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NoteWorthy
Composer ™

User's Guide

NoteWorthy Software, Inc.

Step-by-Step Tutorial - Notating Jingle Bells

The purpose of this tutorial is to help you become familiar with how to enter a score from start to finish by notating the song "Jingle Bells." The focus is on note and symbol entry, with some music basics. The final score is in the Samples folder as file *jingle.nwc*. In addition, a printed copy of the song file is shown below. While working through this tutorial, it may be helpful to have the file *jingle.nwc* open as a reference. Use **File: Open Samples…** to access the song file *jingle.nwc*.

Jingle Bells

Creating a new file

To start, you will need to create a new song file. It will be used to notate the song "Jingle Bells." **To start a new song file**, do one of the following:

- ◆ Select the **File** menu option and **New**.
- ◆ Click the New File ▢ icon.
- ◆ Press **Ctrl+N**.

Once you have started a new song file, the **Song Templates** dialog box will appear. There are several song templates to select from, but we will start a song from scratch. With **<Blank Score>** selected from the General tab, click **OK** to start a new empty file.

Next, the **File Info** dialog box is presented. This area allows you to enter information about the song. The title, author, lyricist and copyright information entered in this dialog box is used when printing the song file. Enter **Jingle Bells** for the Title. Any of this information can be changed if you wish. The Comments section is where you can add any extra information about the song. If you like, type in: **My notation of Jingle Bells**. Once you have entered the information, select **OK**.

Note: You can always change the song information in this screen at a later date. **To access the File Info**, do one of the following:

- ◆ Select the **File** menu option and **Info**.
- ◆ Click the Authoring Info ⓘ icon.
- ◆ Press **Ctrl+I**.

Adding, Naming and Connecting Staves

After clicking OK in the **File Info** dialog box, the editing screen will appear with one staff. "Jingle Bells" has two staves, so you need to add another staff.

To add another staff, use one of the following procedures:

- ◆ Select the **Staff** menu option and **New Staff**.
- ◆ Click the New Staff ➕ icon.
- ◆ Press **Ctrl+A**.

Note: When editing a song in *NoteWorthy Composer*, the staff (or staves) extend to the right as if on a time axis. When you Print or Print Preview the staff (or staves) will be wrapped like in sheet music. Look at the sample song jingle.nwc. This is a song with 2 staves. You will see on the display screen for editing and playing back, the staves move to the right. But if you go to File: Print Preview, the staves are wrapped.

Now, the two staves need to be named. In addition, you need to put a piano brace at the start of the two staves. You will work with the upper staff first. Click the top staff to make it active. **Open the Staff Properties dialog box** by doing one of the following:

- ◆ Select the **Staff** menu option and **Staff Properties**.
- ◆ Press **F2**.
- ◆ Right mouse click and select **Staff Properties**.

Under the **General** tab, rename the staff currently listed as Staff to **Right Hand**. To frame the staff with a brace as in piano format, click the **Visual** tab and select **Upper Grand Staff** as the Style. Click **OK**. The lower staff will need to be set before the brace will be drawn.

Make the lower staff active by doing one of the following:

◆ Click the lower staff.

◆ Press **Page Down**.

Note: You know a staff is active when the cursor is flashing in it. To make the active staff more obvious, you can change the staff colors for *NoteWorthy Composer* by selecting **Tools: Options** and clicking the **Color** tab. You can also place a box around the active staff with the **Editor** tab, Active Staff Frame.

Using Staff Properties (**F2**), under the **General** tab, replace the Staff-1 name with **Left Hand**. To make sure the piano brace will be completed, click the **Visual** tab and select **Lower Grand Staff** as the Style. Click **OK**. You should now see the start of two staves with a brace in front of them.

To add a Staff Label to the Brace, make the top staff active, press F2 (for Staff Properties), for Staff Label (under the General tab), enter Piano or any name you choose for the staves. For more on Staff Name and Staff Label, see page 29.

Time to Save

To preserve your work, you should save the file now and occasionally while working on the score. **To save a file**, do one of the following:

◆ Go to the **File** menu and select **Save**.

◆ Click the Save File 🖫 icon.

◆ Press **Ctrl+S.**

Here you can name the file and place it in your Documents folder. Since *jingle.nwc* is the original file name, you may want to save your file as *jingle2.nwc*. It is best to save your song files in a different folder than the *NoteWorthy Composer* program folder. You can set the default location for saved files in **Tools: Options**, **Folders** tab.

Clef, Time Signature and Key Signature Entry

At the beginning of most songs you will find a clef, a time signature and a key signature. You will enter these items by working with the upper staff first and return to the lower staff later. Since "Jingle Bells" is a two-handed piano score, a treble clef is needed in the top staff.

The insertion point plays a key role in note and symbol entry. It is the flashing marker in the staff that determines where items will be placed. This placement indicates where a new entry will be before and after items, as well as where it will be vertically on the staff. For clef and signature entries, the vertical position is not important, as the sign will be centered automatically. However, it will be important for note entry to place notes at the right pitch. If you make a mistake and need to delete items, place your insertion to the right of the item and press Backspace or place your insertion point to the left of the item and press Delete. You can also use Edit: Undo (Ctrl+Z).

To add the treble clef, make sure the insertion point is within the lines of the top staff. **Access the Clef dialog box** in one of the following ways:

◆ Select the **Insert** menu option and **Clef**.

◆ Right click mouse, select **Notation: Clef**.

◆ Press the quick key **C** or **c**.

Once the Clef dialog box is open, select **Treble Clef** and click **OK**.

If you are using the **Insert Tool Bar**, you can simply click the Treble Clef icon to place the clef on the active staff at the insertion point.

Note: The **Insert Tool Bar** (which by default appears vertically along the left of the work space) allows fast point and click entry of some common symbols. However, you are not always provided access to the symbol's dialog box and possible advanced features. For example, when you point and click on the Treble Clef, the clef is placed on the staff. However, if you use Insert: Clef, the dialog box will be presented and you can see that you can set the octave shift, and change the color under the Visibility tab (if you have unchecked "Smart Properties Insert" in Tools: Options, Editor tab). During this tutorial, instead of using the Insert Tool Bar you may want to use the Insert menu and look at the dialog box for the symbols. That way, you will know what else is available if you should need these features in future work.

Next, you will need to enter the key signature. The key of "Jingle Bells" is F Major. **To access the Key Signature dialog box**, use one of the following:

- ◆ Select the **Insert** menu option and **Key Signature**.
- ◆ Right click mouse, select **Notation: Key Signature**.
- ◆ Press the quick key **K** or **k**.
- ◆ Click the icon in the Insert Tool Bar

In the box, select **F Major** and click **OK**.

If you are not familiar with the key signatures, there is a chart in the Appendix of this user's guide.

Now, the time signature needs to be entered. The time signature is written like a mathematical fraction which indicates the number of beats per measure (top number) and which note gets one beat (bottom number). The sample song "Jingle Bells" uses 4/4 time. Thus, there will be 4 beats per measure and a quarter note is one beat. **To open the Time Signature box**, do one of the below:

- ◆ Select the **Insert** menu option and **Time Signature**.
- ◆ Right click mouse, select **Notation: Time Signature**.
- ◆ Press the quick key **G** or **g**.

In the Time Signature dialog box, type **4** in for Beats per Measure and for Value for Beat. Click **OK**.

Using the **Insert Tool Bar**, you can simply click the 4/4 icon to place the 4/4 time signature on the active staff at the insertion point.

Note Entry

There are several ways to enter notes and you will probably try them all before you find the style you like best. As you work with *NoteWorthy Composer*, you will develop the method that is right for you. This section starts with the point and click method and moves towards quick keys. MIDI keyboard entry is not covered here, page 66 for MIDI input instructions.

The first note in "Jingle Bells" is a quarter note in the A position with a staccato. The staccato mark means to play the note short, or detached. **To place the first note using the mouse:**

1. Click the Quarter Duration icon.
2. Click the Staccato icon.

3. Click the A position in the upper staff (the second space from the bottom), to the right of the time signature. You should see the insertion point blinking in the A position

4. Press **Enter**.

The second note is the same. **To place the second note using quick keys:**

1. Press the number **3** for quarter duration.
2. Press the comma (**,**) for a staccato.
3. Place the insertion point in the A position using the ↑↓ arrow keys.
4. Press **Enter**.

Enter the third note using one of the above methods or try your own combination.

Tips for entering notes:

✓ If you do not know the action an icon represents, hold the cursor over the icon and a tool tip will appear with the command name and, if available, its quick key in parentheses.

✓ Icons may be on (white background), off or unavailable (grayed out). If an icon is on, it is ready to be used. Turning an icon on while notes are selected will perform the action represented by the icon. Turning an icon off while notes are selected will reverse the action. If an icon is grayed out, items have not been selected for which the icon can be used.

✓ To prevent auto-reset of some icons during note entry, select Tools: Persistent Note Tools or click the ![icon] icon.

Rest Entry

After the three staccato quarter notes, there is a quarter rest. To choose the duration for the rest, select the quarter duration. These are the same icons you have been selecting to enter notes. **To enter the rest:**

1. Place the insertion point to the right of the last note entered.
2. Click the Quarter Duration ![icon] icon or press **3**.
3. Press the **Space Bar**.

Remember: **Enter** inserts a note and **Space Bar** inserts a rest. The note duration icons select the duration for both.

Bar Line Entry

At the beginning, 4/4 was selected as the time signature, meaning there will be four beats per measure and a quarter note is one beat. So far, you have entered 3 quarter notes and 1 quarter rest, which equals four beats and makes a measure.

Measures are divided by bar lines. **To add a bar line**, place the insertion point to the right of the quarter rest and select one of the following:

◆ Go to the **Insert** menu and select **Bar Line**.
◆ Right click mouse and select **Bar Line**.
◆ Press the **Tab** key.
◆ Press the ***** key.

Measure Numbers

You can automatically number the measures in a song to keep your place. You may want to do this for your "Jingle Bells" file and the *jingle.nwc* file. **To enter measure numbers:**

1. Select **File: Page Setup**.
2. Click the **Options** tab.
3. At **Measure Numbers**, select one of the options other than None.
4. For **Measure Start**, enter **1**.
5. Click **OK**.

More Notes

Continue entering notes in the next two measures until you reach the dotted quarter note. The dot to the right of the quarter note means it gets an extra half beat. The dot is placed in the same manner as the staccato. **To enter the dotted quarter note:**

1. Click the Quarter Duration [icon] icon or press **3**.
2. Click the Dotted Duration [icon] icon or press the period key (**.**).
3. Place the insertion point in the F position, the first space from the bottom.
4. Press **Enter**.

Continue notating the upper staff through measure 6. The last two notes of measure 6 are beamed eighth notes. The notes need to be entered as individual eighth notes first. **To beam flagged notes**, select (highlight) the notes and choose one of the following:

- ◆ Select the **Edit** menu and **Beam**.
- ◆ Click the Beam Selected Notes [icon] icon.
- ◆ Press **Ctrl+B**.

Note: The Beam command will not be available until you have selected notes that can be beamed; for example, 2 or more eighth notes. If you do not understand how to select notes, see page 8 under "Selecting."

Special Endings and Repeats

The first ending of "Jingle Bells" is different from the final ending. Special endings and a repeat will be used to indicate the direction of play. **To enter the special ending:**
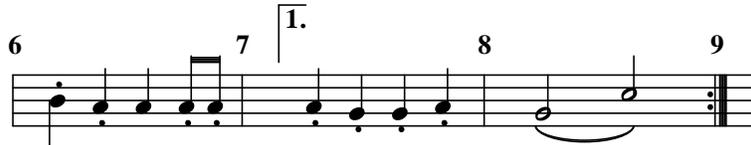
1. Place the insertion point at the beginning of measure 7.
2. Select **Insert: Special Ending,** press the **S** key or click the icon.
3. Click the **1st Ending** box if it is not already checked.
4. Click **OK** and measure 7 should have a special ending 1 notice.

Enter the notes in measure 7 of the upper staff.

Measure 8 in the upper staff has a slur. A slur means to play the connected notes in a smooth manner, as if they really are connected. **To enter the slurred notes:**

1. Click the Half Duration icon or press **2**.
2. Click the Slur icon or press the semicolon (**;**).
3. Place the insertion point in the G position and press **Enter**.
4. If the Slur property is still enabled, turn it off now.
5. Place the insertion point in the C position and press **Enter**.

The two notes are now connected with a slur.

You have reached the end of the first pass. There needs to be some indication to the player to go back to the beginning and play it again. This is done using a repeat. **To open the Bar Lines dialog box**, do one of the following:

◆ Select **Insert: Bar Line (Decorated).**
◆ Right click mouse, select **Notation: Bar Line (Decorated)**.
◆ Press the quick key **B** or **b**.

In the Bar Lines dialog box, select the **Master Repeat Close** and click **OK**. This should place the repeat at the end of measure 8. The difference between the Master Repeat Close and the Local Repeat Close is the Master Repeat Close is used at an ending while the Local Repeat Close is used in the middle of a verse. See the *repeatx.nwc* files in the Samples directory for more detail on repeats. For each file, go to File: Info for an explanation.

At the start of measure 9, insert the second special ending, just as you did for the first, except select 2nd Ending under the Special Ending tab.

Finish entering the notes in the top staff for "Jingle Bells."

Selecting an Instrument for Play Back

It is important to select an instrument for play back for your staves. Without selecting an instrument, your song will use the instrument last played on that channel of your sound card.

To select an instrument for the upper staff:

1. Click the upper staff to make it active.
2. Press **F2** to open the Staff Properties dialog box.
3. Click the **Instrument** tab.
4. Click **Predefined Instruments…**. Click **General MIDI, Piano, Bright Acoustic Piano, OK**. The instrument selections are a function of your sound card (or other play back device). If you do not have this specific piano, select any piano or any other instrument.

You need to follow this same procedure to select an instrument for the lower staff.

In "Jingle Bells," you will use the same instrument for both staves. However, when you work with songs with several instruments, each different instrument needs to be assigned to a different channel on your sound card. As you add staves to your song, *NoteWorthy Composer* automatically assigns each staff to a new channel, as long as channels are available. If you add more staves than available channels, you can assign staves with the same instrument to the same channel. The channel is set with Staff: Staff Properties, MIDI, Channel.

You can view all the staves with their channel and patch assignment with the Tools: Score Review command. For more information about channels, see page 21.

Configuring for Sound - Play Back

Even though you have not finished notating the song, you can play back what you have created at any time. If you have not done so already, you need to configure *NoteWorthy Composer* for sound. This means you need to tell *NoteWorthy Composer* what device to use for play back. The directions for configuring *NoteWorthy Composer* for sound can be found in the **Help** menu, select **Getting Started, Index tab** and **Configuring for Sound,** and on page 20.

Once you are setup for sound, you can choose where you want *NoteWorthy Composer* to begin play back. Go to the **Tools** menu and select **Options**. In the dialog box, click the **Midi** tab. Here you can select Play to be from beginning, from insertion point, from current measure or a few measures back. For now, choose play **from beginning**. But remember you can come back and change this later. Click **OK**.

Now you are ready to play back. **To start play:**

◆   Select the **Tools** menu option and **Play**.
◆   Click the Play Song icon.
◆   Press the quick key **F5**.

You should hear the upper staff of "Jingle Bells" play as the notes are highlighted. If you do not hear play back, search the **Help** file for "faq: Problems with play back."

To stop play:

◆   Select the **Tools** menu option and **Stop**.
◆   Click the Stop Play icon.
◆   Press the quick key **F6**.
◆   Press the **ESC** key.

Notate the Lower Staff

Just as you started the upper staff with the clef and signatures, the same must be done for the lower staff. But this time, you can copy from what you have already done in the upper staff and paste it in the lower staff. **To copy and paste:**

1. Select (highlight) the treble clef, the key signature and time signature in the upper staff. (See Selecting on page 8 for how to select.)

2. Click the Copy Selection ![icon] icon or press **Ctrl+C**.

3. Press **Page Down** to place the insertion point in the bottom staff.

4. Click the Paste Selection ![icon] icon or press **Ctrl+V**.

Congratulations! If you now have a treble clef, a key signature and a time signature in both the upper and lower staves, you have successfully copied and pasted. However, there is some tidying up to do.

First, the lower staff needs a bass clef instead of a treble clef. To change this, select the treble clef in the lower staff (use the mouse or shift+arrow keys). Now, press **Alt+Enter**. This is the **Edit: Properties** command and is used to edit the properties of an item you have selected (highlighted). After pressing Alt+Enter, the Clef dialog box will appear allowing you to a select bass clef. Choose **Bass Clef** and click **OK**. There should now be a bass clef in the lower staff.

Your key signature may not be properly aligned so press **F9** (**View: Refresh Score**) to refresh the score. This will update the staff to the new key signature.

Chord Entry

In "Jingle Bells," the lower staff, or left-hand part for piano play, contains all chords (notes aligned vertically and played at the same time). Chords supply the harmony for the melody being played on the upper staff, or right-hand part.

There is just one extra step to placing a note in a chord as opposed to spacing it out by itself. **To create a chord:**

1. Enter the first note as usual.

2. Place the insertion point to the right of the first note and at the correct pitch for the second note.

3. Press **Ctrl+Enter** to place the second note in the chord.

4. Repeat steps 2 & 3 to add more notes to a chord.

Now that you know how to enter Chords, enter all the chords through measure 6. If you make a mistake in a chord, you can easily remove a chord member. **To remove a chord member:**

1. Place the insertion point to the right of the note you want to delete.

2. Press **Ctrl+Backspace** or select **Edit: Remove Chord Note**.

You can read more about the rules of chord entry in the Help File. Search on Chord Member command.

Special Endings in the Lower Staff

You also need to add the special endings in the bottom staff. Only the top ending will appear in the printed copy. However, *NoteWorthy Composer* needs the ending in all staves to know where to go while playing each staff.

You can select and copy (**Ctrl+C**) each special ending and the repeat bar in the upper staff and paste (**Ctrl+V**) them in the lower staff. Or, use the appropriate commands. Add the notes as necessary in these measures until you have finished.

Play the Final Song

You have now completed your notation of "Jingle Bells." If you have not saved recently, do so now (**File: Save, Ctrl+S** or click the Save File 🖫 icon). Play back of "Jingle Bells" will begin where you selected it to with the Options command. If you did not choose to play from the beginning, scroll back to the beginning or press the Home key. If you did select play from the beginning, *NoteWorthy Composer* will scroll there automatically at the start of play. Start play from the menu (**Tools: Play**), click the Play Song 🔺 icon or press **F5**.

You can also select one staff to play back at a time. **To only play the top staff:**

1. Click the upper staff to make it active.
2. Press **Shift+F5**.

You can also mute one or more staves for play back. **To mute a staff:**

1. Click the upper staff to make it active.
2. Click the Mute Staff 🔇 icon.

If you have several staves to mute, use Tools: Mute List (quick key M or m).

Lyrics

Even though you have finished the notation and your song sounds great, the lyrics need to be added. *NoteWorthy Composer* can handle up to 8 lyric lines, but this version of "Jingle Bells" will use only one lyric line. **To enter lyrics:**

1. Make the upper staff (the staff the lyrics will be attached to) the active staff by clicking it.

2. Select **Edit: Lyrics** or press **Ctrl+L**.

3. On the **Configuration** tab, set the Line Count to be **1 Lyric Line**.

4. Click the **Lyric 1** tab. The other numbered tabs are for additional lyric lines and will not be used for this song.

5. Type in the following text for lyrics, pressing **Enter** at the end of each line:

   ```
   Jin-gle bells, jin-gle bells, jin-gle all the way,
   Oh, what fun it is to ride in a one-horse o-pen sleigh.
   one-horse o-pen sleigh
   ```

6. Once the lyrics are entered, the **OK** button must be clicked for *NoteWorthy Composer* to accept the lyrics. You cannot always press Enter as with some dialog boxes, since Enter is used in editing the lyrics. With the keyboard, you can also use the tab key to select the OK button to avoid conflicts with the lyric text.

Tips for entering lyrics:

- ✓ Each syllable of a word should be separated with a hyphen if you want the syllables spread across notes.

- ✓ A space is used to separate words across notes.

- ✓ If you have notes that you do not want any lyrics assigned to, use the underscore (_) in the lyric editor for each note. You can also select the notes that you do not want to have lyrics, press Alt+Enter, and under the Notes tab, set Lyric Syllable to Never.

- ✓ For more advanced information on lyrics go to the Help menu and search on "Lyrics Command." Also, see the chapter on Lyrics on page 60 of this User's Guide.

Last Additions (Text Entry)

You may have noticed in the *jingle.nwc* file there is other text in the score besides lyrics. This text will not alter the play back by *NoteWorthy Composer,* but would be helpful to a piano or guitar player if you printed your notation of "Jingle Bells" and asked them to play it. If you have the *jingle.nwc* file open, you will see the word **Lively**. This sets the mood of the piece for the piano player. You will also see an **F** being used as a chord symbol.

To enter the text "Lively:"

1. Place the insertion point between the clef and the key signature.
2. Select the **Insert** menu and **Text** or press the **X** key.
3. Type **Lively** in for Expression.
4. Set the Display Font to **Staff Bold**.
5. Under Expression Placement, set Staff Position to **13** and do not Preserve Width. (If you do not have an Expression Placement tab showing, go to Tools: Options, Editor tab, uncheck Smart Properties Insert).
6. Click **OK**.

You should see **Lively** at the top of the score with a little diamond or anchor (Tools: Options, Editor tab, Small Expression Anchor) beside it. Since you did not Preserve Width, the diamond (or anchor) appears so you will have something to select when you need to edit (Alt+Enter) the text. The diamond (or anchor) will not show in your printed copy.

Follow the same process to enter the chord symbols in the song. The Staff Position for the chord symbols is **8**.

Printing "Jingle Bells"

Now that your notation is complete, you may want to print it. To print, you first need to make sure that the correct printer is selected. This is done with **File: Printer Setup**. Set **Name** to be the printer you want to use for printing. You can also check the paper size and orientation here.

Once you have the correct printer, you can focus on what you want to print and how you want it to look. The following selections are under **File: Page Setup**.

- **Contents** tab - Check the staves that you want to print.
- **Fonts** tab - Set the font size and style for lyrics and other text. Use the defaults for now.
- **Options** tab - Set details of your song; such as, notation size, measure numbers, whether to print the title and/or staff labels. If you have questions about the settings, click the **?** button and click on the item.
- **Margins** tab - Set the margins measured from the edge of the paper.
- **Preview** tab - Preview your song before printing. If you do not like the format, go back to the **Margins** tab and **Options** tab and make changes accordingly.

Once you like what you see in **Print Preview** and you are ready **to print**, do one of the following:

- ◆ Select the **File** menu option and **Print**.
- ◆ Click the Print ⬛ icon.
- ◆ Press **Ctrl+P**.

If you will use the same print settings for most of your songs, you may want to create a Print template. You can also edit the existing templates with your print margins and other settings.

Congratulations!

You have completed the entire song: notes, lyrics and all. Your final notation should look just like the file *jingle.nwc*. Hopefully, you now have a good idea how *NoteWorthy Composer* works.

Table of Contents

Chapter 1
Getting Started with *NoteWorthy Composer*

About *NoteWorthy Composer*

NoteWorthy Composer Version 2 is a software music composition and notation processor for Windows. It allows you to create, record, edit, print and play back your own musical scores. With the software, you can:

Create Your Own Songs
Write your own songs, or transcribe existing songs, using the notation editor. The editor allows you to create notation in a manner similar to writing a document in a word processor. Add parts (staves), notes, text, lyrics and symbols directly from the editor. A note palette is available for visually setting most note attributes, with optional keyboard shortcuts for note entry using only the computer keyboard. An Undo/Redo feature allows you to reverse up to 100 of your most recent changes.

Listen to Your Songs
Songs can be played back via your computer's sound card, or to external MIDI setups. Notes are highlighted as they are played, so you can follow along while the computer plays back your creation.

Record Your Performance
You can use an external MIDI keyboard for real-time and step-time entry of your music. Use the record button to record a new performance while the current song is played, and then polish it in the notation editor. For step-time input, you can interactively input your notes remotely from a MIDI keyboard while editing a score.

Print Your Songs
Print your whole score for a conductor's view, or just the parts that you select. You can specify the notation size, in points, for fitting various arrangements on the page. Arrangements can be previewed prior to printing.

Import and Export Standard MIDI File Format
Use the interactive Import Wizard to load an existing performance that is contained in a standard MIDI file (*.mid). The performance will automatically be converted to notation, which you can then listen to, edit, rearrange and polish. Standard MIDI files can be exported, which can be shared with others who need *.mid file format.

Transpose Parts into Other Keys
A transpose feature can be used to transpose parts from one key to another. Notes and key signatures are automatically updated to the new key. Support is included for instruments that are not tuned to concert C (A440) tuning via a second, audio only transpose mechanism.

Publish Your Songs on the Internet
NoteWorthy Composer Viewer is an application that will display and play back *.nwc song files. This free product will allow you to share your *NoteWorthy Composer* song files (*.nwc) with your friends, family and fans.

About the User's Guide

This user's guide is designed to cover the basics of *NoteWorthy Composer* Version 2 and will help you create scores like a pro in no time.

It is assumed you have a working knowledge of the Windows interface. If you do not feel comfortable with Windows, you may want to review the Windows help file, documentation and/or tutorial.

In this user's guide, the left mouse button is considered the primary (most often used) button. If your mouse is set up differently, please be aware of this fact.

Learning More about *NoteWorthy Composer*

If you choose, each time you open *NoteWorthy Composer*, a **Did You Know?** dialog box will appear providing a new user tip. To turn on this feature, go to Help: Did you know… and click the Show on startup box.

Another way to learn the capabilities of *NoteWorthy Composer* is to use the sample song files. These songs are in the Samples folder and can be accessed with File: Open Samples. By playing, previewing and printing the files, you can get an overview of the product. If you see a symbol in a sample score that interests you, select (highlight) it and press Alt+Enter to open the dialog box for the symbol. Once the dialog box is open, specific help can be accessed by clicking the "?" at the top right and then clicking an item in the dialog box for more information.

Following the Step-by-Step Tutorial "Notating Jingle Bells" at the start of this manual will take you through starting a song from scratch using some of the most common commands. This is a great way to get up to speed on how note and symbol entry work.

Lastly, if you have Internet access, our web site has areas that are helpful in learning and using the product. In addition to FAQ and other product information, there is also an the online community site for users to post questions and comments for other users to read and issue responses. The address is http://noteworthysoftware.com

Chapter 2
The Work Space

The *NoteWorthy Composer* work space is shown below. This chapter will cover the toolbars and editor display.
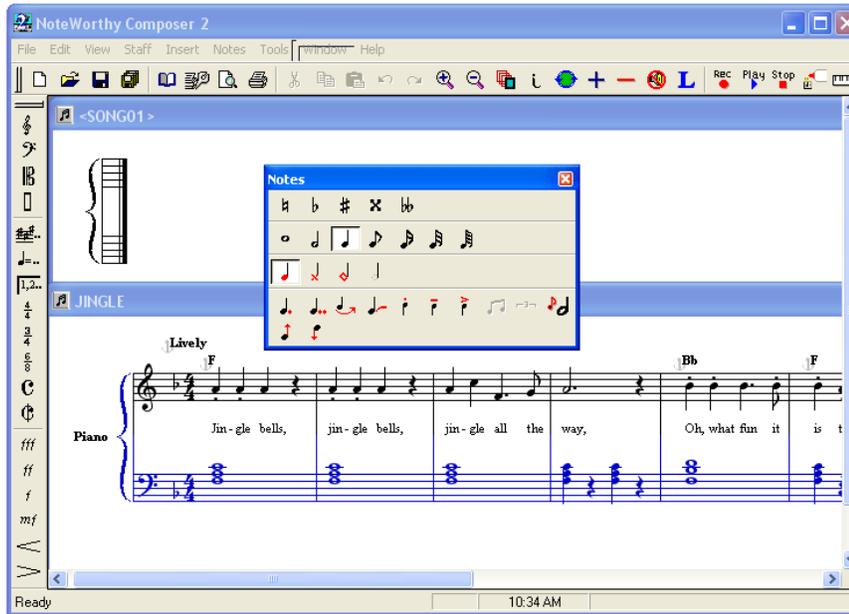
Toolbars

There are 3 standard toolbars in *NoteWorthy Composer*. They are **File, Notes, and Insert**. The toolbars provide quick access for many of the commands and settings that are in the menus. These toolbars can be added to, moved and changed. You can also create your own toolbars.

Note: Not every command and option has a toolbar icon. For example, you will find 5 commonly used time signatures on the Insert Toolbar. However, by going to Insert: Time Signature, you can select the value you want for the Time Signature.

Dockable toolbars

In the image above, you will notice the toolbars in a different location than usual. You can click and drag the toolbars to the best position for you. Just click one end of a toolbar with the left mouse button and drag it. If you drag it to one side of your work space, the toolbar will align vertically with the side. You can drag them to the middle. You can change the long bar to a block by hovering over one side, getting the 2 arrow image and then left clicking and dragging.

Tip: If you drag the toolbars off the screen and cannot get them back, go to View: Toolbars…, Customize…, Restore Defaults.

Setting Toolbars to View

To select the toolbars that will show on your screen, select **View: Toolbars…** and check the toolbars you want to show.

Customizable toolbars

NoteWorthy Composer will allow you to streamline your toolbars to only include commands that you frequently use. With **View: Toolbars…, Customize…**, you can add a new toolbar, remove an existing toolbar, change the name of an existing toolbar, add a new command to an existing toolbar, rearrange the commands included in a toolbar and reset the toolbars to the factory default.
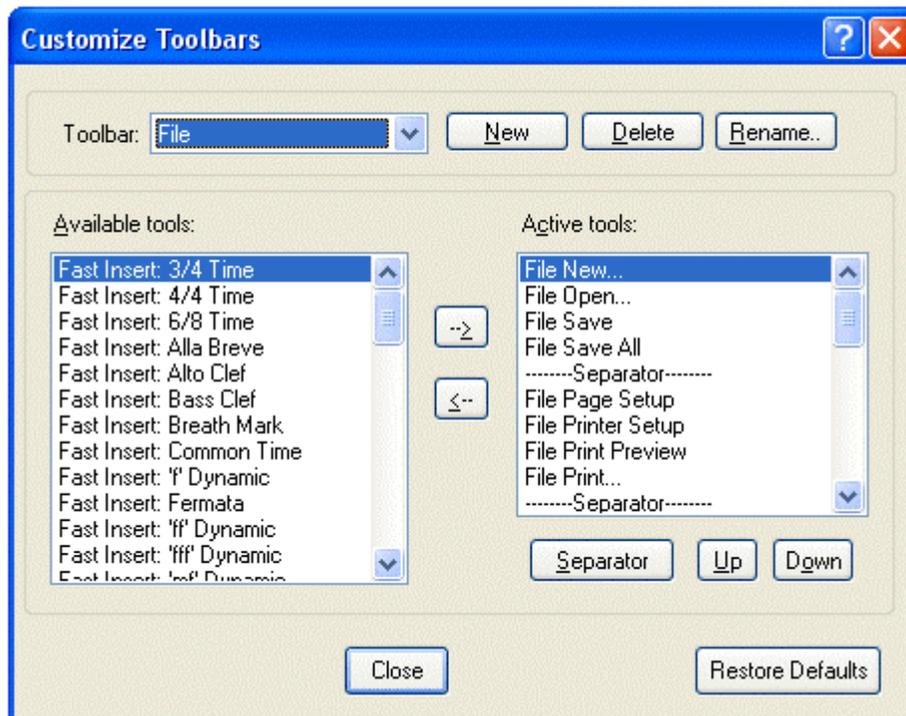
Step-by-Step: How to customize the toolbars

The toolbars in *NoteWorthy Composer* can be customized to show only the icons you want in the number of toolbars you want. You can edit the existing toolbars or create your own. Here are several examples of working with toolbars.

This example adds the View Zoom icon to the File toolbar after the View Zoom Out icon.

1. Select View: Toolbars.
2. Click Customize.
3. Under Toolbar in the top left, select File.
4. Under Available Tools, scroll down to the end to View Zoom and double click it to put it in the Active Tools Window.
5. Find View Zoom in the Active Tools Window and click it.
6. Press Up or Down button to move it under View Zoom Out in the List
7. Click Close.

This example shows how to delete icons from the Notes toolbar.

1. Select View: Toolbars and click Customize.
2. Under Toolbar in the top left, select Notes.
3. In the Active Tools window, double click any icons you want to remove.
4. Click Close.

To create your own toolbar:

1. Select View: Toolbars and click Customize.
2. Click New.
3. The title Custom 1 will appear for Toolbar. If you would like to change this name, click Rename..
4. Under Available Tools, double click the icons you want in your toolbar.
5. Click Close.

Score Editor Display

When you are working in the editor with a score, the staff (or staves) will extend to the right as if following a time axis. When you print your song, the staff (or staves) will be wrapped in sheet music style. For example, to see all of the file *jingle.nwc* you must scroll to the right. However, go to File: Print Preview and you will see the staves wrapped in several lines for printing.

The scroll bars can be used to move around in the current view of the score. As you move rightward, you are advancing further into the song. If you have more staves than will fit in the display, the vertical scroll bar will move up and down through the staves.

The active staff in the editor includes a flashing cursor, which is known as the insertion point. The insertion point can be moved around the staff using the arrow keys on the computer keyboard, or by clicking the left mouse button at the desired position. This insertion point indicates where the next item added to the staff will be placed. In most cases, both the vertical and horizontal position of the insertion point is important in determining the position of the next item. In some cases, however, the vertical position of the insertion point is not significant. Clefs, time signatures, key signatures, and bar lines are examples of items that are placed at fixed vertical positions within the staff, regardless of the position of the insertion point.

Display Size

To change the size of the notation in the display window, use **View: Zoom In** (make larger), **View: Zoom Out** (make smaller) or **View: Zoom…** (to set the pixel size). This will not change the printed notation size which is done with File: Page Setup.

Staves Shown

The staves shown in the work space are the staves that will be printed when you use the Print command. Thus, to select the staves to show in the score editor, use **File: Page Setup, Contents tab**.

Color

You have control over the color of the printer default, active staff, inactive staff, active hidden notation, inactive hidden notation, play highlight and 7 highlight colors.

To access the global color settings, go to **Tools: Options, Color tab**.

For the Screen, you can choose from the colors in the drop down box. The choices are White, Lt Gray, Gray, Dk Gray and Black.

The highlight colors are accessed when you select a note, rest or other item and want to assign a color to it. For example, to set a note to a highlight color, select a note, press Alt+Enter and under the Visibility tab, set Item Color to one of the highlights.

Keys to Setting Color
- Be careful not to set your staff color to be the same as your screen color, or you will not see the staff.
- If you get a mess of colors, you can always click Restore Defaults to return to the original settings.
- Use colors as a teaching aid or as a reminder of a difficult part for performers.

Editor Functions

Overall functions used in editing are set with **Tools: Options, Editor tab**. Following is a list of settings available.

Rt Mouse Sets Insertion Pt
When this box is checked, using the right mouse button on the staff will place the insertion point at that location on the staff and open the Note Command dialog box. When this box is not checked, the right mouse button will open the Note Command dialog box and will not reposition the insertion point.

Persistent Note Tools
When this box is checked, commands such as dotted, staccato, etc will stay active until you turn the command off. For example, if you were entering a lot of dotted notes in a row, you may want to have Persistent Note Tools on for that section. If not checked, the commands will only apply to one note and then turn off. This command can also be access from the Tools Menu.

Smart Insertion Point
The insertion point will align to the right side of notes and rests when this option is checked. When not checked, the insertion point aligns along the transparent vertical grid that aligns all notes and rests in the current score.

Smart Properties Insert
If you will be entering many of the same text items and want them quickly entered at the same position, then you would want to have Smart Properties Insert checked. For example, if you used Insert: Text to add "lively" at the top of the staff. The next time on the staff that you add "lively" it would be added at the same position with the same properties. Whereas, if you did not have this checked, "lively' would be added where your insertion point rested.

Active Staff Frame
The active staff is the focus – where you will be adding notes, applying staff properties, lyrics, etc. If you have different colors set for the Active Staff and Inactive Staff, you will be able to tell which staff is active. However, if you would like a larger visual cue, check Active Staff Frame. This will draw a box around the boundaries of the active staff. The boundaries are set with Staff: Staff Properties, Visual tab, Vertical Size – Upper and Lower.

Show Staff Labels

To help remember which staff is which, check this box to have the Staff Labels (entered with Staff: Staff Properties, General tab, Staff Label) shown in the display editor. This does not cause the staff labels to be printed. To have the labels printed, set File: Page Setup, Options, Staff Labels.

Small Expression Anchor

If you used *NoteWorthy Composer* Version 1, you are familiar with the small diamond used for items where Preserve Width (Expression Placement tab) was not checked. This has been replaced with the anchor for a more visible reference. However, if you liked the smaller diamond, check this box.

Chase Playing Notes

When this box is checked, play back will follow along the score highlighting the notes (and lyrics if present). However, there are 2 cases where you may want to un-check this box. First, when you disable note chase, you can edit the song while it is playing back. The changes will not effect play back until you stop play and start it again. Second, if play back along with the activity of the display is a strain on your computer system, disabling the note chase may make play back more accurate since there are less demands on your system

Extra Margin Staff Spacing

This setting is for the display editor only. It does not effect how the printed score will look. This can be adjusted if you have items at the very top of the staff that may be difficult to see.

Undo Levels

The levels available to Undo with Edit: Undo while working in the editor.

Shortcuts to Using *NoteWorthy Composer*

Most note and symbol entry in *NoteWorthy Composer* can be done from the computer keyboard with quick keys. There is a list of quick keys in the **Help** menu under **Keyboard Reference** and in the Appendix of this guide (page 83). Once you learn the shortcuts, notating will be faster than using the menus and the mouse.

NoteWorthy Composer uses many of the same editing keyboard shortcuts as word processors. If you are not familiar with these shortcuts, the instructions below will be helpful. You may want to practice these techniques on one of the sample songs provided with *NoteWorthy Composer*.

Moving Around in a Staff

To move the insertion point one item at a time, use the ←→ keys. To move one measure at a time, use Ctrl+←→. While working in a staff, pressing the **Home** key will take you to the beginning of the staff and the **End** key will take you to the end of the staff. When you add **Shift** to the key combinations, the items will be selected as you move.

Edit: Goto… will place the insertion point at the start of the measure of the active staff for the measure number that you enter. The quick key is Ctrl+G.

Edit: Find and **Edit: Find Next** will find a given item on the active staff based on an Expression or Category. See the section on Find Command (page 9) for more details.

Selecting

Some actions in *NoteWorthy Composer* can only be performed after items have been selected. For example, cut (Ctrl+X) and beam (Ctrl+B) cannot be executed until items are selected. Once an item is selected, it will appear highlighted with a different background color. To select an item(s):

Mouse selecting - Click the left mouse button and drag over the item.

Keyboard selecting - Place your insertion point to the left (or right) of the item, hold down the **Shift** key while pressing the → (or ←) key to highlight the item. Holding the **Ctrl** key at the same time will select the entire measure. **Shift+End** selects to the end. **Shift+Home** selects to the start.

Deleting

An item can be deleted by placing the insertion point to the left of the item and pressing **Delete** or by placing the insertion point to the right of the item and pressing **Backspace**.

Moving Around in the Score

Pressing **Page Up** will activate the staff above the currently active staff. The insertion point will be moved to the new active staff. **Page Down** will activate the staff below the currently active staff. **Ctrl+Home** will activate the top staff while **Ctrl+End** will activate the last staff.

Keyboard Shortcuts for Commands

Most note and symbol entry in *NoteWorthy Composer* can be done from the computer keyboard with quick keys. There is a list of quick keys in the **Help** menu under **Keyboard Reference**. There is also a printable sheet in the Appendix

Some commands can be accessed with the right mouse click. You can simply be on a staff and right click to access the commands – Note, Rest, Chord Member, Bar Line, Paste, Select All, MIDI Control, Notation, Staff Properties or Select an item and right click for a list of commands available for that item.

To access properties for an item, select it and press Alt+Enter.

Undo and Redo

The **Edit: Undo** command reverses the effect of the most recent staff editor command or action. For example, if you delete a staff and then decide you did not want to do that, you can use Edit: Undo Delete Staff. If you transpose and decide you transposed by the wrong amount, you can reverse the transpose with Edit: Undo Transpose Staff.

You can undo more than one action by repeatedly selecting this command. The quick key is **Ctrl+Z**.

The number of commands that can be undone can be configured with Tools: Options, Editor, Undo Level.

The **Edit: Redo** command (quick key **Ctrl+Y**) can be used to re-apply a command that was reversed using the Undo command. This command is only available **immediately** after an Undo operation has been performed. If a subsequent change is made to the active staff after an Undo command is performed, the Redo command will no longer be available.

Cut, Copy and Paste

The standard commands of Cut, Copy and Paste are supported in *NoteWorthy Composer*. You can copy or cut a section of notes, rests and/or symbols and paste it at another point in that staff, another staff in the song or in another song file that you have open. These commands are found in the Edit Menu. The quick keys are **Cut – Ctrl+X, Copy – Ctrl+C, Paste – Ctrl+V.**

Find Command

The command **Edit: Find** (quick key **Ctrl+F**) can be used to search on an Expression or a Category of entries such as Dynamics, Flow Direction, etc. Once you have found the first item, you can continue through the staff finding more of those items by pressing **F3** (**Edit: Find Next**).

Find by Expression

This find method can be used to find almost anything on a staff, one item at a time. For simple text find operations, simply type in the text you want to find and the text in the active staff will be compared with the text you entered. You can place an asterisk (*) in your string and it will act as a wildcard character, matching anything in that position of the text.

For example, if you wanted to find the places you had used Insert: Text to enter **E7**, check By Expression and enter **E7** in the box. Press Enter or click OK. The first occurrence of text entry E7 would be selected. If you need to edit that entry, press Alt+Enter. Make the change and click OK. Use F3 to find the next occurrence of text entry E7.

Advanced: Every object on the staff has a character representation, and you can use an advanced find to locate an item by its character representation. For the more advanced find operation, start the expression with a vertical bar (|) followed by the text label that represents the object you are trying to find.

Examples:

|Dur:*8th
This search will find anything on the staff that has an 8th note as its duration.

|Note|Dur:8th
This search will find any note on the staff that has an 8th note as its duration. It will not find chords or rests with this duration.

|Tempo|*Tempo:120|
This search will find the next tempo on the staff set to 120.

|Text|*Slowly
This search will find the next text expression on the staff that includes the text Slowly .

|Bar|*|SysBreak:Y|
This search will find a bar line in the active staff that specifies a system break.

|Clef|*
This search will find the next clef on the staff.

The key to finding items on a staff is that each item on the staff has a text representation. You can see a staff item's text representation by selecting any one item on a staff and using Edit:Copy. To see the text representation, you can either start a new find (Ctrl+F) and paste into the expression box, or open a notepad window and paste into it. This only works with single item selections. You can simply replace any part of the text description that you do not want to match with an asterisk (*).

Find by Category

This find method has a set of predefined find algorithms which can be used to search for objects in the staff. Some items include Tempo, Dynamic and Clef Data. Once you have selected a type item to search for, you can use **F3** to continue to search for that type item in the staff.

Command Menu

Across the top of the *NoteWorthy Composer* work space, you will see the command menu as shown above. When you select one of the menu headings by left clicking it with the mouse or using the quick key, the list of commands for that heading will appear. The quick key for each heading is Alt+the underlined letter. For example, Alt+F will open the File Menu, as shown to the left.

From there, you can select the command by left clicking on it or using the quick key. For example, to access Print Preview, the underlined letter V is the quick key. So pressing V will access Print Preview.

If there is a quick key for the command, it is listed to the right. For example, for File: New, instead of using the menu, you can press Ctrl+N.

If the action cannot be performed, the item will be grayed out. Some commands require a song file to be open, items to be selected or play to be stopped before they can be accessed.

If you do not see the underlines, your operating system requires you to press the Alt key first before the underlines will be visible. You can change this default setting under the Operating System's Display Properties, Appearance tab, Effects, uncheck Hide underlined letters for keyboard navigation until I press the Alt key, then Apply.

All commands followed by three dots (...) utilize a dialog box to designate parameters associated with the item to be added.

The Appendix includes command summary tables with the command, icon and quick key (if applicable) and short function description.

Status Bar

In the work space, there is a status bar on the bottom right of the screen. This includes the time of day, percentage of allowed staff contents used and Group: Staff Name. During play back the time of time changes to the time played/total time of song.

Chapter 3
Working with Files

NoteWorthy Composer will open *NoteWorthy Composer* song files (*.nwc) with **File: Open** and will import Standard MIDI files (*.mid) with **File: Open or File: Import**.

When you select **File: Open**, the file types displayed in the box will depend on the selection in "Files of type:" If you have NWC Files selected, only songs with the *.nwc file extension will be shown. If you have Midi Files selected, only songs with the *.mid file extension will be shown. Lastly, if you have Song files selected, both types will be shown. Keep this setting in mind if you want to open a file and cannot see it in the list - you may just need to show that file type.

You can also drag and drop *.nwc files and *.mid files onto the application to open them.

NoteWorthy Composer will save files as *NoteWorthy Composer* song files (*.nwc) with **File: Save** or **File: Save As** and will export the notation as a Standard MIDI files (*.mid) with **File: Export.**

To have fast access to the folders related to your *NoteWorthy Composer* work, you can set the folders that are accessed with **Tools: Options, Folders**.

*.nwc File Format

With File: Open, if you select a *.nwc file, it is opened right away as this is *NoteWorthy Composer's* native file format. When you save a file, it will be saved as a *.nwc file, unless you change the "Save as Type" setting.

When you install *NoteWorthy Composer*, the associations are set that when you double click a *.nwc file in an Windows Explorer Window, it will open in *NoteWorthy Composer*.

If you want to send a *.nwc file to someone, they will need to have *NoteWorthy Composer or NoteWorthy Composer Viewer* to be able to open the *.nwc song file.

Backup Files

You have the option of creating a backup file (*.bak) of your *.nwc song file when you save the *.nwc file. The backup file could be used if the original *.nwc file became corrupted or lost. To have backup files created, in **Tools: Options, File, check Create Backup Files**

Step-by-Step: How to open a *.bak file

1.   If you do not have file extensions showing in your Windows Explorer Window, you need to change that. Review your Windows help for how to show extensions.

2.   Once you have file extensions showing, you will see the *.bak extension. Click the file name in the Explorer Window and press F2 to have access to the file name. Change the extension from "bak" to "nwc".

3.   Now you can open the *.nwc file in *NoteWorthy Composer*.

Auto Save Files

If you often forget to save your song files as you work on them, you can set *NoteWorthy Composer* to automatically saves *.nwc song files as you work on them. To invoke Auto Save, go to **Tools: Options, File, check Auto save/recovery**. You can set the frequency of saves in minutes. You can also set a warning to alert you of unsaved files when you close the program.

*.mid File Format

The MIDI file format (*.mid) is a standard that is used by many other players and sound applications.

What is MIDI? MIDI stands for Musical Instrument Digital Interface. It can be used to refer to the protocol, the interface and the file format. It was developed as a standard so musical instruments could talk to each other and so musical instruments could talk to computers.

The protocol sends messages for note on, note off, and how hard a note is struck or played (note velocity). Because it is a representation of note sequences depicting a live performance, a MIDI file is different from a sampled audio file that actually records a digital representation of the physical sound. Thus, a MIDI file is much smaller than a sampled audio file. A MIDI file is also not based on visual notation, but on the note and other events that depict the performance.

Importing

If you select to open or import a *.mid file, by default, the MIDI Import Wizard will be started. This is because *NoteWorthy Composer* will need to convert the MIDI "performance" saved as a Standard MIDI file into the visual notation used by *NoteWorthy Composer*.

Step 1 of the MIDI Import Wizard

Notate Pedal Marks: When opening a MIDI file, the program can convert sustain pedal events directly into standard music notation. This option enables this conversion. In many cases, it is desirable to disable the automatic inclusion of this data, since it can detract from the overall visual quality of the final score.

Insert Instrument Changes: When opening a MIDI file, the program is capable of embedding sound patch changes into the final notation data. The first sound patch encountered in a track is automatically placed into the track data associated with the track performance information. This option enables all patch changes found in a track to be opened and included in the final music notation.

Automatic Beam: When opening a MIDI file, the program will automatically beam any adjacent notes smaller than a quarter note that appear in the same beat of a measure. If you wish to do the note beaming manually, you can disable this option.

Detect Compound Time: When opening a MIDI file, the program will automatically detect compound time signatures in a MIDI sequence when this option is enabled. When disabled, any time signatures encountered in the sequence are assumed to be simple time. This influences how the musical beat in a score is emphasized when converting note events into notation. For example, when this option is enabled, a sequence in 9/4 time will use a dotted half note as the beat when the beaming function is performed. If the option is disabled, that same sequence would use a quarter note as the beat when the beaming function is executed.

Note Resolution: The note resolution value specified here influences how note events in the sequence are converted into music notation. Smaller note values allow more complex sequences to be notated correctly. Larger note values tend to simplify the resulting notation, but may not adequately represent the original musical sequence.

Rest Resolution: The rest resolution option can be used to control the overall placement of rests within the score. Larger note values here will result in fewer rests being placed in the imported score. Smaller rests may still be used in order to preserve the sequence of note on events, but smaller rests will not be used to create staccato effects.

Step 2 of the MIDI Import Wizard
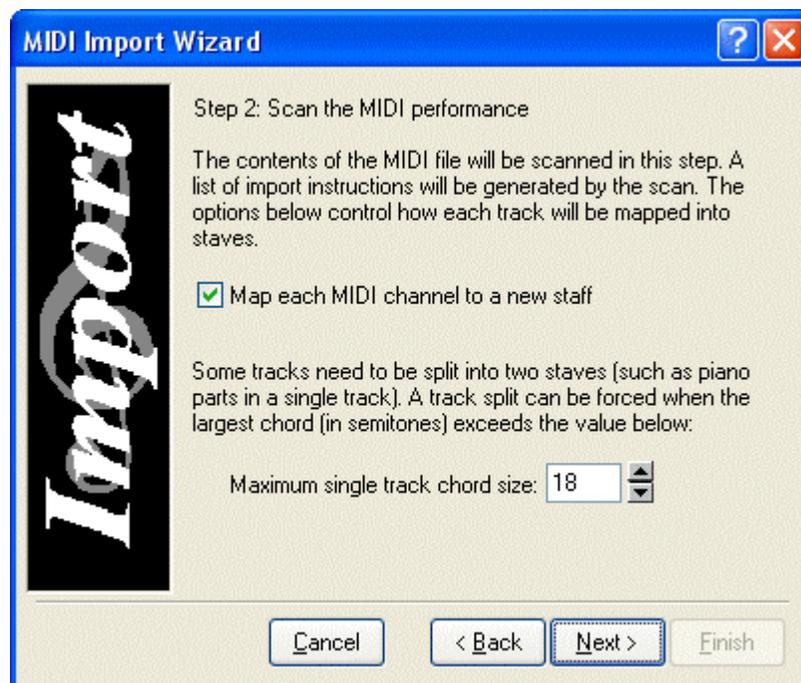
Map each MIDI channel to a new staff: This option is used to control whether each MIDI channel found in a MIDI track will be mapped into a new staff. When set, a new staff will be created for note events occurring in each MIDI channel that is present. When not set, all note events will be treated together in the conversion to a notated staff regardless of their MIDI channel.

Maximum single track chord size: This option is used to enable automatic splitting of MIDI tracks into two staves. The value in this box is semitones. Whenever a group of simultaneous note events span a semitone interval larger than this value, the performance will automatically be split into two staves during import.

Step 3 of the MIDI Import Wizard
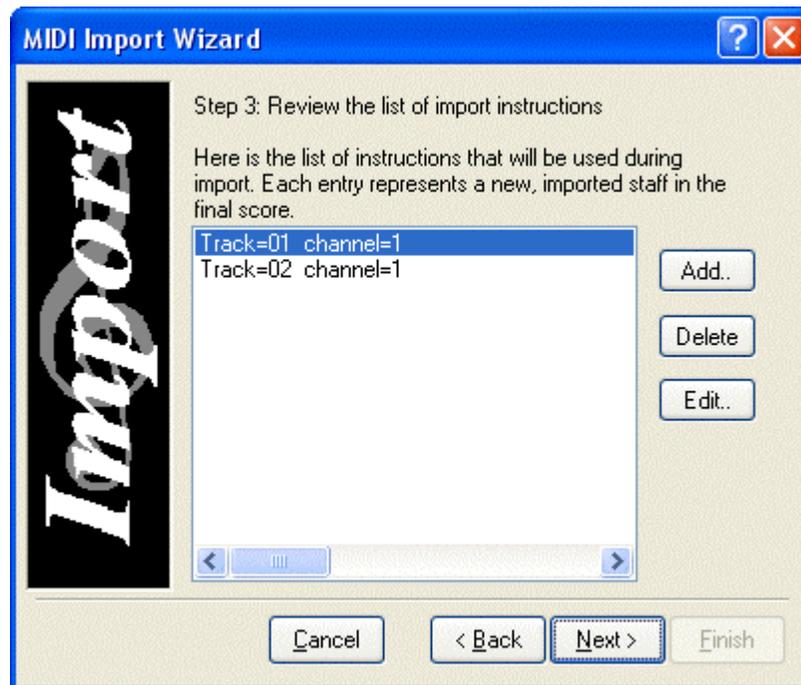
Here the individual tracks of the *.mid file can be edited. Select the track that you want to edit and select Edit for the Import Instruction Dialog box.

In the Import Instruction, you can set the **Range** that will be imported into the staff. Notes above or below this range will be ignored. The ranges are listed as MIDI note pitches, which are a combination of note name followed by the octave.

The **Channels** to be imported into the staff can be set. All channels that are marked will be imported together into the new staff. All channels that are not marked will be ignored.

The overall **Notate Options** set in Step 1 of the MIDI Import Wizard can be set for the individual staff at this point.
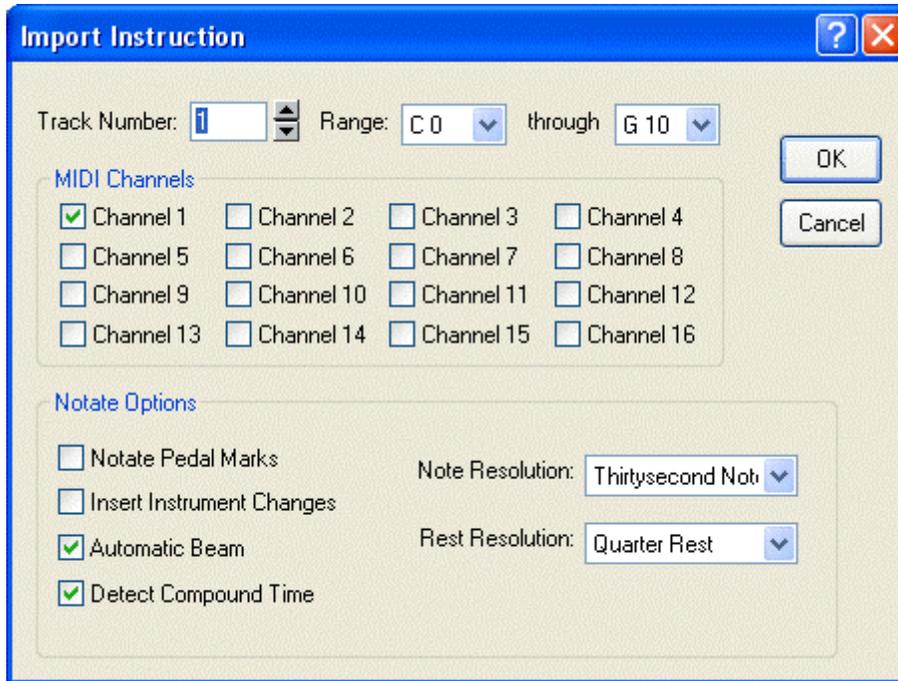
Step 4 of the Import Wizard
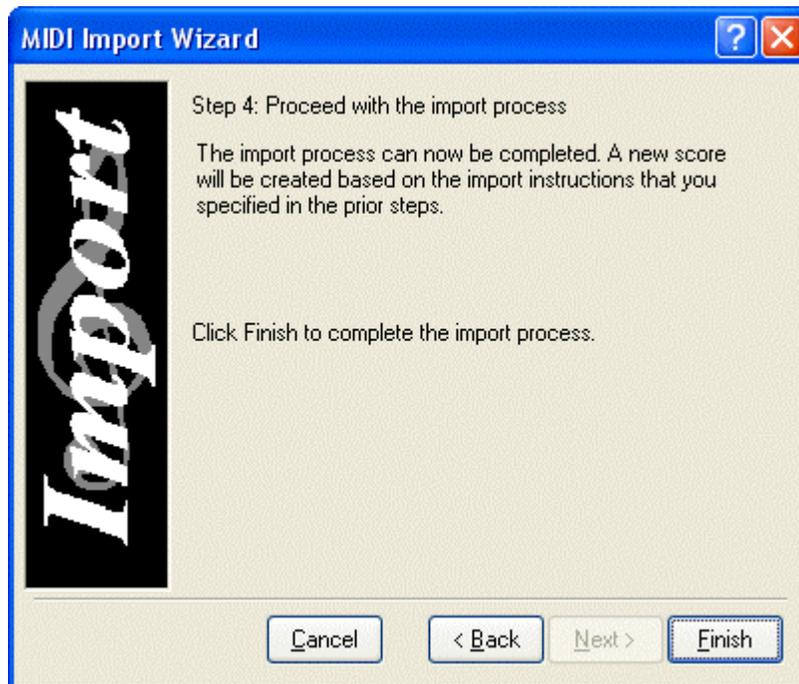
Simply click Finish to import the file based on your settings.

The results of an imported *.mid file

The import process is a file conversion of a MIDI "performance" into "graphical" or "visual" notation used by *NoteWorthy Composer*.

Trying the import with different settings will change the results. Some key things to adjust are the Note and Rest Resolution. If want a different staff break out, then you may want to adjust the Maximum single track chord size.

Note: Also see *What is imported when a MIDI file has lyrics?* on page 63.

Skipping the Import Wizard

If you import similar *.mid files and are comfortable with default settings for the import, you can skip the import wizard. In Tools: Options, File tab, do not check **Use Import Wizard on Open.** When this is not checked, the File: Open and File: Import command will simply open the file using the default options specified in the Import tab of Tools: Options.

Exporting

To convert your notation to a *.mid file, when you select File: Export, the file type of the song will need to be set in "Save as type:" You have the option of Type 1 MIDI File or Type 0 MIDI File.

*When exporting to a *.mid file, should I use Type 1 or Type 0?*

This question is better answered for the receiving software. However, select Type 1 if the receiving software will accept it (most do).

What is different between a Type 1 MIDI file and Type 0?

File Type 0 puts all the information in a single track. File Type 1 maps each staff to a separate track in the MIDI file.

Advanced Options for Exporting

For advanced options in exporting to a MIDI file, see **Tools: Options, File tab** -

Export per track signature - When saving to a Type 1 MIDI file, this checkbox is used to control whether Save places key and time signatures in the track or staff where they exist as well as the conductor track. Some applications complain if they detect signature data in a track other than the conductor track.

Header Info - When saving to a MIDI file, this box is used to control whether the MIDI file will include such items as song title and author information. Some commercial MIDI and notation applications have trouble handling this kind of information when it is present in the conductor track of a MIDI file. It sometimes causes the program to assume that there is not a conductor track in the file. With this box, you can configure this in one of three ways:

Exclude: Disables all of this kind of information in a MIDI file
Track 0: Places this information in the conductor track
Track 1: Places this information in the first sequenced track after the conductor track (only applies to the Type 1 category of standard MIDI Files, Type 0 files will not contain this information)

Step-by-Step: How to Combine tracks of a MIDI file

When using File: Open or File: Import in *NoteWorthy Composer* to import a *.mid file, the number of staves created is based on the number of tracks in the *.mid file. There may be a case when you would like

to reduce this to one track so you will have one staff in your *NoteWorthy Composer* song file. Here is a method you can use that will bring you very close to that goal.

1. Import the *.mid file with File: Open or File: Import.
2. Use File: Export and set Save as type: Type 0 MIDI File to export the file as a Type 0. File Type 0 puts everything on one track, while File Type 1 keeps separate tracks.
3. Import the file. Do not check "Map each MIDI channel to a new staff" and set "Max single track chord size" very high, like 100.
4. All information should now be on one staff.

You may lose some information importing, exporting and importing again, but it may be worth it to you.

Sharing Files

NoteWorthy Composer Viewer is an application that will display and play back *.nwc song files. This will allow you to share your *NoteWorthy Composer* song files (*.nwc) with your friends, family and fans.

Templates

NoteWorthy Composer comes with some templates and you can create your own. When you select File: New, the Song Templates dialog box will be presented. The selections available when you first install *NoteWorthy Composer* are those from the factory. You can edit these templates to your liking and/or create your own templates.

Some reasons why you may want to create or edit your own templates include:

- Set default print and font selections
- Set default author name and copyright information
- Create a template with the number of staves, staff labels, instruments, etc. for your frequent applications
- Create a template with the rhythm or metronome beat that you like for recording from MIDI keyboard

Once you open a template with File: New to start a song, you can edit it and save it without altering the original template.

Create Templates

When you open a new song file in *NoteWorthy Composer*, you are presented with the Song Templates dialog box. Some templates are provided for you, such as the Piano template that opens with two staves connected with the piano brace. Several methods for creating your own templates are listed below.

Step-by-Step: How to edit and save the sample templates as new templates

1. Open the template that you want to change.
2. Change the features as you wish (it may be as simple as you want the tempo slower and you select the diamond beside the tempo and press Ctrl+ E to edit it).
3. Select File: Save As.
4. Save file under the Template folder as a name you choose.
5. Now when you enter Ctrl+N, your template will be in the Templates dialog box.

Step-by-Step: How to create a template from the beginning
1.   Create your song file that will be a template.
2.   Select File: Save As.
3.   Save file under the Template folder as a name you choose.
4.   Now when you enter Ctrl+N, you template will be the Templates dialog box.

Step-by-Step: How to drag and drop files to templates
1.   Press Ctrl+N to access the Song Templates dialog box and click the tab heading that you want your template to be placed under.
2.   Locate the file template you created, or a song file that you want to be a template, on an Explorer window or the File Manager.
3.   Drag and drop the file you created onto the Song Templates dialog box. To drag and drop -- In the Explorer window or File Manager, left click the file you created and continue to hold down the left mouse button. Then, drag the file over the top of the Song Templates box and release the left mouse button.

Template Tabs
You can also create your own tabs in the Song Templates dialog box by adding folders inside the Template folder.

Will it destroy a song template to save it as my song?
When you use File: New and select a template, this is now your song file. You can notate in this file and save it (File: Save or Save As) as your song file. This will not remove or over-write the template. The template will remain unchanged. You can use File: Open directly on a template file to make changes to a template and then save those changes. If you create a new song file with the same name as one of the templates and save it, the template will be destroyed.

Advanced: When you select File: New, the default is the Template folder in the *NoteWorthy Composer* program folder. If you want to change this, use Tools: Options, Folders, Modify New File Templates.

Downloading *.nwc files

There are many *.nwc files available for download on the Internet. Just entering "nwc files" in a search engine will bring up a lot of sites.

Moving a song to other applications

If you are writing a paper on music or putting together a music test, you may want to insert parts of staves or songs from *NoteWorthy Composer* into another application. For example, the staff sections in this manual and the printed song "Jingle Bells" were first created in *NoteWorthy Composer* and then inserted into a word processor.

Step-by-Step: How to move your song page to another application
The following provides details on copying an entire song, as the Jingle Bells song in the Tutorial Section.

1.   Create and save the staff or song that you want to move to another application.
2.   With the file open, select **File: Print Preview**.
3.   Click the **Copy** button.

4.   **Select** clipboard or file (*.emf - Enhanced Windows Metafile format).

5.   Next, paste (**Ctrl+V**) to your other application.

Tips for variables to change in Page Setup and Print for better performance:

✓ Printer: The higher the printer resolution, the larger the file, which requires more RAM for using the file. For example, if the printer is set for your laser printer and the bitmap cannot be created, select your fax software.

✓ Staff size: If you will be placing the staff in a smaller area, selecting a smaller font size in *NoteWorthy Composer* should give better results.

✓ Margins: If you only want the staff to take up 4 inches in width by two inches in height in the other application, go ahead and set those margins in *NoteWorthy Composer*.

Step-by-Step: How to copy a staff section for use in another application

The staff sections in the "Notating Jingle Bells" section of the user's guide were created with **Edit: Copy Special**. This command copies the selected staff area and places it in the Windows clipboard.

1.   Select (highlight) the section of the staff you want to copy.

2.   Select **Edit: Copy Special**.

3.   If you only have one staff, the section has been copied to the Windows clipboard. If you have more than one staff, you will be asked if you want to copy only the active staff or copy all staves.

4.   Go to your other application and press **Ctrl+V** to paste the staff/staves.

Tips for different looks when using Copy Special:

✓ In File: Page Setup, toggle Increase note spacing for larger note durations for more or less space between notes.

✓ Use Insert: Text to insert spaces around areas you will copy. For example, if you want to copy the clef on the staff but not the starting bar line, insert spaces after the bar line. Then select only the clef to be copied.

✓ If your printer or application will not print some of the staff once you have pasted it to the application, try making the active staff color black (Tools: Options, Editor tab).

Advanced: If you create a Microsoft Word file with NWC info pasted into it and open it on a computer without the NWC font installed, it will not work. You will need to embed the font into the document.

All applications cannot be covered, but for an example, in Microsoft Word, you can go to Tools: Options, Save and click Embed True Type Fonts when you create the file. Word may not recognize that you have a True Type Font in the metafile that you paste. So, you may have to enter 1 NWC font character on the page (it can be hidden) to make Word Recognize it. You would do this by selecting the NWC font and entering a character.

Chapter 4
Play Back

NoteWorthy Composer uses MIDI sound for play back. Your sound card or other play back device, and your Windows system, must be configured for MIDI, whether by you, or an installer provided with your card.

Configuring for Sound

Sound cards support a variety of sound generation methods. For starters, the audio out from a CD player may be run through the amplifier in your sound card to generate sound. In addition, almost all sound cards include a digital audio section that works with audio samples, such as *.WAV files. Neither of these sound types are MIDI sound. Your card, and your Windows system, must be configured for MIDI, whether by you, or an installer provided with your card.

To see if play back is working on your system:

1. Open *NoteWorthy Composer*
2. Select File: Open
3. In the Samples folder, select *jingle.nwc*
4. Click Open
5. Go to Tools: Play

If you hear sound, you are set up for MIDI play back.

If you do not hear sound:

Make sure that the MIDI Mapper is the ONLY device selected for Devices used by play back in Tools: Options, MIDI. You may have several devices listed but it will be best to start with just the MIDI Mapper. If it does not work, try another device available under Devices Available for Play under Devices Used by Play. Try the devices one at a time. Only have one device listed under Devices Used by Play back when testing.

Make sure you do not have other sound applications open that may hold the sound card and not let other application use it.

Verify that the volume for MIDI is turned up, either on the speaker or, more likely, the Windows Master Volume mixer panel.

You can test to see if MIDI is supported by your system by doing the following:

1. Open the Windows Media Player program
2. Open the "CANYON.MID" file, which comes with Windows and should be in your \WINDOWS directory (or \Windows\Media or \WINNT\Media or the like depending on your version of Windows).
3. Press the play button

If no sound is heard, or some other problem prevented play back, then MIDI is not properly setup on your system, or it is not supported. If sound is heard, then *NoteWorthy Composer* should be able to play back files on your system.

If it failed, you may need to re-install the software that came with your sound card. If this does not work, you may have a IRQ or DMA conflict in your system. Most sound cards provide a diagnostic utility that can help you solve problems like this. Please refer to your sound card's instructions for additional details.

If it succeeded, then you are probably playing back songs within NWC that use channels not supported by your card. If you play the song *nowell.nwc*, you should be able to hear something, even in this situation.

Play back Sound and Instruments

The play back sound and instruments available are a function of your sound card or other play back device.

You will get better sound if you have a Wave Table sound card versus an FM Synth card. A wave table card uses samples from actual instruments for play whereas the FM card uses a series of mathematical sin functions, etc. to make an instrument sound. So the wave table card is going to sound more like the real thing. Some cards will support both. Perhaps your sound card is now set on FM and you could change it to Wave Table.

One last thing to remember, if your speakers are very inexpensive, you may not be able to hear how good your sound card is.

Step-by-Step: How to Change instrument in staff for play back
During play back, to hear different instruments play certain sections of a staff, you can use an instrument patch.

1. If you will only have one instrument playing the entire staff, or to set up the first instrument to be played in the staff, select Staff: Staff Properties or press F2.
    2. Click the Instrument tab. For Name, click Predefined Instruments…, select the instrument you want for play back and click OK. Click OK.
    3. After entering your notes, place the insertion point in the staff where you want the first instrument to stop playing and a different instrument to start.
    4. Select Insert: Instrument Change or press the quick key I. On the Instrument tab, under Name, select the instrument you want to start playing at this point instead of the previously selected instrument. Click OK. Click OK.
5. The instrument name will appear to mark on the staff where the instrument change takes place. (The name will not appear on your printed copies – unless you change the setting under the Visibility tab.)
6. You may add additional instrument changes by following the same process.

For more information on selecting instruments, see the Staff Properties, Instrument tab on page 34.

Channels

What is the relationship between a staff and MIDI channel?
Each staff that you add to a *NoteWorthy Composer* song file must be assigned to a MIDI channel. When you start a new song, by default, the first staff of a song is assigned to MIDI Channel 1, the second staff is assigned to MIDI Channel 2, third staff to MIDI Channel 3, and so on.

Each MIDI device can support up to 16 MIDI channels. Each MIDI channel can only handle one instrument patch at a time. So, each unique instrument patch will need to be mapped to a different channel.

Sharing a MIDI channel

If you have more than one NWC staff that will use the same instrument, all of them can probably share the same MIDI channel. For example, if you have three staves that require a Violin instrument (**Staff: Staff Properties, Instrument tab, Name: Violin**), all three can probably be mapped to the same MIDI channel (**Staff: Staff Properties, MIDI tab, Channel**) with acceptable results. In this case, only the first staff should actually assign an instrument, since a MIDI channel is only capable of sounding one instrument at a time (although it can probably play multiple pitches at the same time).

In addition, the volume for all three staves must be the same in this configuration, since each staff is sharing the same MIDI channel. If you need independent volume control in each staff, this technique will not work. In this case, you should assign each staff to different, unique MIDI channels.

Reviewing your MIDI channel assignments

The **Tools: Score Review** command is an easy way to quickly review your MIDI channel assignments. When the Device and Channel columns are the same for two or more staves, then they are sharing a MIDI channel. In this case, only one staff should have a Patch assignment, and the others should show "---" in this column.

When things don't sound right

If you assign 2 staves with different instruments that are sharing the same MIDI channel, only one of the instruments will actually be played for both staves. So if you ever have a staff play back with a different instrument than you have assigned, check the staff to channel mappings.

Most sound cards have a percussion channel on Channel 10 (some have it on Channel 16). This channel will only play back percussion sounds and cannot be used for general instrument patches (the instrument patch command is often used to select different drum kits when sent on MIDI channel 10). The sample file drumref.nwc demonstrates the different pitches mapping to different percussion sounds for this channel.

When you have more than 15 staff parts

If you have a score with more than 15 parts, your primary option is to share MIDI channels using the technique described above. However, if you have more than one MIDI device in your system, an advanced option is to use more than one play back device to increase your number of available MIDI channels. This is configured from **Tools: Options, MIDI tab, Devices used by play back**, and then can be utilized in a staff using the **Staff: Staff Properties, Midi, Play back device** control. You should only try this if you are comfortable with this advanced technique, and are not planning to share your files with others that are not employing this technique.

Percussion Channel

Most sound cards and MIDI play back devices have a percussion channel on channel 10 (or 16).

The sample file *drumref.nwc* (found in the Samples folder and printed below) shows that different pitches represent different percussion sounds. You will need to determine if your sound card supports this. Open the file *drumref.nwc* and play back. If you hear percussion sounds, then Channel 10 is your percussion channel. If you do not hear percussion sounds, change the Channel to 16 (Staff: Staff Properties, MIDI tab, Channel) and try play back again. If you hear percussion sounds, then Channel 16 is your percussion channel. If you do not, your play back device may not support MIDI percussion play back.

General MIDI Percussion Reference

NoteWorthy Software, Inc.

Ride Cymbal 2   High Bongo   Low Bongo   Mute High Conga

Acoustic Bass Drum   Bass Drum 1   Side Stick   Acoustic Snare

Open High Conga   Low Conga   High Timbale   Low Timbale

Hand Clap   Electric Snare   Low Floor Tom   Closed High Hat

High Agogo   Low Agogo   Cabasa   Maracas

High Floor Tom   Pedal High Hat   Low Tom   Open High Hat

Short Whistle   Long Whistle   Short Guiro   Long Guiro

Low Mid Tom   High Mid Tom   Crash Cymbal 1   High Tom

Claves   High Wood Block   Low Wood Block   Mute Cuica

Ride Cymbal 1   Chinese Cymbal   Ride Bell   Tambourine

Open Cuica Mute Triangle Open Triangle

Splash Cymbal   Cowbell   Crash Cymbal 2 Vibraslap

General MIDI Drum List - The table below shows the notation from the page before in another format.

Note Pitch	Percussion Sound	Note Pitch	Percussion Sound
B2	Acoustic Bass Drum	B4	Ride Cymbal 2
C3	Bass Drum 1	C5	High Bongo
Db3	Side Stick	Db5	Low Bongo
D3	Acoustic Snare	D5	Mute High Conga
Eb3	Hand Clap	Eb5	Open High Conga
E3	Electric Snare	E5	Low Conga
F3	Low Floor Tom	F5	High Timbale
F#3	Closed High Hat	F#5	Low Timbale
G3	High Floor Tom	G5	High Agogo
G#3	Pedal High Hat	G#5	Low Agogo
A3	Low Tom	A5	Cabasa
Bb3	Open High Hat	Bb5	Maracas
B3	Low-Mid Tom	B5	Short Whistle
C4	High-Mid Tom	C6	Long Whistle
Db4	Crash Cymbal 1	Db6	Short Guiro
D4	High Tom	D6	Long Guiro
Eb4	Ride Cymbal 1	Eb6	Claves
E4	Chinese Cymbal	E6	High Wood Block
F4	Ride Bell	F6	Low Wood Block
F#4	Tambourine	F#6	Mute Cuica
G4	Splash Cymbal	G6	Open Cuica
G#4	Cowbell	G#6	Mute Triangle
A4	Crash Cymbal 2	A6	Open Triangle
Bb4	Vibraslap		

The following staff section shows how a few of the percussion sounds would be notated for play back:

Hand Clap   Cow Bell   Low Bongo   Mute Triangle

Understanding the Difference Between Percussion Sounds and Percussion Notation

The percussion channel on a sound card will play back drum sounds (bass drum, hand clip, cow bell, etc.) based on the note pitch. For example, to notate the Bass Drum sound,

Played on MIDI Channel 10 as "Bass Drum 1"
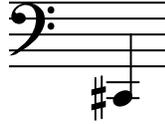
Percussion notation often assigns a drum type to a certain position on the staff. For example on a 5 line staff, the bottom space will be a Bass Drum. However, at playback, the following would play as a Low Tom.

Played on MIDI Channel 10 as "Low Floor Tom"

You may want to create a visual staff for printing that is muted and display and hidden staff for play back that is assigned to channel 10.

Percussion Notation — Visual staff for printing, will be muted

Percussion Sound — Hidden Staff for play back, will not be visible (File: Page Setup, Contents)

Other Play Back Devices

Play back over keyboard

To have *NoteWorthy Composer* play back over a MIDI Keyboard, make sure you have the correct device for access to your keyboard selected in Tools: Options, MIDI, Devices Used by play back. It should be the only device selected. It may be named external something or mpu something.

If you do not have the device needed as a selection, then this is not supported on your system or has not been installed correctly or at all.

Multiple Play Back Devices

In Staff: Staff Properties, MIDI tab, the Play back Device is selected by device name.

The devices are set in Tools: Options, MIDI tab, Devices Used by play back.

You can review the staves and what device is used for play back in Tools: Score Review, Device.

Common Questions Regarding Play Back

Do I always have to start play back from the beginning?
Pressing F5 or Tools: Play will start play back. However, you can set where you want play to begin each time. Select Tools: Options and click on the MIDI tab. Under Play Options, you can select play to start from the beginning, from the current measure, from the insertion point or from several other choices.

How can I play back only one staff of my song?
If you only want one staff to play back, make the staff active and press Shift+F5 to play the active staff. If you want some staves to play and some not to play, use Tools: Mute List for quick access to setting the staves to mute or not mute.

After transposing, how do I get the correct play back?
This behavior is controlled by the "Update staff play back transposition" checkbox in the Transpose dialog. When checked, the results after the transpose will sound at the same pitch, even though you transposed. If you did not mean to leave this checked, you can reverse the effect by going into Staff Properties (F2), the Midi Tab, and changing the Transposition field to "+0" (example), rather than the "+3" (example) that it was changed to after the Tools, Transpose command was used.

How do I have notes sounded as they are placed using the computer keyboard?
Tools: Options, MIDI, Play Options, Play notes on entry. When this is checked notes will sound as they are placed using the computer keyboard.

Can the playback start be paused a few seconds while I get ready to practice with the song?
You can set the number of seconds to delay the start of play of a song from 0 to 60 under Tools: Options, MIDI, Play Options, Start Countdown.

Chapter 5
Working with Staves

When you want to create a new song in *NoteWorthy Composer*, use the command **File: New**.

There you will be presented with the Song Templates dialog box. You can select <Blank Score> which is a blank single staff, one of the other provided templates or a template you have created. Click OK.

After you have selected the template, you will see the File: Info dialog box.
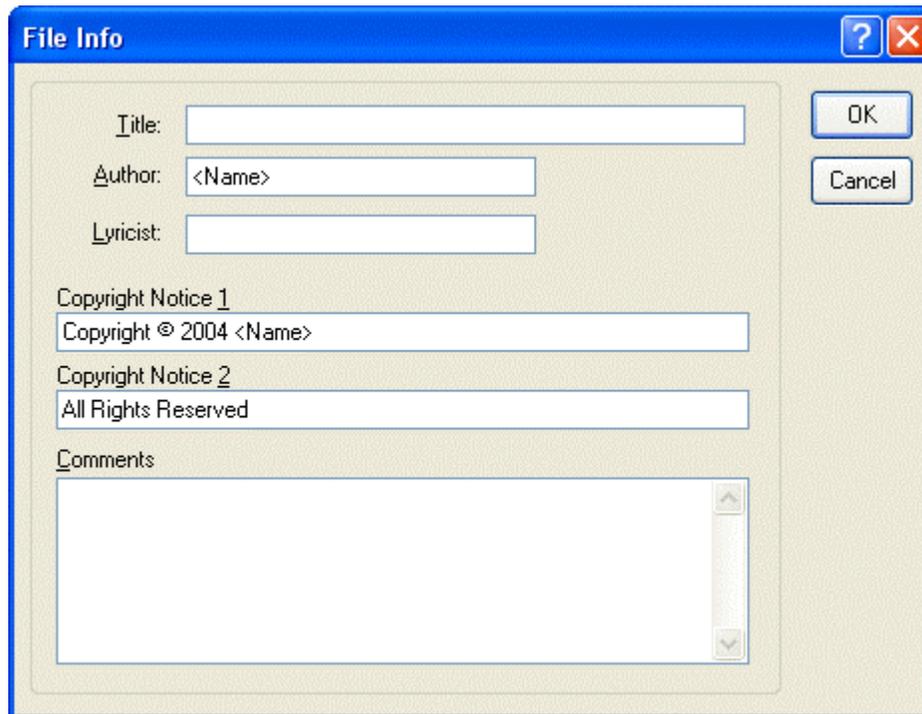
Enter in the information as is appropriate for your song. You can edit this information later with the command File: Info.

Adding and Deleting Staves

All songs must have one staff. Staves can be added and deleted as you like.

Staff: New Staff will add a staff to the current song at the bottom of the system. This staff will become the active staff.

Staff: Delete Staff will delete the active staff. If you delete it in error, or decide you did not want to delete it, you can immediately use Edit: Undo Delete Staff.

Active staff

In *NoteWorthy Composer*, only one staff is active at a time. While active, notes can be added to the staff, the staff can be deleted, moved, have properties changed and the like. To make a staff active, click on the staff.

You can tell the staff is active by the insertion point flashing on the staff. To make the active staff more obvious, you can have a blue box drawn around the staff with Tools: Options, Editor, Active Staff Frame.

You can also set the color for the active staff with Tools: Options, Color, Active Staff.

To change which staff is active, you can click on a staff or use the quick keys. Page Up and Page Down will move one staff at a time. Ctrl+Home will make the top staff the active staff. Ctrl+End will make the bottom staff the active staff.

Moving Staves

If you would like to change the order of the staves in a song, they can be moved. Click the staff that you want to move to make it active, then go to the Staff menu and select

Move Staff – This command will open a box with the staff names. You will click on the staff that you want the active staff to be place above. Click OK.

Move Staff Up – This command will move the active staff up one staff. The quick key is Ctrl+Shift+Page Up

Move Staff Down - This command will move the active staff down one staff. The quick key is Ctrl+Shift+Page Down

Staff Properties

Each staff will have its own Properties. The properties can be accessed with Staff: Staff Properties or the quick key F2. The first tab in the dialog box is the General tab. Here you can set Staff: Name.

General Tab

Staff Name
This is the name that you give to the staff. Each staff must have a unique name. You will see this name listed in Tools: Score Review and File: Page Setup, Contents.

Staff Label
This label will be used in printing – File: Page Setup, Options, Staff Labels and for editor display – Tools: Options, Editor, Show Staff Labels. These names can be duplicated in a song. When adding a label for a Grand Staff, add the label for the top staff and leave it blank for the lower staff.

Group
If you would like to assign your related staves to different groups, use this field. You may want to have groups for horns and strings; melody and rhythm; standard and hidden; or other groupings. The groups will be listed in File: Page Setup, Contents for easy selection of printing and showing on the display. See the Step-by-Step: How to use groups on page 29.

Ending Bar
The final bar line on the staff is set with this field. You can select Section Close, Master Repeat Close, Single, Double, Open (hidden).

Step-by-Step: How to use groups

Groups allow you to break the score into sections. For example, if you have a repetitive drum beat in your score that has one measure repeated many times, you may not want it to show during editing and play. In this case, the drum staff could be a different group than your melody. If you want to practice with *NoteWorthy Composer* while looking only at your vocals or your instrument, put the other parts in a group so you can hear them, but not see them.

1. Make the staff you want to put in a separate group active by clicking it or using the Page Up/Page Down keys to reach it.
2. Select Staff: Staff Properties (F2). Click the General tab. For Group, enter the name of the group under which this staff will be sectioned. For example, if you have a rhythm staff, you could name the group "Rhythm." (You may have many staves in one group or many groups with one stave each, but a staff can only be in one group.)
3. Use File: Page Setup, Contents to select which group(s) will be shown in the work space.

There are two song files in the Samples directory in which groups are used. Nowell.nwc was created with two groups to use as a test for sound cards. The notation in each group is the same. However, in the play

channels are different. This allows a user to see the song in a logical fashion and provides test results in determining if a sound card's play back is channel specific.

Moonlite.nwc also has two groups, one for play back and one for display/print. The reason for this is visual ornaments were created with Insert: Text for the display group (named Standard) and then the ornaments were notated in the play back group (named Hidden). The play back (Hidden) group would not be shown on in the workspace or printed. The display (Standard) group would be muted to hear the play back group. See measure 30 for an example.

An easy way to get an overview of these files is Tools: Score Review. This dialog box lists all the staves. To see all the groups in the work space, use File: Page Setup, Contents tab.

Step-by-Step: How to select the ending bar line style
1. Click the staff to make it active.
2. Press F2 for Staff Properties.
3. Under the General tab, make the selection under Ending Bar.

How do I label staves as flute, trumpet, etc?
Staff labels are created with Staff Properties (F2). Under the General tab, under Staff Label, enter the label. In File: Page Setup, Options tab, you have the choice of which staves to print the staff labels with, if at all.
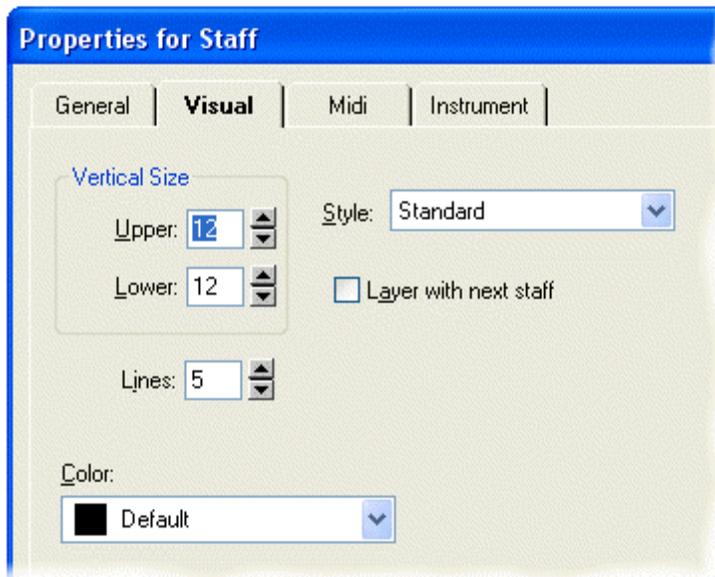
Visual Tab

Vertical Size
To increase or decrease the area around a staff, you can set the Upper space and the Lower space by number of note positions. You may want to increase the Upper to have more room for Text instructions, tempo, etc. You may want to increase the Lower to have more room for lyrics. These same settings are also accessible via the Edit Lyrics command. The vertical size is automatically increased with the addition of lyrics lines.

Lines
The number of lines in a staff can be set from 0 to 32. Generally, this will be set to 5. However, you may want to change it to 1 for a percussion staff or to the number of strings on your banjo or guitar if you want to print out some blank staff paper to work with.

Style
To set the brace at the start of systems use this field.

- For a piano curly brace, set Upper Grand Staff for the top staff and Lower Grand Staff for the bottom staff. See the Piano template as an example (File: New, General tab, Piano). The bar lines of the staves will be connect between the 2 staves
- For a straight heavy vertical bar connection, use Orchestral. The bar lines of the staves will be connected.
- For no brace, select standard. There will be a straight vertical line connecting the staves at the start of the system. But there will be no connection of bar lines between the staves.

Layer with next staff

If you are using Staff Layering to include 2 voices on a staff or other reasons, check this box to layer the staff with the staff below it when layering is turned on. Section the section on Staff Layering (page 48) for more details.

Color

To change the color of the staff, select from default or 1 of the 7 highlight colors. The default and highlight colors are assigned with Tools: Options, Color tab.

Step-by-Step: How to change the number of lines in a staff

When you add a new staff (Staff: New Staff), the default number of lines in the staff is 5. However, if you would like to change that default:
1. For the active staff, go to Staff: Staff Properties (or press F2).
2. Under the Visual tab, in the Lines field, set the number for the staff.

Step-by-Step: How to increase space around a staff

On occasion, you may have notes that go off the top of the staff or move into the staff below. There is any easy way to add more space around your staves.
1. Press F2 to open the Staff Properties dialog box for the staff.
2. Under the Visual tab, increase the numbers under Vertical Size, Upper and/or Lower. Increasing the Upper number will provide more space above the staff and increasing the Lower number will provide more space below the staff.

How do I select how I want the staves to be connected?
To connect your staves in an orchestral fashion or with a brace (as for piano), go to Staff Properties (F2) for each staff. Under the Visual tab, under Style, select Orchestral or Upper Grand Staff and Lower Grand Staff (for the brace).

Where can I view a summary of the staves?
Select Tools: Score Review (quick key R) to see a list of staves. Information about the staves includes whether it is muted, device and channel assignment, patch and transposition.

How do I select what staves to show in the work space?
The staves shown in the work space are the staves that will be printed when you use the Print command. Thus, to select the staves to show in the work space, use File: Page Setup, Contents tab.

How do I print certain staves of a song?
In File: Page Setup, Contents tab you may check the staves and/or groups you want to print.

Midi Tab

Part Volume

The initial volume of the staff's MIDI channel is set here. The range is 0 to 127 with 127 being the loudest and the default setting. If you would like the volume of the channel to be set by the play back device, set the volume to –1 and no volume settings will be sent to the MIDI device.

Stereo Pan

For the initial stereo position, the range is 0 to 127 with 64 being the center position and the default setting. A setting of –1 will send no stereo information to the MIDI device. Not all MIDI devices respond to this setting. If you are not getting a response to the setting, check your MIDI device capabilities.

Muted

Check this box if you would like the staff to be muted (no sound) during play back. Even if the staff is muted, tempo marks, instrument patch changes, and volume changes will still be included in the play back, in case another staff uses the same channel, and depends on the settings from this staff. Whether a staff is muted or not can also be controlled by Tools: Mute List and the Mute Staff icon.

Play back device

The Play back device for the staff is selected by Device name.

The play back devices are set in Tools: Options, MIDI tab, Devices Used by play back.

You can review the staves and what device is used for play back in Tools: Score Review, Port.

Channel

Set the MIDI channel on the play back device that the staff will use. MIDI devices can support up to 16 channels. By default, each staff is assigned a new channel.

Keys to understanding Staff versus MIDI Channel

What is the relationship between staff and MIDI channel?
Each staff that you add to a *NoteWorthy Composer* song file must be assigned to a MIDI channel. When you start a new song, by default, the first staff of a song is assigned to MIDI Channel 1, the second staff is assigned to MIDI Channel 2, third staff to MIDI Channel 3, and so on.

Each MIDI device can support up to 16 MIDI channels. Each MIDI channel can only handle one instrument patch at a time. So, each unique instrument patch will need to be mapped to a different channel.

Sharing a MIDI channel
If you have more than one NWC staff that will use the same instrument, all of them can probably share the same MIDI channel. For example, if you have three staves that require a Violin instrument (Staff: Staff

Properties, Instrument tab, Patch: Violin), all three can probably be mapped to the same MIDI channel (Staff: Staff Properties, MIDI tab, Channel) with acceptable results. In this case, only the first staff should actually assign an instrument, since a MIDI channel is only capable of sounding one instrument at a time (although it can probably play multiple pitches at the same time).

In addition, the volume for all three staves must be the same in this configuration, since each staff is sharing the same MIDI channel. If you need independent volume control in each staff, this technique will not work. In this case, you should assign each staff to different, unique MIDI channels.

Reviewing your MIDI channel assignments
The Tools: Score Review command is an easy way to quickly review your MIDI channel assignments. When the Port and Channel columns are the same for two or more staves, then they are sharing a MIDI channel. In this case, only one staff should have a Patch assignment, and the others should show "---" in this column.

When things don't sound right
If you assign 2 staves with different instruments that are sharing the same MIDI channel, only one of the instruments will actually be played for both staves. So if you ever have a staff play back with a different instrument than you have assigned, check the staff to channel mappings.

Most sound cards have a percussion channel on Channel 10 (some have it on Channel 16). This channel will only play back percussion sounds and cannot be used for general instrument patches (the instrument patch command is often used to select different drum kits when sent on MIDI channel 10). The sample file drumref.nwc demonstrates the different pitches mapping to different percussion sounds for this channel.

When you have more than 15 staff parts
If you have a score with more than 15 parts, your primary option is to share MIDI channels using the technique described above. However, if you have more than one MIDI device in your system, an advanced option is to use more than one play back device to increase your number of available MIDI channels. This is configured from Tools: Options, MIDI tab, Devices used by play back, and then can be utilized in a staff using the Staff: Staff Properties, Midi, Play back device control. You should only try this if you are comfortable with this advanced technique, and are not planning to share your files with others that are not employing this technique.

Instrument Tab
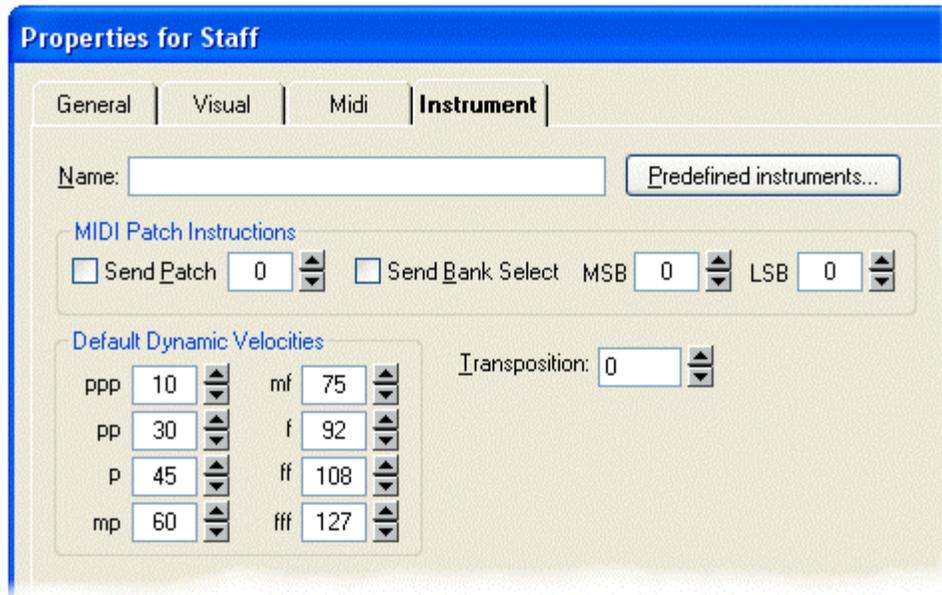
Name – Predefined Instruments

On the Instrument tab, the instrument used for play back of the staff is selected under Name. To select an
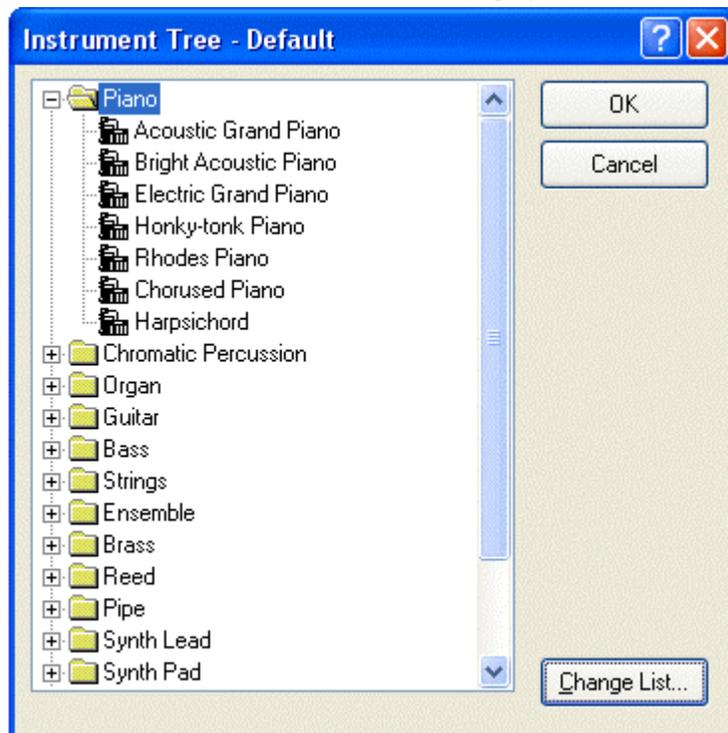
instrument, click Predefined Instruments. The default Instrument Tree will appear which is based on General MIDI. To see more options under a heading, such as Piano, click the + icon. Once you find the instrument that you want, select it and press OK or double click the instrument. This instrument will now appear in the Name field of the Instrument tab and be the play back instrument for the staff.

Advanced: You can create your own instrument trees based on the equipment that you have (keyboards, synths, etc). New Instrument Tree files are added to a dedicated folder that is controlled from Tools: Options, Folders.

To learn more about creating your own instrument trees, open the Sample.nwcitree file in a text editor. This file is located on your computer where you have installed the program under *NoteWorthy Composer 2*\itrees.

Other instrument trees created by other users are available in the online community.

MIDI Patch Instructions

If you have a MIDI synthesizer that you want to send patch information to, use these fields.

Send Patch - Select the Send Patch box if you want to select a specific MIDI patch number that will be sent to the MIDI synthesizer. The patch number starts at 0, and goes up to 127 (it is zero based). If you have an external synthesizer that displays patch numbers, these might start at 1 (it is one based), so you might have to subtract one from the number on the display when used here.

The easiest way to select a patch number is by using the Predefined instruments button. You can then select the instrument by name, rather than number.

Note: If the current staff is sharing a MIDI channel with another staff, then only one of the staves should send patch number information.

Send Bank Select - MIDI synthesizers will often support a variety of instrument banks , each containing different groups of instrument sounds. Select the Send box to specify a specific bank of sounds. The MSB field specifies the value for MIDI Controller 0, and the LSB field specifies the value for MIDI Controller 32.

These controller values will then be sent to your synthesizer. Consult your synthesizer manual if you think it supports multiple patch banks and you want to use this feature.

Note: If the current staff is sharing a MIDI channel with another staff, then only one of the staves should send bank select information.

Default Dynamic Velocities

The default velocities (how hard a note is struck, how hard a horn is blown, etc) used with Insert: Dynamic are set here for the instrument selected under Name. Here the dynamics are listed from softest to loudest.

Selection at Insert: Dynamic, Style	Notated As/ Listed on Instrument tab
Pianissimo (ppp)	ppp
Pianissimo	pp
Piano	p
Mezzo Piano	mp
Mezzo Forte	mf
Forte	f
Fortissimo	ff
Fortissimo	fff

Transposition

If this instrument is based on a real world instrument, you can use this setting to make the notes play back in the same pitch as the real world instrument. For example, if the staff is notated for a trumpet in Bb, you would enter a value of -2 in this box.

This play back transposition is also controlled by the "Update staff play back transposition" checkbox in the Tools: Transpose Staff dialog. When checked, the results after the transpose will sound at the same pitch, even though you transposed.

Score Review

To review all the staves at once, use Tools: Score Review. For each staff, you can see the Name, Partition, Mute Status, Port, Channel, Patch Number and Play back Transposition in tabular form. You can access Staff Properties from Score Review.

The Score Review is not only a summary of the song's staves, but also helpful in troubleshooting sound problems. Following is a list of the fields in Score Review and how they can help:

Name: In general, this will show how many staves are in a song, even if some are layered or hidden. This may help with other people's files, if they refer to staves by name instead of position, you can quickly see where the staff is located. It could also help you to keep your staves in order if you are working on an Orchestral Piece. These items are both set on the General tab of Staff Properties.

Mute: This field provides a quick check to see if you have muted a staff and did not intend to leave it muted. Y = muted and N = not muted. This can be set on the MIDI tab of Staff Properties, Tools: Mute List or the Mute Staff icon.

Device: The device correlates to the Play back device setting on the MIDI tab of Staff Properties. These then correlate to the Devices used by play back set in Tools: Options, MIDI. How this would help in trouble shooting is, if you received a file and a staff was not sounding (and it was not muted), it may be that they had that staff assigned to a device that you do not have a play back device assigned to.

Channel: MIDI devices can support up to 16 channels. Each channel can only handle one instrument patch at a time. If you wonder why the violin is sounding like a flute instead, it may be that you have both staves assigned to the same channel. You need to change the channel for one staff. Or, if your trumpet staff is making percussion sounds, you can check and find that it is assigned to the percussion channel (10 or 16). Similarly, volume and other performance parameters can only be controlled by one channel. So even if you have 2 piano staves assigned to the same channel, which would normally be OK, if you want a different volume for one staff, they will need to be on different channel. Channel is set with Staff: Staff Properties, MIDI, Channel.

Patch: Knowing the patch can help you review what instruments you have assigned; as well as, verify proper channel alignment (as discussed above).

Trans: If you have a staff that is sounding at a different pitch than it is notated, the Transposition field can help. Transposition is controlled by the "Update staff play back transposition" checkbox in the Transpose dialog. When checked, the results after the transpose will sound at the same pitch, even though you transposed. If you did not mean to leave this checked, you can reverse the effect by going into Staff Properties (F2), the Instrument Tab, and changing the Transposition field to "+0" (example), rather than the "+3" (example) that it was changed to after the Tools: Transpose command was used.

From Score Review, if you need to edit any of the fields, click the Goto Staff Properties… and you will be taken to the Staff Properties Dialog box. After making the changes and clicking OK, you will be brought back to the Score Review dialog box.

Staff Tools

There are several tools that apply to an entire staff. When you invoke these commands the entire staff will be affected. If you have items on a staff selected, these tools will not be available. These items are all found under the Tools menu.

Automatic Beam

This command can be used to automatically beam a series of adjacent notes that contain stem flags and also fall inside of a beat. For example, if you have a staff with 4/4 time signature, eighth notes will be beamed in groups of 2. This command does not alter any notes that are already beamed.

Transpose Staff

Transposing a staff is the process of notating the staff in a different key than the key for which it was first written. If you are playing piano from a printed score and a friend with a B Flat trumpet joins you in playing the literal score, it will sound horrible. This is because when the trumpet plays a C note, it will actually sound as a note with a pitch of B flat. Since you used *NoteWorthy Composer* for your score, you can quickly transpose the piano score for the trumpet player and provide a print out. The trumpet player will need a piece transposed up 2 semitones from the piano piece, since it is two steps up from B flat to C.

Note: Make sure that you have a key signature on the staff! If the staff is in the key of C, it may not have a key signature. You need to add one if it is not there. You can do this using Insert: Key Signature.

To transpose a staff:
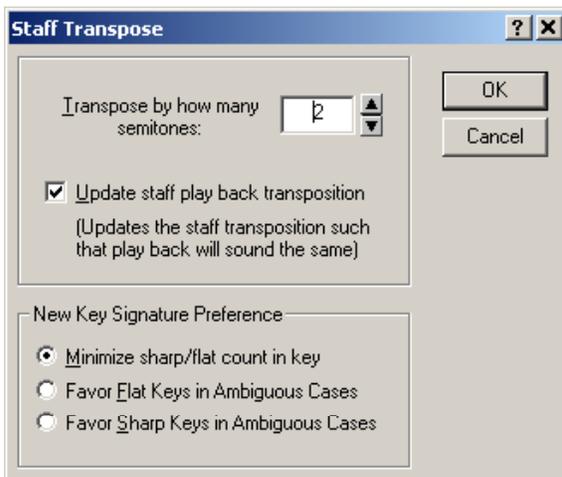
1. Select Tools: Transpose Staff.
2. Select the number of semitones (up or down) by which you would like to transpose the staff. Click OK. The notes on the staff should change to reflect the new pitch and key signature.

For proper play back pitch by the computer after the transposition, enable the *Update staff play back transposition* option. This will automatically compensate the MIDI play back pitch by the opposite number of semitones. this play back transposition/compensation selection can later be altered manually in Staff Properties (F2) under the MIDI tab.

Why is this necessary?

This is necessary because computers/synthesizers generally play all notes at the written pitch, regardless of the selected instrument patch. If you want your computer to mimic the behavior of a real instrument, you sometimes have to set the staff's play back transposition in order to mimic the real world instrument. An actual real world B flat trumpet playing a notated middle C will actually sound a B flat note. However, your computer sound card/synthesizer assigned with Instrument set for Trumpet will play a notated middle C as a middle C. You have to adjust the staff play back in order to get it to sound as a real trumpet should sound.

Cleaning up after transposing

You may want to Audit Note Stems (Tools menu) after a transpose to reset notes stems to logical directions.

More on Transposing
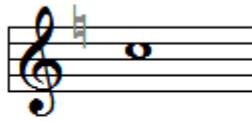
| Piano part in C Major | Transposed for Bb Trumpet (now in D Major) | Transposed for A Clarinet (now in E Flat Major) |

Look at the first staff on the left - "Piano part in C Major"

- If a **Piano** plays this note, it will sound like a **C**
- If a **B flat Trumpet** plays this note, it will sound like a **B Flat** (B flat up to C = 2 semitones)
- If an **A Clarinet** plays this note, it will sound as an **A** (A up to C = 3 semitones)

To change the notation of the **Piano part in C Major** for use by a Bb Trumpet, the C note must be re-written as an D in order to get a C sound. Also, the key signature has to change from C Major to D Major. Using the Tools: Transpose Staff command, you simply transpose by +2 semitones to convert the part.

To change the notation of the **Piano part in C Major** for use by an A Clarinet, the C note must be re-written as an E flat in order to get a C sound. Also, the key signature has to change from C Major to E flat Major. Using the Tools: Transpose Staff command, you simply transpose by +3 semitones to convert the part.

Tips:

- When composing a new piece, write your parts for piano first. Then, you can simply transpose parts as necessary for the target instrument.

- If your target instrument sounds lower than the tonal center of the target instrument for the existing notation, then you must transpose upward. This means you would use a positive number for transposing. The reverse is also true.

- You will find other tips on transposing in the online community.

Force Accidentals

This command will force accidentals on all notes on the staff that do not have an accidental. This will be based on the key signature. Naturals will be assigned with this command.

This command could be used when learning which notes are affected by the key signature. It is also used in the Key Change Procedure.

Audit Bar Lines

Based on the time signature of the active staff, when this command is used, the bar line placement will remove bar lines that are not in the correct place and insert bar lines at the proper place.

During the audit, if a note starts before a new bar line and ends after the new bar line, this will become a tied note. If you do not want this type correction, you can

1. Use Audit Bar Lines to see where the problem measures are
2. Use the Undo Command (Ctrl+Z) to remove the ties and new bar lines placed by the audit
3. Make your corrections to note count in measures as you see fit

NoteWorthy Composer only supports one voice on a single staff. The smaller duration in a chord is what will be used in the measure count for auditing the bar lines.

This command will abort if it finds that a bar line is needed in the middle of a triplet grouping or a split stem chord. If this occurs, you can manually insert a new bar line at the point where the audit aborted, and then re-initiate the audit to complete the job.

Audit Accidentals

This command can be used to remove any unnecessary accidentals assigned to notes in the active staff. It compares all notes with the running key signature, and if the accidental it contains matches the running signature, then the accidental is removed.

This audit will not detect if the accidental is the enharmonic version of a note that appears in the key signature.

Audit Enharmonic Spelling

A# is the enharmonic spelling of Bb. The notes are the same pitch but written a different way on the staff.

The Audit Enharmonic Spelling command is used to audit the note spelling on the staff. All note pitches, including individual members of a chord, will be compared to the note pitches contained within the key signature. If a note pitch can be spelled within the key signature, then the audit will change the spelling of the note such that it is in the key signature. If the note requires an accidental, the spelling of the note will favor sharps for key signatures that contain sharps, or flats for key signatures that contain flats.

In some chord scenarios where multiple adjacent intervals of a minor second are used, the result of the audit may include some lost or inaccurate notes in the staff. In cases where this might happen, you are warned, and the chords that may have a problem are shown to you, one by one. The specific things that might cause trouble include:

1. Intervals of a minor second where one or more of the notes in the interval are tied to some other note in the staff which is not a part of the same minor second interval. The note tie may not be correct after transposition, as they may get transposed to different staff positions and accidental assignments.

2. A group of 3 or more notes that are all separated by intervals of a minor second. In this case, one or more of the notes may no longer exist after the transposition.

3. Two overlapping notes combined into a chord.

If any of these situations apply to the staff you are transposing, you should look over the chords as they are shown, and then decide whether you still wish to use the audit function. In any case, if you are unhappy with the results of the audit, you can simply undo it afterwards to restore the staff to its form prior to the audit.

Audit Note Stems

This command is used to audit the note and rest stem directions assigned in the currently active staff. It will remove unnecessary stem up or down attributes and recalculate stem directions for note beams and triplets. This command is useful after transposing a staff into another key and you want the stem directions to be cleaned up to reflect the note's new positions on the staff.

Chapter 6
Note Attributes and Symbols

This chapter will cover entering notes, rests and the attributes associated with notes and notation symbols.

Entering Notes and Rests

Basically, notes/rests are entered on a staff by selecting the duration icon, setting the cursor on the pitch and pressing Enter/Space Bar. See the Tutorial Note Entry for more details. The key points to know are:

Notes are entered by pressing the enter key.

Rests are entered by pressing the space bar.

Noteheads

There are three different note heads supported in *NoteWorthy Composer*: Standard, X, Diamond and Blank Space (stem with no note head).

By default the Standard notehead will be selected in *NoteWorthy Composer* until you select a different style notehead. You can select the notehead by selecting the icon or choosing the menu command, **Notes: Noteheads**.

Each notehead can be assigned any of the durations supported in *NoteWorthy Composer*.

Durations

The durations supported, icons shown from left to right below, are whole, half, quarter, eighth (8th), sixteenth (16th), thirty-second (32nd) and sixty-fourth (64th).

Durations for the notes and rests are set by clicking the icon or selecting the command **Notes: Durations**.

There are also quick keys for selecting the durations.

Duration	Quick Key
Whole	1
Half	2
Quarter	3
Eighth	4
Sixteenth	5
Thirty-second	6

If you are interested in other names for the durations:

American	English	Medieval
Whole	Semibreve	Semibrevis
Half	Minim	Minima
Quarter	Crotchet	Semiminima
Eighth	Quaver	Fusa
Sixteenth	Semiquaver	Semifusa
Thirty-second	Demisemiquaver	--
Sixty-fourth	Hemidemisemiquaver	--

Note Attributes

These are things that can be added to notes or done to notes.

Accidentals

The accidentals supported are Natural, Flat, Sharp, Double Sharp, Double Flat

To assign an accidental to a note, you can do it when you enter the note or edit the note later to have an accidental.

Step-by-Step: How to enter an Accidental with a Note
1. Select the note duration (with the mouse, quick key or menu selection)
2. Select the accidental (with the mouse, quick key or menu selection)
3. Set the pitch (by clicking the mouse on the pitch or using up/down arrow keys)
4. Press Enter

Step-by-Step: How to place an Accidental on an Existing Note
1. Select the note
2. Select the accidental (with the mouse, quick key or menu selection)

Crescendo and Diminuendo – Insert: Dynamic

From the Notes menu, using the quick keys < and >, or using the tool bar icons, you can apply these graphical attributes to selected notes. They will take the staff position of the closest prior Dynamic or Dynamic Variance.

For a graphical Crescendo or Diminuendo to alter playback, it must be used with Dynamics (Insert: Dynamic…).
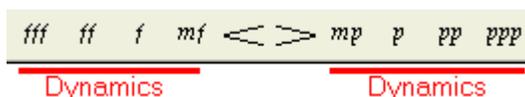
In addition to the graphical Crescendo or Diminuendo, there is also the text option of *cresc* and *decresc* under Insert: Dynamic Variance.

Step-by-step: How to increase/decrease volume during playback

Using **Dynamics** and **Dynamic Variances** together in *NoteWorthy Composer* will allow you to increase or decrease volume over a section during play back. The **Dynamic Variance** *Crescendo* (*cresc*) is an instruction to gradually increase volume, while *Decrescendo* (*decresc*) instructs to gradually decrease volume. The **Dynamics** range from the very, very soft *Pianissimo* (*ppp*), to the very, very loud *Fortissimo* (*fff*). As an example, follow the instructions to create the staff below that will increase in volume from the *p* to the *ff*:
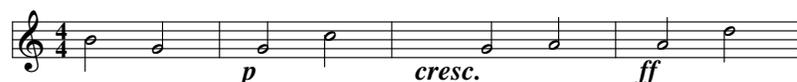
1. Enter the clef, time signature, notes and bar lines as above.
2. With the insertion point to the right of the first bar line, select **Insert: Dynamic** or press the quick key **D**.
3. On the Dynamic tab, select Style: **Piano**.
4. Check the box for Override Default Note Velocity and set the value for **127**. Note velocity is how hard a note is struck.
5. Check the box for Override Default MIDI Volume and set the value for **30**. Here, you are setting the volume (range of 1 to 127), instead of using the default.
6. Click **OK** to exit the dialog box and you should see the *p* on the staff with the settings you selected-*p(127,30)*. The settings will not show in printed copies, only the *p*, as in the example staff.
7. With the insertion point to the right of the second bar line, select **Insert: Dynamic Variance** or press the quick key **Y**.
8. On the Dynamic Variance tab, select Style: **Crescendo**.
9. Click **OK** to exit the dialog box and you should see *cresc* on the staff.
10. With the insertion point to the right of the third bar line, select **Insert: Dynamic** or press the quick key **D**.
11. On the Dynamic tab, select Style: **Fortissimo**.
12. Check Override Default Note Velocity and set the value for **127**.
13. Check Override Default MIDI Volume and set the value for **127**.
14. Click **OK** to exit the dialog box and you should see the *ff* on the staff with the settings you selected- *ff(127,127)*. The settings will not show in printed copies, only the *ff*, as in the example staff.
15. Click the Play Song icon or press **F5** to hear the result.

Dotted, Slur, Tie and Accents

To assign a dot, double dot, staccato, tenuto or accent to a note, follow the same instructions as assigning an accidental as shown on page 42.

When entering a slur or tie, make sure you are using the correct symbol.

Slur: Two or more notes of the same or differing pitch can be slurred. When notes are slurred they will be played back in a smooth and connected manner. The command for the slur is Notes: Slur and the quick key is the semicolon (;).

Tie: Two notes of the same pitch can be tied. When notes are tied, the first note will be played and held for the duration of both notes. The command for the tie is Notes: Tied and the quick key is the slash (/).

Step-by-Step: How to Add a Slur to Notes

To add a slur to several notes, follow these steps.

1. Select all the notes, except the last note, that you want to be slurred.
2. Click the slur icon, use Notes: Slur or the quick key semicolon (;)

The selected notes and the next note to the right of the selected notes will be slurred.

Step-by-Step: How to Tie Notes

To tie two notes of the same pitch, you can assign the tie to the first note as you place the note. For example,

1. Select the duration of the note and select the tie command (quick key /).
2. Press Enter to place the note and start of the note

The next note entered at the same pitch will be the recipient of the tie.

You can also select both notes that you want to be tied and select the Tie command with Notes: Tie, click the Tie icon or use the quick key slash (/).

How do I change the direction of a slur or tie?

Select the notes that are tied or slurred and press Alt+Enter. Under the Notes tab, you will be able to select the direction to be upward or downward.

Step-by-Step: How remove beams, slurs, dots, etc. from notes

Once you have issued a command to assign a beam, triplet, slur, tie, etc. to note(s), you can remove the item later without deleting the notes and starting over. For example, to remove the beam from some notes, select the beamed notes and press Ctrl+B or click the Beam icon. To remove the staccato mark on a note, select the note and press the quick key, (comma) or click the Staccato icon.

Step-by-Step: How to keep an icon active

Yes. For example, if you will be entering more notes that are accented (Notes, Accent) than are not accented, use Persistent Note Tools (Tools menu) to keep the Accent icon active. To do this, click the Accent icon and then click the Persistent Note Tools icon.

Beam, Triplet, Grace Note, Stem Up, Stem Down

Beam Command

The Beam Command (found under the Edit menu, quick key Ctrl+B) can be used to beam selected flagged notes. Flagged notes are eighth, sixteenth, thirty-second and sixty-fourth notes. The notes must be selected (highlighted) before the Beam command will be available. (For more on selecting see page 8).

Triplet Command

The Triplet Command (found under the Edit menu, quick key Ctrl+T) can be used to create a triplet from selected notes. The notes must be selected (highlighted) and be in a grouping that can form a triplet based on the Time Signature before the Triplet command will be available. (For more on selecting see page 8).

Why are my Beam and Triplet commands not available?

You must select a proper sequence of notes for the commands to become active. For example to beam notes, you must have at least two flagged (ex: eighth) notes selected (highlighted). Once selected, the beam icon will become available as well as the ability to use the quick key Ctrl+B. Clicking the beam icon will beam the selected notes.

Grace Note Command

The Grace Note Command (found under the Notes menu (Durations), quick key =) can be used to enter a note as a Grace note.

Where do grace notes get their time?

When grace notes are used in a song, they do not take visual space for time, nor do they take time away from the count for the measure. That is, the regular notes will line up in time and be counted for the beats in the measure. However, in play back, grace notes steal time from the note following the grace note(s).

Stem Up and Stem Down

To set the stem direction for a note or rest, use the Notes: Stem Up (Shift+Up) and the Notes: Stem Down (Shift+Down).

Note Properties

Many properties for a note or rest can be accessed with Alt+Enter.

There is more that can be done to a note or group of notes than just assigning a duration, an accidental, a slur or the like. When you select a note (or group of notes) and press Alt+Enter, a dialog box appears to give you more control over the note (see below). If you are not familiar with how to select notes, see Selecting on page 8. This Notation Properties dialog box allows you to change the spacing, mute the note(s), turn off ledger lines, change tie and slur direction, change the color, mark it to never be printed and more. For most any item entered (rests, bar lines, tempo variance, etc), you can select it and use Alt+Enter to access the properties dialog box for that item to have more control.
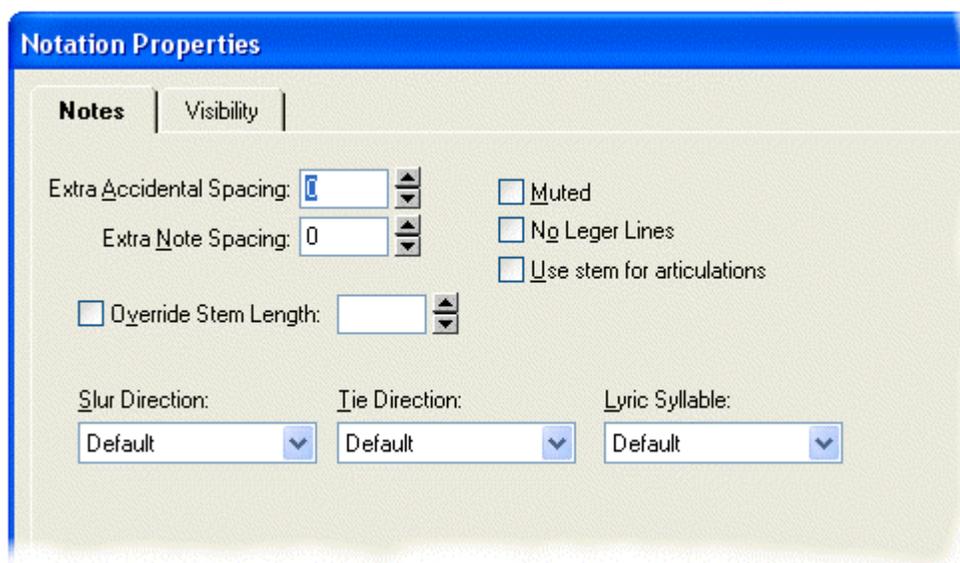
Notes Tab

Extra Accidental Spacing
To add more space between a note and its accidental, increase this setting. This may be useful when working with Staff Layering (page 48) if notes and accidentals of other staves are colliding. The follow shows a note with Extra Accidental Note Spacing set to 0 for the first note and set to 1 for the second note.

Extra Note Spacing
To add more space to the left of a note, increase this setting. If the note has an accidental, the space will be added after the accidental and before the note. Again, one place this may be useful is with Staff Layering.

Override Stem Length
To change the length of a note stem or hide the note stem, use this setting. Set the stem length to 0 to hide the stem for printing. One application for this is for Chant or spoken parts. The following shows 2 notes at the default stem length, 2 notes at stem length set to 12 and 2 notes with the stem length set to 0.

Muted

Set a note of chord to be muted (not heard during play back). Warning: If you mute the receiving note of a tie, this will result in a stuck note for play back.

No Leger Lines

Checking this option will turn off leger (ledger) lines for a note. In the example to the right, the first note has leger lines turned on (not checked) and the second note has checked "no leger lines."

Use stem for articulations

In the example to the right, the first note has been entered with an Accent (Notes: Accent). The second note was also entered with an accent, but the "Use stem for articulations" was checked and the accent was moved to the stem end versus the note head end.

If the selected note is part of a beam, you might also want to override the note's stem length in order to have any articulations properly appear near the end of the note stem.

Slur Direction

If you would like to change the default direction of the slur, use this setting. Selecting Downward will place the slur under the notes. Selecting Upward will place the slur above the notes. In the example, the first 2 notes have the slur in the Default or Downward position. The last 2 notes have the slur in the Upward position. One application for changing the direction of the slur may be when working with Staff Layering (page 48).

Tie Direction

If you would like to change the default direction of the tie, use this setting. Selecting Downward will place the tie under the notes. Selecting Upward will place the tie above the notes. This is similar to the slur direction example above.

Lyric Syllable

Any note, chord or rest can be used in the placement of lyrics. By default, all notes except rests, grace notes, and notes that receive a tie or slur get attached to a lyric syllable. This box can be used to override the default lyric attachment behavior.

The example to the right shows the second note of a slur receiving a lyric because the Lyric Syllable has been set to Always.

You could also use this setting is you want to skip over a section of notes (at the beginning of a song or otherwise) and not have lyrics assigned to those notes.

> **Note:** The properties above can be assigned to more than one note at a time. For example if you wanted to set the slur and tie direction for an entire staff to upward, select the entire staff, press Alt+Enter and under the Notes tab, set these items. Or, if the first 4 measures of your song do not have lyrics, select those measures, press Alt+Enter and under the Notes tab, set the Lyric Syllable.

For more on selecting, see page 8.

Chords

Step-by-Step: How to enter chords

To enter chords (notes aligned vertically) in *NoteWorthy Composer* use Ctrl+Enter. For example:

1.   Enter the first note of the chord
2.   Place the insertion point to the right of that note and at the pitch for the second note.
3.   Press Ctrl+Enter and the second note will be entered into a chord with the first note.
4.   To enter more notes, repeat steps 2 &3.

You can read more about chords in the Help file by searching on Chord Member command.

NoteWorthy Composer only supports one voice per staff. You can force it to look like two voices in some cases by using the stem direction control and changing longer duration notes into several smaller tied durations to get the chords right. You can read all about the chord rules in the Help menu by searching on Chord Member Command. The smallest duration in a chord is what is counted for measures.

For two voices on a staff, you will need to use Staff Layering. See the next section for details.

Staff layering

Staff layering is the method used to place two voices on a staff. Staff layering will allow you to notate each voice on a separate staff and then merge the staves for printing and viewing. The sample song file *layering.nwc* demonstrates this feature.

1.   Open *layering.nwc*. It is located in the Samples folder.

2.   In File: Page Setup, Contents, Allow Layering, click so there is no check mark for Allow Layering. Click OK. Now you can see how each voice is on a separate staff. Here you can edit each staff. Allow Layering is also available on the View: Menu.

3.   Click the top staff to make it active.

4.   Press F2 (Staff Properties) and select the Visual tab. For the top staff, you will see that "Layering with next staff" is checked. Press OK. Press Page Down to make the next staff active. Press F2. Here you will see that it is not layered because the top staff will layer with it. Continue this process to see the third staff is layered with next and the fourth staff is not layered.

5.   In File: Page Setup, Contents, Allow Layering, click so there is a check mark for Allow Layering. Press OK. Now the staves are layered again. You can still use Page Up and Page Down to cycle through the staves and you can use Shift+F5 to play only one voice.

If you want to create your own song with layering, you can use the satb template, which is the *layering.nwc* file or start your own song.

How to use the satb template to start a new song with layering

Go to File: New, General tab, click satb, Click OK, OK.

You will see that this template already has the staves layered. To un-layer the staves so you can enter in your notes, go to File: Page Setup, Contents tab, un-check Allow Layering. Now each staff will be shown separately and you can delete the notes on each staff and then enter your own notes on each staff. When you are ready to layer the staves again, go back to the Contents tab and check Allow Layering.

You will also notice some lyrics have been entered with the Edit: Lyrics command as an example. When you get ready to add your lyrics, go to Edit: Lyrics for the staff and under the Lyric 1 tab, delete the example lyrics and enter your own. If you do not want lyrics, just delete the lyrics there and click OK.

How to start a blank new song with layering

If you want to start a new song with layering, the key is that for the staves you want to layer, you need to set the same Clef. For the upper staff, you will need to go to Staff: Staff Properties, Visual tab, and check Layer with Next Staff. This staff will then be layered with the staff below it when "Allow Layering" is turned on.

Key Tips to Layering

- **There are 2 commands associated with layering**
  -Staff: Staff Properties, Visual tab, Layer with next Staff
  -File: Page Setup, Contents tab, Allow Layering

- **To move through layered staves, use Page Up and Page Down**
  Look for the active staff color to show what staff you are working with. Once you have the staff active, you can edit the notes, use Tools: Staff Play (to just play that staff), etc. To set an active staff color, go to Tools: Options, Color, Active Staff.

- **Use Extra Note Spacing and Vertical Offset for Rests**
  To make space for notes that overlap more than you want, select the note, press Alt+Enter, under the Notes tab, set Extra Note Spacing. The vertical position of a rest can be changed in the same way with Vertical Offset.

- **Change Direction of Tie or Slur**
  If you need to change the slur or tie direction of a note, select the notes, press ALt+Enter, under the notes tab, change the direction.

Flow Direction – Repeats, Special Endings, Coda, etc.

There are several different ways to alter the direction of play. One way is to use repeats to play a section again. If you have a few measures of a song you want repeated, use the **Master Repeat Open** and **Master Repeat Close** under **Insert: Bar Line (Decorated)**. For example, if you enter the following piece in *NoteWorthy Composer* and play it back you will hear and see the highlighted notes repeat between the **Master Repeat Open** and **Master Repeat Close**. Never pair a Master Repeat with a Local Repeat.
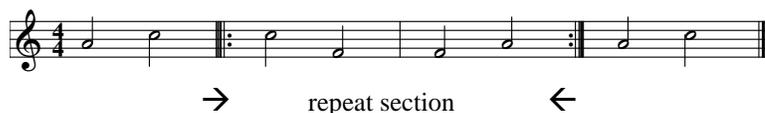
To repeat a section several times, use **Local Repeat Open** and **Local Repeat Close** under **Bar Line (Decorated)**. When you select **Local Repeat Close**, you will be prompted to enter the Repeat Count. An example of a local repeat with a repeat count of three is below. The middle two measures will be played back three times before continuing to the last measure. Never use a special ending with a local repeat. It will not work.

→   repeat section 3 times   ←

Another way to use the repeat signs is with special endings. **Special Endings** are found in the **Insert** menu. In the sample below, the third measure is the ending for the first pass (the 1st Special Ending) and the **Master Repeat Close** directs play back to the start. On the second pass, the first special ending is skipped and play goes to the 2nd Special Ending. The sample song *jingle.nwc* uses special endings.

In addition to repeats and special endings, flow direction symbols also alter the direction of play and are found in the **Insert** menu, under **Flow Direction**. To understand the different selections, it is important to know two terms. First, *Da Capo* means from the beginning and is often abbreviated *D.C.* The second is *Dal Segno (D.S.)* and means from the sign. In addition to the following example, the sample song file *rose.nwc* also uses flow directions. It may be helpful to play the file and follow the play direction.

In the above example, the song will play through to the *D.S. al Fine*. After the *D.S. al Fine* instruction, the song will go back and play from the sign to the *Fine*.

There are several song files in the Samples folder that demonstrate the use of flow direction signs and repeats. The song files are named *repeatx.nwc* where *x* is a number. When you open the examples, go to the File Info dialog box (Ctrl+I) for an explanation of what the file demonstrates.

An additional tip when working on the flow of a song is to break the song into blocks. These blocks are individual sections that may or may not be played more than once, but they can be separated. Then give each block a name, like A, B, C, etc. Then write out the flow of the song, using the block names. For example, your song may flow ABACDAC. From that, figure out how to implement Repeats, Flow Directions and Special Endings in your song. This will help you see at a higher level without all the measures of notes clouding your view.

Other Symbols from the Insert Menu

Bar Lines

A basic bar line can be entered on the staff with Insert: Bar Line or the quick keys: Tab key or * key.

For other bar lines, use Insert: Bar Line (Decorated). Here are the bar lines available:
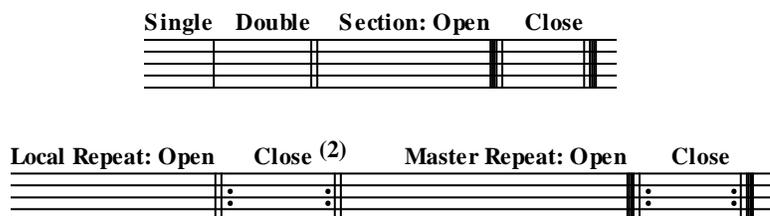
The Local Repeat Close can be set from 2 to 250 repeats.

System Breaks

To break a system at printing, when inserting a bar line, check Force System Break. This needs to be done in the top staff. If you do not set the break during bar line entry, you can after the fact, select the bar line, press Alt+Enter and check the option.

Marking Bar Lines Not to Print

Bar lines can be marked not to print or be set to a different color with the Visibility tab. If you do not set these items during bar line entry, you can after the fact, select the bar line, press Alt+Enter and access the Visibility tab.

Where do I set to end a staff with a Master Repeat Close?
Staff: Staff Properties, General tab, Ending Bar: Master Repeat Close. You can also choose from other ending bars.

Where are the symbols for back to back repeats?
Go to Insert: Bar Line (Decorated) and enter the "close" for the bar line that you want. Then enter the "open" for the bar line that you want The bar lines will then be combined to look like one symbol.

Clefs

Clefs can be entered on the staff with Insert: Clef or the quick key c. Some of the Clefs also have icons on the toolbar. The clefs available from the Clef command are:
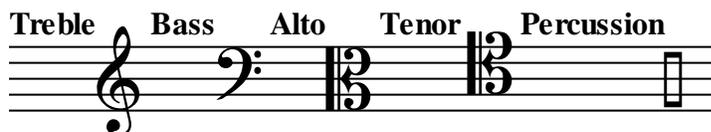
How do I insert a clef that will play an octave up or down?
When you use Insert: Clef (quick key C), in the dialog box where Octave Shift is set for None, change the

setting to Octave Up or Octave Down.

Step-by-Step: How to change notes to a new clef

1.   Select the clef and press **Alt+Enter** to change the clef.

2.   Select the notes to be changed and move them using **Ctrl**+**Shift**+↑↓.

3.   Press **F9** (**View: Refresh Score**) to update the key signature.

Step-by-Step: How to change the number of lines in a staff

When using the Percussion Clef, you may want to change the number of staff lines to be a single line. When you add a new staff (Staff: New Staff), the default number of lines in the staff is 5. To change that default:

1.   For the active staff, go to **Staff: Staff Properties** (or press **F2**).

2.   Under the **Visual tab**, in the **Lines** field, set the number for the staff.

Key Signatures

Key signatures can be entered on the staff with Insert: Key Signature, the quick key k or the icon (shown to the left). You can select a listed key signature or define one.

| G Major/e minor | D Major/b minor | A Major/f# minor | E Major/c# minor | B Major/g# minor | F# Major/d# minor | C# Major/a# minor | F Major/d minor | Bb Major/g minor | Eb Major/c minor | Ab Major/f minor | Db Major/bb minor | Gb Major/eb minor | Cb Major/ab minor |

Is there an easy way to change the key of a song?
1.   Use Tools: Force Accidentals to assign an accidental to each note.
2.   Select the key signature, and change it using Alt+Enter. If no key exists, then use Insert: Key Signature (or K) to enter a key signature at the beginning of the staff.
3.   Select Tools: Audit Accidentals to update notes to the key.
4.   If necessary to change the enharmonic spelling of notes, select Tools: Audit Enharmonic Spelling.

Time Signature

There are a few standard time signatures represented by icons on the Insert menu.
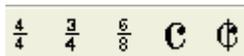
For more options, use the command Insert: Time Signature or the quick key g.
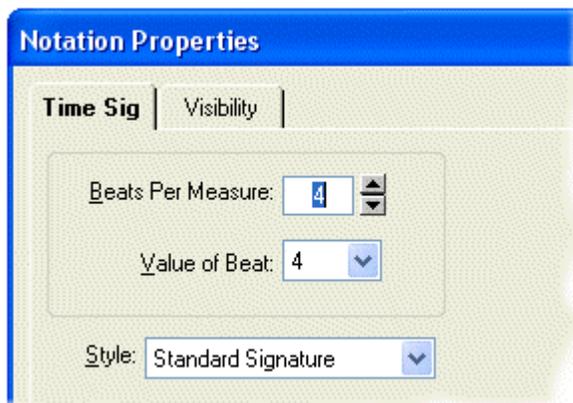
With Style set to standard you can select the Beats Per Measure from 1 to 99 and the Value of the Beat to 1, 2, 4, 8, 16, 32.

With Style set to Common time, the fields will both be set to 4 and the symbol will be entered on the staff. With the Style set to Alla Breve, the fields will be set to 2 and the symbol will be entered on the staff (also called cut time).

Can I put in the $\mathbf{C}$ for a time signature of 4/4 or the $\mathbf{\Phi}$ for 2/2?

Yes. When you use Insert: Time Signature (quick key G), at the bottom of the dialog box where it lists Standard Signature, select Common Time or Alla Breve. You can also click the icon on the Insert tool bar for fast entry.

Performance Styles

With Insert: Performance Styles, there is a list of styles that you can insert from Ad Libitum to Volta Subito. If you select Legato or Tenuto , notes will generally be played longer. If you select Staccato , notes will generally be played shorter. Other selections will not alter the performance. If you would like to add a style to the staff that is not on the list, you can always use Insert: Text.

Sustain Pedal

With Insert: Sustain Pedal, a down and released symbol can be entered.

Tempo and Tempo Variance

A **tempo** can be entered with Insert: Tempo, the quick key t or the icon. Using any of these methods will bring up the Tempo Dialog Box.
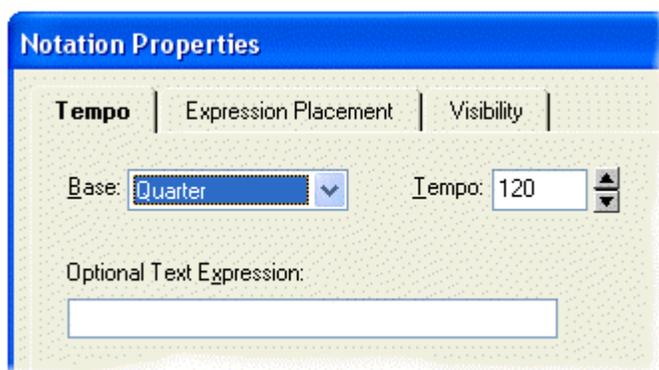
The **Base** field sets the unit of the tempo. The options are Eighth, Eighth Dotted, Quarter, Quarter Dotted, Half, Half Dotted. So, if you select quarter, the tempo will be in units of quarter notes per minute.

The **Tempo** field is base units per minute.

The **Optional Text Expression** field allows you to enter text related to the tempo or you may leave it blank.

A **tempo variance** can be entered with Insert: Tempo Variance or the quick key e. Selecting either will bring up the Tempo Variance Dialog Box.
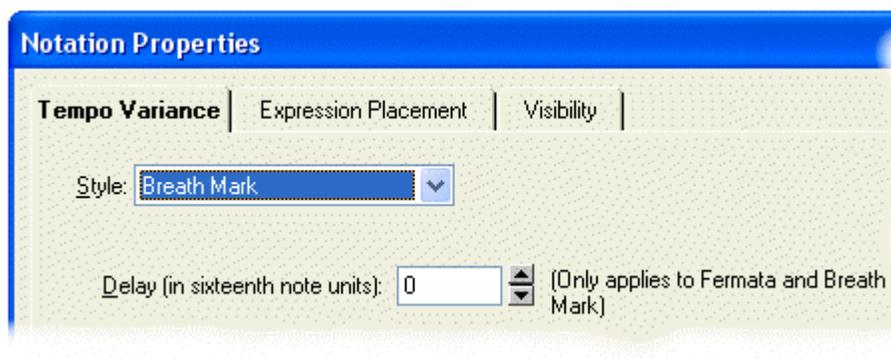
The options for Style include:

BreathMark: The breath mark is represented graphically in the score and indicates that the performer should take a breath at this position. You can optionally specify a **Delay (in 16th notes)** which will influence the play back of the staff. The delay should only be specified for one instance of the mark at any given vertical position in the song. The breath mark can also be entered with the icon.

Fermata: The fermata is similar to the breath mark in that it is represented symbolically in the score and has a corresponding delay - **Delay (in 16th notes)**. The delay should only be specified for one instance of the mark at any given vertical position in the song. The fermata can also be entered with the icon.

Accelerando, Allargando, Rallentando, Ritardando, Ritenuto, Rubato, Stringendo: These marks do not use a predefined delay. They scan on both sides of the variance event to find the presence of tempo marks. If they are found, then the change from one tempo to the next is introduced gradually at a rate determined by the distance up to the next tempo mark. If a tempo mark is not found either before or after the variance mark, then no change in the tempo is introduced into the play back of the staff.

In this example, **Allargando** has been selected under Style. Since there is a tempo entry on each side of the tempo variance the tempo will be slowed from 220 to 120 from the *allarg.* to the 120 tempo entry.

Note: It is up to you to make sure that the tempo variance that is actually implemented reflects the change indicated in the text. For example, it is technically possible to create a section which slows down in tempo and yet is labeled as Accelerando .

Step-by-Step: How to enter a Fermata
The fermata symbol over a note indicates to hold the note longer than its written duration. The fastest way to enter a fermata is to click on the icon on the Insert tool bar. The following steps illustrate how to place a fermata over a note with the Insert menu.

1.   Place the insertion point to the left of the note that you want to fermata.

2.   Select **Insert: Tempo Variance** or press **E**.

3.   On the Tempo Variance tab, select **Fermata** for style

4.   If you do not like the position of the fermata, select (highlight) the diamond beside the fermata and press **Alt**+**Enter** to edit the staff position under the Expression Placement tab.

Fade volume with the Multi-Point Controller

The **Multi-Point Controller** (**Insert** menu) allows sophisticated control over the play of a song. For example, it can be used to fade the volume, speed up a section or implement a pitch bend.

The following example demonstrates how it can be used to fade out the volume. In *NoteWorthy Composer*, create a staff with notes like the one below.

Place the insertion point after the first bar line and select **Insert: Multi-Point Controller**. Use the same settings as in the dialog box below.
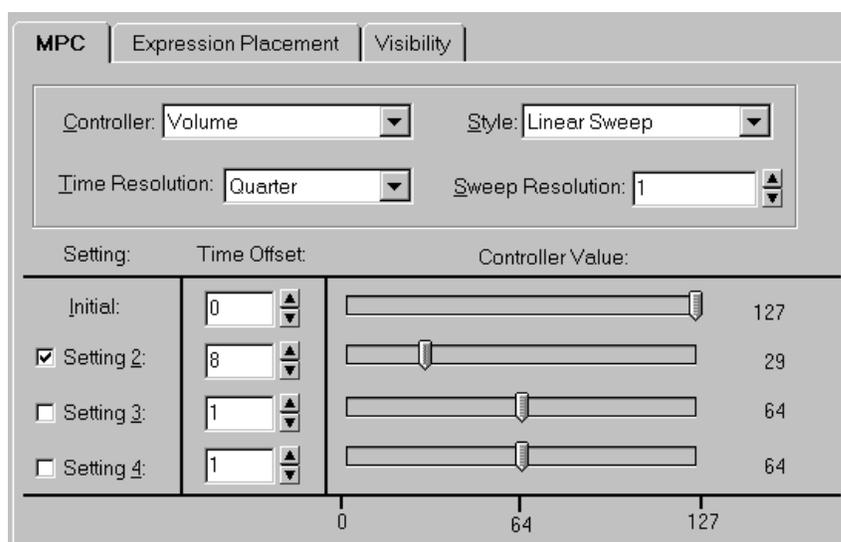
Controller - Volume: indicates this controller will affect volume

Style - Linear Sweep: the change will be gradual; not all at once

Time Offset Multiplier - Quarter: Multiply by Time Offset for duration

Linear Sweep Contour - 1: the size steps the sweep will take during the control

The remaining settings indicate the first note will be at a volume of **127** and over a time period of **8 Quarter** notes (Time Offset x Multiplier), the volume will decrease to **29**. Click **OK**.

Play the staff and you will hear the volume fade.

How does the Linear Sweep Contour in the MPC work?

The Linear Sweep Contour defines how large a change to the controller value will be considered significant. In the case of pitch bend, where the value can be swept over thousands of values, each and every change of only 3 or 4 is not very important. In this case, you might use a value of 100, or even more, depending on how smooth you wish the pitch bend to be. This allows NWC to lean out the number of control changes sent to the MIDI device, which can significantly improve performance.

Think of it like this. If you started at 0 and wanted to count out loud to 10000 in 2 minutes, then:

- Using a contour setting of 1, you would count like this: "1, 2, 3, 4, 5, 6, 7, 8, 9..." all the way to 10000, and you would have to speak very fast to finish in 2 minutes.

- Using a contour setting of 100, you would count: "100, 200, 300, 400, 500..." all the way to 10000, and you would probably have no trouble finishing in 2 minutes.

The same is true in an MPC. A higher contour value makes it easier for NWC to change the value from the value of 1 up to the value of 10000.

Enter music symbols not listed

NoteWorthy Composer allows for the use of different fonts with **File: Page Setup, Fonts**. The command **Insert: Text** allows for the placement of items on or around the staff. Using these tools, you can insert items such as bow markings, rehearsal marks and the like.

You can use music fonts that you have purchased or that you have created. You will find several music symbol fonts created by fellow NWC users in the online community.

Common Questions Related to Inserting Items

Is there a way to quickly edit symbols?

There is an easy way to edit symbols like the clef, key signature, tempo and text. First, select (highlight) the item, then press Alt+Enter. The dialog box for that item will appear for quick editing.

When I Insert Expressions, I only get 1 tab and my friends get 3 tabs. Why?

The difference is the setting for Tools: Options, Editor, Smart Properties Insert.

When enabled, the Visibility properties for new items are automatically configured with default settings. The Expression Placement properties are set by finding a similar item elsewhere in the staff, and then using it as a basis for positioning the new item. If a similar item is not found, the program decides on the placement properties based on reasonable defaults.

When disabled, all available properties for new items must be set manually. The properties are initially set to whatever was used the last time this type item was added. Here you would get the 3 tabs so you can access all the settings.

How do I delete Text, etc without deleting notes underneath?

If you have not Preserved Width for an inserted item (Text, Tempo, Dynamic, etc), this item does not have a width on the staff. This allows notes to be placed directly under the item. Since the item has no width for you to select, a small gray diamond is placed to the left of the item. The diamond gives you something to select for editing or deleting (the diamond may be changed to an anchor with Tools: Options, Editor, Small Expression Anchor).

When you want to delete, copy or edit the items without width, the focus will be the diamond - not the item.

To delete the item, place the insertion point to the left of the diamond and press delete. Or, place the insertion point to the right of the diamond and press back space. Or, select the diamond and press delete.

To copy the item, select the diamond and press Ctrl+C.

To edit the item, select the diamond and press Alt+Enter.

What does Preserve Width mean?
You will see the option to Preserve Width in dialog boxes under Expression Placement. One example is Insert: Text. If you select Preserve Width, the text will take up its own width on the staff and notes will start after the text. If you do not select Preserve Width, the text will not take any width on the staff. In this case, text placed at the top of the staff will allow notes to be entered under the text. If you do not Preserve Width, the symbol or text you are entering will appear with a diamond beside it. Since the item has no width of its own, the diamond gives you something to select for editing or deleting. The diamond will not appear in your prints (the diamond may be changed to an anchor with Tools: Options, Editor, Small Expression Anchor).

Text entered with Insert: Text can be deleted, copied and pasted and edited. Depending on whether you Preserved Width or not, the focus of the commands will be different. If you Preserved Width, the focus will be on the text. If you did not Preserve Width, the focus will be the diamond.

To delete the text, place the insertion point to the left of the focus and press delete. Or, place the insertion point to the right of the focus and press back space. Or, select the focus and press delete. To copy the text, select the focus and press Ctrl+C. To edit the text, select the focus and press Alt+Enter.

Is there a find feature for notes and symbols?
Go to Edit: Find (quick key Ctrl+F) to set what you would like to find on a staff. In the dialog box, you are able to search on an Expression or a Category of entries such as Dynamics, Flow Direction, etc. Once you have found the first item, you can continue through the staff finding more of those items by pressing F3 (Edit: Find Next).

When you search by Expression, not only can you enter text that you want to find in a staff, you can also search for notes of a certain duration, notes with an accent, grace notes, etc by entering that item's text representation. You will find some examples of this in the *NoteWorthy Composer* Help file under Help: Search for Help on, Find Command.

Expression Placement and Visibility Tabs

When using the Insert menu, you will see the Expression Placement tab and the Visibility tab (if you have the Tools: Options, Editor, Smart Properties Insert option disabled). If you select an item, such as tempo or text and press Alt+Enter to edit it, you will see these tabs. They are described in detail below.

Expression Placement Tab
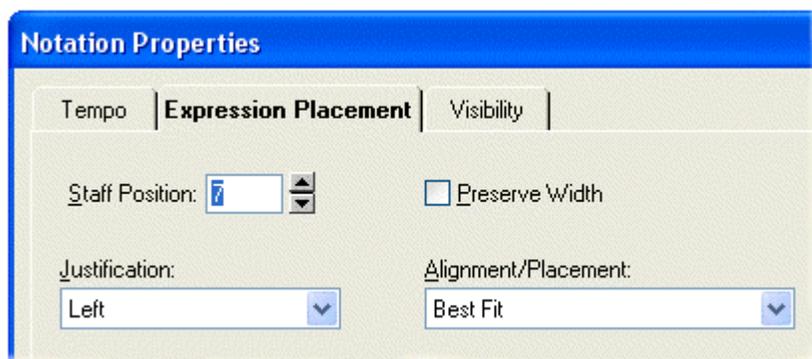
This tab deals with positioning the item on the staff.

Staff Position

This sets the vertical position of the item on the staff. A staff position of 0 is on the center staff line. +5 would be just above the staff and –5 would be just below the staff.

Preserve Width

To understand this setting, take the example of Insert: Text. If you select Preserve Width, the text will take up its own width on the staff and notes will start after the text. If you do not select Preserve Width, the text will not take any width on the staff. In this case, text placed at the top of the staff will allow notes to be entered under the text. If you do not Preserve Width, the symbol or text you are entering will appear with a diamond (or anchor) beside it. Since the item has no width of its own, the diamond (or anchor) gives you something to select for editing or deleting. The diamond (or anchor) will not appear in your prints.

Text entered with Insert: Text can be deleted, copied and pasted and edited. Depending on whether you Preserved Width or not, the focus of the commands will be different. If you Preserved Width, the focus will be on the text. If you did not Preserve Width, the focus will be the diamond (or anchor).

To delete the text, place the insertion point to the left of the focus and press delete. Or, place the insertion point to the right of the focus and press back space. Or, select the focus and press delete. To copy the text, select the focus and press Ctrl+C. To edit the text, select the focus and press Alt+Enter.

If you would like a larger symbol to work with instead of the diamond, go to Tools: Options, and un-check Small Expression Anchor. This will display an anchor instead of a diamond.

Justification

This field is used to control how the item is justified within its space on the staff – to the left, center or right of the space. This can be especially useful when the item does not preserve its width. It might also be useful when the item uses best fit placement and is allocated additional space on the staff during note alignment.

Alignment/Placement

This field controls how the text or symbol expression will be inserted and aligned in a multi-staff system. The options are:

Best Fit: The item will be placed in the system in the most efficient way possible. It will tend to stay near the note, bar, or signature that precedes it, unless obstructed by a prior item.

Best Fit Forward: The item will be placed in the system in the most efficient way possible. It will tend to stay near the next note, bar, or signature that appears after it in the staff.

As Staff Signature: The item will be treated as a staff signature. It will be aligned in the system with any other signature item appearing in other staves at the same horizontal position.

At Next Note/Bar: The item will be shifted forward such that it appears at the start of the next note or bar line. In the editor, a dashed line to the anchor position will be shown.

Visibility Tab

This tab deals with how the item will be displayed on the printed page.
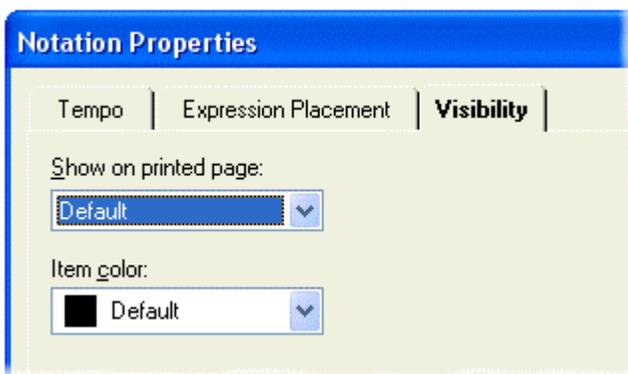
Show on printed page

This field allows you to set if you want the note, rest or symbol to be shown on the printed page. The options are:

Default: The item will not appear in the final printout if it is generally not appropriate to do so.

Always: The item will always appear in the final printout.

On Top Staff: The item will appear in print only if it is contained in the top staff of the system.

Never: The item will never appear in print.

This option could be used to hide bar lines if you do not want them in your printed song. With staff layering, you could hide the rests place holders on one staff so they are not shown during layering. You could also print blank staff paper by hiding items on the staff.

Item Color
This field controls the color of the item. The options are default and Highlight 1-7. The colors for the default and highlights are set in Tools: Options, Color tab.

Chapter 7
Lyrics

This section covers lyrics in *NoteWorthy Composer*, as well as importing/exporting to MIDI and Karaoke files.

Working with Lyrics in *NoteWorthy Composer*

Lyrics, the words for a song, are entered with the command **Edit: Lyrics**. The command can be accessed in any of the following manners:

- Select the Edit command menu and then select Lyrics...
- The quick key Ctrl+L
- The Lyric icon, which is the blue capital L

To set lyrics for a staff, click the staff to make it active and access the lyrics command (Ctrl+L). Once you have the Staff Lyrics dialog box open, on the **Configuration** tab, set how many lyric lines your song will have with **Line Count**. Select the number of lines with the drop down box. This can be changed at anytime. So, if you are not sure how many lines you will have, start with "1 Lyric Line" as shown below. You cannot add lyrics until you have set the Line Count.
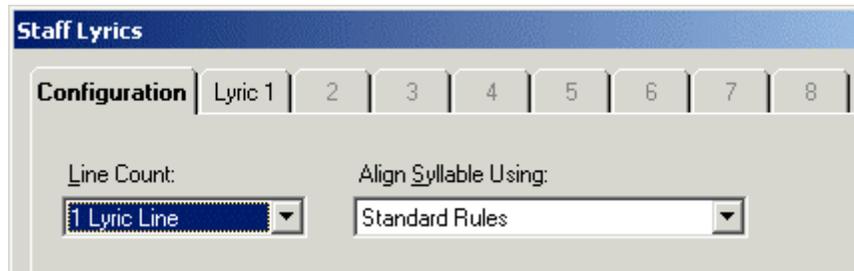
Setting Line Count to "1 Lyric Line" will make the Lyric 1 tab available. Click on the **Lyric 1** tab. Click in the white box. You will enter your lyrics in this box, as shown below. Then click OK. If you already have notes placed on the staff, the lyrics will appear with the notes. If you do not have notes on the staff yet, the lyrics will show once notes are added. When you need to change or add to the lyrics, go back to Edit: Lyrics.
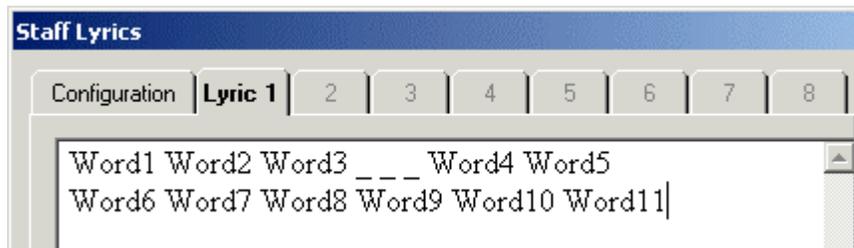
For more specifics and examples, see...

- The Lyrics Command section of the online help file.

- Sample song files, such as *jingle.nwc* and *savequen.nwc* - go to Edit: Lyrics to see how lyrics were entered.

Setting Notes to Not Have Lyrics

Lyrics will start at the first note of the song. If you have notes at the beginning, or anywhere in the song, that that you do not want lyrics assigned to, there are 2 methods to skip the notes.

Method 1

Set the property of the notes to never have lyrics. To do this, select/highlight the notes that you do not want to have lyrics, press Alt+Enter to access the note properties dialog box, and under the Notes tab, set Lyric Syllable to Never. See the diagram below.

Method 2

Use an _ (underscore) in the Lyric Editor (Ctrl+L) for each note you want to skip. If you have several lines of lyrics and you want lyrics both assigned and not assinged to the same notes based on the verse, you will need to use the underscores. For example, entering _ _ _ _ in a Lyrics tab will skip 4 notes. These notes will not have lyrics and the underscore will not show in the editor or print. See the diagram below for an example.
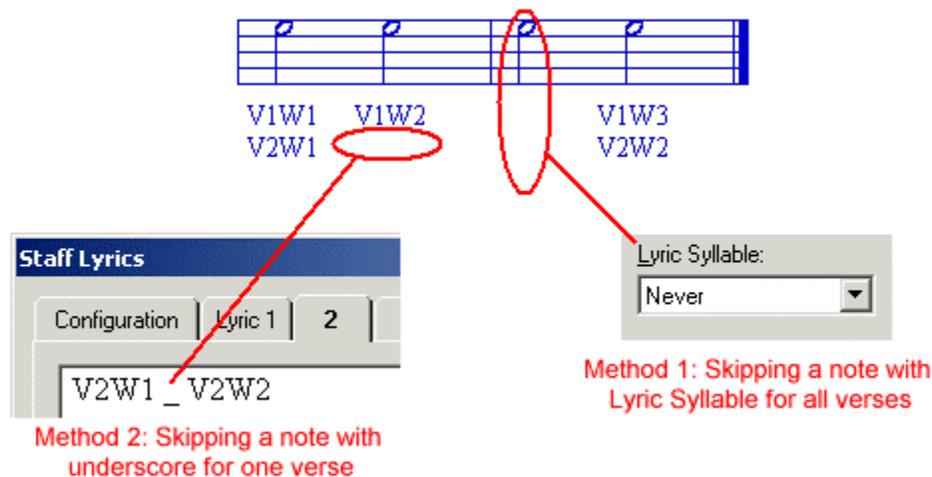
Assigning Lyrics to Tied or Slurred Notes

By default, lyrics are not assigned to notes that are the beneficiary of a tie or slur. If you would like to assign lyrics to these notes, select the notes, press Alt+Enter, under the Notes tab, set Lyric Syllable to Always.

Changing the Font Size and Style

In some cases you may want to keep the staff size the same, but increase the size of the lyrics. You may also want to use a font other than the default Times New Roman. To change the lyric size and font for an open file:

1. Select File: Page Setup.
2. Click the Fonts tab.
3. In the scroll box, click Staff Lyric and click Modify.
4. In the Font dialog box, change the Font, Font style and Size as you like.
5. Click OK.

Remember: If you use fonts that others do not have, your song will not display correctly on their machine.

Assigning Lyrics Both Above and Below a Staff

To assign lyrics above the staff and below the staff, you will need to use staff layering. See page 48 for details on staff layering.

With staff layering, you will create one staff with the lyrics on top of the staff and create another staff with the lyrics under the staff. Then you will layer the 2 staves to be one staff with lyrics on top and bottom.

For the staff that you want to assign lyrics above, click the staff to make it active, use Ctrl+L (Edit: Lyrics) to open the lyric editor and on the Configuration tab, for Staff Placement - Assignment, set Top. For the staff you want to assign lyrics below the staff, set this to Bottom.

Cutting and Pasting Lyrics

When working with lyrics you may want to copy, cut and paste lyrics within the Staff Lyrics dialog box or between *NoteWorthy Composer* and another application. You can copy, cut and paste lyrics by using the Windows clipboard manipulation keys.

1. While in the lyric editor (Ctrl+L), select (highlight) the section of lyrics you want to work with by holding down the left mouse button and dragging it across the lyrics or by using Ctrl+Shift+Left/Right Arrow Key.
2. Press Ctrl+C to copy the lyrics or press Ctrl+X to cut the lyrics.
3. Place your insertion point where you want to insert the copied or cut lyrics.
4. Paste the lyrics by pressing Ctrl+V.

Assigning Several Words to One Note

The underscore (_) can be used to connect several lyric words to one note. For example, "Word1_Word2" entered in the Staff Lyrics Editor (Edit: Lyrics) would assign "Word1 Word2" to a single note. To use this, make sure you have "Underscore shown as space" on the Lyrics Configuration tab checked.

Alignment of Lyrics

There are a few more options for lyrics on the Configuration tab that were not covered in the above sections.

Assign Syllable Using: This field controls how the lyric text will be aligned and justified underneath its corresponding note(s). Lyric alignment can be forced to use:

Start of Accidental/Note: This aligns the lyric syllables on the far left side of each corresponding note, starting at the same location as any accidentals that would appear on the note.

Standard Rules: This aligns the lyric using standard conventions for lyrics in notation. Normally, the lyric will be centered under the notes. If a multi-note phrase encompasses the syllable, then the lyric will be left aligned with the start of the notehead.

Offset: This field is used to add space near the staff boundary. The lyric lines will be placed above or below this space, thus making room for things like special endings at the top of a staff.

Staff Properties Vertical Size: These settings for Upper and Lower are also found under Staff: Staff Properties, Visual tab. However, as you add lyrics lines to a staff, these numbers are increased as needed to make room for the lyrics above or below the staff (depending on the Alignment of lyrics – Bottom or Top).

Lyrics in MIDI and Karaoke Files

For the latest information and links to other products that may assist, check the online faq and user community on this subject.

*To add lyrics to a *.mid file*

You can save your song file as a MIDI File using the File: Save As command. If lyrics are present in any non-muted staff, they will be exported along with the performance data. When saving to a Type 0 MIDI file, only one lyric is exported since all data is saved into a single performance track.

The actual lyrics are exported exactly like they play back in *NoteWorthy Composer*. The lyric syllables are included in the MIDI data just like they are highlighted when playing in *NoteWorthy Composer*.

What is imported when a MIDI file has lyrics?

MIDI files can be imported into *NoteWorthy Composer* song files using the File: Import command. However, MIDI files are not notation based files. They generally contain raw performance data that represents exactly how a song should be played, but not really how it should be notated.

MIDI files can optionally include text events, including text identified as Lyric Text. Text that is included in a MIDI file is not associated with any particular note pitch or duration, and can appear anywhere in the file, even if no instrument/note performance data is present. Lyric text in a MIDI file simply identifies a chronological sequence of syllables that should be sung with the song, and the time at which each syllable should start to be sung. The actual length of time that each syllable is sung is not specified in the MIDI file (although it obviously does not extend beyond the start time of the next syllable). These syllables might correspond to note events that are also included in the MIDI file, but there is no rule that it must be this way.

So, what does this all have to do with *NoteWorthy Composer*? Well, since lyric text is not bounded/framed by any other MIDI performance data, *NoteWorthy Composer* imports each lyric track into a separate lyric-only staff when importing MIDI data into NWC format. Each lyric-only staff imported into *NoteWorthy Composer* has the following properties:

- Each lyric syllable is attached to a fake, muted note that is added to the staff solely for the purpose of attaching lyric text (it does not sound during play back)
- The staff itself is given only a single staff line, to make it clear that it is a vocal only track
- Each lyric staff will be marked in a Lyrics group from File|Page Setup|Contents and Staff|Staff Properties|General, to make them easier to find and manipulate
- All notation on the staff is set to Never show on the printed page, so only the lyric text will appear when printed
- All fake notes entered on the staff will appear in hidden treble clef, although technically the notes themselves have no significance, except as a medium for attaching the lyric syllables found in the file (you can change the hidden clef without having any effect on the lyric staff)

In addition, *NoteWorthy Composer* will try to layer an imported lyric staff with the corresponding note data that matches the lyric. This does not always work very well, due to the inherent limitations described earlier in this article. *NoteWorthy Composer* uses the following scheme when layering a lyric staff with a notation staff during import:

- first, the track where the MIDI lyric events are found is checked for MIDI note data
- if MIDI note data is present, the list of *NoteWorthy Composer* import instructions are checked to see if any note data is being imported from this track
- if multiple *NoteWorthy Composer* import instructions are found for this track, the first one is considered the source for a matching a notation staff for the MIDI lyrics found in the file
- the notation staff generated from the import instruction is then layered with the lyric staff generated from the MIDI lyrics
- if no matching import instruction is found, or no note events are in the track that contains MIDI lyrics, then the lyric staff will not be layered within *NoteWorthy Composer*; it will appear at the bottom of the score, after the notation staves

After an import is completed, you can try several things to improve the results of the lyric import:

If the lyric staff is layered with the wrong notation staff, you can layer it with a different notation staff:

1. turn off the layering option on the notation staff (press F2 while the notation staff above the lyric is active, then click the Visual tab, turn off option Layer with next staff)
2. now, make the lyric staff active (which can now be easily done by clicking on it)
3. now move the lyric staff around using Ctrl+Shift+Page Down/Up until it is under the notation staff that appears as though it represents the vocals
4. lastly, you can optionally enable layering on the notation staff directly above the lyric staff so that the lyrics will appear to belong to this staff when printing or displaying in *NoteWorthy Composer Viewer*

If you are feeling confident, you can also move the lyric text from the lyric staff over to the actual notation staff that you think corresponds to the lyric text:

1. use Page Up/Down until the imported lyric staff is active
2. open the lyric editor using Edit|Lyrics or Ctrl+L
3. press Ctrl+Shift+End to highlight the entire lyric
4. press Ctrl+C to copy all of the selected lyric text
5. press Cancel to close this lyric editor
6. activate the notation staff to which you want to add these lyrics (again, using Page Up/Down is an easy way to do this)
7. open up the lyric editor for this notation staff
8. on the Configuration tab, assign the Line Count field to 1 Lyric Line
9. click on the Lyric 1 tab
10. in the lyric text box, press Ctrl+V to paste the lyrics
11. press OK to complete the job

You now have these lyrics attached to the notation staff. You will probably find that some tweaking of the lyrics and note properties will be required in order to match the lyric syllables with the correct notes on the staff. In some cases, this effort might be enough to convince you to use the layered lyric staff instead. If you decide not to keep the original lyric staff, you can remove it by making it active, then pressing Ctrl+D.

Does NWC support karaoke (.kar) files?*

Karaoke files conform to the Official MIDI Specification, but include custom text formats for the inclusion of lyrics and other text. Karaoke files do not utilize the standard Lyric Meta Event for inclusion of song

lyrics. Karaoke files use the general purpose Text Meta Event for inclusion of lyrics. *NoteWorthy Composer* will import lyric text events from a karaoke file as long as the file name has the correct *.kar file extension. The import uses the same procedure as described above, except the lyric text is derived from the Text Meta Event, rather than the official Lyric Meta Event.

On export to a MIDI file, *NoteWorthy Composer* uses the standard Lyric Meta Event for saving lyrics into a standard MIDI file. *NoteWorthy Composer* does not save files using the custom Karaoke File (*.kar) format extensions. It uses the standard defined by the Official MIDI Specification.

Chapter 8
MIDI Recording

To get *NoteWorthy Composer* to accept input from a MIDI keyboard, you need:

- A MIDI keyboard (needs to be MIDI compatible, not just an electric keyboard)
- A sound card that has a MIDI port or a MIDI interface card
- MIDI cable
- *NoteWorthy Composer*

It does not matter to *NoteWorthy Composer* how the MIDI keyboard is connected to the computer (USB, Serial, PCMIA, your sound card MIDI/joystick port,etc) as long as the MIDI hardware is there and the drivers are installed. For example, you can connect your MIDI keyboard to a USB port with the proper interfaces/drivers and *NoteWorthy Composer* will accept the input. If you have a USB port and want to connect a MIDI keyboard at that port, you will need to purchase a MIDI interface that includes the MIDI drivers.

If you are connecting the MIDI keyboard to your computer via the sound card joystick/MIDI port, the MIDI cable needed to connect to your computer will have 2 5-Pin DIN connectors on one end (for connecting to the MIDI keyboard) and a DB15 Male and Female connector on the other end (to connect to your joystick/MIDI port and have access available to game port).

There are 2 ways to input notes with a MIDI keyboard. Live play will record what you are playing with duration. Step play will enter note pitches as you press keys without duration.

Step Recording

Step play will enter note pitches as you press keys without duration. This means you can enter the note pitch from the MIDI keyboard. The duration is not recorded, just the pitch. Since this is not a live recording, notes and chords can be entered at your own pace. To enter notes in step time:

1. Go to **Tools: Options** and click the **Record** tab.
2. If not already set up, on the Record tab, select the **Input Device** for you system. This will not need to be set every time unless you change devices often.
3. On the **Midi** tab, set MIDI port usage to **While Active** or **Always**. This will not need to be set every time.
4. Select **Tools: MIDI Input Active** or click the MIDI Input Active ⌨ icon.

Now when you press a key (or keys for a chord) the note(s) will be entered in the score on the active staff. Durations for the notes can be selected using the computer keyboard quick keys, the mouse to click the note duration icons or possibly from controllers on your MIDI keyboard. Search the **Help** file for "MIDI Input Active" for more information on MIDI keyboard controllers that can be used to set note duration.

Live Recording

Live play will record what you are playing with duration.
1. Go to **Tools: Options** and click the **Record** tab.

2. If not already set up, under the Record tab, select the **Input Device** for your system. This will not need to be set every time.

3. Still under the Record tab, under **Import Options**, select the placement of the notated recording when completed. The choices: New Window, Record Group (of score playing while recording) or Buffer Only.

4. Click **OK**.

5. Press **Ctrl+N, Rhythm tab** and select a score that you will use for background play as you record. A score must be open and playing to record. *NoteWorthy Composer* provides several Rhythm templates that are helpful in recording or you can use your own song file.

6. Click the Record 🔴 icon or press **F4**.

7. Play your MIDI keyboard (or MIDI other device) along with the rhythm or song.

8. Press **F6** to stop recording or recording will automatically stop at the end of the background song.

Recording will appear where you set it in Import Options. Under Import Options, if you selected:

New Window - The recording will appear in a new window.

Record Group - The recording will show in the background song's window. The recording will be in its own group entitled Record.

Buffer Only - Access the notated recording with **Staff: Import Recording**.

How can I get left hand and right hand staves to show on recording?

When recording, here are some settings to get the 2 staves from right hand and left hand:

Tools: Options, Import, Maximum Single track chord size - Decrease this number, 12 may be a good starting point. Record, see how the new number works, change number and try again, until you get better results

- and/or -

Staff: Import Recording; Once you record a song, you can import with this command as many times as you want. You can import the first time and set the note range to be for the right hand. This will set a staff for the right hand. Import a second time and set the note range to be for the left hand part. This will set the staff for the left hand under the first staff.

Chapter 9

Printing

File: Page Setup

Here you can set things like what staves are printed, if staff labels should be printed, margins, fonts, etc.

Contents

Use this tab to check the staves that you want to show in the display and thus will be printed.

Groups

Use this list box to select the parts that you want to appear in the editor. You can select or deselect entire staff groups using the group list on the left side of the staff list.

Visible Parts

Use this list box to select the parts that you want to appear in the editor. You can select or deselect entire staff groups using the group list on the left side of the staff list.

Allow Layering

Enables staff layering (overlap) for those parts that have specified layering should be used. This item can also be accessed from the View menu. See page 48 for details on staff layering.

Fonts

Use this tab to set the size of the printed staff and fonts used.

The **Staff Metrics** box lists the point size used for the printed staff and the typeface used. Select the Change command to edit this information.

Staff Size: This is the size of the printed staff in points. This setting will not change the size of the staff in the editor. That is controlled with View: Zoom.

When you change this setting, you have the option to check **Proportionately Scale Other Staff Font Sizes**. If you have this checked, items like Text Expressions and Lyrics will be changed at the same proportion as the change in staff size. If not checked, those items will remain the same.

Notation Typeface: The typeface is what will be used for most of the standard notation on the staff, including noteheads, clefs, accidentals, dynamics, and note stem flags. Any NWC2 symbol fonts currently installed on the system are included in the drop down list.

The list below staff metrics is the list of font types that are used by the program. You can customize the typeface and styles for each font type, and the information will be saved inside each song file. The font types are used in the following manner:
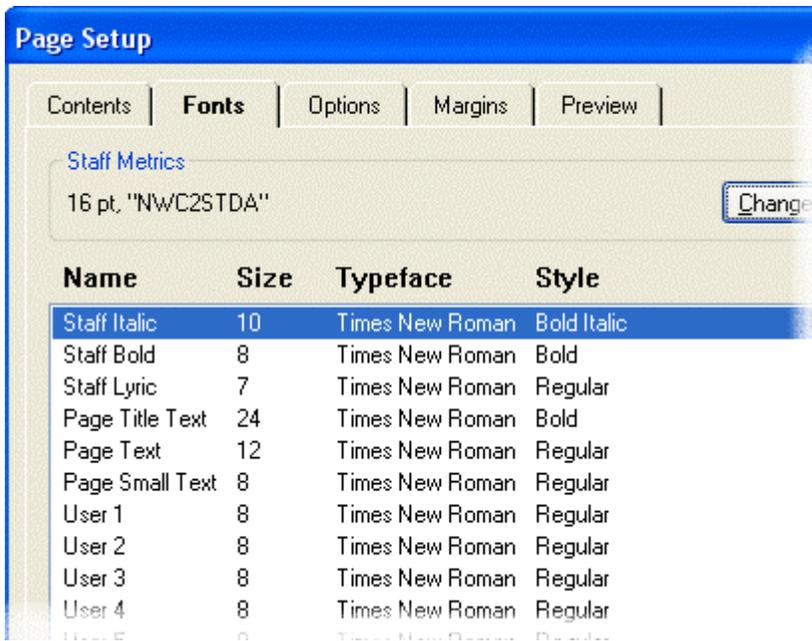
Staff Italic: Used in the staff for dynamics, text expressions, and other italic text

Staff Bold: Used for bold text that appears in a staff, such as tempo numbers, special ending numbers, and text expressions

Staff Lyric: Used for lyric text in a staff

Page Title Text: Used for the title page when printing a score

Page Text: Used for the author text when printing a score

Page Small Text: Used for copyright and page number text in a printout

User '#': Available for use in the Text Expression item

To change the size, typeface and style of an item, click the item and click Modify… or double click the item. The fonts available are based on those fonts installed on your system.

Options

Set print details of your song with this tab.

Page Numbering

Page numbers are shown in the Upper Right Corner of the printed page. If you want page numbers to show, check this box.

Title Page Info

If you want the title, author, lyricist, and copyright notice printed, check this box. If you do not check it, all pages will have the same format – with no title info. The title page info is taken from what is entered in File: Info.

Extend Last System

If the final system ends in the middle of the page and you would rather it be right aligned to end with the other systems, check this box.

Justify printed systems vertically

As the title indicts, checking this field will spread systems vertically on the page. The systems would look like they are centered vertically verses starting at top.

Increase spacing for longer notes

For notes to take up space based on their duration, check this options (image on left). For a more compact staff where notes will all take up the same space, do not check this option (image on right).
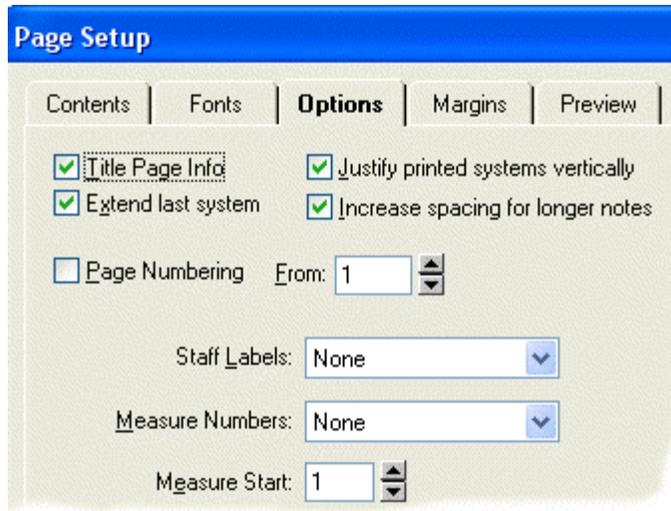
Page Numbering

Page numbers are shown in the Upper Right Corner of the printed page. If you want page numbers to show, check this box.

From

If you select page numbers to be printed, you can indicate what number you want the count to start at, starting at 1.

If the final system ends in the middle of the page and you would rather it be right aligned to end with the other systems, check this box.

Staff Labels

The options of printing staff labels are set here. The staff labels used are what has been entered in Staff: Staff Properties, General tab, Staff Label. The options are:

- **None:** The staff names will not appear in the printout.
- **First System:** The staff names will appear only once, on the top of the first page.
- **Top Systems:** The staff names will appear on the top of each page in the printout.
- **All Systems:** The staff names will appear to the left of every staff on every page.

Measure Numbers

Set measures numbers to be None, Plain, Boxed or Circled. If you select an option other than none, in the editor, measure numbers will appear on top of nearly every bar line (except local repeat close items). When printing, the measure number appears at the front of each system in the printout.

Measure Start

If measure numbers will be displayed, set the starting number of the first bar.

Margins

With this tab, **Margins** for the Top, Inside Edge, Outside Edge and Bottom can be set. The **Measure Units** can be Inches or Centimeters. In addition, **Mirror Margins** can be set for a double sided print. That is, the inside edge and outside edge are reversed from page to page. On odd numbered pages, the inside edge is on the left. On even numbered pages, the inside edge is on the right.

Preview

Preview your song before printing. This command can also be accessed from File: Print Preview. See more details below.

File: Printer Setup

The settings available here will vary with your printer. But in general, this will be where you set your Printer, Paper Size, Paper Orientation.

File: Print Preview

With this command, you can Preview the song before printing. Once you Preview mode, the options are:

Back, Next, Start: These selections move you though the scores. Back will move back a page for each access, while Next will move forward a page for each access. Start will return the view to the first page of the score.

Copy: This command allows for the page to be copied to the clipboard or a *.emf file. See the section Move your song file to another application on page 18 for more details.

Done: This will close the Print Preview and return the focus to the staff if you accessed Print: Preview and to the File: Page Setup, Preview tab if you accessed Print Preview from there.

Zoom In and Out: Use the left and right mouse buttons to zoom in and out of the previewed page.

File: Print

Once you like what you see in **Print Preview** and you are ready **to print**, do one of the following:

◆   Select the **File** menu option and **Print**.

◆   Click the Print 🖨 icon.

◆   Press **Ctrl+P**.

This will access the Print dialog box. The options here will vary with your printer. In general, this is where you will set the number of copies and start the print.

Advanced: If you will use the same print settings for most of your songs, you may want to create a Print template. You can also edit the existing templates with your print margins and other settings. For more information on Templates, see page 17.

How can items be hidden (not printed)?
Most symbols, notes, bar lines, etc. can be hidden for printing. **To hide an item:**

1.   Select the item.

2.   Press **Alt+Enter** to open the Properties Dialog Box.

3.   Click the **Visibility** tab.

4.   Set "Show on printed page" to **Never**.

Once you know how to hide items, you can do print things like: blank sheet music, music that does not have bar lines, a blank staff line below a staff of music, lyrics that do not look like they are assigned to notes.

How can notes be printed with a different color?
Select notes and press Alt+Enter, on the Visibility tab, select one of the Highlight colors. If you want the entire staff printed a different color, click the staff, click the Visual tab, and under color, select one of the highlight colors. If you want to change the color selection, go to Tools: Options, Color.

How can I get more (or less) on a printed page?
If you do not like the format you see in Print Preview or Print, some of the items you can change to try and get the look you want include:

- File: Page Setup, Margins

- File: Page Setup, Fonts, Staff Metrics – Change, Staff Size

- File: Page Setup, Options, Increase note spacing for larger....

- File: Page Setup, Fonts

- Staff: Staff Properties, Visual, Vertical Size

- Insert: Bar Lines (Decorated), Force System Break

How can I move the song or a staff to another application to work with and print from there?
See the section Move your song file to another application on page 18.

How do I print certain staves of a song?
In File: Page Setup, Contents tab you may check the staves and/or groups you want to print.

Chapter 10

Trouble Shooting

If you are having a problem, check this section.

Troubleshooting with Score Review

The Score Review command under the Tools menu is not only a summary of the song's staves, but also helpful in troubleshooting sound problems. Following is a list of the fields in Score Review and how they can help:

Name: In general, this will show how many staves are in a song, even if some are layered or hidden. This may help with other people's files, if they refer to staves by name instead of position, you can quickly see where the staff is located. It could also help you to keep your staves in order if you are working on an Orchestral Piece. The name is set on the General tab of Staff Properties.

Mute: This field provides a quick check to see if you have muted a staff and did not intend to leave it muted. Y = muted and N = not muted. This can be set on the MIDI tab of Staff Properties, Tools: Mute List or the Mute Staff icon.

Device: The device correlates to the Play back device setting on the MIDI tab of Staff Properties. These then correlate to the Devices used by play back set in Tools: Options, MIDI. How this would help in trouble shooting is, if you received a file and a staff was not sounding (and it was not muted), it may be that they had that staff assigned to a device that you do not have a play back device assigned to.

Channel: MIDI devices can support up to 16 channels. Each channel can only handle one instrument patch at a time. If you wonder why the violin is sounding like a flute instead, it may be that you have both staves assigned to the same channel. You need to change the channel for one staff. Or, if your trumpet staff is making percussion sounds, you can check and find that it is assigned to the percussion channel (10 or 16). Similarly, volume and other performance parameters can only be controlled by one channel. So even if you have 2 piano staves assigned to the same channel, which would normally be OK, if you want a different volume for one staff, they will need to be on different channel. Channel is set with Staff: Staff Properties, MIDI, Channel.

Patch: Knowing the patch can help you review what instruments you have assigned; as well as, verify proper channel alignment (as discussed above). This is set with Staff: Staff Properties, Instruments, MIDI Patch Instructions.

Trans: If you have a staff that is sounding at a different pitch than it is notated, the Transposition field can help. Transposition is controlled by the "Update staff play back transposition" checkbox in Tools: Transpose staff. When checked, the results after the transpose will sound at the same pitch, even though you transposed. If you did not mean to leave this checked, you can reverse the effect by going into Staff Properties (F2), the Midi Tab, and changing the Transposition field to "+0" (example), rather than the "+3" (example) that it was changed to after the Tools: Transpose command was used.

From Score Review, if you need to edit any of the fields, click the Goto Staff Properties… and you will be taken to the Staff Properties Dialog box. After making the changes and clicking OK, you will be brought back to the Score Review dialog box.

Playback and Recording Problems

How do I get play back to work?

Make sure that the MIDI Mapper is the ONLY device selected for Devices used by play back in Tools: Options, MIDI. You may have several devices listed but it will be best to start with just the MIDI Mapper.

Make sure you do not have other sound applications open that may hold the sound card and not let other application use it.

Also, make sure that the volume for MIDI is turned up, either on the speaker or, more likely, the Windows mixer panel.

If that does not work.....

The first thing to note is that sound cards support a variety of sound generation methods. For starters, the audio out from a CD player may be run through the amplifier in your sound card to generate sound. In addition, almost all sound cards include a digital audio section that works with audio samples, such as *.WAV files. Neither of these sound types are MIDI sound. Your card, and your Windows system, must be configured for MIDI, whether by you, or an installer provided with your card.

Why is one staff playing back percussion/drum sounds?

Most sound cards have a percussion channel on channel 10. The staff that is playing back percussion sounds is set to this channel. You need to change the channel for this staff by going to Staff: Staff Properties, Midi tab, Channel.

Why are my notes highlighting before they are played?

Most likely, the computer is using a soft synth with a very high note latency (in other words, the notes are not being played by the computer when *NoteWorthy Composer* asks them to be played). Switching to a synth built into a sound card will usually solve this, as "real synths" generally have a very small play latency compared to soft synths.

For more discussion regarding soft synths, see the online community.

Why do I get 2 notes, when I only press one on my MIDI keyboard?

If you press one note on your MIDI keyboard, but get two notes shown in *NoteWorthy Composer*, one of two things is happening:

1. Your keyboard is actually double triggering the notes

2. You have the MIDI echo feature on, and are echoing MIDI input back out to the keyboard, which is then repeated back to NWC on input, causing a loop. If you are using the echo feature, try turning it off. Tools: Options, Record tab, Echo MIDI Input

How do I get a MIDI keyboard to work with NWC?

To get MIDI keyboard input to work, here are a few things to try:

- Make sure your keyboard is MIDI capable.
- Make sure the cables are connected correctly. Some systems like MIDI In to MIDI In and some like MIDI In to MIDI Out. Even though there is a standard some do it the opposite.
- In NWC, Tools:Options, Record tab, make sure you have selected the In Port of your sound card. (You may even want to go through each selection and test).
- Make sure you are following the proper procedures for MIDI keyboard input – as detailed in the MIDI Recording section on page 66.

If you still cannot record, the problem is most likely the device driver for the input of your soundcard or MIDI interface. You should re-install from the setup disk that came with your sound card or MIDI interface. If this does not correct the problem, get the latest update driver software from your sound card manufacturer.

The options listed in *NoteWorthy Composer* under Tools: Options, Record tab, Input Device are based on the software drivers that you have installed for the hardware on your computer that would accept MIDI input.

Devices that would accept MIDI input would be a sound card that includes a MIDI port or a hardware MIDI interface. With these hardware devices, software drivers would be installed to control the hardware.

If you do not have any devices listed for Input Device, then you do not have the software drivers installed or installed correctly. If you do not have the hardware, you would not have the software drivers.

If you want to have MIDI Input to Laptop, you will need a midi device that connects to the serial, parallel or pcmcia slot and includes the connection interface. The device should come with drivers to install on your computer. There has been some discussion about this in online community that may be helpful. After reading over that, you may or may not need to post another question for other users' experiences and solutions.

Display, Font and Print Problems

Why does the printed copy cut off the bottom copyright?

NoteWorthy Composer adds the print margins to the edge of the paper. It does not add the print margins to your printer's unprintable area.

It is an option of the printer whether to send information to the application noting the printer's unprintable area and the print start point. *NoteWorthy Composer* may not be receiving this info from your printer and that is why Print Preview may show the copyright info on the page and then it does not print.

You will need to increase the bottom margin.

I got an error message that I have too many fonts. What do I do?

If your system is not seeing the fonts and giving you the warning message about full fonts, what is probably full is the Windows/Fonts directory. Windows does not supported an unlimited number of fonts, even

though you can put a bunch in the directory. You need to remove some of the fonts you do not use (or move them to another folder until you do need them).

Once you have moved or removed the fonts, restart your computer and re-install *NoteWorthy Composer*.

There are no staff lines. How do I correct this?

This is a bug, or problem, caused by your computer's display driver. The best solution is to get an updated display driver that fixes the bug.

However, you can usually work around this problem by turning down, or disabling, graphic hardware acceleration on your computer. Here is how to do it:

1. Open your system's Control Panel (Start | Settings | Control Panel)
2. Open the Display panel
3. Click on the Settings tab
4. Click the Advanced button
5. Click the Troubleshooting tab
6. Turn down the Hardware Acceleration slider (slide it to the left) until only basic functions are enabled
7. Press OK in the Driver Properties box, then OK in the Display Properties box

Usually, this will correct the disappearing staff lines problem.

Why will my song file not print properly or at all?

If your song file prints only the first system running off the right side of the page or in another improper manner, check the following:

1. Make sure you have notated the song correctly. When editing a song in *NoteWorthy Composer*, the staff (or staves) extends to the right as if on a time axis. When you Print or Print Preview the staff (or staves), it will be wrapped like in sheet music. Look at the sample song jingle.nwc. This is a song with 2 staves. Notice that on the display screen, the staves move to the right. But if you go to File: Print Preview, the staves are wrapped.

2. Make sure you have bar lines in the staves. *NoteWorthy Composer* uses the bar lines to break the staff for printing. If you want a song without bar lines, you can mark the bar lines non-printing. (Insert: Bar Line (Decorated), Visibility tab, Show on printed page: Never.)

3. Make sure you have the correct count per measure. Use Tools: Audit Bar Lines on each staff to check this. If you need 2 voices on a staff, you will need to use Staff Layering (page 48).

4. Make sure all staves are the same length.

If your song file will still not play or print:

Check the flow of your song. If *NoteWorthy Composer* cannot follow the flow of the song, it may not be able to print it and probably will not be able to play it. See page 49 for more on flow direction.

Installation and Running Problems

What happens to my song files when I uninstall *NoteWorthy Composer*?

In general, your song files are safe when using the uninstall utility, as long as you saved them in a user folder, rather than in the *NoteWorthy Composer* program files . If you have been saving your *.nwc files inside the program folder, then you should immediately rearrange your filing system on your computer. You should never store your own files in the same directory as program files. We recommend that you keep your song files in a separate folder. You can configure NWC to use this folder from Tools | Options | Folders. If you are using Windows 95 or better, a good place to keep your own files is the "My Documents" folder on your C: partition. It is then an easy process to backup your files, as they are all filed within a single folder hierarchy.

If you have not implemented a backup strategy, this should be your next planned action. Nothing is more important than protecting your work product. You can always reinstall your programs, but you can never recover your hard work unless you keep good and frequent backups.

What if I already uninstalled NWC and I cannot find my song files?

Well, for starters, we should point out that you should always keep a backup of your work. Hard drives do fail, and when they do, you will sing a sigh of relief when you have a current, working backup of your work.

Backups aside, after uninstalling and then installing a new version, some people confuse the absence of their NWC file history as having lost their song files (they no longer show up in the File | History command). If this is the case, then you will find your song files on your computer in the location where they are still stored. One way to track them down is to use the Windows "Find" command. From an Explorer window, simply type Ctrl+F and the find utility will open. From there, you can search for your files by name. Use the "Look in" box to specify all of your drives, select "Include subfolders", then specify the name of one of the files that you are trying to find.

If this does not work, see the previous question for possible scenarios where you may have inadvertently deleted your files. If you ever mistakenly delete your files, there are utilities on the market that might help you to recover them, including Norton Utilities.

Why did I get "Corrupt Installation Detected" when running setup?

Symptoms:
You just downloaded a setup program from this site. When you try to run the setup program, a "Corrupt Installation Detected" message is displayed.

Diagnosis:
This message is usually caused by one of two things:

1. The copy of the setup that you downloaded from the site was corrupted in the transfer process to your computer. The remedy is to clear your browser cache and try again.
2. A quirk in the setup program might be causing this problem. If you are runnning the setup program from a folder that includes embedded spaces or unicode characters, this message might be displayed. When you run the setup program, try running it from a local hard drive, from a directory path such as "C:\TEMP".

Miscellaneous Problems

What does "improperly treated as an ASCII file" mean?

This is caused by improperly downloading an NWC file as an ASCII file, usually from the Internet. This can be the fault of a web server that has not properly set the MIME type for NWC files to a binary type. It can also be caused by someone downloading an NWC file using an FTP program using an ASCII protocol. This is not the fault of *NoteWorthy Composer*, and there is nothing we can do if the Recovery effort fails.

Why do I get an error message when I try to save a file?

If you are not able to save a *.nwc or a *.bak file, the problem is most likely one of the following:

1. The file, or disk where the file resides, is read-only (solution: use a different drive, or unmark the read-only attribute for the file or files).

2. The disk is full (solution: clear disk space).

3. The disk is malfunctioning (solution: try a different drive).

4. The computer has some other problem that is just manifesting itself when using NWC save on this file or files (perform computer diagnostics/virus checking/try a different drive).

Also, make sure you have not used a character not supported in file names. File names cannot contain the following characters:
/ : * ? " < > |

Appendix

Notation Symbols

If you do not know the name of a symbol to enter it in *NoteWorthy Composer*, the pictures below may help. The following symbols can be found in the **Insert** menu. For additional help, symbols on the tool bars can be identified by moving the insertion point over the icon and reading the tip that appears.

Clefs

Treble   Bass   Alto   Tenor   Percussion

Bar Lines (Decorated)

Single   Double   Section: Open   Close

Local Repeat: Open   Close (2)   Master Repeat: Open   Close
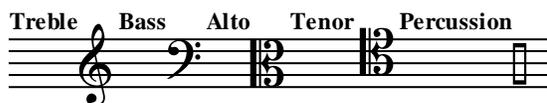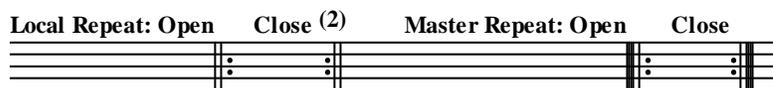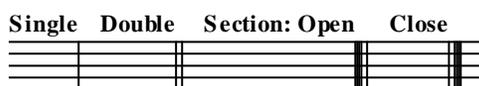
Key Signatures

G Major/e minor
D Major/b minor
A Major/f# minor
E Major/c# minor
B Major/g# minor
F# Major/d# minor
C# Major/a# minor
F Major/d minor
Bb Major/g minor
Eb Major/c minor
Ab Major/f minor
Db Major/bb minor
Gb Major/eb minor
Cb Major/ab minor

Tempo Variance

,   Breath Mark

⌢   Fermata

General MIDI Drum List

The table below lists the note pitches to use for various percussion sounds. See page 22 for instructions on how to set up your song to play percussion sounds.

Note Pitch	Percussion Sound	Note Pitch	Percussion Sound
B2	Acoustic Bass Drum	B4	Ride Cymbal 2
C3	Bass Drum 1	C5	High Bongo
Db3	Side Stick	Db5	Low Bongo
D3	Acoustic Snare	D5	Mute High Conga
Eb3	Hand Clap	Eb5	Open High Conga
E3	Electric Snare	E5	Low Conga
F3	Low Floor Tom	F5	High Timbale
F#3	Closed High Hat	F#5	Low Timbale
G3	High Floor Tom	G5	High Agogo
G#3	Pedal High Hat	G#5	Low Agogo
A3	Low Tom	A5	Cabasa
Bb3	Open High Hat	Bb5	Maracas
B3	Low-Mid Tom	B5	Short Whistle
C4	High-Mid Tom	C6	Long Whistle
Db4	Crash Cymbal 1	Db6	Short Guiro
D4	High Tom	D6	Long Guiro
Eb4	Ride Cymbal 1	Eb6	Claves
E4	Chinese Cymbal	E6	High Wood Block
F4	Ride Bell	F6	Low Wood Block
F#4	Tambourine	F#6	Mute Cuica
G4	Splash Cymbal	G6	Open Cuica
G#4	Cowbell	G#6	Mute Triangle
A4	Crash Cymbal 2	A6	Open Triangle
Bb4	Vibraslap		

The following staff section shows how a few of the percussion sounds would be notated for play back:

Hand Clap   Cow Bell   Low Bongo   Mute Triangle

General MIDI Instrument List

The table below lists the patch number and name. These instruments are selected with Insert: Instrument Patch (if your sound card supports General MIDI).

1. Acoustic Grand Piano	44. Contrabass	87. Lead 7 (Fifths)
2. Bright Acoustic Piano	45. Tremolo Strings	88. Lead 8 (bass + lead)
3. Electric Grand Piano	46. Pizzicato Strings	89. Pad 1 (new age)
4. Honky-tonk Piano	47. Orchestral Harp	90. Pad 2 (warm)
5. Rhodes Piano	48. Timpani	91. Pad 3 (polysynth)
6. Chorused Piano	49. String Ensemble 1	92. Pad 4 (choir)
7. Harsichord	50. String Ensemble 2	93. Pad 5 (bowed)
8. Clavinet	51. SynthStrings 1	94. Pad 6 (metallic)
9. Celesta	52. SynthStrings 2	95. Pad 7 (halo)
10. Glockenspiel	53. Choir Aahs	96. Pad 8 (sweep)
11. Music Box	54. Voice Oohs	97. FX1 (rain)
12. Vibraphone	55. Synth Voice	98. FX2 (soundtrack)
13. Marimba	56. Orchestra Hit	99. FX3 (crystal)
14. Xylophone	57. Trumpet	100. FX4 (atmosphere)
15. Tubular Bells	58. Trombone	101. FX5 (brightness)
16. Dulcimer	59. Tuba	102. FX6 (goblins)
17. Hammond Organ	60. Muted Trumpet	103. FX7 (echoes)
18. Percussive Organ	61. French Horn	104. FX8 (sci-fi)
19. Rock Organ	62. Brass Section	105. Sitar
20. Church Organ	63. Synth Brass 1	106. Banjo
21. Reed Organ	64. Synth Brass 2	107. Shamisen
22. Accordian	65. Soprano Sax	108. Koto
23. Harmonica	66. Alto Sax	109. Kalimba
24. Tango Accordian	67. Tenor Sax	110. Bagpipe
25. Acoustic Guitar (nylon)	68. Baritone Sax	111. Fiddle
26. Acoustic Guitar (steel)	69. Oboe	112. Shanai
27. Electric Guitar (jazz)	70. English Horn	113. TinkerBell
28. Electric Guitar (clean)	71. Bassoon	114. Agogo
29. Electric Guitar (muted)	72. Clarinet	115. Steel Drums
30. Overdriven Guitar	73. Piccolo	116. Woodblock
31. Distortion Guitar	74. Flute	117. Taiko Drum
32. Guitar Harmonics	75. Recorder	118. Melodic Tom
33. Acoustic Bass	76. Pan Flute	119. Synth Drum
34. Electric Bass (finger)	77. Bottle Blow	120. Reverse Cymbal
35. Electric Bass (pick)	78. Shakuhachi	121. Guitar Fret Noise
36. Fretless Bass	79. Whistle	122. Breath Noise
37. Slap Bass 1	80. Ocarina	123. Seashore
38. Slap Bass 2	81. Lead 1 (square)	124. Bird Tweet
39. Synth Bass 1	82. Lead 2 (sawtooth)	125. Telephone Ring
40. Synth Bass 2	83. Lead 3 (caliope lead)	126. Helicopter
41. Violin	84. Lead 4 (chiff lead)	127. Applause
42. Viola	85. Lead 5 (charang)	128. Gunshot
43. Cello	86. Lead 6 (voice)	

Note Positions and Names
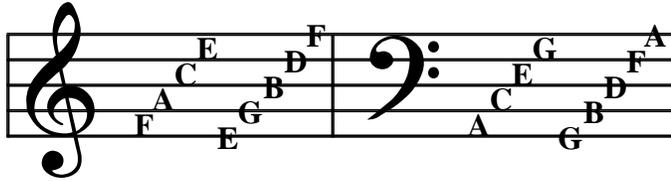
Various Music Duration Names

American	English	Medieval
Whole	Semibreve	Semibrevis
Half	Minim	Minima
Quarter	Crotchet	Semiminima
Eighth	Quaver	Fusa
Sixteenth	Semiquaver	Semifusa
Thirty-second	Demisemiquaver	--
Sixty-fourth	Hemidemisemiquaver	--

Keyboard Shortcuts Reference

To perform this action,	Press	To perform this action,	Press
Insert a note	Enter	Creates a new score file	Ctrl+N
Insert a rest	Space	Open an existing score file	Ctrl+O
Add a chord member	Ctrl+Enter	Save active score file	Ctrl+S
Insert a standard bar line	Tab or *	Access Help file	F1
Select a whole duration	1	Close active window	Ctrl+F4
Select a half duration	2	Switch to previous score	Ctrl+F6
Select a quarter duration	3	Open Score Print dialog box	Ctrl+P
Select a eighth duration	4	Zoom in	Alt+Plus
Select a 16th duration	5	Zoom out	Alt+Minus
Select a 32nd duration	6	Zoom specification	Alt+Equal
Select smaller duration	+	Cut the selection	Ctrl+X
Select larger duration	-	Copy selection to clipboard	Ctrl+C
Select smaller duration	Shift+Ctrl+↓	Pastes clipboard contents	Ctrl+V
Select larger duration	Shift+Ctrl+↑	Remove (clear) the selection	Ctrl+Del
Toggle through noteheads	Q	Edit a single selected item	Ctrl+E
Toggle natural sign	7	Redraw/refresh the score	F9
Toggle flat sign	8	Redraw/refresh the active staff	Ctrl+F9
Toggle sharp sign	9	Undo previous operation	Ctrl+Z
Toggle the graphic crescendo	Less than (<)	Redo previous Undo	Ctrl+Y
Toggle the graphic diminuendo	Greater than (>)	Reset attributes/center caret	Zero (0)
Toggle tie attribute	Slash (/)	Undo previous operation	Alt+Backspace
Toggles dot to double-dot to off	Period (.)	Find items on the staff	Ctrl+F
Toggle slur attribute	Semicolon (;)	Find next item	F3
Toggle accent attribute	Exclamation (!)	Brings up a context menu	Tilde (~)
Toggle staccato attribute	Comma (,)	Delete active staff	Ctrl+D
Select tenuto attribute	Underscore (_)	Add new staff	Ctrl+A
Select stem direction up	Shift+↑	Activate top staff	Ctrl+Home
Select stem direction down	Shift+↓	Activate bottom staff	Ctrl+End
Beam the selected note flags	Ctrl+B	Activate one staff up	Pg Up
Combine selection into triplet	Ctrl+T	Activate one staff down	Pg Dn
Insert bar line (decorated)	B, b	Go to a specific measure	Ctrl+G
Insert a clef	C, c	Delete item to right of caret	Delete
Insert a dynamic	D, d	Delete chord member	Ctrl+Backspace
Insert a dynamic variance	Y, y	Delete note or selection	Backspace
Insert a flow direction	F, f	Move selected notes up	Shift+Ctrl+↑
Insert a key signature	K, k	Move selected notes down	Shift+Ctrl+↓
Insert a performance style	P, p	Move to next measure left	Ctrl+←
Insert a special ending	S, s	Move to next measure right	Ctrl+→
Insert a sustain pedal	U, u	Select notation items to right	Shift+→
Insert a tempo	T, t	Select notation items to left	Shift+←
Insert a tempo variance	E, e	Move up an octave	Ctrl+↑
Insert text	X, x	Move down an octave	Ctrl+↓
Insert a time signature	G, g	Move to start of staff	Home
Insert an instrument change	I, i	Move to end of staff	End
Access the multi-point control	L, l	Turn off stuck notes	F6
Create or edit lyric lines	Ctrl+L	Access File Info	Ctrl+I
Access Score Review	R, r	Access properties dialog	Alt+Enter
Access Mute List	M, m		
Start MIDI play	F5		
Stop MIDI play	F6	Record MIDI Input	F4

Command Summary

File menu

The File menu contains the necessary commands to open, save, and print *NoteWorthy Composer* files.

Command	Icon	Quick Key	Function
New…		Ctrl+N	Create a new score file from scratch or using a predefined template
Open…		Ctrl+O	Open an existing *.nwc score file or MIDI performance
Save		Ctrl+S	Save the score in the active edit window
Save As…			Saves the score in the active window to a new file name and/or file type
Save All			Save all open score files which have been changed
Revert			Revert the currently active score back to the version saved on disk.
Close			Close the currently active score
Import…			Import and convert a *.mid file
Export…			Export the current *.nwc file to a *.mid file
Info…		Ctrl+I	Specify authoring information about the active score
Page Setup…			Set page display options when printing
Printer Setup..			Change the current printer configuration
Print Preview			Preview what the printout of your score will look like
Print…		Ctrl+P	Print the active score
History…			Display scores which have been recently open
Exit			Quit the program

Edit Menu

Most commands from the edit menu are designed to operate on the active staff of the active window.

Command	Icon	Quick Key	Function
Undo		Ctrl+Z	Undo the previous operation
Redo		Ctrl+Y	Redo the previous Undo operation
Cut		Ctrl+X	Cutys the selection and places it in the clipboard
Copy		Ctrl+C	Copy the selection into the clipboard
Copy Special			Copy the portion of the selection that fits on screen to the clipboard as a graphic
Paste		Ctrl+V	Paste the contents of the clipboard
Paste As New File		Shift+Ctrl+V	Starts a new file using the notation data in the clipboard.
Clear		Ctrl+Del	Clear the selection (no effect on clipboard)
Select All			Select everything in the active staff
Remove Chord Note		Ctrl+ Backspace	Remove the member of a chord immediately on the left of the insertion point
Beam		Ctrl+B	Beam the selected notes
Triplet		Ctrl+T	Convert the selected notes into triplets
Find…		Ctrl+F	Find the next matching notation element using criteria that you specify
Find Next…		F3	Finds the next matching notation element using criteria specified in a prior Find operation
Goto…		Ctrl+G	Move insertion point to the measure you specify
Lyrics…		Ctrl+L	Open the lyric editor dialog for the active staff
Properties…		Alt+Enter	Open the properties editor for the current selection

View Menu

This menu contains commands necessary to zoom in and out of the current score, as well as to control the visibility of the tool bars.

Command	Icon	Quick Key	Function
Zoom In		Alt+Plus	Zoom into the currently active score
Zoom Out		Alt+Hyphen	Zoom out of the currently active score
Zoom…		Alt+Equal	Specify a specific zoom level for the active score
Refresh Score		F9	Redraw (refresh) the active score
Allow Layering			When using Staff Layering, toggle the layering
Viewer Preview…			Preview how the score will look in the free *NoteWorthy Composer Viewer* program
Status Bar			Toggle the visual status of the status bar
Tools Bars…			Select which tool bars should be currently visible

Staff Menu

This menu contains commands necessary to zoom in and out of the current score, as well as to control the visibility of the tool bars.

Command	Icon	Quick Key	Function
New Staff		Ctrl+A	Add a new staff to the current view of the score
Import Recording…			Create a new staff by importing the most recent recorded MIDI performance
Delete Staff		Ctrl+D	Remove the currently active staff
Move Staff…			Move the currently active staff to another position in the score
Move Staff Up		Ctrl+Shift+ Page Up	Move the currently active staff up one staff position
Move Staff Down		Ctrl+Shift+ Page Down	Move the currently active staff down one staff position

Command	Icon	Quick Key	Function
Mute Staff			Mute the active staff so that it does not sound during play back
Staff Properties…		F2	Edit the properties of the current staff

Insert Menu

The insert menu contains the commands for adding notes, rests, and music symbols to the staff. Following are the commands, icons and quick keys for the menu. The icons for specific clefs, time signatures, etc. are not listed here. Only the icons that open the dialog box for the general command are shown.

Command	Icon	Quick Key	Function
Note		Enter	Add a note
Rest		Spacebar	Add a rest
Chord Member		Ctrl+Enter	Add a note member to a chord
Bar Line		Tab or *	Add a standard bar line
Bar Line (Decorated)...		B or b	Add special bar lines (double, repeat, etc.)
Clef…		C or c	Add a clef
Dynamic…		D or d	Add dynamics such as ppp or mf
Dynamic Variance…		Y or y	Add dynamic variance, such as crescendo
Flow Direction…		F or f	Add flow direction symbols such as To Coda
Key Signature…		K or k	Add a key signature
Performance Style…		P or p	Add a performance style, such as Legato

Special Ending…		S or s	Add special endings
Sustain Pedal…		U or u	Add sustain pedal symbols
Tempo…		T or t	Add tempo designations
Tempo Variance…		E or e	Add tempo variances, such as fermata and accel.
Text…		X or x	Add a text expression of your choice
Time Signature…		G or g	Add a time signature designation
Instrument Change…		I or I	Add a change of instrument
Multi-point Controller…		L or l	Add a generic MIDI controller

Notes Menu

These commands are associated with note entry – note duration, noteheads, accidentals, etc.

Command	Icon	Quick Key	Function
Under Durations		+ or –	To toggle through the duration icons, use + or -
Whole		1	Activate prior to adding a whole note/rest
Half		2	Activate prior to adding a half note/rest
Quarter		3	Activate prior to adding a quarter note/rest
Eighth		4	Activate prior to adding an eighth note/rest

Sixteenth		5	Activate prior to adding a sixteenth note/rest
Thirty-second		6	Activate prior to adding a thirty-second note/rest
Sixty-fourth			Activate prior to adding a sixty-fourth note/rest
Grace		=	Future note will be a grace note or add/remove for selected note
Under Noteheads		Q	To toggle through the notehead icons, use Q
Standard			Set note head to standard notehead
X			Set note head to an X notehead
Diamond			Set note head to diamond notehead
Blank Space			Set note head to be blank (stem only)
Under Accidentals			
Natural		7	Future note will include a natural sign or add to selected note
Flat		8	Future note will include a flat sign or add/remove for selected note
Sharp		9	Future note will include a sharp sign or add/remove for selected note
Double Sharp			Future note will include a double-sharp sign or add/remove for selected note
Double Flat			Future note will include a double-flat sign or add/remove for selected note
In Main List			
Crescendo		<	Add/remove a graphic crescendo to select notes

Diminuendo		>	Add/remove a graphic crescendo to select notes
Accent		!	Future note will include an accent or add/remove for selected note
Dot		Period .	Future note will include a dot or add/remove for selected note
Double-Dot			Future note will include a double dot or add/remove for selected note
Slur		Semicolon ;	Apply slur to selected notes plus next note, the next two notes entered or remove slur from selected notes
Staccato		Comma ,	Future note will include a staccato or add/remove for selected note
Tenuto		Underscore _	Future note will include a tenuto or add/remove for selected note
Tie		Slash /	Apply tie to selected notes, the next two notes entered or remove tie from selected notes
Stem Up		Shift+Up	Apply a stem up attribute to the next note entered or to the selected note
Stem Down		Shift+Down	Apply a stem down attribute to the next note entered or to the selected note

Tools Menu

This menu contains various tools for working with a score file.

Command	Icon	Quick Key	Function
Record		F4	Record MIDI input while playing the active score
Staff Play		Shift+F5	Play just the active staff
Play		F5	Play the active score
Stop		F6	Stop play or reset all configured devices
Windows Volume Control			Open the system volume control panel

Score Review…		R or r	Review the score in a list format
Mute List…		M or m	Set and clear the mute status for the score parts from a list
MIDI Input Active			Enable remote note entry via MIDI Input
Persistent Note Tools			Enable the selection of various note tools to persist even after a note is added
Automatic Beam			Automatically beam flagged notes for the active staff
Transpose Staff…			Transpose the active staff up or down in semitones
Force Accidentals			Force all notes in active staff to be labeled with an accidental
Audit Bar Lines			Audit and replace the bar line structure of the active staff
Audit Accidentals			Audit and polish the accidental assignments in the active staff
Audit Enharmonic Spelling			Audit and re-spell notes to match the current key signature
Audit Note Stems			Audit and polish the note stem directions for the active staff
User Tool		Alt+F8	Access User Tools list to Add, Edit, Remove
Options…			Configure *NoteWorthy Composer* 2 application preferences

Window Menu

This menu contains commands to arrange and access open song files.

Command	Icon	Quick Key	Function
Cascade			Cascade all open windows that are not minimized
Tile			Tile all open windows that are not minimized
Arrange Icons			Arrange all minimized windows
Close All			Close all open windows
Song List			Short list of open windows which can be activated
More Windows…			Complete list of open windows (more than 9 windows)

Help Menu

The Help menu includes access to the help file and access to getting support and checking for updates.

Command	Icon	Quick Key	Function
Contents		F1	Access the list of contents for the Help file
Search for Help on…			Type in the word you are looking for in the Help file
Did you know…			Access the "Did you Know?" Tips
Getting Started			Open Getting Started section of Help file
Command Reference			Open command list and associated help
Keyboard Reference			Access the list of keyboard quick keys
Access NoteWorthy Software.com			Open NoteWorthySoftware.com in your web browser
About…			Check version information

Music Terms used in *NoteWorthy Composer*

The music terms in this glossary are available for use when notating with *NoteWorthy Composer*. Each term can be found in the **Insert** menu of *NoteWorthy Composer* under the command matching the heading below. For example, Pianissimo is defined under the heading Dynamic. To use a Pianissimo symbol (*pp*) in *NoteWorthy Composer*, you would select the **Dynamic** command from the **Insert** menu.

Dynamics

Dynamics are terms or symbols that define the level in which the music is to be played. The dynamics listed below are in order from soft to loud.

Dynamic	Notated	Performed as
Pianissimo	pp	Very soft
Piano	p	Soft
Mezzo Piano	mp	Moderately soft
Mezzo Forte	mf	Moderately loud
Forte	f	Loud
Fortissimo	ff	Very loud

Dynamic Variance

Dynamic Variances are terms or symbols indicating change from soft to loud or loud to soft.

Name	Notated	Performed as
Crescendo	cresc.	Gradually play louder
Decrescendo	decresc	Gradually play softer
Diminuendo	dim.	Play to diminish
Rinforzando	rfz	Play to reinforce
Sforzando	sfz	Play forcibly

Flow Direction

These terms are used to indicate the direction, or flow of play.

Name	Performed as
Coda	Tail/Marker for al Coda redirections
Segno	Sign/Marker for Dal Segno redirections
Fine	End play after a redirection
To Coda	Go to the Coda
Da Capo (D.C.)	From the beginning
D.C. al Coda	Play from the beginning to the Coda
D.C. al Fine	Play from the beginning to the Fine
Dal Segno	From the Segno
D.S. al Coda	Play from the Segno to the Coda
D.S. al Fine	Play from the Segno to the Fine

Performance Style

Performance style is the manner in which music is played. *NoteWorthy Composer* does not generally change its play back style based on performance styles, except in the case of *Legato/Tenuto*.

Style Name	Intended Performance Change
Ad Libitum	Improvise as you wish
Animato	Animated
Cantabile	Allow for singing
Con brio	Animated
Dolce	Sweetly
Espressivo	Expressive
Grazioso	Gracefully
Legato	Smooth and connected
Maestoso	Majestically
Marcato	Marked
Meno mosso	Slower, less lively
Poco a poco	Little by little
Più mosso	Faster, more lively
Semplice	Simply
Simile	Similarly
Solo	Alone
Sostenuto	Sustained
Sotto Voce	Toned down voice
Staccato	Short and disconnected
Subito	Suddenly
Tenuto	Hold for full value
Tutti	All
Volta Subito	Turn quickly

Tempo Variance

These terms and symbols denote a change in speed from slow to fast or fast to slow.

Name	Intended Change
Breath Mark	Pause, take a breath
Fermata	Hold longer
Accelerando	Increase speed
Allargando	Slow down
Rallentando	Decrease speed
Ritardando	Gradually play slower
Ritenuto	Hold back
Rubato	Freely
Stringendo	Hurry up

Support for *NoteWorthy Composer*

For support in using *NoteWorthy Composer*, you may contact us via:

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