Using Rosegarden

One might say that Rosegarden is my band in a box. I have precious little contact with musical people, and so I make heavy use of my computer as an accompanist in a variety of ways. I find that it is much more rewarding to play music with other people, even if those other people are actually me, or a synthesizer. When I'm not accompanying myself with other live instruments, I can take advantage of the vast array of MIDI files available on the internet as and endless source of material for fun projects. (Believe me, there's no other way I would ever get to take a lead role in a Bach concerto, even if I were surrounded by musicians. :)

1.6 History

1.7 Getting This Document

The latest version of the *Using Rosegarden* is always available from
http://rosegarden.sourceforge.net/guide/using−rosegarden/using−rosegarden.html

You can also get it from CVS in the same way you get Rosegarden. It's part of the module called **tutorial**. I'm

a hint to get there if you dig for it a bit. :)

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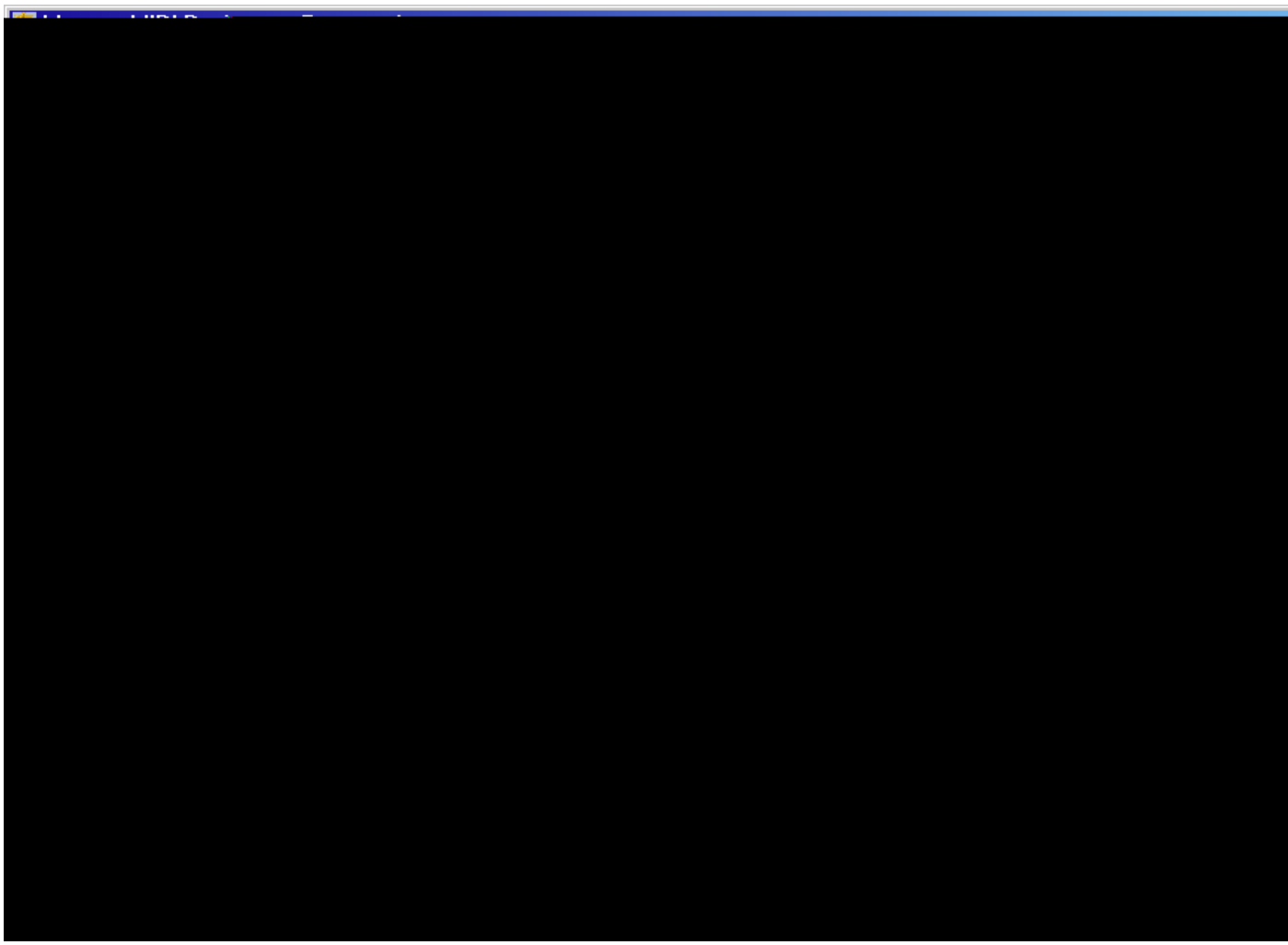
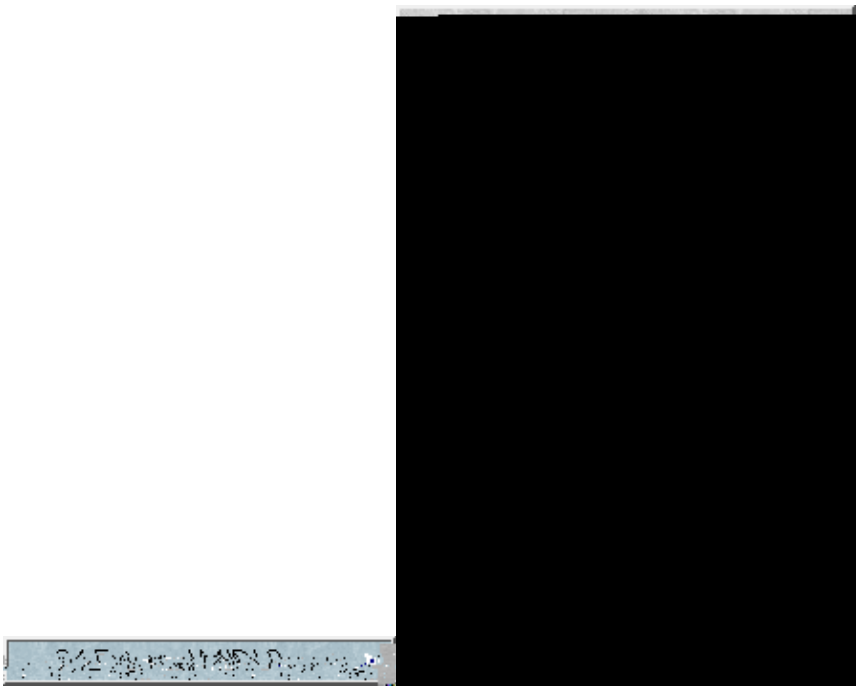
Using Rosegarden
Documentation License, t copy of which is available at http://www.gnu.org/licenses/fdl.txt

become available, and your screen should resemble this:

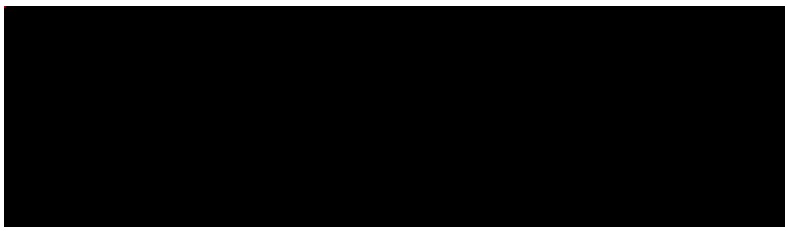
GM is the standard General MIDI bank. **GS** contains definitions of the Roland GS implementation available on the SC−33. I'm not sure what the Kurtzweil ME−1 is, but if you have one, I'm sure you'll be glad to have the bank. :)

To use one of these, select it, and then you'll be presented with a dialog like this:





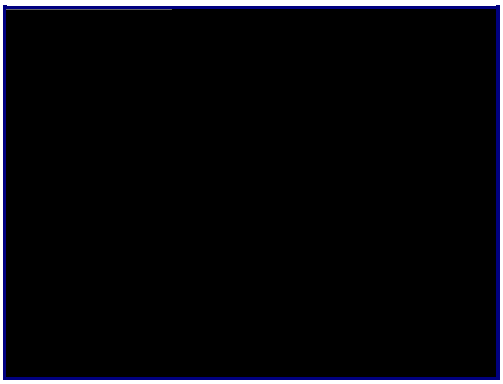
Change track names by double−clicking on the label. A dialog should thus appear:



If no instrument names are attached to the channels, as in the above example, don't despair. You'll learn how to do that directly.

Depending on your synth's implementation, some of these knobs may not actually be useful to you. If any of these knobs don't seem to have any effect, blame it on your synth.

Now is a good time to save. Remember to**Nowstill undmemheavyy of**

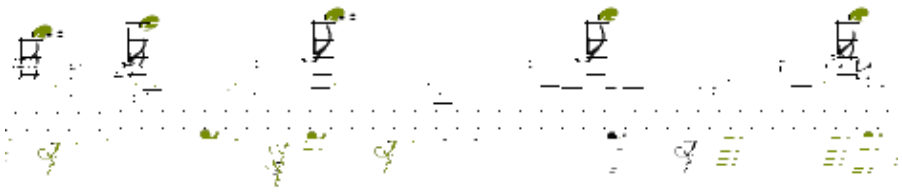


For now, we'll leave the Conga track in place. The layering we've done gets both of these tracks into the same MIDI channel with aplomb, but we may need to drag the big track back out so that we can more readily get to the smaller ones beneath. I don't see a way to select a segment that's buried entirely beneath another segment.

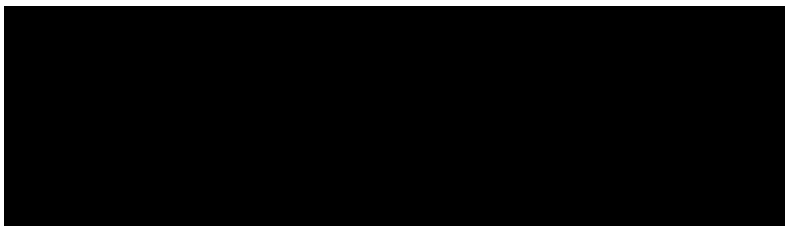
Now that the drum kit has been corrected and both drum parts are playing on the correct channel, it's starting to shape up.

4.2.2 Changing the View

Notice the



transpose downward.



4.4 De−Humanizing

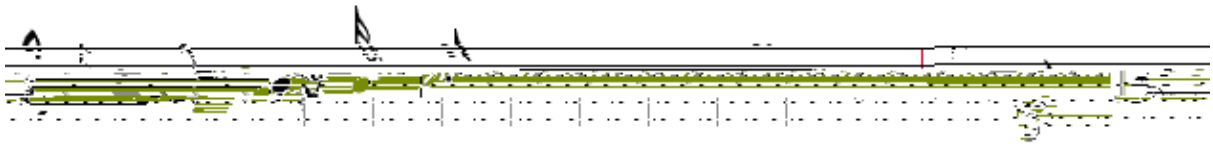
Now that we're down to a reasonable register, let's do something about the ugly notes. The problem with human performance data is that it doesn't scale well into notation. You'll notice that some of the notes are displaying in yellow. That's because they're notes whose timing and duration don't quite make sense to Rosegarden within the context of this measure, so it has colored them to let you know that the notes on the page are only an approximation of what will actually be played. To see a view of the data in a more pure format, use the **Matrix** or **Event List** editors, which we'll take a look at later on.

Since our objective here is to make the notation more readable, we might as well remain here and alter the data until it better fits into place within the context of notation. In this instance, readability is more important to us than the faithful rendering of a human performance, so we're going to end up making physical changes to the data along the way.

4.4.1 Smoothing

Let's start by seeing what that **Smoothing** slider can do for us... Each notch makes the rhythm progressively less obnoxious to read, leaving the notes in place. Adjust the slider, and see what results. I found that the final notch was too high, and the next lower notch was looking better, but wasn't really quite there.

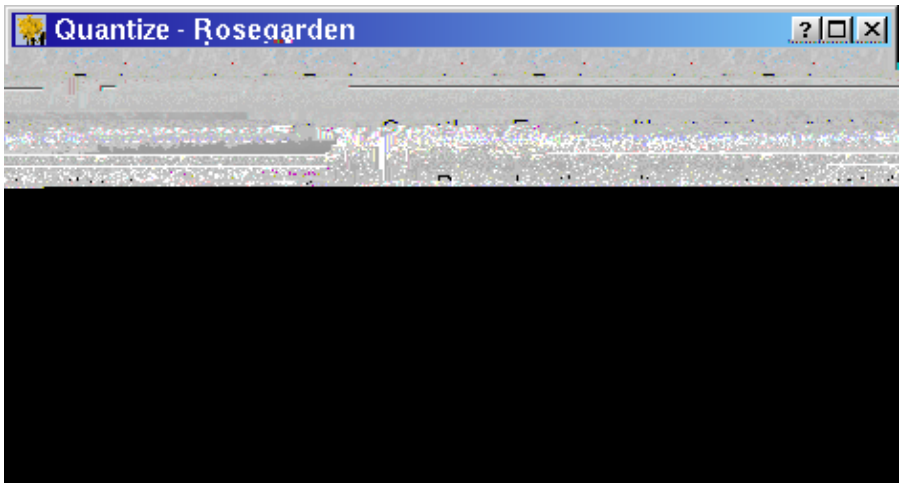
Let's try making these smoothed values permanent. Select the whole staff, and let's try **Transform −> Fix Smoothed Values**...



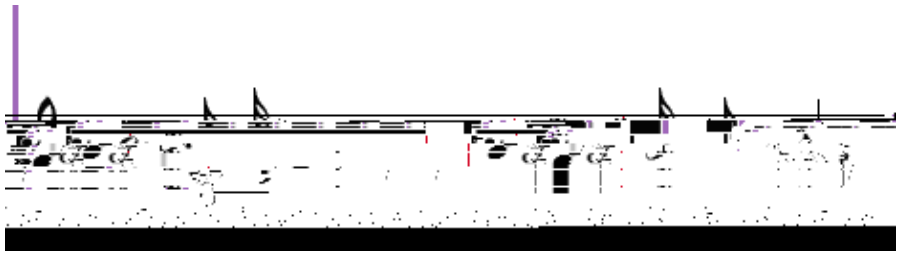
Well, that didn't quite have the desired effect, did it? The timings are still too far off. Remember **ctrl−Z** is a shortcut for **Edit −> Undo**.

4.4.2 Quantize

I think this data is so messy that we're going to have to quantize it. Let's **Undo** that last change, and play with **Transform −> Quantize** instead. Let's tell it to **Quantize: Event positions, and round durations to exact notes**. We'll leave the **Base duration unit** at 16^{th}, and accept the default **Note rounding** values and see where that gets us:



Not too bad. It's looking much better:



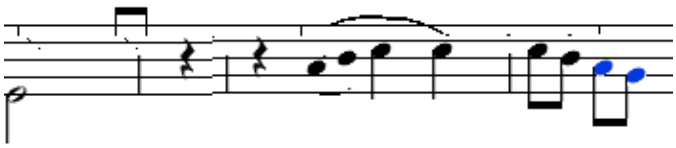
Let's see how those changes sound, and then we'll see about turning those 16th note/rest pairs into something a little easier to read...

The quantized notes seem to have fallen into place along sane boundaries p4eittrneuttleriesundue impact on the rhythm or feel of the piece. Bearing that in mind, let's back up a step and see what would have happened if we had quantized on 8th note boundaries. Hit **ctrl−Z** or use **Edit −> Undo**, then run through the **Transformations −> Quantize** dialog again, specifytleri base duration of 8 th note this time around.

Very nice indeed, and Rosegarden has rendered some 16th notes and other odd bits as required, ignoring the base duration when it really had to. That's one of the best jobs of quantization I've seen in a notation editor. There won't be much clean−up to do 7rom here:

4.4.3 AddtlerMarks

We've changed the flavor somewhat by lengthening those notes. Let's make them staccato. There isn't



MENTION ANNOTATIONS HERE

4.5 A Change of Key

This is moving right along, but I want to change it to the key of G so that I can more easily play with Dad's mountain dulcimer, if I can ever convince him to drag the thing out of the closet. (unfinished... sorme m)

4.5.1 Multiple Staffs

Until now, we've only edited the one part. The **Notation Editor** allows you to edit any number of segments simultaneously. Since we're going to transpose the entire composition, let's use **Edit −> Select All Segments** and then **Segments −> Open in Notation Editor**.

(unfinished... sorme m)