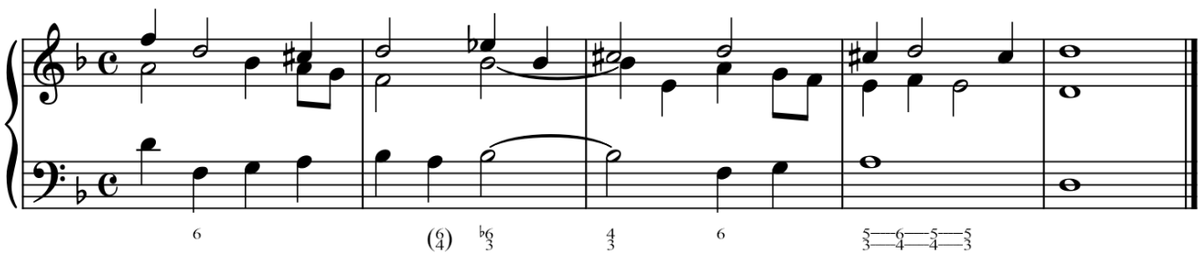
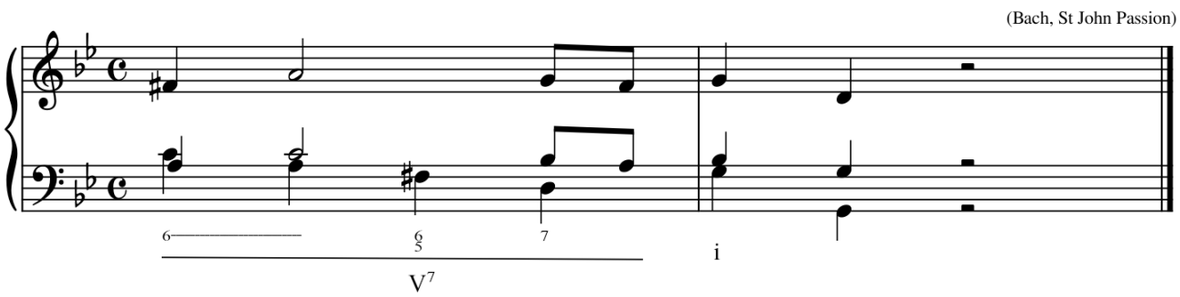
Figured bass.

1. MuseScore's traditional, purposeful "figured bass" feature is ABYSMAL. Don't even consider using it. Here is a workaround.
2. Use the RNA feature, which is infinitely more robust, but don't enter any Roman numeral—just plug in the figures directly.
3. Entering a number will enter a figure. You can apply up to three.
4. Entering a line will allow you to show the motion of a single upper voice.
5. Stacking multiple analysis symbols will allow you to show oblique motion in a cleaner manner, but entering the figure again is faster and conveys the same information anyway.

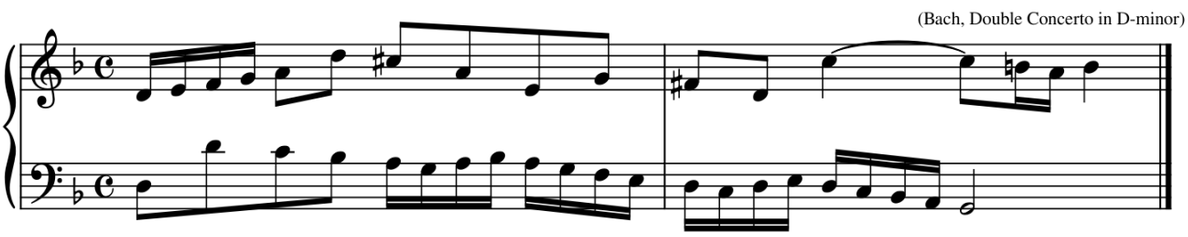


Tip: combine this with Roman numerals to show changing positions of a single harmony or inner voice oddities:



Schenker graphing.

Due to the lack of standardisation in Schenkerian notation, only a relatively abstract style is shown. However, the techniques can be applied to create basically any kind of graph you want. This concerto excerpt from Bach is used as the example throughout, because it's a beautiful masterclass of various prolongational techniques.

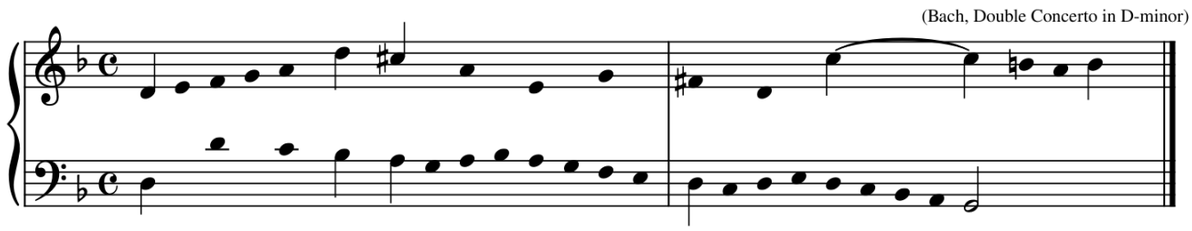


1. Stems.

Stems can't be removed, but they can be hidden. Turn off 'Show Invisible' from the View menu. Then select the stems of non-structural tones and press V to hide them.

2. Beams.

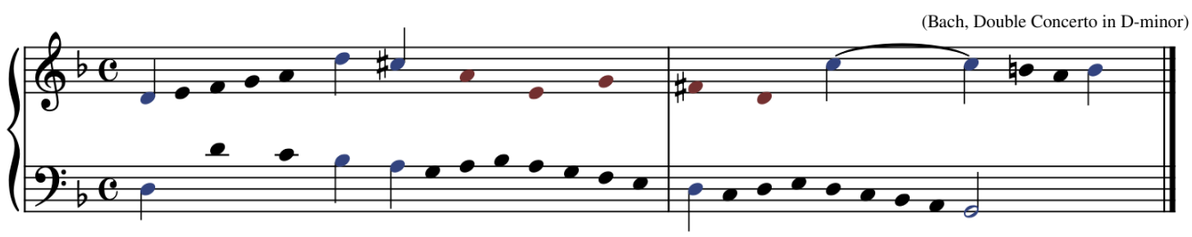
This process is identical to the above. Most of the time, you'll want to use beams to show structural connections, in which case the existing, notational beams are useless. Hide them all.



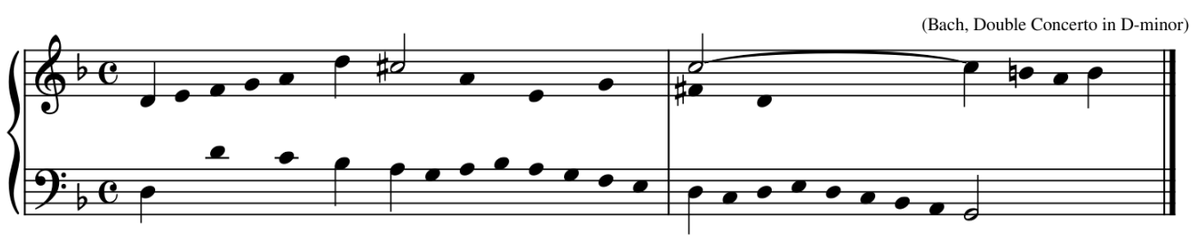
3. Voice separation.

I like to separate leaps to inner voices from the true outer voice progression. This can be done in various ways: the easiest and my favourite is to use colour, but a more common one is putting them in an actual separate voice (usually *voice 2*).

Colouring method:



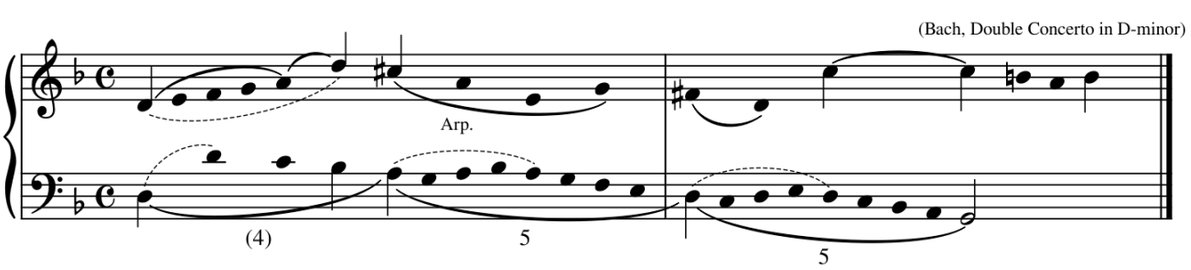
Separate voice method:



4. Horizontalisation.

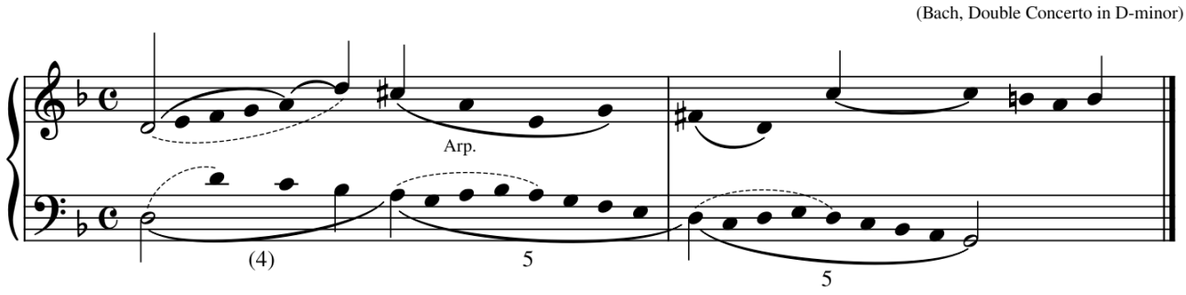
All the horizontalisation techniques are shown with slurs. Selecting a slur and changing its 'line type' in the Inspector will allow one to create the dashed slurs used to show repetition or registral transfer. Regular slurs work and are used as expected. Create with S—this will quickly become your favourite hotkey.

Tip: use X to forcibly flip stem directions to fit slurs better.



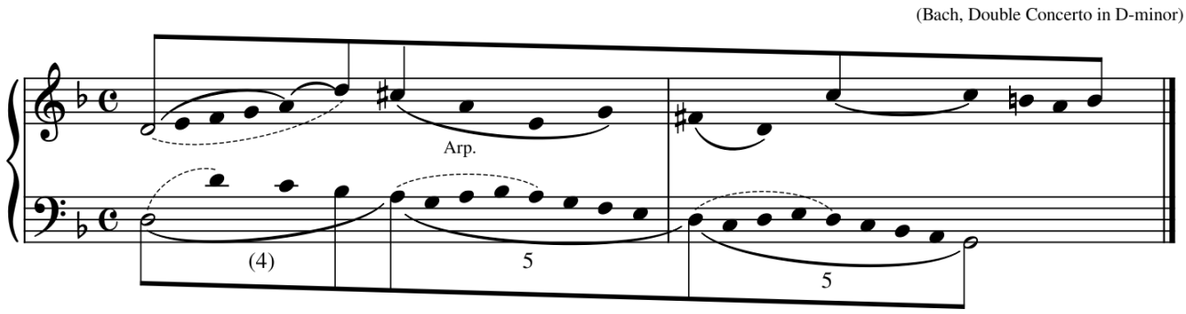
5. Structural level and connections.

This is the hard one. My favourite way to show level is noteheads. Click a notehead and view the Inspector—you'll notice a dropdown called "head type". I use the half note to show the most fundamental tones and rely on beaming to show closer middleground connections. Beaming is a huge nightmare, though. First, flip in the right direction and extend the stems of any notes you want beamed together. (this may cause slurs to mess up real bad; in that case, turn off their 'automatic placement' in the Inspector)



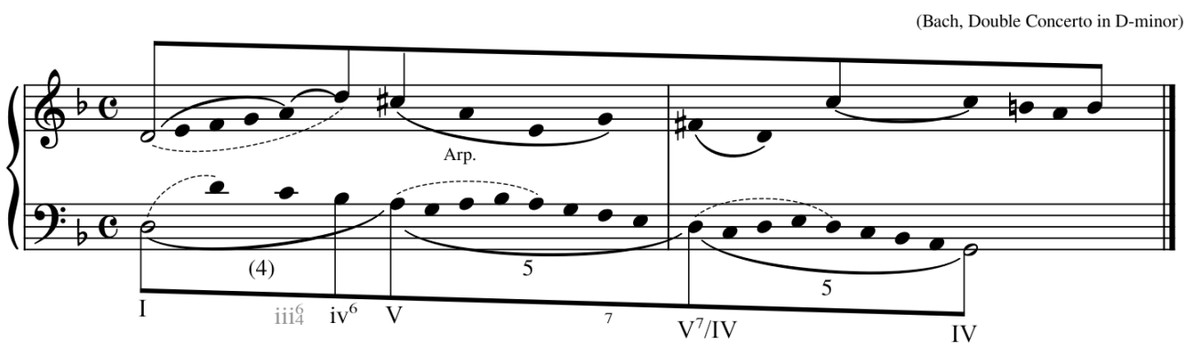
Then, create a line (somewhere in Palettes), set its width to 0.40 in the Inspector, turn off its 'automatic placement' (feel free to do this with any other element you create, by the way. It only causes pain), and run it through the tips of all the slurs, extending or contracting as necessary.

Slurs work as expected and require no extra comments.



6. RNA.

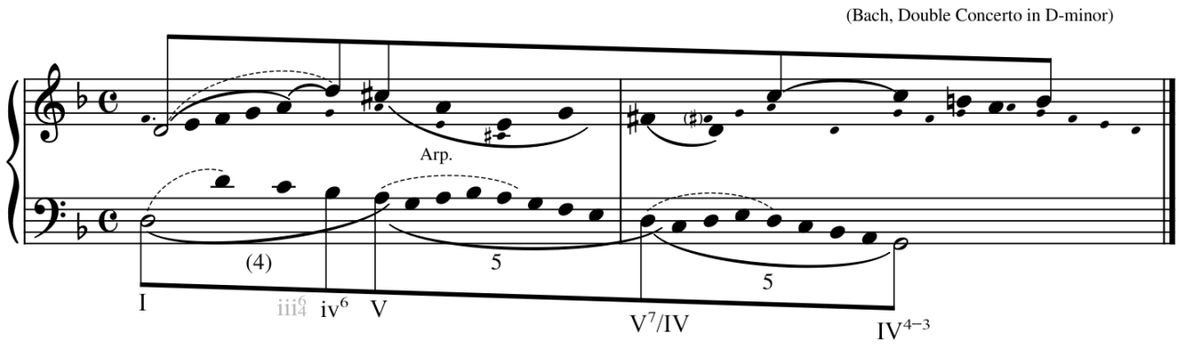
You can add RNA. It doesn't cause any extra problems; **HOWEVER, may you know this**: turn off 'automatic placement' on all the Roman numerals you add before moving them around, or you will totally disfigure your graph as if it got run over.



7. Inner voice details.

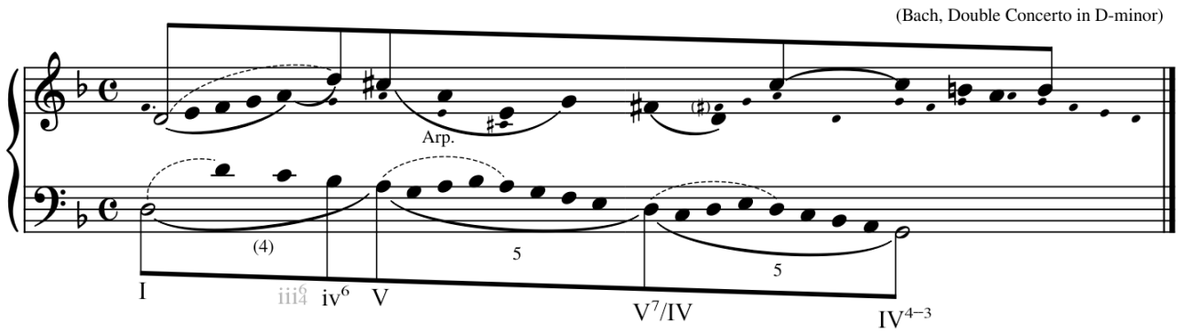
You can show significant inner voice events in a three-voice piece, for example. Add a voice 2 (or 3, if you've already used 2: remember, voice 2 is always lowest) in whichever staff fits it better. Fill in the

inner voice notes. Select the noteheads of all these; then, in the inspector, toggle them to be 'small'. Oh, and remove their stems, obviously.



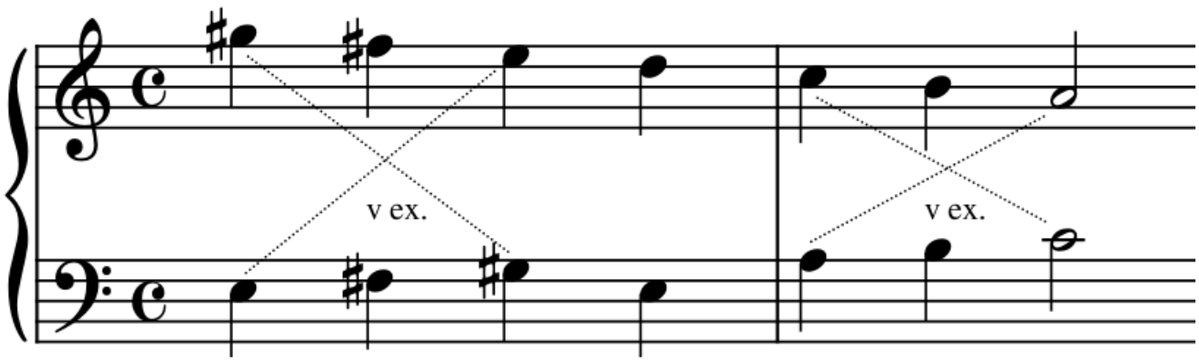
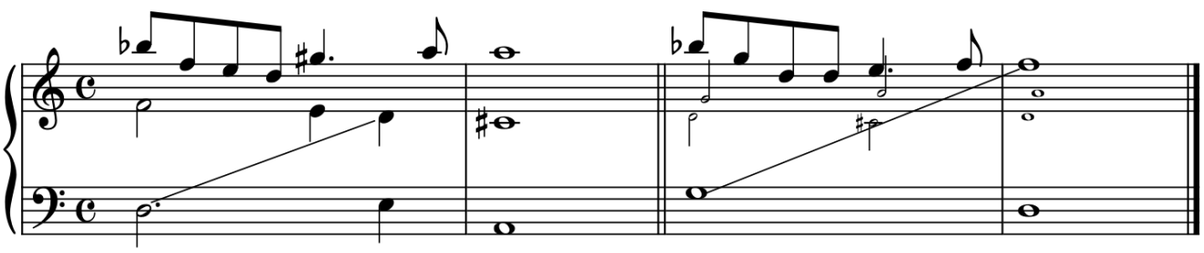
8. Final touches.

Hide barlines by selecting them and pressing V. Manually move poorly align'd notes by double-clicking them and using the arrow keys. Fix any badly fucked up slurs. Add text notes if you'd like.



Line feature extra uses.

The line can be used to show voice exchange. Particularly useful when the exchange is hidden behind a decorated musical foreground.



The line can be used to show various kinds of transferring, such as the seventh or a suspension.