

## 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.

(Bach, Double Concerto in D-minor)

A musical score for a piano piece, identified as Bach's Double Concerto in D-minor. It consists of two staves, treble and bass. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and the same key signature. The music is in common time (C). The first measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The second measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The score is enclosed in a double bar line.

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*).

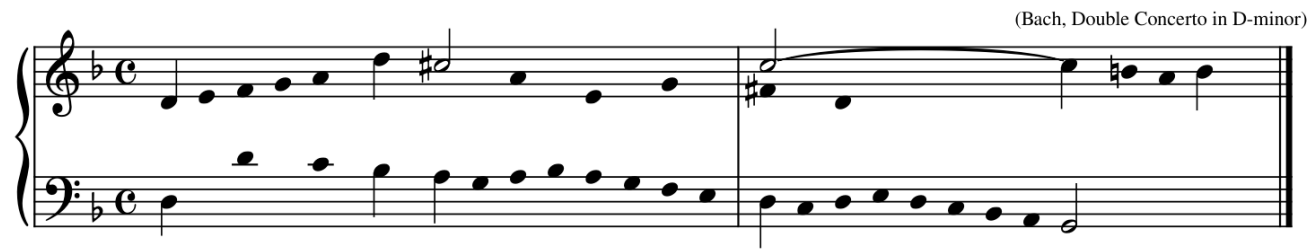
Colouring method:

(Bach, Double Concerto in D-minor)

A musical score for a piano piece, identified as Bach's Double Concerto in D-minor. It consists of two staves, treble and bass. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and the same key signature. The music is in common time (C). The first measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The second measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The score is enclosed in a double bar line. The notes are colored blue and red to indicate voice separation.

Separate voice method:

(Bach, Double Concerto in D-minor)

A musical score for a piano piece, identified as Bach's Double Concerto in D-minor. It consists of two staves, treble and bass. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and the same key signature. The music is in common time (C). The first measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The second measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The score is enclosed in a double bar line. The notes are colored blue and red to indicate voice separation.

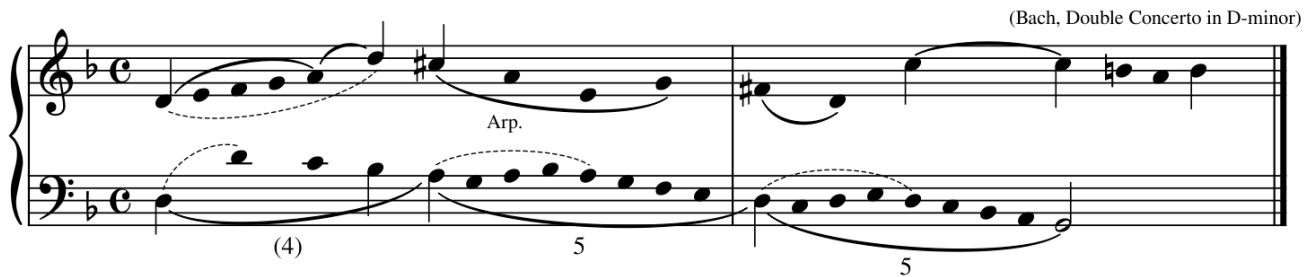
4. Horizontalisation.

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.

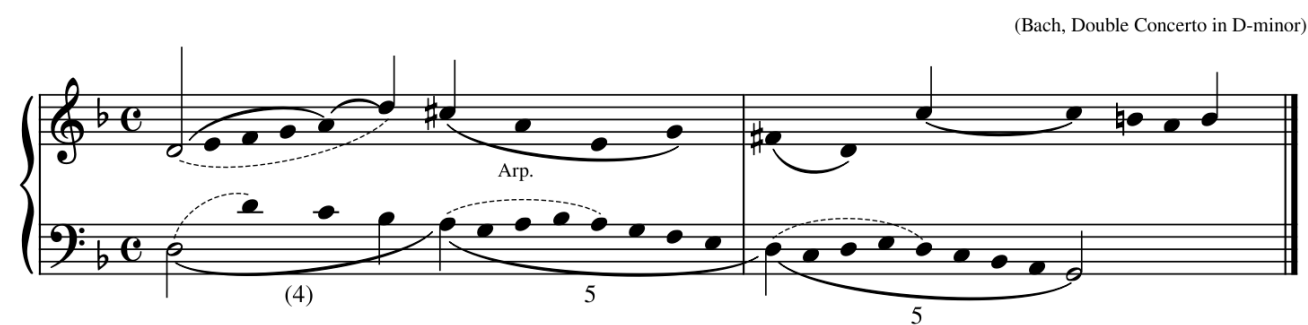
(Bach, Double Concerto in D-minor)

A musical score for a piano piece, identified as Bach's Double Concerto in D-minor. It consists of two staves, treble and bass. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and the same key signature. The music is in common time (C). The first measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The second measure shows a series of eighth notes in the treble and a series of eighth notes in the bass. The score is enclosed in a double bar line. The notes are colored blue and red to indicate voice separation. The score includes horizontalisation techniques such as slurs and dashed slurs. The first measure has a slur over the treble staff and a dashed slur over the bass staff. The second measure has a slur over the treble staff and a dashed slur over the bass staff. The score is labeled with (4) and 5.

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)

(Bach, Double Concerto in D-minor)

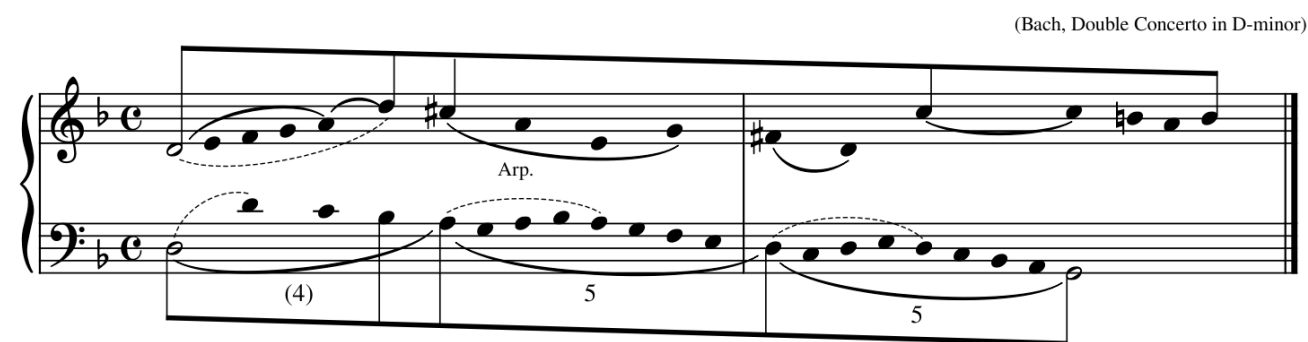


The image shows a musical score for a piano part from Bach's Double Concerto in D-minor. The score is in G-clef and D-flat major (two flats). It features a series of slurs over a sequence of notes. Below the notes, there are fingerings: (4), 5, and 5. The word "Arp." is written above the notes. The score is presented in a standard musical notation format with a treble clef and a key signature of two flats.

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.

(Bach, Double Concerto in D-minor)

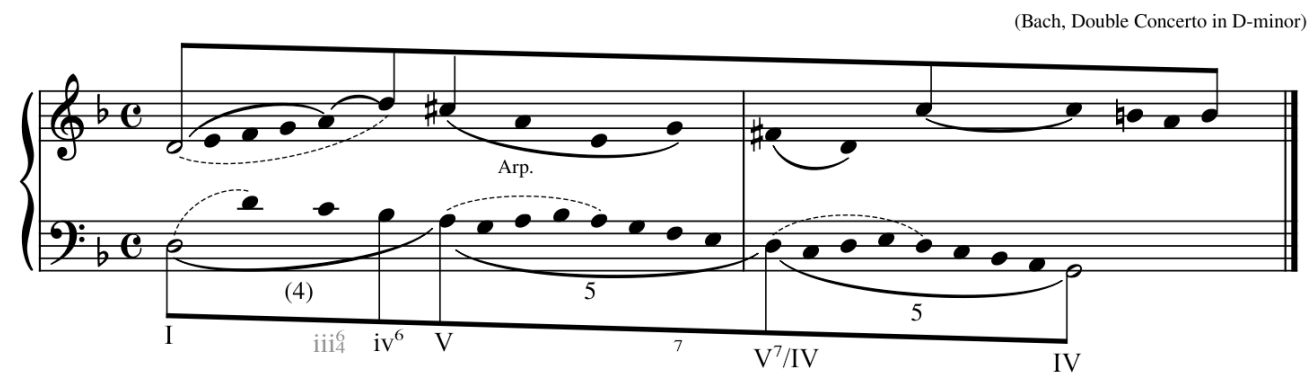


The image shows the same musical score as above, but with a thick black line drawn through the tips of all the slurs. This line is used to indicate a structural level or connection across the notes. The line is drawn in a way that it follows the curve of the slurs, extending slightly beyond the first and last slur.

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.

(Bach, Double Concerto in D-minor)



The image shows the same musical score as above, but with Roman numerals added below the notes. The numerals are: I, iii<sup>6</sup>, iv<sup>6</sup>, V, 7, V<sup>7</sup>/IV, and IV. These numerals are used to indicate the harmonic structure of the piece. The RNA (Roman Numeral Analysis) is added to the score to show the underlying harmonic structure.

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.

(Bach, Double Concerto in D-minor)

The image shows a musical score for a piano part. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is written in a style that includes figured bass notation. The figures are: I, (4), iii<sup>4</sup>, iv<sup>6</sup>, V, V<sup>7</sup>/IV, and IV<sup>4-3</sup>. There are also some accidentals like sharps and naturals. A slur is present over the first few notes of the top staff, and another slur is over the last few notes. The word 'Arp.' is written above the first few notes of the top staff. The bottom staff has some notes that are small and have no stems, as mentioned in the text.

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.

(Bach, Double Concerto in D-minor)

This image is identical to the one above, but the barlines have been hidden by pressing the 'V' key. The music is the same, but the vertical lines separating the measures are gone, making the score look more continuous.

**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 image shows a musical score with two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both have a key signature of one flat and a common time signature. The music is written in a style that includes voice exchange. The word 'v ex.' is written between the staves, indicating a voice exchange. The notes are connected by lines, showing the exchange of voices between the two staves.

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

The image shows a musical score with two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both have a key signature of one flat and a common time signature. The music is written in a style that includes transferring of notes. The notes are connected by lines, showing the transfer of notes between the two staves.