. Thus, channel 1 on Port A can be sent out over an interface connected to one port and Channel 1 on Port B can use another port. Using two ports in Encore requires you to designate a port as Port A and another as Port B. Use the MIDI SETUP dialog to select a port and save preferences if you want Encore to use the same setup in future sessions.

Keeping track of all the different MIDI channels and making sure the volumes are going out on the correct channels could be bewildering if Encore didn't do most of it for you.

Each instrument used in your score will require a different MIDI channel (or port) to keep its notes and volume information from affecting other instruments that are playing. Perhaps the most confusing aspect of each staff is that the channel choices can be different for each voice in each staff. This can be very useful if two different instruments, such as a trumpet and a trombone, share the same staff. Using two different voices and two different MIDI channels, a single staff can play up to eight instruments at a time. Such notation is unlikely, however, and most staves are written for a single instrument. Even when an instrument such as a piano requires using two or more voices, it

is usually inappropriate to assign different MIDI Channels to each voice unless a special effect is desired.

Careful attention should be paid to unused voices for each staff. Channel selections are not separate from other staves. If you select a "piano" for your top staff and that piano uses channel one, channel one will be a piano on every staff. When two staves send out conflicting information on the same channel, the last message sent will be used for both staves. If two staves have different volumes or program assignments but both are set to the same channel, both messages will be sent but the lower staff in the Staff Sheet will have its message sent last and that will be the message used. This means, if you do not choose an unused MIDI channel before selecting a new instrument, an instrument on the same MIDI channel but on another staff will change as well. Make sure each instrument uses just one of the sixteen MIDI channels for each port. Encore can send up to 32 unique channels of information at the same time.

Volume changes also need to be isolated by MIDI Channel. When setting the volume in the Staff Sheet, the single volume fader changes the volume for every voice and MIDI channeldefined for the staff. Volume messages are sent for each voice's MIDI channel selection, even if a voice is "unused" in all other respects. Check the MIDI channel assignments for each staff and all voices, particularly when opening old scores or when importing MIDI and Pro files. Unless intentional, most staves should use the same channel for all voices to avoid confusion. The CHANGE TOGETHER checkbox in the CHOOSE CHANNEL/PORT dialog was added for just this purpose. When checked, quick changes can be made simultaneously for all voices with a single selection.

Volume changes made in the Volume Settings dialog can be used to set different levels for each voice. Here again, for different voices to use different volumes, each voice that uses a different volume will also require a different MIDI channel. When configuring different volume settings for different voices, care

should be taken to make sure every MIDI Channel in use is accounted for in the Staff Sheet. If two different voices use the same MIDI Channel they cannot have different instruments or volumes.

MIDI Tool, Controllers, and Program Changes

In addition to the volume and program selections in the Staff Sheet, program changes, volume changes and any type of controller message can be added anywhere in a score to any staff. The same caution that applies to the Staff Sheet applies when using the MIDI tool.

When program changes or controller messages are entered with the MIDI tool, each message is associated with one of the eight voice layers and the MIDI channel in use for that voice. When the voice selector is set to "Voice -," controllers and program changes use the same channel as the default voice. This is usually voice 1. In all other voice layers, the MIDI message will use the same channel as that used by the voice and staff selected.

General Controller Tips

Understanding how controllers work requires first learning which controller numbers your synthesizer will respond to and what parameters can be controlled. Look for the MIDI Implementation chart in the synthesizer documentation for more information. Besides the standard use of controller 7 for volume, many synthesizers use controller 1 for modulation, controller 10 for pan, controller 91 for reverb and controller 64 for sustain.

Although every controller uses a range between 0 and 127 for exchanging information, some controllers, like sustain, typically use only the high and low values of 0 and 127 to turn an effect on and off. Controller 64 will affect sustain on many synthesizers but usually only when a "0" or "127" is sent, where "0" is sustain off and "127" means sustain on. Sustain is not the only controller that uses this method to turn an effect on or off.

Check your synthesizer documentation when in doubt.

As you become more familiar with adding program changes and controllers to a staff, consider the advantages of hiding the MIDI Events and using either text or a graphic to represent the controller message or program change.

Importing MIDI and Master Tracks Pro files

If you are importing a MIDI File or Master Tracks Pro file into Encore, controller information can be imported along with the note data but Encore will not display the data. Editing controller changes or program changes that are recorded into a staff is not provided for in Encore. If such information is added with the MIDI tool, however, the added indication can always be removed. Unless you really need extensive controller information in your file you are better off removing the information before scoring the file in Encore.

The RECORD SETUP dialog can be configured to ignore controller information when recording and importing MIDI files. If only NOTES is checked in the RECORD SETUP dialog, other information in the MIDI file or sent from the synthesizer will be ignored.

Sequencing Tips

For the best results when converting MIDI files in Encore, the MIDI information should be prepared ahead of time. The more time spent defining note durations and timing before the file is used in Encore, the more accurate the transcription can be. Quantize operations can greatly increase the accuracy with which Encore can translate your files, but may require sacrificing some timing considerations added for better sounding playback. In particular, musical lines played far ahead or behind the beat are best moved onto the beat (many sequencers use a "slide" function to move notes forward or backward in time). For notational purposes, it is usually clearer to notate with straight durations and then use either text or graphics within the score to indicate the playing style.

Durations should also be considered. Synthesizer patches may sound better when durations are increased and actually overlap, but if the instrument you are notating can only play single melody lines, such overlapping durations will not look correct in Encore. Change the

duration times before saving the file for Encore and you are likely to get dramatically different results. Changing the duration for an entire piece to 80 or even 75% of the current duration can often "clean up" a part that might otherwise require extensive editing in Encore. Usually such operations are simple and quick to accomplish in a MIDI sequencing program.

Although staves can be split in Encore, it may also be far easier to separate left and right hand piano parts into two different tracks in your sequence before opening the file in Encore. If the piano part requires cross-staff beaming you can still turn the top staff into a piano staff and then copy and paste the other hand into the correct staff. This can be easier and faster than trying to revoice and align both hands in Encore, starting with a single staff.

MIDI Clock Ticks

This information is provided only for those who wish to know more about what clock tick durations will be used for notes when saving an Encore file as a MIDI or Master Tracks Pro file. This information will not be necessary for most people and certainly isn't required to use Encore.

The basic value for most sequencers is the "clock tick" and the common reference for describing a sequencer's "clock resolution" is to describe a quarter note in clock ticks. Encore uses 240 clock ticks per quarter note. Passport Designs sequencer programs Trax™ and Master Tracks Pro™ also use 240 clock ticks per quarter note. MIDI Files are designed to allow each program to freely convert a "quarter note" to their own clock duration. Thus, a quarter note of 240 clicks in Encore may be translated into greater or fewer clock ticks in other sequencers. Consult the documentation for the sequencer you are using if you are unsure of the clock resolution.

The dotted values for MIDI notes in Encore can be calculated by multiplying the duration by either 1.5 for a single augmentation dot or 1.75 for the double dot.

The relationship of the tuplet duration to MIDI clock ticks is more complicated but can be calculated by applying the following formula:

$(Q \times R) / L$ = applied tuplet duration

Where:
Q = Note duration in clock ticks
L = Left side of Tuplet indication
R = Right side of Tuplet indication

Thus, while an eighth note is 120 clock ticks, an eighth note triplet (3:2) is the total of 120 times 2 (or 240), divided by 3 (240 divided by 3). So, an eighth note triplet is 80 clock ticks in Encore.

For playback, Encore rounds off notes inserted using the pencil or MIDI keyboard step entry to 90% of their exact clock tick value.   With this in mind, if you were to enter an eighth-note triplet (80 clock ticks) with the pencil and then export the file to Master Tracks Pro, the note duration would then be 72 clock ticks.

The MIDI playback duration (that is, the number of clock ticks) can be altered using the CHANGE DURATION dialog (Notes menu) for any selection. The choice is represented as a percentage of the full duration.   ALIGN PLAYBACK does not affect note durations, only their start times.

Printing With Encore

Although computers are wonderful tools for creating music, the printed page is still easier to share with the rest of the world. Maybe some day this will change, but for now the final step for a score will usually be printing the score and parts out to paper.

Printing and page layout should be considered from the moment you begin to create a new score. The choice of paper size and reduction or enlargement factor will all affect the page layout and appearance of your score.

Although each score will generate its own requirements, there are some general guidelines that seem to apply to many scores. A reduction factor of 80% with staff size 3 is ideal for most piano-vocal arrangements. The reduction percentage can be designated in either the Score Settings or Print Setup dialog. (The two dialogs are linked, so entering a reduction value in one will alter the other as well.) Larger scores can sometimes require additional reduction amounts or a smaller staff size. When extracting parts, however, make sure the reduction is still readable. It may be better to have more page turns than squinting players! See the section on output quality for important information about reductions.

Encore should work with any WIndows-compatible printer. Make sure the most recent printer driver is installed and that your printer is selected as the default. (Use the Printers Control Panel in the Main program group to set the default printer and install printer drivers.) Your printer must have at least 1 megabyte of RAM.

Note: Do not use the Generic printer driver choice. This is for printing text only.

Fonts used when creating a score should also be available when printing. If a font cannot be found when a file is being opened, an alert will appear asking you to choose a substitute.

Before printing, carefully check the pages to be printed for spacing and other page layout considerations. Ideally, this should be done as each page is created. If your score is a large orchestral arrangement, you may need to consider the spacing for each tiled section as well. The following sections explain how Encore uses "tiles" and the printer selection to determine the page margins and layout options.

Page Margins and Page Layout

Before you begin working with page margins, you should make sure the correct printer is selected with the Printers applet in Windows Main program group. The correct paper size and options are selected in the PRINT SETUP dialog and are saved with your score.

The SCORE SETTINGS dialog allows you to choose a margin setting for the score or use the default setting for the selected printer. The easiest way to make sure a score's layout is consistent on multiple printers is to select a set width for the page margin. If you do use the default setting and then switch printers, you should print a sample page to make certain that the layout has not changed significantly (it may not change at all).

Note: The PRINTER DEFAULT setting for margins may not work properly with some printers. If, for example, music is being printed off the edge of the page, you should select a set margin width.

After selecting a printer, paper size and entering a reduction or enlargement factor for your score, you will need to check the page margins to see how the page layout appears. Open the SHOW/HIDE dialog and put a check mark in the box for PAGE MARGINS. The page margin is displayed as a broken line surrounding the score. The actual size within the margin is determined by the paper size selected.

Left, Right, Top and Bottom Page Margins

Systems are set to the current page width by default. You can indent systems on either side, but Encore will not allow you to move a system outside the left or right margins. Top and bottom margins do not limit system placement. The bottom page margin in particular, is important when considering page layout.

The bottom margin can extend into extra "tiles" used to print additional sections of a score. When Encore cannot fit the number of staves or systems within the current page margin, additional "tiles" are created automatically.

Tiles

When large numbers of staves are used in a system, even legal size paper or page reduction may not fit the entire score on a single page. Encore addresses this problem using "tiles." Each tile is the same size as the paper size specified in the PRINT SETUP dialog. Tiles are displayed vertically below the page margins and are accessed using the vertical scroll bar. Tiles are added only for those pages that require them.

Assembling Tiles after Printing

Tiled scores are assembled using transparent tape, rubber cement, paper clips or chewing gum . Such assembly is not exactly high tech, but certainly much less expensive than using a printing service!

Note: If you get serious about printing an extremely large score, there are printing services that can print to paper sizes larger than standard printers provide. Such printing services can sometimes connect directly to your PC or you can give them an EPS or PostScript file. When attempting such a project, consider the extra time and expense needed to work on the page layout for your score. If possible, arrange to do some test printing. In addition, if a driver for the printer exists, you should be able to use that driver without the printer connected to perform page layout in advance.

Creating Tiles

Most likely you will not need to "create" tiles, as the number of staves on each page will automatically create additional tiles when needed. If your layout requires additional tiles that are not available, you can force Encore to generate them for you. Any time a staff or system is moved below the bottom page margin, Encore will create new tiles. To force the tile to be created, take any system and drag it down as far as possible. Systems moved below the bottom of the page will appear to move off the page. The next time the vertical scrollbar is used, the scrollbar will update to allow access to the tile.

When Encore Creates Tiles

Several operations can automatically generate tiles. Tiles will appear whenever there isn't room for everything on the page. This can happen after adding new staves to a system, changing the number of systems per page, centering the systems or any other method to change the page layout. In addition, if the page reduction size changes, tiles may either appear or disappear as needed.

Removing Tiles

Sometimes unwanted tiles will need to be deleted. This may occur if you have been moving systems around and a system has been moved below the bottom page margin in the process. Unwanted tiles can be easily removed by repositioning the staves and systems to fit within the page or number of tiles desired. If you are in the early stages of page layout, either change the number of systems per page or use CENTER SYSTEMS or CENTER STAVES. These options are discussed more in the section describing the Score menu.

Note: Staves that appear between tiles or on top of margin lines will not print.

Another method to make quick but controlled changes to page layout is to use the [control] key while adjusting the distance between two systems. The use of the [control] key will change the distance between all systems after the system is adjusted. This method for changing page layout is discussed more fully in the chapter *Moving Objects in Encore*.

Using Print Preview

Unless you are fortunate enough to be using a monitor that can display an entire page, checking the page margins in the Score window may require some scrolling. PRINT PREVIEW, while not suited for checking precise placement, is ideal for seeing if the general page layout is consistent.

The easiest method for checking each page is to simply click the PLAY button and let Encore update the pages for you while playing the score (FOLLOW PLAYBACK should be enabled in the Setup menu). PRINT PREVIEW cannot always update the screen display quickly, however, so it may be faster to use the horizontal scrollbar. Disable FOLLOW PLAYBACK or avoid playing the score when using the horizontal scrollbar. FOLLOW PLAYBACK may also be unsuited for checking the tiles for a single system. A good method is to use the horizontal scrollbar to first check the initial pages and then use the vertical scroll bar to scroll down to the tiled sections. Then use the horizontal scrollbar again to check through all of the tiles.

Output Quality

Encore achieves high-quality output using TrueType™ and/or PostScript™ Type 1 fonts. The quality of your printouts will depend entirely on the printer used.

TrueType

The fonts that come with Windows 3.1 are TrueType fonts. The Anastasia and Frets fonts are included with Encore in TrueType format. This font format has many advantages. TrueType fonts can be scaled to different sizes and they will retain a clean, smooth appearance both on-screen and when you print them out. The print quality is quite good on both PostScript and non-PostScript printers. TrueType fonts generally print faster than PostScript fonts and they require less printer memory.

The only disadvantage to using the TrueType fonts is that some distortion could occur at certain reductions. This distortion usually manifests itself in the form of a missing staff line. Unfortunately, this occurs at different reductions on different printers so we can't just tell you to avoid certain reductions. You may not even encounter this problem, but you should be aware of it in case you

do. Changing the reduction percentage should fix the problem.

PostScript Type 1

If you are using a PostScript printer, you may get slightly better print quality with the PostScript Type 1 fonts (also included with Encore). The PostScript fonts can be used at any reduction without problem.

The disadvantage of using the PostScript fonts is that your computer will need Adobe Type Manager or a similar program to download the fonts and to print clearly on non-PostScript printers. The PostScript fonts also occupy more printer memory than the TrueType fonts.

For more about installing and using the TrueType and Type 1 fonts, see the Encore Installation Guide.

Resolution

The output resolution should be set to the maximum resolution of your printer for best results. Select Print Setup from the File menu and click the Options button in the Print Setup dialog. Then click the Advanced Options button. When the Advanced Options dialog appears, the Resolution (DPI) text box should match the maximum resolution of your printer. If it doesn't, change it so that it *does* match.

Print vs. Print Selection

Encore offers two printing choices in the File menu. When an area is selected, the File menu will display a menu item for PRINT SELECTION. At all other times the File menu will display the standard PRINT menu item.

Print

The standard PRINT menu item is used for printing an entire page or several pages. If there are tiled sections for any of the pages specified, those tiles are counted as part of the page specified. Printing a page automatically includes all the tiles for the page as well.

Print Selection

When an area is selected in an Encore score, the File menu will display the PRINT SELECTION option. Selections should be made using the arrow tool. Click and drag around the area you wish to print. Only one area should be selected.

Saving a Selection as an EPS file

Selections and pages can either be printed directly to a connected printer or the information can be saved to a file. The PRINT SETUP item allows you to save a selection as a standard EPS file. Most page layout and word processing programs use the EPS file format when importing graphics (EPS stands for Encapsulated PostScript).

Use the arrow tool to select the desired area in the score. Choose PRINT SETUP from the File menu and then click the OPTIONS button. When the Options dialog appears, click the radio button labelled PRINT TO ENCAPSULATED POSTSCRIPT FILE. Then enter a name for the file in the NAME text box. Click OK to exit the OPTIONS dialog and then click OK again to exit the PRINT SETUP dialog. With the area still selected in the score, choose PRINT SELECTION from the File menu. The area you selected will be saved as an EPS file with the name you entered in the OPTIONS dialog. The file is saved to the last directory that you accessed.

TABLE OF CONTENTS

Transcription Setup

Encore's "guessing" routine has been enhanced to recognize multiple voices and to more accurately transcribe triplets. This may, however, result in unwanted triplets in some situations. For this reason, a checkbox has been added to the Transcription Setup dialog that, when checked, forces Encore to ignore triplets completely.

You can choose to ignore triplets when guessing (or re-guessing) the entire score or you can select the measure(s) that contains the offending triplets and re-guess that section.

The Ignore Triplets checkbox defaults to the unchecked (disabled) state. The setting of the Ignore Triplets checkbox is saved with preferences.
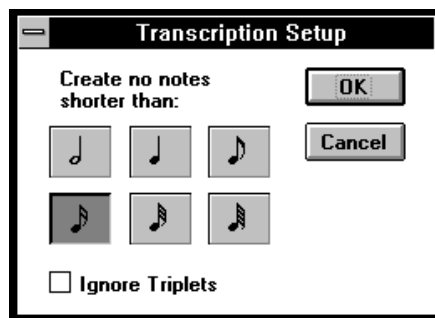
Zoom

A Zoom tool has been added to the Score window's Toolbar. It is located between the All Notes Off button and the Page Icons.

To use the Zoom tool:

(Click the magnifying glass icon in the Score window's Toolbar.
   The mouse pointer turns into a magnifying glass.
(Click the object or region you'd like to get a closer look at.
   Encore zooms in and does its best to put the point where you clicked in the center of the Score window. The pointer reverts to the previously selected tool.
(Fine tune your score as needed.
(Click the Zoom icon in the Toolbar again to zoom out and restore the original view.

Tip:
Press [Z] *to select the Zoom tool or to restore the score (zoom out).*

Setting the Zoom
and Restore Levels

There is a pop-up menu immediately to the right of the Zoom tool's magnifying glass icon. This pop-up enables you to select

```
Q ▸ ⋯ Restore Level ⋯
     Fit Page
     Fit Width
     Actual Size
   √ Constant Scale
   ─ Zoom Level ─
   √ × 2
     × 3
     × 4
     Custom...
```
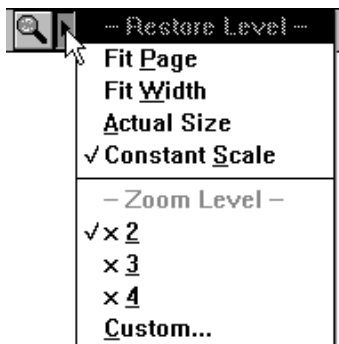
the Zoom level to which the tool is set and to select the
normal viewing level. The menu is divided into two
parts labelled Restore Level (the "normal" level) and
Zoom Level. The current settings are denoted by a
check mark.

There are four Restore Level options:

T   **Fit Page**
Fit Page proportionally scales the page so that the entire
page fits within the Score window. This setting is useful
for previewing your layout before printing. It replaces the Print
Preview command which was formerly found in the File Menu.
Whereas the old Print Preview did not allow editing or
adjustments, the new Fit Page allows the same degree of
manipulation as any other zoom level.

T   **Fit Width**
Fit Width scales the display horizontally so that the page's full
width can be displayed in the Score window. This is particularly
useful on smaller monitors where you might otherwise have to
scroll to see the ends of systems in Actual Size or Constant Scale
viewing modes. Fit Width replaces Size to Fit which was
formerly found in the View menu.

T   **Actual Size**
Actual Size displays a score at the size at which it will print,
taking into account any reduction or enlargement settings you
may have made in the Page Setup dialog. Since screen resolution
is relatively low compared with printer resolutions, some
characters may appear distorted on screen, but will print out just
fine.

T   **Constant Scale**
Constant Scale displays staves at a constant size regardless of any
reduction or enlargement settings you may have made in the
Score Settings dialog. The displayed size of the music is only
affected by the choice of staff size in the Staff Sheet. Reducing
or enlarging the score results in a change in the displayed page

size. Let's say, for example, that you've set the score for an 80 percent reduction in the Score Settings dialog. The size of the notes and other objects on screen will not change. The area of the displayed page, however, will increase noticeably. This is a good viewing mode to use for checking alignment and spacing.

The bottom portion of the Zoom pop-up menu lists the zoom options. There are three preset zoom levels for two, three, and four times magnification. There is also a Custom option that lets you set a zoom level from 25 to 400 percent.

Percussion Staff

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

When you add a percussion staff, you'll be prompted to choose a drum map for the staff. The drum map determines how the various percussion sounds in your MIDI sound source are assigned to the positions on the percussion staff. Drum maps are also used to set each sound's note-head type. You can use an existing drum map or create one of your own.

After you choose a drum map, any notes entered into a percussion staff via MIDI will be *mapped* to the appropriate staff position. Conversely, notes on a percussion staff will be mapped to the appropriate MIDI pitches to trigger the assigned sounds on playback.

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

Percussion staves and drum maps can be edited. Dragging and nudging notes up or down can change the note-head type as well

as the note's position. The Change Pitch item in the Notes menu changes to Change Drum when a selection is made in a percussion staff. This allows you to change from one mapped sound to another. And, of course, the drum maps themselves are fully editable.

A lot of information is provided in this section. There are a number of different ways to work with percussion staves, so this section is very task-oriented. We recommend that you use the table of contents at the beginning of this addendum, the index, and the cross referencing to locate specific topics.

For information about converting non-mapped percussion staves created with previous versions of Encore, see *Entering Notes on a Percussion Staff: Transcribing Sequence Files.*

Creating a Percussion Staff

There are three methods for creating a percussion staff in Encore.

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

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

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

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

Drum Maps

In a MIDI drum machine or sound module, drum and percussion sounds are usually *mapped* to specific notes. These drum maps vary from manufacturer to manufacturer or even from one machine to another. (One exception is the General MIDI drum map.) Many have user-definable mapping. From an interface standpoint this makes a lot of sense, since each of

the available sounds has a unique MIDI pitch associated with it. Each sound is easy to access from a MIDI controller and drum parts can easily be recorded into a MIDI sequencer.

The MIDI pitches used for drum sounds pose a special problem for a notation program like Encore. Generally speaking, the MIDI pitches and their related sounds are not the most readable pitches for notating percussion parts. And some types of percussion, like open and closed hi-hats, are notated at the same position but with different note heads.

The solution to this problem is provided by the Drum Map dialog. This dialog enables you to see your drum machine's or sound module's drum map and, in turn, to map each of the sounds to a specific staff position with one of eight note heads. It acts as a translator between Encore's standard percussion notation and your MIDI sound source.

Touring the Drum Map Dialog

The Drum Map dialog's most obvious feature is its table of percussion and note names. Each cell in the table represents one of the 128 notes available to MIDI, from C-2 to G8. Choosing

a drum map from the Drum Map pop-up menu will display that map's percussion sounds in the corresponding cells. Cells that are "grayed out" are unmapped pitches.

Click one of the mapped cells. Five things happen:

T The highlighted cell's MIDI pitch appears as the Pitch parameter.
T The name appears in the Name text box.
T The note-head type chosen for that sound appears on the "Show drum as" pop-up menu.
T The stem direction (up or down) is displayed.
T The staff position that the cell is mapped to is displayed on the small percussion staff graphic.

In addition, if the selected cell represents the default drum for its staff position, the Default Drum checkbox will be checked.

Creating a Drum Map

Encore comes with a General MIDI drum map already loaded. It can be used or modified to suit your needs, but you may want to build a drum map from scratch.

| GM Standard |
| Alesis D4 |
| Emu Procussion #1 |
| Add New Drum Map... |
| Delete 'GM Standard'... |
| Rename 'GM Standard'... |
| Clone 'GM Standard'... |

To add a drum map:

(Choose Add New Drum Map from the Drum Map pop-up menu.
    The Drum Map Name dialog appears.
(Enter a name for the new drum map and click OK.
    The new name appears on the Drum Map pop-up and the cells in the drum map table are all grayed out (since they haven't been named and assigned yet).

Some MIDI modules have drum presets in which the basic drum sounds (bass, snare, hi hat, etc.) are mapped to the same pitches, but the other percussion sounds change from preset to preset. Or maybe you've made your own presets that vary slightly from the factory presets. You can clone an existing map and then make changes to it.

To clone a drum map:

(Choose the drum map to be cloned from the Drum Map pop-up menu.
(Choose Clone '<drum map name>' from the Drum Map pop-up.
  The Drum Map Name dialog appears.
(Enter a name for the new drum map and click OK.
  The new name appears on the Drum Map pop-up and the cells in the drum map table display an exact copy of the cloned drum map.

The next thing you'll need to do is assign percussion names to the appropriate cells in the drum map table.

To enter a name:

(Click in the cell you'd like to name (or rename).
  The cell becomes highlighted and its pitch appears in the Pitch parameter box. When you click in the cell, a note-on message with the MIDI pitch associated with that cell is transmitted. If the percussion staff is set to the same MIDI channel as your drum machine or sound module, the sound mapped to that pitch will be triggered.
(Double-click in the Name text box to highlight it.
(Type in a name.
(Click in another cell to enter the name.

At this point you can either enter more names or choose a note head and staff position for that cell. To enter another name, click in a different cell and repeat the procedure outlined above. The cell will remain gray, however, until you assign a staff position and note head to it.

To choose a note head:

(Click on the "Show drum as" pop-up menu and choose one of the eight note heads.
  The checkbox is automatically enabled and the selected cell becomes active (in other words, it is no longer grayed out). If the note head you want is already showing on the pop-up, you can just click the "Show Drum as" checkbox.
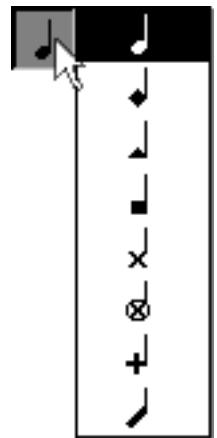
Now you need to assign the selected drum sound and its chosen note-head type to a vertical position on the percussion staff. There are sixteen vertical positions available and each of those can have up to eight MIDI pitches mapped to it (as long as they all have different note heads). A little quick math should tell you that you could map all 128 MIDI pitches to a percussion staff if you really wanted to.

To choose a percussion staff position:

(After choosing a note-head type for a cell, look at the little percussion staff graphic in the upper right corner of the Drum Map dialog.
    That cell's staff position is displayed there.
(Use the arrow buttons next to the graphic to set the staff position.
    As stated previously, you can have multiple sounds/MIDI pitches mapped to the same staff position, but they must have different note-head types.

The Drum Map dialog also gives you the ability to designate a default drum for each staff position. Let's say, for example, that the open and closed hi hat are mapped to the same staff position. In most situations, you'd be using the closed hi hat more than the open one. By making the closed hi hat the default sound for that staff line, the note head assigned to the closed hi hat will appear when you click on that staff position in the percussion staff. Accessing the other sounds/note heads is discussed in *Entering Notes on a Percussion Staff.*

To set the default drum for a staff position:

(Click on a cell in the drum map table to highlight it.
(Click the Default checkbox.
    That sound will now be the default drum for that staff position. If the checkbox had been enabled for another sound mapped to the same staff position, the previous default will be disabled.

Saving Drum Maps

Drum maps are saved in two ways:

T   Drum maps are saved with scores so that the proper drum map will be available on any system running Encore.

T   When you create or edit a drum map, you are given the opportunity to save those changes to an initialization (.ini) file in Encore's `devices` sub-directory so that each time you run Encore that map will be available.

There are two types of .ini files associated with drum maps. A single file called `drummaps.ini` lists all of the currently loaded drum maps and their related drum map numbers. Each of the drum maps is contained in a file called `drmapn.ini`, where the variable *n* represents the drum map number.

Entering Notes on a Percussion Staff

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

Note: For information about entering notes with the mouse, see **Editing in a Percussion Staff: Entering Notes with the Mouse.**

Transcribing Sequence Files

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

Note: The following technique can also be used to convert non-mapped percussion staves to mapped percussion staves. A staff may be non-mapped because you chose to make it that way or because you're opening an older score created with a previous version of Encore.

To convert a staff to a percussion staff:

(Choose the percussion clef tool from the Clefs palette.
(Click on the initial clef in the first measure of the staff to be converted.

    The Drum Map dialog appears.

(Choose a drum map and click OK.

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

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

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

Entering Notes Via MIDI

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

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

Editing in a Percussion Staff

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

Dragging Notes

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

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

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

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

Entering Notes with the Mouse

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

Note: Encore will not allow you to enter notes in unmapped staff positions or outside the 16 available positions.

To access multiple note heads:

(Choose the pencil tool and select a note duration.

(Hold the [Ctrl] key and then click on the desired staff position in a percussion staff.

   A pop-up menu will appear showing all of the sounds and associated note-head types mapped to that position.

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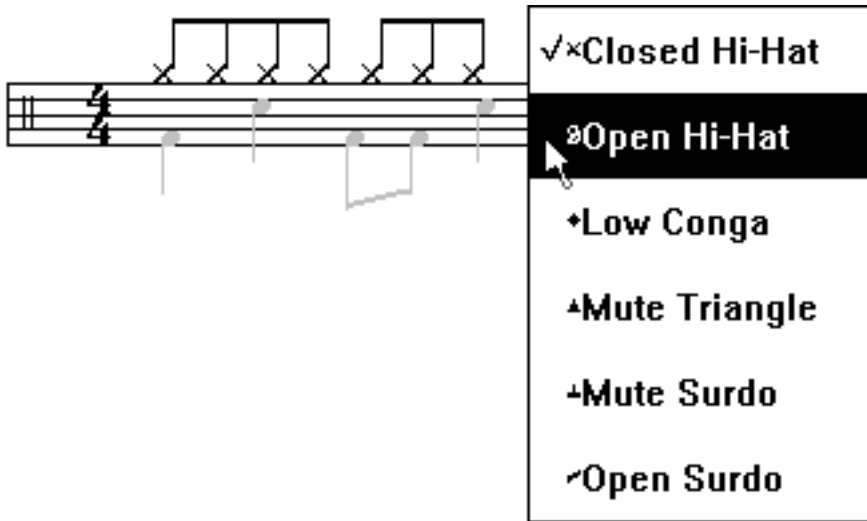
The chosen note-head type will remain active for that staff position until you change it. This affects all currently open scores that are using that same drum map. It will also affect new scores that are created in the same session. Exiting Encore will reset the defaults.

Changing Note Heads in a Percussion Staff

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

But what if you've dragged a note and you want to change a note from its default? You can use the Nudge Up and Nudge Down commands to access the other sounds/note heads mapped to a staff position.

To nudge notes in a percussion staff:

(Select a note or notes.
(Use the Nudge Up or Nudge Down command or keyboard shortcut.

> *Encore will increment through all of the available note-head types for each of the selected staff positions before nudging the note to the next position.*

Changing Drums

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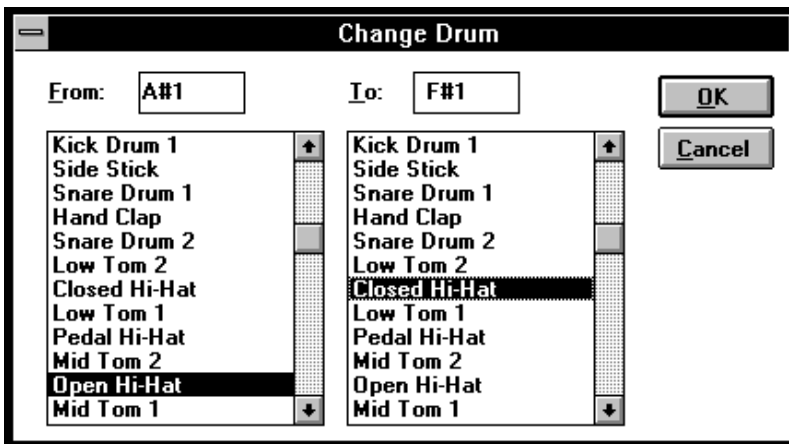
To change drums:

(Select a note or notes in a mapped percussion staff.
(Choose Change Drum from the Notes menu.

> *The Change Drum dialog appears. Each of the two list boxes*

contains the names of all of the mapped drum and percussion sounds used in that staff, as well as the unmapped pitches.

(Select a drum name in the From list box.

That sound's MIDI pitch appears in the From parameter box.

(Select the sound to change to in the To list box.

That sound's MIDI pitch appears in the To parameter box.

(Click OK.

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

Editing Drum Maps

There are a couple of different ways to access the drum maps for existing percussion staves so that you can edit them. But before you do that, there are some things that you should be aware of.

When you open a score in Encore that contains a percussion staff, Encore checks to see if its associated drum map is already present in Encore's devices sub-directory. Unless the score's drum map is *exactly* identical to one found in that sub-directory, a new drum map will be added. If you have made even minor changes to a drum map, older scores will appear to have a different drum map and Encore will add the drum map used in the older score to the drum map list.

For example, let's say you create a score using the GM Standard drum map. Then, sometime later, you change the GM Standard drum map. When you open the older score with the unedited, original GM Standard drum map, Encore will detect the differences and add a second GM Standard drum map to the drum map list. To avoid this duplication of names, use the Rename command after editing an existing drum map or delete the older similarly named drum map if it's not needed. Then assign the updated drum map to the older score.

To edit an existing drum map:

(Select a percussion staff using the single- or double-click method for selecting staves.

(Choose Percussion Staff from the Score menu.

   The Drum Map dialog appears with the drum map for that staff displayed.

   or...

(Choose the percussion clef tool from the clefs palette.
(Click directly on the initial clef in the first measure of an existing percussion staff.

   The Drum Map dialog appears with the drum map for that staff displayed.

To rename a drum map:

(Choose a drum map from the Drum Map pop-up menu and edit it if necessary.
(Choose "Rename '<current drum map>'" from the Drum Map pop-up.

   The Drum Map Name dialog appears.

(Enter a new name and click OK.

   The drum map is renamed.

   Note: If you want to make a copy of the drum map before editing it use the Clone command.

To delete a drum map:

(Choose the drum map to be deleted from the Drum Map pop-up menu.
(Choose "Delete '<current drum map>'" from the Drum Map pop-up.

   The current drum map is deleted.

   Note: Deleting a drum map does not delete the associated .ini file from Encore's devices ***sub-directory. There are two types of .ini file associated with drum maps. A single file called*** drummaps.ini ***lists all of the currently loaded drum maps and their related drum map numbers. Each of the drum maps is contained in a file called*** drmap*n*.ini*, where the variable n*

represents the drum map number. If you want to delete the unused drum map files, open drummaps.ini in the Windows Notepad application to see which drum map files are currently in use. Unused drmap*n*.ini *files will be listed as* NOT_IN_USE. *You can delete those unused files if you wish. These files will be re-used later if you add more drum maps.*

Non-Mapped Percussion Staves

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

To create a non-mapped staff:

⟨ Choose Add Staff from the Score menu.
  The Add Staff dialog appears.
⟨ Click the Percussion radio button.
⟨ Click OK.
  A new, non-mapped percussion staff appears.

or...

⟨ Choose the percussion clef tool from the Clefs palette.
⟨ Click on the initial clef in the first measure of an existing, conventional (non-percussion) staff.
  The Drum Map dialog appears.
⟨ Click Cancel.
  The staff becomes a non-mapped percussion staff.

To un-map an existing percussion staff:

⟨ Choose the percussion clef tool from the Clefs palette.
⟨ Click on the initial clef in the first measure of a mapped percussion staff.
  The Drum Map dialog appears.
⟨ Click Cancel.
  The staff becomes a non-mapped percussion staff.

Customizable Toolbar

Encore now features a floating, customizable Toolbar. This
Toolbar contains icons that represent commonly used Encore
commands. (All of the icons and their related functions are
shown beginning on page 220.) Rules about selection and
cursor placement still apply; the toolbar simply provides a
convenient shortcut.

Customizing the Toolbar

The Toolbar contains a few icons by default, but it is fully
configurable. You can choose the icons and the order in which
they appear. This is accomplished with the Toolbar Setup item
in the Setup menu.

Choose Toolbar Setup to open the Toolbar Setup dialog. There
are a 81 possible items that can be placed in the Toolbar. Most
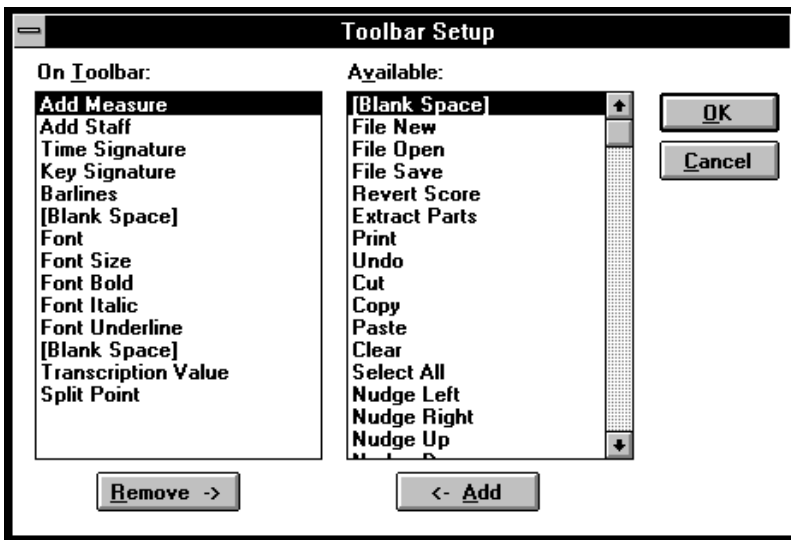
of these items correspond to menu commands. Not all of them, however, can be in the Toolbar at one time. The Toolbar will expand to accommodate up to two horizontal rows of icons.

The Toolbar Setup dialog contains two scrollable list boxes. The left box lists the items that are currently in the Toolbar. The list, from top to bottom, corresponds to the order in which the icons appear in the Toolbar, from left to right. If there are two rows of icons, the top row is listed first followed by the second row.

The list box on the right contains the items that are available for, but not currently displayed in, the Toolbar.

To add icons to the Toolbar:

(Click an item in the right list box.
The item is highlighted. The associated icon appears in the area immediately above the list box.

(Click the Add button.
The selected item is moved to the left list box and appended to the end of the list.

If you select an item in the left list box before adding an icon, the new item will be inserted in the Toolbar list directly below the selected item.

You can continue to add icons to the Toolbar until both rows are filled. The maximum number will vary depending upon the size of the icons and the number of blank spaces you use.

To remove icons from the Toolbar:

(Click an item in the left list box.
The item is highlighted. The associated icon appears in the area immediately above the list box.

(Click the Remove button.
The item is removed from the Toolbar and returned to the list of available icons.

Tip:
Double-click an item in the Available *list box to add it to the* On Toolbar *list box.*

Tip:
Double-click an item in the On Toolbar *list box to remove it.*

The Toolbar position is saved with preferences. The current Toolbar configuration is saved to a file called enc_tool.ini in the Encore directory.

The Toolbar is a floating window so it is affected by the Hide/Show Floating Windows command in the View menu.

Keyboard Window

A new item, Keyboard, has been added to the Windows menu. The Keyboard window is a graphic, on-screen keyboard that can be "played" with your mouse or from your computer's QWERTY keyboard. This enables you to input music from a keyboard in step time or real time without the need for a MIDI keyboard.

☒ **QWERTY Keyboard Note Entry**   **Watch Staves...**
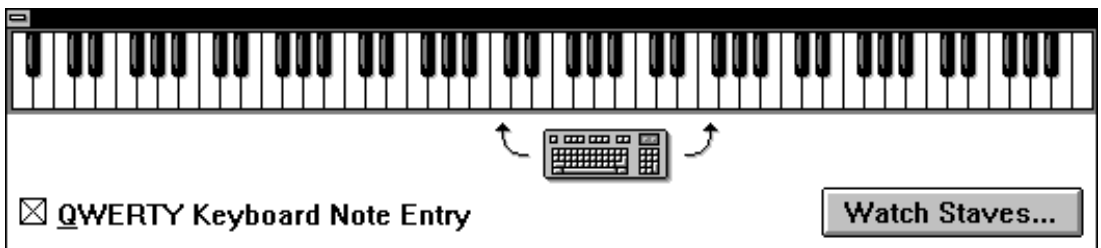
Playing the Keyboard

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

To play the graphic keyboard from your computer's keyboard you must first enable QWERTY note entry mode. Click the checkbox labelled QWERTY Keyboard Note Entry in the lower left corner of the Keyboard window. The "lights" on the little

Tip:
When the Keyboard window is open, press [Q] *to enable/disable QWERTY note entry.*

keyboard icon turn green and QWERTY note entry mode is enabled. The illustration below shows the QWERTY keys you can "play" and their corresponding notes.
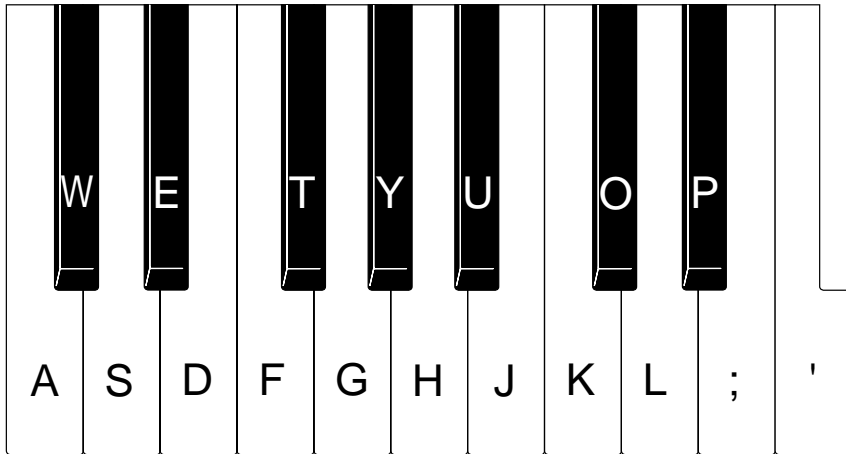
THE QWERTY KEYS AND THEIR RELATION TO A PIANO KEYBOARD.

A W S E D F T G Y H U J K O L P ; '

THE QWERTY KEYS AND THEIR PITCHES AT THE DEFAULT OCTAVE SETTING.

Input notes in step time or real time just as you would with a MIDI keyboard. You can even use the QWERTY keyboard to parse chords. (See *Chord Parsing* on page 39.)

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

Chords

As you may already have noticed, you can't enter chords with your mouse. You can play chords on your QWERTY keyboard, but the number of notes may be limited with certain key

combinations. There is, however, a simple method for step-entering chords. Hold the [shift] key and click on the notes that make up the chord. When you release the [shift] key, the notes will be scored as a chord.

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

Changing the Octave

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

To shift the range up or down by octaves, drag the little QWERTY keyboard icon in the Keyboard window. You can drag the keyboard icon left or right in one octave increments.

Setup

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

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

Displaying Notes on the Keyboard

Encore's ability to display the score's notes on the keyboard can be a useful educational tool, but if you're playing the piece back at tempo, it may be difficult to see the individual notes and chords. If you use the arrow key selection technique while the Keyboard window is open, the selected notes will be highlighted on the graphic keyboard.

Tip:
Use the [+] *and* [-] *keys to shift the octave range up and down while in QWERTY note entry mode.*

Using the arrow pointer, place the insertion cursor next to the note or chord you'd like to view. Hold [Ctrl] and press the left or right arrow keys to select the event. The note or chord is displayed in the Keyboard window. The notes appear in the Keyboard window with the color assigned to them in the Score window. Only single events (one note or chord) in a single staff can be displayed at one time. You can hold [Ctrl] and press the left or right arrow repeatedly to step through the score.
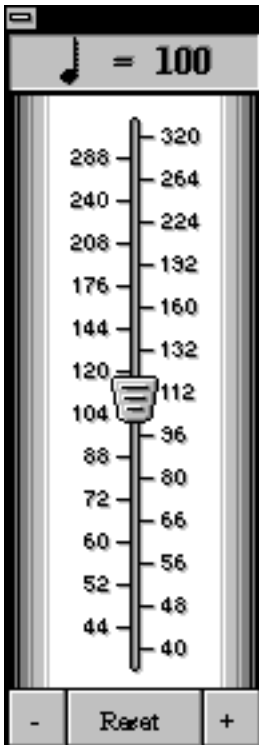
Tempo Window

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

Changing the Tempo

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

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

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

T Use the "+" and "-" buttons to slowly and accurately increment and decrement the tempo.

Resetting to the Saved Tempo

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

The Tempo Window
and Tempo Changes

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

Tab Staff: Fret Position

When you convert standard notation into tablature, Encore does its best to give you a logical fingering for the notated music. It does not, however, know the neck position in which you want it played. The Make Tablature item in the Notes menu will let you transcribe a selected section into tablature and set the lowest fret to be used.

To set the fret position:

(Add a new blank tablature staff with the Add Staff command or convert a standard notation staff into tablature with the Tablature Staff command.
(In the standard notation staff, select the notes you'd like to transcribe as tablature.
   If you've already converted the staff, select only those notes that you'd like to re-transcribe at a different neck position.
(Choose Make Tab from the Notes menu.
   The Make Tablature dialog appears.
(Enter a value into the parameter box labelled "Start tablature at fret {*n*}."
(Click OK.
   The selected notes are re-transcribed.
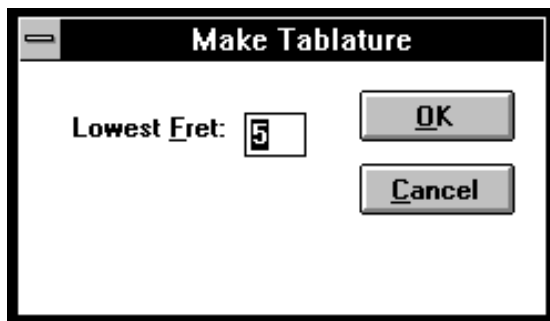
Extracting Parts: Text
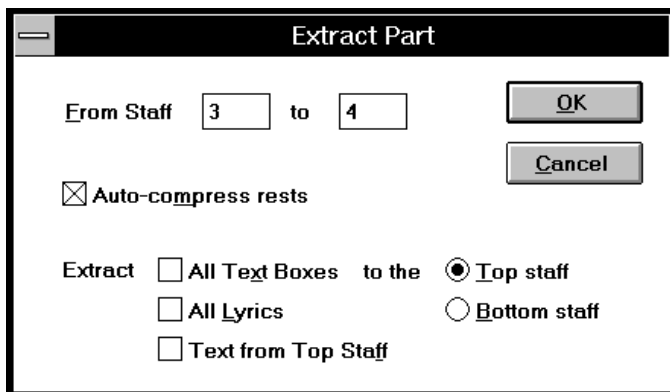
A checkbox labelled "Text from Top Staff" has been added to the Extract Part dialog. When creating a full score or scoring parts for a section, it is not unusual for various text instructions to be placed above the top staff only. If you enable the Text from Staff 1 checkbox, text from Top Staff will be copied to the extracted part.

Extract Part

From Staff `3` to `4`

☒ Auto-compress rests

Extract ☐ All Text Boxes to the ◉ Top staff
☐ All Lyrics   ○ Bottom staff
☐ Text from Top Staff

OK

Cancel

Color

The Color palette is used to add color to objects in Encore. Open the palette from the Palettes sub-menu (Windows menu) or click on the name of any open palette until the Color palette appears. Color changes made with the Color palette affect objects that are entered into the score such as notes, rests, marks, chords, and text. To change the color of other score elements (staff lines, bar lines, background) or to make global changes, use the Score Colors command (View menu).
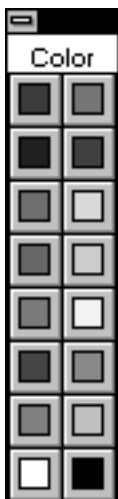
Adding Color

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

Changing the Color of Selected Objects

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

Customizing the Palette

Encore does not limit you to the 16 default colors in the palette.
Double-click on any of the colors but black or white and a Color
Picker will appear. Choose a new color and click OK. Black
and white cannot be changed.

*Note: Custom color palettes are saved when you save the score
and do not affect the default color palette for new scores unless
you save preferences. If you save preferences while a score with a
custom palette is open, the default color palette will be changed to
the custom palette.*

The Change Color Dialog

The Score Colors item in the View menu gives you a way to
make global color changes and to change the color of other score
elements like staff and bar lines. You can also set the color
defaults for new scores by using the Change Color dialog and
then saving preferences.
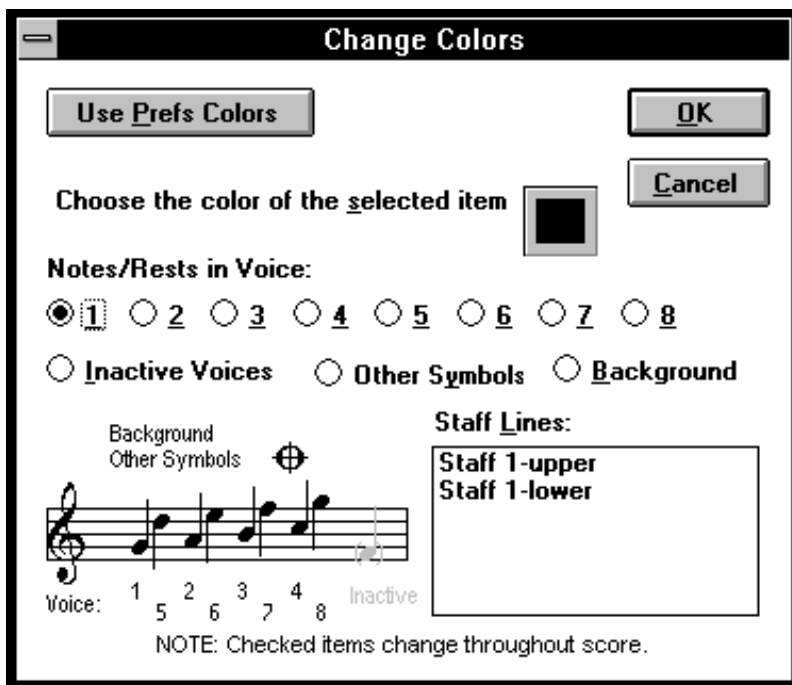
Near the top of the Change Color dialog is the Color pop-up. Click and hold on the pop-up to gain access to the 16 available colors.

The radio buttons enable you to change the colors of specific score elements: notes and rests in voices one through eight, inactive voices, the background, and other symbols. Inactive voices are the voices that normally "gray out" when you're using the Voice Selector to view individual voices. "Other Symbols" are the non-note/rest objects you have entered into your score like text and chord symbols.
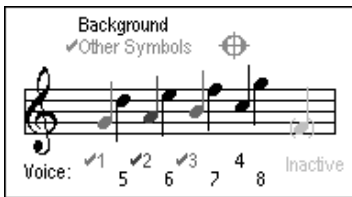
The graphic below the radio buttons is a visual representation of each of these items. Choosing a color for any of the items will cause its color to change in the graphic. A check mark appears next to each of the changed items as a reminder.

The Staff Lines list box displays each of the staves in the score. To change a staff's color, select a staff in the list box and choose a color from the pop-up. Press and hold the [shift] key to select multiple staves.

Click Cancel to exit the Change Color dialog and ignore the changes. Click OK to apply the changes to the score. To revert to Encore's default colors, click Use Prefs Colors.

Note: If you save preferences after making changes with the Change Color dialog, those colors will be used as the default colors each time you open a new file.

Show/Hide Color

Two checkboxes, labelled On Screen and In Printout, have been added to the Show/Hide dialog (View menu). When On Screen is checked (the default setting), the score will be displayed in the chosen colors. If it is not checked, the score will be displayed in black and white even if it was saved with other colors. When In Printout is checked, the score will print in the chosen colors.

When it is not checked (the default setting), the score will print in black and white.

New Symbols (for Cymbals...)

Several new symbols designed specifically for drum and percussion notation have been added to the Symbols palette. These symbols can be attached to notes or they can be "free-floating" on the page, just like any of the other symbols. For more information see *The Symbols Palette* on page 55.

Toolbar Icons

📄	FILE NEW	🎵	NOTE ATTRIBUTES
📂	FILE OPEN	🎵?	BEAM ATTRIBUTES
💾	FILE SAVE	𝄽?	REST ATTRIBUTES
📄	REVERT SCORE		ACCIDENTALS TO ENHARMONICS
📄	EXTRACT PARTS	+♯	ACCIDENTALS TO SHARPS
🖨	PRINT	+♭	ACCIDENTALS TO FLATS
↻	UNDO	↑♩	STEMS UP
✂	CUT	↓♩	STEMS DOWN
📋	COPY		NORMALIZE STEMS
📋	PASTE		TIE NOTES
✐	CLEAR		SLUR NOTES
📋	SELECT ALL		BEAM GROUP
←	NUDGE LEFT		BEAM ON BEAT
→	NUDGE RIGHT		BEAM SUB-GROUP
↑	NUDGE UP	↕♩	CHANGE PITCH
↓	NUDGE DOWN		CHANGE DURATION

	CHANGE VELOCITY		BARLINES
	MAKE CHORD		MEASURE ENDINGS
	MAKE CUE/GRACE		MEASURE PHRASES
	MAKE TAB		MEASURE NUMBERS
	REVERT TO RAW		COMPRESSED RESTS
	GUESS DURATIONS		ALIGN PLAYBACK
	FONT BOLD		SWING PLAYBACK
	FONT ITALIC		ALIGN SPACING
	FONT UNDERLINE		TEXT ELEMENTS
	TEXT LEFT ALIGNED		ADD PAGE
	TEXT CENTER ALIGNED		DELETE PAGE
	TEXT RIGHT ALIGNED		ADD STAFF
	ADD MEASURE		DELETE STAFF
	DELETE MEASURE		SPLIT STAVES
	TEMPO		CONNECT STAVES
	TIME SIGNATURE		CENTER STAVES
	KEY SIGNATURE		CENTER SYSTEMS

	MEASURES PER SYSTEM
	SYSTEMS PER PAGE
	SHOW/HIDE
	SHOW HIDDEN STAVES
	HIDE STAVES
	LINEAR VIEW
	CLICK ON/OFF
	FOLLOW PLAYBACK
	AUTO GUESS AND BEAM
	AUTO SPACE

File Menu
New   [Ctrl]+[N]
Open   [Ctrl]+[O]
Close   [Ctrl]+[W]
Save   [Ctrl]+[S]
Revert To Saved   [Ctrl]+[R]
Print/Print Selection [Ctrl]+[P]
Exit [Alt]+[F4]

Edit Menu
Undo   [Alt]+[BkSp] or [Ctrl]+[Z]
Cut [Shift]+[Del] or [Ctrl]+[X]
Copy   [Ctrl]+[Ins] or [Ctrl]+[C]
Paste   [Shift]+[Ins] or [Ctrl]+[V]
Clear   [Del]
Select All   [Ctrl]+[A]
Nudge Left   [Ctrl]+[[ ]
Nudge Right   [Ctrl]+[ ]]
Nudge Up   [Ctrl]+[=]
Nudge Down   [Ctrl]+[-]

Notes Menu
Note Attributes   [Ctrl]+[I]
Set note to voice n*   [Ctrl]+[n]
Enharmonic [Ctrl]+[E]
Stem Up   [Ctrl]+[U]
Stem Down [Ctrl]+[D]
Tie Notes   [Ctrl]+[T]
Flip Tie Direction [Ctrl]+[Shift]+[T]
Slur Notes (above)   [Ctrl]+[L]
Slur Notes (below) [Ctrl]+[Shift]+[L]
Beam Group   [Ctrl]+[M]
Beam On Beat   [Ctrl]+[B]
Guess Durations   [Ctrl]+[G]

Measures Menu
Align Spacing   [Ctrl]+[J]

View Menu
Show/Hide [Ctrl]+[H]
Show/Hide Control Points [Ctrl]+[']
Linear View [Ctrl]+[Y]
Show/Hide
Floating Windows   [Ctrl]+[K]

Windows Menu
Staff Sheet   [Ctrl]+[/]

Setup Menu
Click On/Off   [Ctrl]+[F]

Score Window Toolbar
Note: For the voice commands, press the [V] key followed immediately by the indicated letter or number; do not press both keys at once. The variable n represents a voice number from 1 to 8.

Show all voices   [V], [A] or [V], [-]
Show voice n [V], [n]
Arrow Tool [A]
Eraser Tool [E]
Pencil Tool [P]
Record   [Enter]
Play   [Space Bar]
Stop   [Space Bar]
Jump To Measure   [M]
Zoom Tool/Restore [Z]
Zoom In 1 Level   [Shift]+[Z]

Zoom Out 1 Level
[Shift]+[Ctrl]+[Z]

Notes Palette
Double whole note [0]
Whole note [1]
Half note [2]
Quarter note [3]
Eighth note [4]
Sixteenth note [5]
32nd note [6]
64th note [7]
128th note [8]
Rest [R]
Sharp [S]
Double sharp [Shift]+[S]
Flat [F]
Double flat [Shift]+[F]
Natural [N]
Parentheses [Shift]+[N]
Dot [D]
Double dot [Shift]+[D]
Tuplet [T]

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

Lyric Entry
Hyphen within lyric [Ctrl]+[-]
Melisma [Shift]+[-]
(underscore)†
Move to next note [Space Bar] or [
-]
Move to tied note [Shift]+[Space
Bar]
Select next lyric [Tab]
Select previous lyric [Shift]+[Tab]
Space within lyric [Ctrl]+[Space
Bar]

QWERTY Note Entry
QWERTY Mode On/Off [Q]
Rest [,]
Dot [.]
Tuplet [/]
Tie notes [Shift]+[/]

Miscellaneous
Auditioning notes: Click on staff
with right mouse button.

Copying notes/rests/graphic objects:
Hold [Ctrl] and drag with arrow
tool.

Step-entering tied notes: Enter a
note from your MIDI controller,
press [Shift]+[T], and then enter
another note of the same pitch.

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

Shortcuts (Mac)

File Menu
New   [Command]+[N]
Open   [Command]+[O]
Close   [Command]+[W]
Save   [Command]+[S]
Revert To Saved   [Command]+[R]
Print/Print Selection [Command]+[P]
Quit   [Command]+[Q]

Edit Menu
Undo   [Command]+[Z]
Cut [Command]+[X]
Copy   [Command]+[C]
Paste   [Command]+[V]
Select All   [Command]+[A]
Nudge Left [Command]+[[ ]
Nudge Right   [Command]+[ ]]
Nudge Up [Command]+[=]
Nudge Down   [Command]+[-]

Notes Menu
Note Attributes   [Command]+[I]
Set note to voice *n** [Command]+[*n*]
Enharmonic [Command]+[E]
Stem Up   [Command]+[U]
Stem Down [Command]+[D]
Tie Notes   [Command]+[T]
Flip Tie Direction
[Command]+[Shift]+[T]
Slur Notes (above)   [Command]+[L]
Slur Notes (below)
[Command]+[Shift]+[L]
Beam Group   [Command]+[M]
Beam On Beat   [Command]+[B]
Guess Durations   [Command]+[G]

Measures Menu
Align Spacing   [Command]+[J]

View Menu
Show/Hide [Command]+[H]
Show/Hide Control Points   [Command]+[']
Linear View [Command]+[Y]
Show/Hide
Floating Windows   [Command]+[K]

Windows Menu
Staff Sheet [Command]+[/]

Setup Menu
Click On/Off   [Command]+[F]

Score Window Toolbar
Note: For the voice commands, press the [V] key followed immediately by the indicated letter or number; do not press both keys at once. The variable *n* represents a voice number from 1 to 8.

Show all voices   [V], [A] or [V], [-]
Show voice *n*   [V], [*n*]
Arrow Tool [A]
Eraser Tool [E]
Pencil Tool [P]
Record   [Enter]
Play   [Space Bar]
Stop   [Space Bar]
Jump To Measure   [M]
Zoom Tool/Restore [Z]
Zoom In 1 Level   [Shift]+[Z]

*The variable *n* represents a number from 1 to 8.