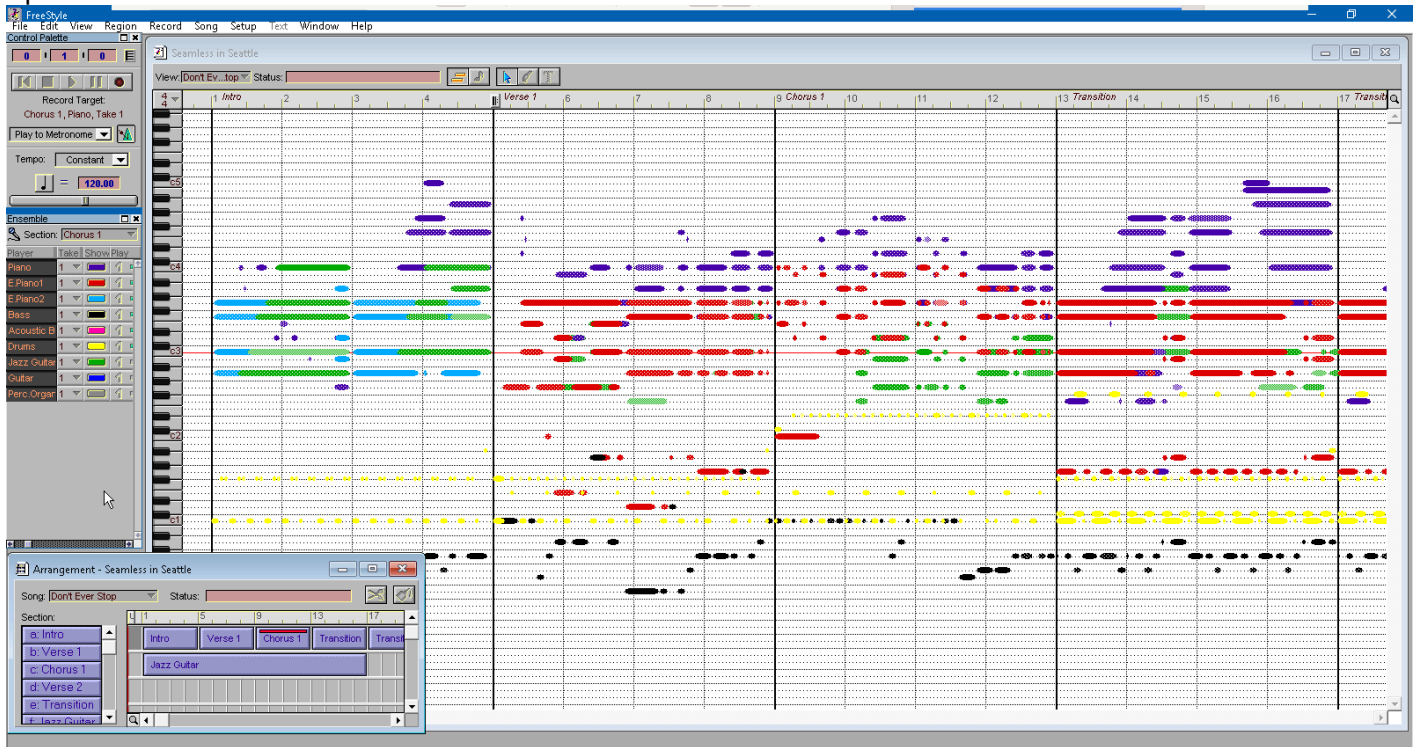


# Mark Of The Unicorn - FreeStyle - Extended Help.

April 2025



Links not configured, use the find tool to jump to sections.

[Go to the start of Help here.](#)

## NOTE AND TIPS:

- \* FreeStyle only has one single level of undo and redo, which was common with early sequencers.
- \* Scrubbing quickly or over many notes can cause crashes.

## FS\_Helper:

From: <https://github.com/gwald/MOTU-FreeStyle-Helper>

Download and extract all files into where your FreeStyle.exe is on your drive.

This is a AutoHotKey v1.1 script to improve the user interface of FreeStyle, mostly mouse driven.

- \* When starting FS\_Helper.exe it will also launch FS and when FS is closed it will self terminate.
- \* F1 launches the index.html single help file (anyone can contribute to it) in the FreeStyle\_extended\_help folder if it's not found, it will try to launch the PDF version FreeStyle\_extended\_help.pdf, lastly if not found it will launch the normal windows help file, FreeStyle.hlp .
- \* Shift F1 launches the [FreeStyle v1 \(Mac\) Manual PDF](#).
- \* Mouse interface only tested in Graphic (grid) view, with a single .FSL project open:
- \*\*\* Scroll wheel moves the page forward and backwards (no shortcut available!).
- \*\*\* Right mouse button with scroll wheel moves the page up and down (no shortcut available!).
- \*\*\* Middle mouse button with scroll wheel zooms in (F9) and out (Shift F9).
- \*\*\* Left mouse button with middle mouse button resets the view (F11), stops playing (ESC) and applies the "Tile Pallet Left" window setting.

\* \* \* Left mouse button with Right mouse button toggles note select and paint features, doing it twice launches the Brush/Cursor Settings window.

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## Quick Interface Guide

Recommend first watching FreeStyle's instructional [VHS Tape that was part of this package](#).

[MOTU FREESTYLE VIDEO by LANCE ABAIR, uploaded by the video instructor!](#)

Or the high quality VHS rip, with a weird reverb in the audio:

[Getting into FreeStyle \(1994\) by mrjazzycharon2.](#)

### Termonology:

FreeStyle uses traditional musical terms instead of current DAW terms.

Players (musicians), ensembles (band, orchestra, etc), takes (a performance ie, alternative, improv, etc) and arrangements (song compositing, remix, reworking, etc) and which in DAW terms means, Instruments, instrument grouping, tracks (grouped by instrument) and arrangement (session, project view etc).

### Undocumented shortcuts:

\* CTRL + Left mouse button on any player name in the ensemble window. Automatically selects all players in the ensemble window and displays their notes in the Document (Graphic or Notation) view.

[See more shortcuts here.](#)

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## FreeStyle Files

### Your midi song project file .FSL (FreeStyle Library)

Stores everything, including:  
Player information and Layer sounds settings.

### Stationery (like formatted book that's empty) .FST (FreeStyle Template)

Stores everything except notes and controller (velocity etc) data.  
See "Pop Song Template.fst" in the demo folder, for a pop song arrangement template.

### S.S Stationery .FSS (FreeStyle Song Structure Template)

Stores:  
Only notes and controller data and song sections in the arrangements window.  
Used for migrating songs to different ensembles/players.  
See "Seamless in Seattle.FSS" in the demo folder, for a pop song arrangement template.

### FreeStyle.fsp (FS Preferences?)

Default metronome  
Saved window layout  
Remote Controls (for midi keyboard)

### fsconfig.fms (FS MIDI Settings)

FreeStyle's MIDI device configuration configured in Studio Setup window, this is how FS uses the MIDI devices.

### Freestyl.fpl (FS Player Library?)

Player Library  
Ensemble Library

### C:\Windows\Freemidi\FMSPREFS - FreeMIDI

FREE MIDI is the way FS understands the OS level, MIDI devices, these devices are then displayed in the Studio Setup's Device Usage window.  
It can get corrupted with regular changing, deleting it and FS will recreate it.

**FreeStyle.GID**

Ignore: Often hidden, Windows 95 and 98, to improve access and indexing of help topics in the Windows Help system.

Help and discussions about FreeStyle [here](#).

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## FreeStyle Help Contents

[READ THIS FIRST! FreeStyle Quick-Start Guide](#)

[FreeStyle Basics](#)

[Additional FreeStyle Topics](#)

[FreeStyle Tutorials](#)

[FreeStyle Menus](#)

[Preferences](#)

[Keyboard shortcuts](#)

[Tips and Troubleshooting](#)

[How to set up your MIDI instrument for FreeStyle](#)

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## Quick-Start Guide (1 of 6)


Welcome to FreeStyle! This Quick-Start guide will help you get started as quickly as possible.

### Check These Things First

Before you run FreeStyle for the first time, review the following checklist.

- ◆ Have you installed a Windows MIDI driver in your computer's system?  
You must install at least one MIDI driver to run FreeStyle. Even if you just want to explore FreeStyle and don't intend to record or play back any music, a MIDI driver must still be present. For more information, see [Installing A MIDI Driver](#).
- ◆ If you want FreeStyle to play music, do you have a MIDI playback device connected to (or installed in) the computer?

FreeStyle requires MIDI-equipped hardware to record and play back music. For playback, you can use a MIDI-equipped sound card or an external keyboard synthesizer or sound module. For more information, see [Setting Up MIDI Playback](#)

 **bm33.jpg** If you want to record your own music into FreeStyle, do you have a MIDI keyboard or other controller connected to the computer?

For more information, see [Connecting a MIDI Controller](#).


Once you've completed the checklist, use the browse button (>>) at the top of this help window to continue with this Quick-Start Guide.

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## Quick-Start Guide (2 of 6)


### Checking The Settings In Your MIDI Device

Before you proceed further, click the manufacturer of your MIDI playback device below. These help topics, listed by manufacturer, tell you how to make crucial settings in your MIDI instrument that allow FreeStyle to initialize the instrument. Doing so lets you access the device's sounds as easily as possible from within FreeStyle. It is best to do this before you launch FreeStyle for the first time.

 **bm33.jpg** If you have a sound card, you can skip this step.

If your MIDI device is not listed, read the section called "General advice about setting up your MIDI device". It will help you figure out how to best set up your instrument for use with FreeStyle.

After you jump to one of the topics below, click the "Return to Quick-Start Guide button (shown below) to jump back here.

 **bm2.jpg**

[Alesis](#)

[E-mu Systems](#)

[Ensoniq](#)  
[Kawai](#)  
[KORG](#)  
[Kurzweil](#)  
[Roland](#)  
[Yamaha](#)

[General advice about setting up your MIDI device](#)

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## Quick-Start Guide (3 of 6)

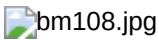
### Opening FreeStyle For The First Time

Now you are ready to run FreeStyle for the first time!

1. Make sure all of your MIDI gear is switched on.
2. Double-click the FreeStyle icon on your hard drive to open the program for the first time.

After a brief moment, the FreeStyle start-up screen appears (displaying the FreeStyle logo), followed by the Welcome to FreeStyle window shown below. If FreeStyle cannot find a MIDI driver in the system, it will notify you instead and exit back to Windows. If this happens, see [Installing a MIDI Driver](#).

*The Welcome to FreeStyle Window. Note: the directions in this window may be slightly different depending on your MIDI hardware.*



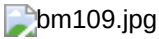
3. After reading the "Welcome to FreeStyle" window, click OK to proceed to the Studio Setup window shown below, which lets you tell FreeStyle about your MIDI gear.

If you have a MIDI-equipped sound card in your computer, it should appear in this window, and no further settings should be necessary for the card. The same goes for MIDI instruments that you might have connected directly to the computer (via a serial cable instead of a MIDI interface). If you have MIDI devices connected to a MIDI interface, you'll see a generic General MIDI device in the window as shown below. Replace the Generic device with your MIDI device by choosing it by name from the drop-down list.

4. When you are finished with the Studio Setup window, click "Done".

If you don't see your MIDI device listed in the Studio Setup window drop-down list, see: [What to do for MIDI devices that do not appear in FreeStyle's list](#).

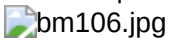
*FreeStyle's Studio Setup window. To get information about an item in the window below, click it.*



## Quick-Start Guide (4 of 6)

### Opening A FreeStyle Document

By now, you should have just clicked "Done" in the Studio Setup window (as shown in the previous help topic). FreeStyle will now open a new, untitled document. If it doesn't for some reason, choose New from the File menu.



## Quick-Start Guide (5 of 6)

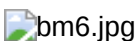
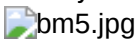
### Auditioning Players

Now you should check your players to make sure they have the correct instrument sound.

1. Audition several players by clicking their names and playing a few notes on your MIDI keyboard.

Does the sound you hear match the name of the player? For example, does the piano player sound like a piano? If you are using a General MIDI device, the answer is probably Yes. If so, you are ready to begin using FreeStyle!

2. If you don't hear the correct instrument sounds, open up the Ensemble palette to check the players' sound assignments.



3. Click each player's name, choose a sound from the sound menu that is appropriate for that player, and try playing a few notes again.

If you now hear the correct sound, choose Edit Player Library from the Setup menu. Choose each player from the *Player* pop-up menu at the top of the dialog box and select a sound from the *Sound* pop-up menu below.

4. If you still don't hear the correct sound for the first player (or no sound at all), check the table below.

Problem or situation	What to do
The Sound pop-up menu lets you choose sounds, but players don't have an appropriate sound assigned to them yet.	See <a href="#">Setting Up Players for a non-General MIDI device</a> .
The Sound pop-up lets you choose sounds, but it displays generic patch names such as "Patch-1, Patch 2" etc.	If you see generic sound names as described, it means that FreeStyle isn't familiar with your MIDI instrument. But don't worry. You can still use it with FreeStyle. All you have to do is determine the MIDI program change (or "patch") number that matches the sound you want in your MIDI device. Then just choose that number from the sound pop-up list. Most MIDI instruments list their internal sounds by program change number in the manual. For more information, see <a href="#">What to do if you see a generic sound list</a> .
You choose a sound by name, such as <i>Piano</i> , but you don't get that sound and instead get a different sound, such as a clarinet.	This probably means that your MIDI device is in the wrong mode, or its bank-select setting needs to be turned on. See <a href="#">Checking the settings in your MIDI device</a> and then Exit FreeStyle and re-open it after you've made the necessary changes to the settings in your MIDI instrument. You may also find it helpful to review the help topic <a href="#">General advice about setting up your MIDI device</a> .
You see MIDI channels in the sound pop-up menu instead of sounds.	See <a href="#">What to do if you see MIDI channels instead of a sound list</a> .
You don't hear any sound at all.	Check cables, headphones, and volume settings. Make sure the instrument is properly set for multi-timbral operation as described in FreeStyle's on-line help. Try playing the instrument directly, without FreeStyle. Can you hear it? If you can, but then you can't when you run FreeStyle, you've probably got a MIDI communication problem. Does your MIDI interface have activity lights on it? Do they blink when you play your keyboard into FreeStyle? If not, do you have other MIDI software you could test as well?

## View Menu

### Back

Zooming back brings the magnification back to the previous level you were using just before the current zoom level. This command lets you easily switch between any two zoom levels. Just zoom to one level, zoom to another level, and then use the Zoom Back command repeatedly to switch between the two. It's also a convenient command to use right after zooming in to do a fine edit, to get you back to where you were. Zoom back restores the scroll position as well as the zoom level.

## View Menu

### In

Zooming in enlarges the note grid and notation display to make notes larger. Zooming in gives you a high degree of resolution and makes it easier to see the music. Use this command repeatedly to zoom in one magnification level at a time.

## Quick-Start Guide (6 of 6)

### Congratulations!

You've completed your FreeStyle installation and are ready to begin making music. For more information, see the topics in FreeStyle Help Contents.

For more information:

[FreeStyle On-Line Help Contents](#)

## Installing A MIDI Driver [bm2.jpg](#)

### Installing a MIDI Driver

A MIDI driver is software that you install into Windows that allows FreeStyle to communicate with your MIDI device(s) for playback and recording. A Windows-compatible MIDI driver should have been included on a disk with your MIDI-equipped sound card, MIDI interface, or MIDI instrument(if it has a built-in MIDI interface). If you do not have a Windows driver for your device, contact the manufacturer.

>> If you don't yet have a MIDI driver installed, you must install it before running FreeStyle. FreeStyle requires you to



install at least one MIDI driver.

Follow the appropriate procedure below to install or update your MIDI driver(s) in Windows 95, 98, NT, or 2000.

If you need to add a MIDI device to your computer, first turn off your computer and physically install or connect your MIDI device (multi-port interface, sound card, etc.). Be sure to check the device documentation for the proper physical installation procedure. Once the device has been installed or attached, turn your computer back on.

**IMPORTANT:** After the driver has been installed and configured, you will be prompted to restart Windows. You must restart Windows for the new driver to take effect. When Windows restarts, your MIDI device should be ready to use.

>> **NOTE:** If the Wizard didn't list your MIDI device and you don't have a CD or diskette for it, or for technical support on loading and configuring the device's driver, you should contact the device manufacturer, NOT Mark of the Unicorn, Inc. or Microsoft Corporation.

#### **How to install or update a MIDI driver in Windows 95 or 98**

If the new device is Plug & Play, Windows should either automatically load the device's driver files or prompt you to provide them (probably by inserting a floppy diskette or CD included with the device). Windows 95/98 should be able to load and configure the appropriate driver for the device automatically. If this is the case, you can stop reading this file right now since the Windows 95/98 Plug & Play system will take care of everything automatically.

If the new device is not Plug & Play, you will have to load and configure the driver yourself. To do so, open Control Panel and double-click the "Add New Hardware" icon. In general, follow the Add New Hardware wizard's on-screen instructions.

[ WINDOWS 98 ONLY: ]

[ You will see a dialog that says, "Windows will now search for any new Plug and Play devices on your system. ... To continue, click Next." You must click Next and wait a few seconds, even if you know that your device will not be found. Next you will see a dialog that says, "Is the device that you want to install listed below?" Select the "No" radio button and click the "Next" button. Next you will see a dialog that says, "Windows can now search for hardware that is not Plug and Play compatible, or you can select your hardware from a list. ... Do you want Windows to search for your new hardware?" Select the "No" radio button and click the "Next" button. ]

**IMPORTANT:** When the Wizard asks...

>> "Do you want Windows to search for your new hardware?"

...select "No". This will allow you to specify the MIDI device yourself. Selecting "Yes" to allow Windows to search for non-Plug & Play MIDI devices MAY NOT WORK. If you know what kind of device you want to add, you are better off selecting "No" and then manually specifying the device, as described below.

After selecting "No" and clicking "Next", the next step in the Wizard is to specify a hardware type. From the Wizard's "Hardware types" list, scroll-down and choose...

>> "Sound, video and game controllers"

This type encompasses MIDI devices. Click "Next" and then determine if your MIDI device appears in the Wizard's list. If it does, select your device from the list, click "Next" and skip the following paragraph.

If the Wizard did NOT list your device, but you DO have a CD or diskette for the device, insert the CD or diskette into your computer and click the special "Have disk..." button to the right. In the resulting "Install From Disk" dialog, specify the drive letter of your floppy or CD drive, followed by a colon and a backslash, and then click "OK". A list will appear containing one or more entries. Choose the entry appropriate for your MIDI device and click "OK".

Continue to follow the Wizard's instructions. When it finishes, a configuration dialog for your MIDI device may appear. At this point, you should consult your device's documentation for how to properly configure it using the dialog.

>> **IMPORTANT:** After the driver has been installed and configured, you must restart Windows for the new driver to take effect.

#### **How to install or update a MIDI driver in Windows 2000**

Open Control Panel and double-click the "Add/Remove Hardware" icon. Follow the directions given by the Add/Remove Hardware wizard. When asked to "Select the hardware task you want to perform," click on the "Add/Troubleshoot a device" radio button, then click the "Next" button. Windows 2000 will then search for Plug & Play devices. If the new device is Plug & Play, Windows 2000 should either automatically load the device's driver files or prompt you to provide them (probably by inserting a floppy diskette or CD included with the device). Windows 2000 should be able to load and configure the appropriate driver for the device automatically. If this is the case, you can stop reading this file right now since the Windows 2000 Plug & Play system will take care of everything automatically.

If the new device is not Plug & Play, you will have to load and configure the driver yourself. In the next window, select "Add a new device" from the Devices list and then click on the "Next" button. When asked if you want Windows to search for your new hardware, select "No, I want to select the hardware from a list" and click on Next. Scroll down the list of hardware types and select "Sound, video and game controllers," then click on Next.

In the next window, you are presented with a list of Manufacturers and Models for devices that Windows 2000 knows about. If your device is in the lists, choose the correct manufacturer and model and then click on Next. Otherwise, if you have a CD or floppy that came with your device, click on "Have Disk." In the resulting "Install From Disk" dialog, specify the drive letter of your floppy or CD drive, followed by a colon and a backslash, and then click "OK". A list will appear containing one or more entries. Choose the entry appropriate for your MIDI device and click "Next". Windows may inform you that it is using "default settings to install the software for this hardware device." If so, click Next again. Windows may also inform you that "The software you are about to install does not contain a Microsoft digital signature." Click "Yes" to continue the installation. If the "Files Needed" dialog appears, use the "Browse" button to select the mentioned file on your floppy or CD, and then click "OK."

Continue to follow the Wizard's instructions. When it finishes, a configuration dialog for your MIDI device may appear. At this point, you should consult your device's documentation for how to properly configure it using the dialog.

>> **IMPORTANT:** After the driver has been installed and configured, you must restart Windows for the new driver to take effect.

### How to install or update a MIDI driver in Windows NT

Open Control Panel and double-click the "Multimedia" icon. Click on the "Devices" tab at the top of the "Multimedia Properties" window. Click on the plus sign to the left of "MIDI Devices and Instruments" to see a list of MIDI drivers that you have installed. Click on the "Add" button at the bottom of the window. If your device appears in the "List of Drivers," select it and click the OK button. If your device does NOT appear in the "List of Drivers" in the Add window, or if you have a CD or diskette that came with your device, select "Unlisted or Updated Driver" at the top of the list and then click the OK button.

In the resulting "Install Driver" dialog, specify the drive letter of your floppy or CD drive, followed by a colon and a backslash, and then click "OK". A list will appear containing one or more entries. Choose the entry appropriate for your MIDI device and click "OK".

Continue to follow the Wizard's instructions. When it finishes, a configuration dialog for your MIDI device may appear. At this point, you should consult your device's documentation for how to properly configure it using the dialog.

>> IMPORTANT: After the driver has been installed and configured, you must restart Windows for the new driver to take effect.

## Setting Up MIDI Playback bm2.jpg

FreeStyle requires MIDI-equipped hardware to record and play back music. For playback, you can use one of the following:


### A MIDI-equipped sound card

MIDI-equipped sound cards ship with a MIDI driver, which you have probably already installed. If so, FreeStyle should automatically recognize the driver and card when you first run FreeStyle. If you know for sure that the card's MIDI driver hasn't been installed yet, do so now. See [Installing a MIDI Driver](#) for more information.

### An external keyboard synthesizer or sound module

If you have MIDI keyboard synthesizer or sound module for playback, there are several ways it could be connected to the computer, depending on your hardware. Below are several of the most common ways:

*Figure 1: Several common ways to connect a MIDI playback device.*

bm149.jpg


For more information about playback devices, see:

[Guidelines for choosing a playback device](#)

## Connecting a MIDI Controller bm2.jpg

To record music into FreeStyle, you need an electronic keyboard synthesizer or other MIDI controller. There are several ways a MIDI controller could be connected to your computer, depending on your hardware. Below are several of the most common ways:

*Figure 2: Several common ways to connect a MIDI controller.*

bm44.jpg

# FreeStyle Basics

## Overview

The sections below cover the basic tasks and features in FreeStyle that have to do with recording and playing back your music.

[Control Palette](#)

[Graphic Editing View](#)

[Notation View](#)

[Event List Window](#)

[The Ensemble Palette](#)

[Sections](#)

[Songs](#)

[Choosing the current section or song](#)

[Showing and hiding players](#)

[Choosing what to record into](#)

[Tempo](#)

[Meter \(time signature\)](#)

[Key signature](#)

[Step Recording](#)

## Control Palette (1 of 7)


### Overview

The Control Palette provides buttons that look just like the controls on a CD Player or tape deck: play, stop, pause, rewind, and record. Use these buttons to get around in your music. They operate just like a standard tape deck, except that things happen instantly because you don't have to wait for tape to rewind.

The counter shows the current playback location in the music. The location is displayed in measures, beats, and ticks (there are 960 ticks per quarter note) or in minutes, seconds, and tenths of a second.

The tempo slider lets you change the tempo of your music at any time. Unlike a tape deck or CD player, however, changing the tempo of your music won't affect its pitch. The Tempo Mode menu lets you play your music at a constant tempo or a variable, changing tempo as determined by a tempo map that you have created. The Record Mode menu lets you record to a click or freely without one.

Tempo is displayed in beats per minute (bpm). Drag the tempo slider to change the tempo, or type in a tempo. In the Variable tempo mode, the slider is usable only while recording. In the Constant or % Variable tempo modes, it adjusts the overall tempo of your song.

 bm45.jpg

[Resizing and closing the control palette](#)

[The Counter](#)

[Record Target](#)

[Record mode menu](#)


[Metronome button](#)

[Tempo mode pop-up](#)

## Control Palette (2 of 7)

### Resizing & closing the control palette

Click the resize button on the right-hand side of the Control palette title bar to collapse it into a smaller size as shown here. To close it entirely, click the close box on the left-hand side.


 bm46.jpg

## Control Palette (3 of 7)


### The Counter

The counter displays the current playback location in the music in measures, beats, and ticks. (A tick is a very short subdivision of a beat. There are 960 ticks per quarter note.)


The time format button to the right of the counter cycles between three time formats:

 bm33.jpg


measures| Beats| Ticks

 bm33.jpg

minutes:seconds:tenths

 bm33.jpg


SMPTE time (hours:minutes:seconds:frames)

 bm47.jpg

## Control Palette (4 of 7)

### Record Target


The Record Target is important because it shows the currently record-enabled player, the current take for that player, and the section being recorded into. Many features in FreeStyle depend on the currently record-enabled player, so this information is prominently displayed here.

 bm121.jpg


## Control Palette (5 of 7)

### Record Mode menu


The Record mode pop-up menu lets you choose among three different ways of recording in FreeStyle:

 bm33.jpg

Play to Metronome

 bm33.jpg

Sense Tempo

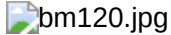
 bm33.jpg

Sense Tempo Swing

The first mode is the most conventional one: FreeStyle produces a metronome click (or a 'riff') and you follow FreeStyle as you record. The Sense tempo modes let you record a rubato performance without listening to an audible click. For details,



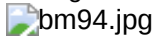
see [Sense Tempo Recording](#).



## Control Palette (6 of 7)

### Metronome button

Click the metronome button to turn the audible metronome click on or off. Double-click the button to adjust the click settings.



## Control Palette (7 of 7)

### Tempo mode menu

The tempo mode menu lets you choose among three different tempo modes:

#### 1. Constant

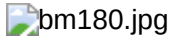
FreeStyle runs at a steady tempo set by the slider.

#### 2. Variable

FreeStyle follows a tempo map that has tempo changes.

#### 3. % Variable

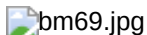
FreeStyle follows a tempo map that has tempo changes, and it also lets you adjust the overall tempo with the tempo slider in the Control Palette.



## Graphic Editing view (1 of 13)

### Overview

FreeStyle provides two intuitive environments in which to view and edit your music: the graphic editing and notation views. These views are where you'll do the majority of your work in FreeStyle. Both views exist in the same window, and you toggle between them using the buttons shown below. Think of them as two windows through which you view the same music.



Both views can show any combination of players at any time. Just highlight the player names you want to see in the Ensemble palette. In the Graphic Editing view, each player is shown in a unique color or pattern (depending on the setting in the Preferences command). In the notation view, each player gets its own staff or grand staff.

Both views can display any section or song in the document. Just choose the desired section or song from the pop-up menu at the top of the window. When you view a song, you see all of its sections together at once. The boundaries between sections are indicated by heavy vertical lines in the note grid.

[Using the cursor buttons](#)

[Using the scrolling playback wiper](#)

[Working with the pitch ruler to determine pitch](#)

[Changing a note's duration](#)

[Changing a note's pitch](#)

[Duplicating a note](#)

[Using cursor snapping for rhythmic precision](#)

[Selecting notes for editing](#)

[Inserting notes by hand](#)

[Zooming in to increase accuracy](#)

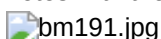
[Opening the note detail window for precise note info](#)

[Choosing a time signature \(meter\).](#)

## Graphic Editing view (2 of 13)

### Using the cursor buttons

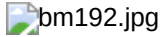
These three cursor buttons change the cursor. Use the arrow to drag and select notes. Use the paintbrush to draw in notes with the mouse. Use the text button (available in notation view only) to insert text of any kind.



## Graphic Editing view (3 of 13)

### Using the scrolling playback wiper

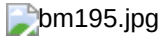
The scrolling wiper indicates the current playback location. Click in the time line to move it. Drag it to "scrub" the music.



## Graphic Editing view (4 of 13)

### Working with the pitch ruler to determine pitch

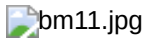
The pitch ruler shows you the pitch of the notes. (Middle C is C3.) Keys animate during playback, just like a player-piano. Click the keys to hear the pitch (using the instrument played by the currently record-enabled player). Ctrl-drag to magnify a range of notes. Double-click a key to select all notes of that pitch. Alt-drag to select all notes within a range.



## Graphic Editing view (5 of 13)

### Changing a note's duration

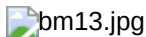
To change durations, hold the cursor near the end of a note (or one of several selected notes) until you see this hand. Then click and drag.



## Graphic Editing view (6 of 13)

### Changing a note's pitch

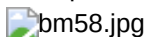
To change pitch, drag notes up or down. To change their time, drag them left or right. This works with a single note, as well as with a group of selected notes.



## Graphic Editing view (7 of 13)

### Duplicating a note

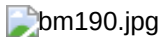
To duplicate notes, hold down the Ctrl key while dragging.



## Graphic Editing view (8 of 13)

### Using cursor snapping for rhythmic precision

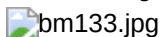
When dragging, you can make the cursor "snap" to a rhythmically even grid by double-clicking the arrow button to open the Brush/Cursor Settings. Check the Cursor snaps to grid option, and choose a resolution from the pop-up menu. If you only want to temporarily turn on grid snapping, hold down the shift key when you drag.



## Graphic Editing view (9 of 13)

### Selecting notes for editing

To select a group of notes, drag over them. Or shift-click each one.

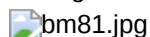


## Graphic Editing view (10 of 13)

### Inserting notes by hand

To insert notes by hand, drag from left to right with the brush cursor. Drag up and down to set the pitch. Use the cursor

settings to control the duration and loudness of the notes you brush in.



---

## Graphic Editing view (11 of 13)

### Zooming in to increase accuracy

To magnify a portion of the note grid, hold down the Ctrl key and drag over it. This is great for detailed work. To return to the previous magnification, choose Zoom Back from the View menu. You can also zoom using the zoom controls at either end of the scroll bars.

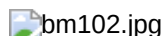


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## Graphic Editing view (12 of 13)

### Opening the note detail window for precise note info

Double-click a note to open the Note detail window.

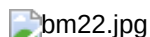


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## Graphic Editing view (13 of 13)

### Choosing a time signature (meter)

To choose a time signature (meter) for your song, press on the meter pop-up menu shown here. It's located in the upper left-hand corner of the Graphic Editing/Notation view.



---

## Notation view (1 of 12)

### Overview

The notation view displays your music in standard music notation. You can view any section or song at any time by choosing it from the View pop-up menu at the top of the window. Each player is transcribed on a single staff or "grand staff", depending on the instrument. Players can be shown or hidden at any time using the Ensemble window.

[Dynamic transcription](#)

[What you see is what you get](#)

[Automatic instrument part transposition](#)

[Changing a note's pitch](#)

[Duplicating a note](#)

[Changing a note's duration](#)

[Inserting notes by hand](#)

[Using the scrolling wiper in notation](#)

[The shaded border in the notation view](#)

[Changing the magnification in the notation view](#)

[Notation Preferences](#)

---

## Notation view (2 of 12)

### Dynamic transcription

The notation display is dynamic: you can fully edit the music using the same conventions as graphic editing. Changes in either view are immediately reflected in the other. When you record, the staves immediately fill up with the notes you play as you record. Unlike other simplistic music software programs, FreeStyle's notation transcription is a sophisticated interpretation of the raw MIDI data you record. For example, if you play swing, turn on the Straighten Swing feature in the Setup menu (under the Notation menu item) and FreeStyle writes it using straight rhythms instead of triplets.

---

## Notation view (3 of 12)

### What you see is what you get

FreeStyle's notation view is a WYSIWYG (what you see is what you get) page view: what you see on the screen is exactly what you will get when you print. Music is automatically placed on as many pages as are necessary. FreeStyle manages the note spacing, measures widths, and staff spacing so that musical symbols never collide.

---

## Notation view (4 of 12)

### Automatic instrument part transposition

When you display one player by itself, FreeStyle automatically transposes the part according to standard practice for the instrument. For example, alto sax players are transposed to Eb. The Edit Player Info command in the Setup menu lets you choose how an individual player is transposed, as well as the amount of space needed between its staff and neighboring staves.

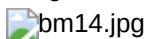
When you display more than one player at a time in the Notation view (a score), FreeStyle is configured "out of the box" to use concert pitch for all players. But you can change any player's score transposition to be anything you want. To do so, click the player in the Ensemble palette to select it and choose Edit Player Info from the Setup menu. Then set the Score transposition as desired. Most commonly, you'll either leave it set to concert pitch (C natural) or you'll make it identical to the player's part transposition. This is also a good place to transpose by octave parts that tend to be displayed too many ledger lines above or below the staff, such as a bass part that your MIDI instrument plays an octave lower than you would like it to be notated.

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## Notation view (5 of 12)

### Changing a note's pitch

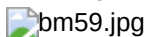
Drag the note up and down to change its pitch.



## Notation view (6 of 12)

### Duplicating a note

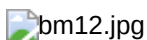
Ctrl-drag a note to duplicate it.



## Notation view (7 of 12)

### Changing a note's duration

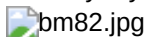
Click near the end of the note to change duration. If it is a tied note, click near the end of the last tied note.



## Notation view (8 of 12)

### Inserting notes by hand

Using the brush tool, press the mouse on the staff at the location you want (check the cursor location in the 'Status' bar at the top of the window), drag up and down to set the pitch, and drag left and right to set the duration. Use cursor snapping for easy rhythmic precision. Double-click on the brush or selection tool buttons to get the Brush / Cursor Settings window.



Brush/Cursor Settings window looks like this:



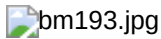
Where you can set the default duration and velocity (volume) of the notes that you enter with the brush tool. To set the default duration, pick the closest note value from the note popup menu and then fine-tune the duration with the staccato/legato slider.

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## Notation view (9 of 12)

### Using the scrolling wiper in notation

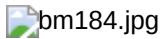
The playback wiper shows the current playback location. Drag it to "scrub" the music. Double-click anywhere on a staff to make it jump to that location.



## Notation view (10 of 12)

### The shaded border in the notation view

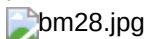
The shaded border reflects the print area of the page: the shaded area will not print. Its size is determined by the printer you are using (whatever is currently selected in the Printer Setup command in the File menu).



## Notation view (11 of 12)

### Changing the magnification in the notation view

Choose a magnification from the magnification pop-up menu to reduce or enlarge the display. You can also zoom in on a particular area by Ctrl-dragging over it. To get back to normal size, choose Zoom Normal from the View menu.



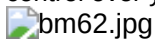
## Notation view (12 of 12)

### Notation Preferences

The setup menu has several preferences for the notation display under the menu heading "Notation". For more information, see [The Notation Command \(Setup Menu\)](#).

## Event List (1 of 8)

"Under the hood", when you record music into FreeStyle, the program actually records MIDI data from your MIDI instrument. When you play a note, press the sustain pedal, or move your pitch bend wheel, your MIDI keyboard sends a stream of numerical MIDI data representing your performance to FreeStyle, which faithfully records it. Most of the time, FreeStyle frees you from this level of technical detail so you can focus on your music. However there may be times when it would help you to see the MIDI data in its raw, numerical form. The Event List window does just that, giving you precise control over your music.



## Event List (2 of 8)

### Event list basics

To open the Event List Window, choose Event List from the Window menu. Similar to the Graphic Editing and Notation windows, the Event List window displays the notes (and other data) for all of the players that are currently highlighted in the Ensemble palette. You can look at an individual player (by clicking the player's name in the palette) or several players together. Each MIDI event is displayed in the list as a single line of information, starting on the left-hand side with the player it belongs to.

Just above the scrolling list of MIDI data is a Show menu, which lets you control what types of data FreeStyle will display in the list. If you click the Show Step Controls button, the top portion of the window expands to display FreeStyle's step recording controls (described in the next section). To the left of the scrolling list of MIDI data is the wiper bar, which contains FreeStyle's familiar scrolling playback wiper. Click anywhere in the bar to advance playback to that location. As usual, you can scrub the music by grabbing the handle of the wiper and dragging it up or down - but remember, the Silent Scrubbing preference (in the Edit menu) must be unchecked for notes to sound as you scrub.

## Event List (3 of 8)

### Inserting notes & other types of data

The controls in the panel at the top of the Event List window let you insert notes and any other type of MIDI events. To get ready for inserting, record-enable the player you want to insert events for. If you will be entering notes from your MIDI keyboard, make sure that the record button is pressed in the Control Palette. (This is required for MIDI keyboard entry.) Then use the controls at the top of the window to choose the type of event you want to insert. Move the playback wiper to where you want to insert the event, and then click the Insert button or press the Enter key. For more details about this process, see "Step Recording".

## Event List (4 of 8)

### Editing MIDI data parameters

The event list shows 'parameters' - detailed characteristics - of each event in the list. For example, FreeStyle shows the velocity (vel) of each note, which is a number between zero and 127 that represents how hard the note was struck when you played it. To edit any parameter, just double-click the number and type in the desired value. Press the return key to confirm your edit, or use the arrow keys to confirm your edit and move to adjacent parameters in the list. Use the Enter key to confirm the edit and move to the next event.

Each column gives you details about each MIDI event. "ST" stands for Step Time, which refers to the length of time until the next event. The ST value lets you easily see and edit how far apart events are from one another. "Dur" stands for Duration, which refers to the duration of notes. For types of data that don't have duration, like a volume controller event, the Duration column shows other information, such as the volume level.

Note: ST values can't be edited when you are viewing a song.

The note icons displayed to the right of the pitch on some notes do NOT represent the note's duration. Instead, they represent the note's approximate Step Time duration (the amount of time until the next event).

Use the up/down arrow keys to select events from the computer keyboard.

Use the left/right and up/down arrow keys to edit data.

If a note appears grayed, it means that the note is actually a pick-up note generated by FreeStyle with the Smooth Record Loop option turned on. On black and white monitors, the note is displayed in italics.

If a note appears in italics, it means that the note is actually a playback loop note generated by FreeStyle. Click [here](#) for details about playback loops.

## Event List (5 of 8)

### Editing the ST (step time) values

The ST value of an event is its Step Time, which is the distance between it and the next event in the list. Changing the ST value is different than changing the other parameters of the event because the ST value affects all of the events that follow it in the event list.

Here's an example: let's say that you change the ST of an event from 480 to 960. In doing so, you've just moved later by 480 ticks all of the events after it that are currently being displayed in the event list. So you've actually performed a Move operation, just as if you had used the Move command in the Region menu. Further, the event whose ST time you changed hasn't moved at all, since the ST time affects only what comes after the event. As you can see, it is important to make note of which players you are showing in the Event List before editing ST values (as indicated by which ones are highlighted in the Ensemble palette). Be sure to keep these things in mind when you are editing ST values.

And here's another thing to keep in mind: ST edits are subject to the same restrictions as the Move command (since they are essentially the exact same type of edit operation). For example, you cannot move events past the end of a section. These same rules apply when editing ST values: you cannot edit an ST time such that any subsequent events are shifted past the end of the section. In addition, FreeStyle will not allow you to edit ST values when you are viewing a song in the Event List. You have to change to a section in order to do so.



## Event List (6 of 8)

### Selecting and editing

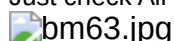
Like FreeStyle's Graphic Editor and Notation Editor, the Event List lets you select one or more notes and apply Edit menu and Region menu edits to them.

Click an event to select it. If the Audible Note Editing preference is checked, notes will play when you click them. Once an event is selected, you can apply FreeStyle's Edit menu and Region menu commands to it, such as Cut, Copy, Transpose, Quantize, etc. To select several consecutive events, drag over them. To select multiple events that are not next to each other, shift-click them.

## Event List (7 of 8)

### The Show menu

The Show menu lets you control what types of MIDI data are displayed in the Event List. As demonstrated here, you could choose to show only Notes and Controllers. The check marks are "sticky", so you can check more than one thing at a time. This comes in very handy. For example, let's say that you would like to delete all controllers quickly. Just check All Controllers in the menu (make sure that nothing else is checked), select all, and press the delete key.

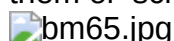


## Event List (8 of 8)

### The playback wiper and scrubbing

FreeStyle's playback wiper is displayed horizontally in the list, with the handle shown in the area to the left of the event list. Drag it to "scrub" the music. (The 'Silent Scrubbing' preference must be unchecked.) Click anywhere in the wiper bar to make the playback wiper jump to where you click.

The two general preferences shown below control whether notes will sound when you click on them or 'scrub' them with the wiper in the Event List window.

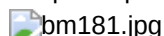


## The Ensemble Palette (1 of 14)

### Overview

When you make music with FreeStyle, you do it with players in an ensemble. The Ensemble Palette shows you a list of all the players in a FreeStyle document. Each FreeStyle document has one ensemble. If several FreeStyle documents are open at that same time, the Ensemble palette shows the players for the document that is currently in front.

If you have tempo changes in the section of music you are working on, you can manage the tempo map - or several tempo maps - with the Tempo Source menu at the top of the Ensemble palette.



[Players](#)

[Player info](#)

[The currently record-enabled player](#)

[Working with takes](#)

[Changing a player name](#)

[Choosing a playback sound for a player](#)

[Soloing a player](#)

[Muting a player](#)

[Showing and hiding a player](#)

[Changing a player's color or pattern](#)

[Changing a player's volume and pan settings](#)

[Rearranging and resizing the columns](#)

[Resizing the Ensemble palette to conserve screen space](#)

## The Ensemble Palette (2 of 14)

### Players

Players in the Ensemble Palette act much like musicians: they play a certain instrument, and they can record multiple takes for each section of music. They only play one take at a time, but they remember every take you record, so you can play any take you want at any time. Just select it from the take pop-up menu. Each player has settings for volume, left/right panning, and more.

## The Ensemble Palette (3 of 14)

### Player info

Players in the Ensemble window represent much more than just a sound on your MIDI instrument. They also have many settings that control the way they are presented throughout the program. For example, the Player Info window has several options that control how the player is formatted when displayed in the Notation view.

Choose a sound from one of your MIDI instruments from the Sound menu.

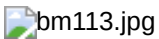
The transpose recording option transposes your controller when you are recording the player. It helps with players whose note range falls outside the range of the keys on your controller, such as a bass player. This also allows you to read a Bb trumpet part, for example, and record it in Bb while the rest of the ensemble is playing in concert.

The player abbreviation appears in the notation display to the left of each staff (except the first one) when more than two players are being displayed.

The 'Save in Player library' button replaces the existing player library entry with the current settings. If you want to lock a player's sound to a specific MIDI channel, use the 'Channel' menu. If you want FreeStyle to dynamically choose a MIDI channel for you based on its built-in knowledge about your MIDI instrument, select 'Auto'.

The clef and staff spacing options determine the clef and spacing between the staves when the player is displayed in the notation view.

The transpose options control how the player is transposed when it is displayed as a part (by itself in the notation view) or in a score (with other players).



## The Ensemble Palette (4 of 14)

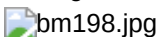
### The currently record-enabled player

To record-enable a player, click the record button next to the player's name so that it lights up. Only one player can be record-enabled at a time. In addition to recording, many things you do in FreeStyle depend on the currently record-enabled player—anything, in fact, that has to do with a specific player or take.

## The Ensemble Palette (5 of 14)

### Working with takes

A take is a place to record a single player's part in a specific section of music. The current take for each player is displayed next to the player in the Ensemble window. Recording always takes place into the current take (for the currently record-enabled player), even if there is already music in the take. FreeStyle never erases existing music when recording new music. Each player can record an unlimited number of takes. Each player has a different set of takes for each section of music (Intro, Chorus, Verse, etc.) To view takes for a section, choose the section from the pop-up menu in the Graphic Editing/Notation window.



## The Ensemble Palette (6 of 14)

### Changing a player name

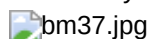
Double-click a player's name in the Ensemble palette to change it.

## The Ensemble Palette (7 of 14)

### Choosing a playback sound for a player

To choose a sound for a player, click in the "Sound" column in the Ensemble palette on the same line as the desired

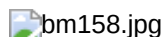
player. The sounds you see in the resulting pop-up menu are the sounds available in your MIDI synthesizer(s). If you have created layered sounds (Setup menu), they will appear in this menu, too.



## The Ensemble Palette (8 of 14)

### Soloing a player

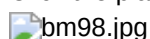
Click the solo button to solo a player.



## The Ensemble Palette (9 of 14)

### Muting a player

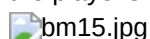
Click the player's mute button to temporarily silence the player.



## The Ensemble Palette (10 of 14)

### Showing and hiding a player

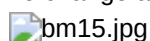
Click the show button to show or hide a player. To show the player by itself (hiding all other players at the same time), click the player's name.



## The Ensemble Palette (11 of 14)

### Changing a player's color or pattern

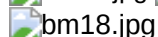
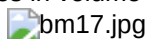
To change a player's color or pattern, double-click the show button.



## The Ensemble Palette (12 of 14)

### Changing a player's volume and pan settings

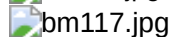
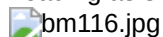
Use the volume and pan controls by either typing in a value or by dragging the pop-up controls as shown. You can also draw changes in volume and panning over time in the controller pane.



## The Ensemble Palette (13 of 14)

### Rearranging and resizing the columns

Drag the column titles as shown. To change the width of the player and sound columns, drag the right edge of the column heading as shown.

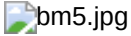


## The Ensemble Palette (14 of 14)

### Resizing the Ensemble palette to conserve screen space

You don't always want to have the Ensemble palette all the way open, so you can conserve screen space by using the

resize button on the right-hand side of its title bar. Doing so toggles it between two sizes: one is a small size that you set manually with the resize box (in the lower righthand corner). The other is opened up all the way.



## Sections (1 of 7)

### Overview

Sections are the basic building blocks of music in FreeStyle. A section is a place to store music. It can be anything, from a 2-bar drum loop to a 300-bar orchestral movement. It consists of a "pickup" measure, a start, an end, and an "overhang" measure. Most importantly, each section has its own set of takes for each player. For example, take 1 for the Piano player in the Intro section is different from the Piano player's take 1 in the Verse. Only one take is active for each player at any time in a section. But different players can play different takes. For example, the piano player might be playing take 3 in the Verse, while the bass player is playing take 6.

Sections also have their own tempo maps, which are displayed in the Tempo Source menu at the top of the Ensemble palette.

[Creating a section](#)

[Changing the length of a section](#)

[Letters of the alphabet are automatically assigned to sections](#)

[Recording into a section](#)

[Tempos in a section](#)

[Pickup and overhang measures](#)

## Sections (2 of 7)

### Creating a section

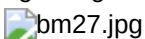
Creating a section is easy. Just choose New Section from the Song menu. FreeStyle asks you to name it. After you do so and click OK, the section appears at the bottom of the Section list in the Arrangement window. It also appears in the Graphic Editing/Notation window, empty and ready to be recorded into.

## Sections (3 of 7)

### Changing the length of a section

Sections can be of any length. They are initially given a length of four bars, but if you record past the end of a section, it will grow to accommodate the notes you play in. If the section has been placed in a song and it butts up against another section, FreeStyle won't automatically grow the section any more.

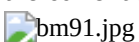
To adjust the length of a section, drag the heavy, black double-lined vertical end bar displayed in the Graphic Editing window in the note grid. You can also adjust its length anywhere it appears in the Arrangement window grid: just grab the right edge of the section and drag it.



## Sections (4 of 7)

### Letters of the alphabet are automatically assigned to sections

Each time you add a new section, it is automatically assigned a letter of the alphabet. This letter is displayed before its name in the Section list in the Arrangement window. When you type the Section's letter, the section is added to the end of the current song if the Arrangement window is active.



## Sections (5 of 7)

### Recording into a section

Recorded notes and controller data always go into the currently record-enabled section (as well as the current take for the record-enabled player). To record-enable a section, either choose it from the pop-up menu in the Ensemble window, or

click any instance of it in the layout grid of the Arrangement window. A red bar appears on the currently record-enabled section in the Arrangement grid.

When using sections in FreeStyle, you can think in terms of "patterns" (like verse, chorus, bridge, etc.), but you don't have to. You can also use sections in a linear fashion. FreeStyle even lets you go back and forth between thinking linearly and thinking in terms of patterns.

## Sections (6 of 7)

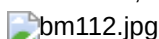
### Tempos in a section

If you have created a tempo map for the section in one of the many ways discussed in the [Tempo](#) help topic, the tempos are displayed in the Controller pane of the Graphic Editing window, which you can open by choosing Controllers from the View menu. If you have multiple tempo maps for the section, you can switch between them and otherwise manage them using the Tempo Source setting in the Ensemble palette. For more information, see [Working with multiple tempo maps](#) in the Tempo section of this on-line help.

## Sections (7 of 7)

### Pickup and overhang measures

Each section has a pickup measure and an overhang measure. This makes it possible to record notes into a section even if they occur before the downbeat of bar 1, or after what would normally be considered the last bar of the section. The pickup and overhang measures are part of the section: they go with the section wherever the section goes. But the best part is that they don't get in the way. For example, when you work with sections in a song, a four bar section is still a four bar section, even if it has a few pickup notes.



## Songs (1 of 9)

### Overview

A Song is created in the Arrangement window by placing sections along a time line. There is no limit to the number of songs you can create in a FreeStyle document, so you can try many different versions of the same song.

[Creating a song](#)

[Building a song in the Arrangement window](#)

[The primary song structure row \(top row\)](#)

[Changing section lengths in the Arrangement grid](#)

[Viewing a song in the Graphic editing and Notation views](#)

[Selecting a section in the Arrangement grid](#)

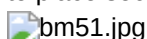
[Record-enabling a section in the Arrangement grid](#)

[The Scissors and Glue buttons](#)

## Songs (2 of 9)

### Creating a song

Creating a song is easy. Just choose New Song from the Song menu. FreeStyle asks you to name it. After you do so and click OK, the song appears in the Arrangement window, as well as the Graphic Editing/Notation window. It is ready for you to place sections into it.



## Songs (3 of 9)

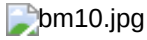
### Building a song in the Arrangement window

To add sections to the song, drag them from the Section list on left into the grid on the right. You can add the same section as many times as you want. For example, the chorus section may appear four times in your song. So just drag it from the Section list into the grid four times and place the four copies where they should go. The four copies are called "instances" of the original section. If you change the original, they all change, too. This doesn't have to be the case, though. If you

want to make a copy that is different, use the Duplicate Section command to make a copy of the original, and then modify the duplicate section.

You can freely drag sections around in the Arrangement grid. Place sections in any row you wish; sections placed above or below one another play at the same time. If you place a section between two other back-to-back sections, FreeStyle automatically moves them to squeeze in the new section. Sections in the same row cannot overlap. To overlap them, place them in different rows.

If one of your sections has tempo, meter or key changes in it (see the index for further information on these topics), and you would like your song to follow them, put the section in the top row of the Arrangement grid (called the "song structure row"). All other sections placed below it in the grid will follow it, too.

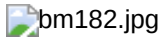


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## Songs (4 of 9)

### The primary song structure row (top row)

The top row is the Primary Song Structure row. If you have sections named verse, chorus, etc. put them in the top row because doing so causes their names to appear in the Graphic Editing view time line and above each staff system in the notation view. Sections containing fills, solos, or other material should go in the rows below.

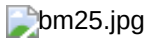


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## Songs (5 of 9)

### Changing section lengths in the Arrangement grid

To lengthen and shorten sections in the Arrangement grid, drag their right edges.

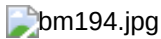


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## Songs (6 of 9)

### Viewing a song in the Graphic editing and Notation views

The graphic editing and notation views can show an entire song as easily as a single section. Just choose the song from the pop-up menu in the upper left-hand corner of the window. The only difference is that in a song, you see all of its sections at once. Remember, sections in the top row of the Arrangement window grid appear by name in the time line, and their boundaries are indicated in the note grid by heavy vertical lines. In the Notation view, their names appear above each staff system. While viewing a song, you can rename it or get rid of it using the commands in the Song menu.

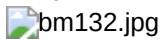


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## Songs (7 of 9)

### Selecting a section in the Arrangement grid

Click a section to select it. The selected section gets a "shimmering" dashed border around it. It also gets a red bar on it, indicating that it is now record-enabled. Once selected, you can do things like snip it with the scissors button, glue it with the glue button, delete it, etc.

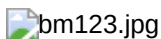


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## Songs (8 of 9)

### Record-enabling a section in the Arrangement grid

Click it to record enable a section. The record-enabled section gets a red bar on it.

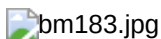


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## Songs (9 of 9)

### The Scissors and Glue buttons


The scissors button snips the selected section in the Arrangement grid into two pieces at the nearest barline to the playback wiper. The Glue button glues the selected section in the Arrangement grid to its right-hand neighbor on the same row. The selected section must be touching its right-hand neighbor.






## Choosing the current section or song (1 of 1)

The current section or song is the one you are listening to, viewing, and recording into in the Arrangement and Graphic Editing/Notation windows. Most of the commands in the Song menu affect the current section or song. If you are currently viewing a song, then there is also a "record-enabled section" within that song. If you are currently viewing a single section, then that section is also the record-enabled section. In FreeStyle, use these popup menus to always be aware of which section or song you are working on:

 "View:" popup menu in the Graphic Editing/Notation Window -- allows you to choose either a song or a single section for viewing. Sections are listed first.


 "Song:" popup menu in the Arrangement Window -- allows you to choose a song. The song will be shown in both the Arrangement Window and the Graphic Editing/Notation Window.


 "Section:" popup menu in the Ensemble Palette -- this popup menu is active only when you are viewing a song. When you choose a section here, the section you choose becomes the record-enabled section, and the Take column in the Ensemble Palette shows the current take number for each player in that section. Another way to do the same thing is to click on a section instance in the Arrangement Window's layout grid.


## Showing and hiding players (1 of 1)


As you work with either the Notation or Graphic Editing views, you'll constantly be changing what players you are viewing at any given time. For example, you may want to view a single player by itself, without the clutter of other instruments getting in the way.

Use the Ensemble window to control whether players are visible or hidden using the techniques below:


 To view a single player alone (and hide all other players): click the player's name.

 To turn a single player on or off without changing the others: shift-click the player's name or click the colored tab in the "Show" column next to its name (or its record button).

 To view a certain set of players: click the name of the first player and then shift-click the others.

 To view all players: shift-click the name of all players that are currently hidden.


When changing the status of more than one player (making three more players visible for example), it is faster to do so in the Graphic Editing view than the Notation view. Try switching to Graphic Editing first and switch back to notation when you are done.



## Choosing what to record into (1 of 5)

### Choosing what to record into


One way to choose a section for recording is to select it from the View pop-up menu.



## Choosing what to record into (2 of 5)

### Choosing a section in the Arrangement grid


Another way to choose a section for recording is to click it in the Arrangement grid.



## Choosing what to record into (3 of 5)

### Choosing a player

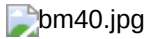
Click the record button next to the player's name to record-enable it.



## Choosing what to record into (4 of 5)

### Choosing a take

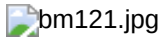
Choose a take for the player by selecting it from the Take pop-up menu next to the player's name. You can record into a new take by choosing new from the take pop-up menu. You can also record into an existing take, even if it already has music in it. FreeStyle will just add the new music you record to what is already there.



## Choosing what to record into (5 of 5)

### Viewing the current record target

The current place where recording will occur (the 'record target') is displayed in the Control palette for your convenience under the heading "Record Target".



## Tempo (1 of 12)

### Overview

FreeStyle gives you many ways to control the tempo of your music, from simply choosing a constant tempo with the tempo slider to recording elaborate, rubato tempo maps with FreeStyle's Sense Tempo feature. You can also record the tempo slider itself as you move it.

[Choosing a constant tempo](#)

[Creating tempo maps](#)

[Drawing tempo maps in the Graphic Editor](#)

[Recording the tempo slider](#)

[Importing/exporting tempo maps from Standard MIDI Files](#)

[Recording a tempo map with 'Sense Tempo'](#)

[Creating a tempo map with FreeStyle's beat adjustment features](#)

[The Tempo Mode settings](#)

[Working with multiple maps](#)

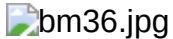
[Tempo maps and songs](#)

[Moving tempo changes](#)

## Tempo (2 of 12)

### Choosing a constant tempo

If your song has a constant (unchanging) tempo, just set the tempo slider in the Control palette to the desired tempo and check the other settings as shown. You choose 'Constant' from the Tempo pop-up and you set the tempo either with the slider or by typing in the desired tempo in beats per minute. Press on the note if you would like to express the tempo with a duration other than a quarter note, such as an 8th note equals 96.



## Tempo (3 of 12)

### Creating tempo maps

A tempo map consists of a series of changing tempos. The tempo changes can be sudden, from one constant tempo to another (such as an immediate change from 102 beats per minute to 136 bpm). Or they can consist of a series of continuously changing tempos over time. You can even create rubato tempo maps that change as often and freely as you like. FreeStyle lets you create, modify and play back as many different tempo maps as you like for your song, and you can freely switch between them at any time.

There are several ways to create a tempo map in FreeStyle:

1. Draw tempo changes with the pencil tool (and other drawing tools) in FreeStyle's Graphic Editing view.
2. Record FreeStyle's tempo slider during playback.
3. Import a MIDI file that contains a tempo map.
4. Record a tempo map that you play into FreeStyle using FreeStyle's Sense Tempo feature.
5. Use one of FreeStyle's beat adjustment features (Identify Beats, Record Beats, or Adjust Beats), which generate a tempo map during the process of making FreeStyle's beats and bar lines match a MIDI performance that was recorded without a metronome.

These methods are discussed in the following sections. Once you create a tempo map, you can make your music follow it by choosing either the Variable or % Variable tempo mode in the Control Palette.

---

## Tempo (4 of 12)

### Drawing tempo maps in the Graphic Editor

With the Graphic Editing view visible, choose Controllers from the View menu, and then choose Tempo from the Type menu below the controllers editor view. You may then use the drawing tools to draw in tempos. When you manually make a change to the tempo map in this way, your music will play slower or faster according to the tempos you enter.

To enter a constant tempo over a region, select the area with the I-beam tool and type a tempo into the tempo field below the graph. If you would like to express the tempo with a duration other than a quarter note, use the note button provided next to the beat per minute value. When you press return to enter the constant tempo, it will take effect over the entire selected area. To enter a constant tempo for the entire section (or song), select any portion of tempos (the exact selection doesn't matter) and then choose Select All from the Edit menu to select the entire tempo map. (If you don't select some tempos with the I-beam tool before choosing Select All, it will select notes instead of tempo controllers.)

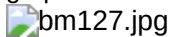
To hear the results of the changes you make to the tempo map, set the tempo mode pop-up menu in the Control Palette to Variable or % Variable before you start playback.

---

## Tempo (5 of 12)

### Recording the tempo slider

When FreeStyle is operating in variable tempo mode, the tempo slider is recordable. Just set the tempo mode pop-up menu in the Control Palette to Variable, click on the record button and the play button, then drag the slider as your music plays. Tempo events will be generated and recorded into the current section or song's tempo map. To see this happen, display the tempo map as shown below. After you drag the tempo slider and let go of the mouse button, you will see a graph of the tempo events that you recorded.



## Tempo (6 of 12)

### Importing/exporting tempo maps from/to Standard MIDI Files

FreeStyle can import tempo maps from Type 0 and Type 1 Standard MIDI Files. Just open the MIDI file to import the tempo map. To hear the music in the MIDI file play with the imported tempo map, make sure that the tempo mode pop-up in the Control palette is set to Variable or % Variable mode.

When you export your music from FreeStyle by saving it as a standard MIDI file, FreeStyle also writes the tempo map of your song in the Standard MIDI file for playback in other music programs.

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## Tempo (7 of 12)

### Recording a tempo map with 'Sense Tempo'

FreeStyle's Sense Tempo feature lets you record into FreeStyle without listening to a metronome. Instead, FreeStyle detects the tempo you are playing and creates a tempo map based on what you play. After you use Sense Tempo, you can control the resulting tempo map with the tempo features described the other help topics in this sequence.

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## Tempo (8 of 12)

### Creating a tempo map with FreeStyle's beat adjustment features

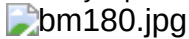
FreeStyle's beat adjustment features (Identify Beats, Record Beats, or Adjust Beats) let you align FreeStyle's beats and bar lines with a MIDI performance that was recorded into FreeStyle without a metronome -- or for some other reason does not play in time with the measures and beats in FreeStyle. For complete information about this feature, see the Beat Adjustment Features topic. After you use one of FreeStyle's beat adjustment features, you can control the resulting tempo map with the tempo features described in this sequence of help topics.

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## Tempo (9 of 12)

### Tempo mode settings

FreeStyle provides three different tempo modes, which can be selected from the Tempo pop-up in the Control Palette.



### Constant

When set to Constant tempo mode, FreeStyle plays back all music at a constant tempo. You can set the constant tempo with the tempo slider or by typing in a value and selecting a note value above the tempo slider. Tempos are expressed with two decimal points of precision. When the tempo mode is set to Constant, any tempo maps that you may have in the song will be ignored.

### Variable

When set to Variable tempo mode, playback of all sections and songs in FreeStyle will follow the tempo changes in the section and song tempo maps, which can be viewed and edited in the Controllers window. Initially, each tempo map contains a single tempo event at the beginning of the section or song which is equivalent to quarter note = 120.00 bpm. So until you change the tempo map to contain more tempo events, Variable tempo mode will not cause any variation in tempo. To create a tempo map, you can use any of the techniques described in the earlier topic [Creating tempo maps](#).

### % Variable

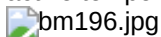
When set to % Variable tempo mode, playback of all sections and songs in FreeStyle will follow the tempo changes in the section and song tempo maps. However, in this mode you can make everything play relatively a little faster or slower by entering a percentage to be applied to each tempo change in the tempo maps. This percentage is applied purely as output processing, so the original data in your tempo maps will not be modified in any way.

## Tempo (10 of 12)

### Working with multiple tempo maps

FreeStyle always provides one default tempo map for every section and song that you create. Initially, the default tempo map has a constant tempo of 120 bpm. You can add as many tempo changes to it as you like using any of the methods already discussed.

The Tempo source popup menu in the Ensemble palette lets you add an unlimited number of additional tempo maps with the New and Duplicate commands in the menu. Once you created more than one map, use this menu to choose which tempo map you want to be active for the section or song. You can also use the Delete command to get rid of the currently active tempo map.



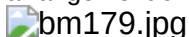
These six tempo maps shown here were created with the 'New' and 'Duplicate' commands at the bottom of the menu. Each one contains a completely different tempo map for Verse 1. You can freely switch between them by choosing their names in this menu. The actual tempo data for the currently active tempo map is shown in the Controller pane in the Graphic Editing window. When you change the tempo map for a section, all songs using that section will change their tempo maps to conform to the new tempos in the section.

Another way to create tempo maps is FreeStyle's Sense Tempo feature. When you use Sense Tempo to record a take, a new tempo map appears in the tempo source menu with a name that associates it with that take (such as 'Piano, Take 1'). Whenever you choose a take that was recorded with Sense Tempo, its tempo map automatically becomes active.

## Tempo (11 of 12)

### Tempo maps and songs

When you are viewing a song (which you created in the Arrangement Window), the possible tempo maps in the Tempo Source menu are called Song Maps. A Song Map is a tempo map that is created by FreeStyle by piecing together the current tempo map for each section that appears in the top row of the arrangement window. Since the arrangement might change at any time (you might add sections, or edit the current tempo map for a section) the current Song Map will be updated whenever a change is made to the arrangement. Therefore, if you make manual edits directly to a Song Map, you should duplicate it so your edits will not be lost when the program automatically rebuilds the Song Map (with the next arrangement change). For this reason, it is generally a better idea to make all tempo edits to sections, rather than songs.



## Tempo (12 of 12)

### Moving tempo changes

You can move tempos with the Move command in the Region menu. To do so, select the tempo changes you want to move with the I-beam cursor. Then choose Move from the Region menu. Tempo events do not automatically move when you move notes.

## Meter (time signature) (1 of 4)

### Overview

FreeStyle lets you change meter at the beginning of any measure. You can also use the Change Meter command in the Song menu to apply any meter to any range of measures.

[Changing meter in any measure with the mouse](#)

[Changing meter over a range of measures with Change Meter](#)

[Show Example button](#)

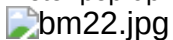
## Meter (time signature) (2 of 4)

### Changing meter in any measure with the mouse

You can set the meter in a section in either the Graphic Editing view or Notation view as follows.

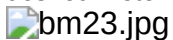
#### In the Graphic Editing window

Move the playback wiper into the measure where you want to change meter and then choose the desired meter from the meter pop-up menu just above the pitch ruler.

bm22.jpg

#### In the notation view

Move the cursor over an existing meter, any barline, or just to the right of a key change, if there is one where you want to insert the meter. When you do, the cursor turns into a '4/4' symbol. Then just press down on the mouse to choose the desired meter from the pop-up menu.

bm23.jpg

Meter changes take effect until the end of the section or until the next meter change, whichever comes first. Also, the meter change is inserted with the following settings from the Change Meter command:

The Scale music to new beat option is turned off. (See 'Scale music to new beat' option in the next topic of this sequence for an explanation of this option.)

The Preserve Tempo of Beat option is turned off, unless you are changing meters in one of the following ways:

2/4, 3/4 or 4/4 changing to 6/8, 9/8 or 12/8

OR

6/8, 9/8 or 12/8 changing to 2/4, 3/4 or 4/4.

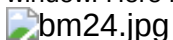
If you hold down the shift key when popping up the meter menu, then the meter is inserted with this option turned off, no matter what meters are involved.

The Beat value (in other words, the note duration that 'gets the beat') is the time signature denominator, except for 6/8, 9/8 and 12/8, where it is a dotted quarter note instead.

## Meter (time signature) (3 of 4)

### Changing meter over a range of measures

The Change Meter window gives you complete control over a meter change operation in the current section or song being viewed. To open this window, choose Change Meter from the Song menu. If you like, you can select some notes before you open the window so that the measure range is pre-set for you. But you can also set the measure range directly in the window. Here is a brief summary of the items in this palette:

bm24.jpg

#### Change meter to

Type in any time signature and pick a beat value with the note popup menu provided. This is the note which will receive the beat, and could be a different duration than the denominator of the time signature. For example, you may wish to beat dotted quarter notes in 6/8 time.

#### Show meter at current time

Clicking this box will set the meter, beat and measure fields to values that correspond to the current time position of FreeStyle's playback wiper. If you leave the Change Meter window open while playing or scrubbing the sequence, these values will then update as time changes. This feature is simply a convenience for entering values in this window or for examining the beat values of existing meter changes.

#### The range options

Choose the range of measures you want to change here. The number of measures may change as a result of the Change Meter operation, depending on the options you choose, and the relationship between the original and new meters. For example, if you select two measures of 4/4 and change them to 2/4, you'll end up with four measures of 2/4 (assuming that the Scale music to new beat option is turned off).

## Preserve tempo of beat

Select this option if you want the tempo of the beat to remain constant from the previous meter to the meter change you are inserting. For example, if the previous bar was 4/4 beating quarter notes and you are adding a meter change at this bar for 6/8 beating dotted quarter notes, then 'Preserve tempo of beat' means you want a dotted quarter note in the new meter to play as fast as a quarter did in the old meter.

This option is turned on by default because it is usually what you want when changing the meter from 4/4 to 6/8 (or 12/8), and vice versa.

## Scale music to new beat

This option does something only if the note value receiving the beat in the previous meter differs from the note value receiving the beat in the new meter change you are inserting. If the note values receiving the beat differ, then this option adjusts the durations of all notes in the measures effected by the meter change according to the ratio of the old beat value to the new beat value.

For example, if you had one measure of 4/4 beating quarters, and the notes in this measure were all triplet 8th notes, and you were changing the meter in this measure to 6/8 beating dotted quarters, then the triplet 8th notes would become two 6/8 measures full of straight 8th notes.

This option is useful for when you have recorded 6/8 material into FreeStyle while FreeStyle was set for 4/4 beating quarter notes, and you would like to change all of the triplet 8ths to straight 8ths with the correct time signature.

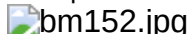
## Show Example button

See the [next topic](#) for an explanation of this button.

## Meter (time signature) (4 of 4)

### Show Example button

Clicking the Show Example button in the Change Meter window causes the window to expand and display a simple musical example that illustrates the effect of the options Preserve tempo of beat and Scale music to new beat, as shown. As you check or uncheck the Preserve tempo of beat option and Scale music to new beat options, the musical example changes to reflect the current settings of the two options. You can freely experiment with them while observing the example to better understand the effect they will have on your music.

bm152.jpg

## Key Signature (1 of 3)

### Overview

FreeStyle lets you change key signature at the beginning of any measure. You can also use the Change Key command in the Song menu to apply any key to any range of measures. The key signature determines the default note spellings for all notes affected by it. When inserting a key change, you can optionally transpose the notes affected by it to the new key if desired.

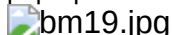
[Changing key in any measure with the mouse](#)

[Changing key over a range of measures with the Change Key window](#)

## Key Signature (2 of 3)

### Changing key in any measure with the mouse

In the notation view, move the cursor over an existing key or just to the left of a meter change, if there is one where you want to insert the key. Or move the cursor directly over a barline while holding down the option key. When you do, the cursor turns into a '#/b' symbol as shown here. Then just press down on the mouse to choose the desired key from the pop-up menu.

bm19.jpg

When changing key in this manner, the key change takes effect until the end of the section or until the next key change, whichever comes first. If you hold down the shift key when changing key, the 'Transpose Notes' option is turned on. (See [the next help topic](#) for an explanation of this option.)

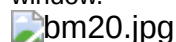
## Key Signature (3 of 3)

### Changing key over a range of measures

The Change Key window gives you complete control over a key change operation in the current section or song being



viewed. To open this window, choose Change Key from the Song menu. If you like, you can select some notes before you open the window so that the measure range is pre-set for you. But you can also set the measure range directly in the window.



### Change key to

Click on this popup menu to select a major or minor key. It is important that you specify whether you want the major or minor key for a given key signature, because FreeStyle will adjust its default note spellings according to your choice.

### Transpose notes

If you check this option, all notes in the range of measures affected by the key change will be transposed to the new key. Note that all notes in the measures will be affected, not just selected notes. If you uncheck this option, all notes in the affected measures will keep the same pitch, while notes still set for Auto note spelling may be spelled differently in the new key.

### Range options

Choose the range of measures you want to change here. If you select some notes before opening the window, these settings will reflect the measures containing the notes you selected.

## Step Recording (1 of 21)

### Overview

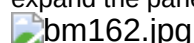
The following sequence of topics provides basic information about FreeStyle's Step Recording features. Click [here](#) for a Step Recording Tutorial.

Step Recording is the process of entering notes and chords into FreeStyle one at a time from either your computer keyboard or your MIDI instrument. For example, if you were so inclined, you could enter Beethoven's entire Ninth Symphony from your computer keyboard! But Step Recording is great for many everyday tasks, too. It's ideal for entering passages that are too complicated for you to play in real time on your instrument (can you play a septuplet run?). It's also great for entering music when you don't have a MIDI instrument handy. FreeStyle's new event list window is packed full of innovative step-recording features that allow you to accomplish all of these things.

## Step Recording (2 of 21)

### The Step Recording controls

FreeStyle's step recording controls are found in the Event List window, which can be opened by choosing Event List from the Window menu. Click the Show Step Controls button at the top of the window to display the controls, and further expand the panel by clicking the expand arrow in the upper right corner.



## Step Recording (3 of 21)

### Visual Step Record

FreeStyle offers a unique feature called Visual Step Record, which lets you actually see the notes you are about to insert on your computer screen - but before you actually insert them. To turn on this feature, check the 'Insert from MIDI Keyboard' option'. Here's an example of how it works. Let's say that you are entering some sheet music into FreeStyle, but you're not that great at reading sheet music. You see a chord on the page that you want to enter into FreeStyle. You press the keys on your MIDI keyboard that you think are the right ones. As you hold them down, FreeStyle writes the chord on screen. But you see immediately that it doesn't match your sheet music. You then try a few other keys, while FreeStyle dynamically updates the chord on the screen. You can keep experimenting until the chord in FreeStyle matches the chord written on your sheet music. Then you can permanently insert the chord, once you've got it right. FreeStyle is ideal for this kind of interactive step-recording because it dynamically updates the display of what you are entering as you enter it.

## Step Recording (4 of 21)

### Entering notes from the computer keyboard, your MIDI keyboard, or both

The Step Controls let you insert notes using your computer mouse and keyboard. If you check the Insert from MIDI

keyboard option, you can also choose the pitches of notes and chords from your MIDI keyboard. If you also check the Advance One Step on Insert option, you can actually insert each note and chord from your MIDI keyboard as soon as you lift your finger(s) from each note or chord. For example, with these two options checked, you can enter a run of sixteenth notes by simply playing the notes, at your leisure, one at a time on your keyboard. Just be sure to release one note before you play the next. Otherwise, you may get a chord of two notes together, rather than two separate notes. One helpful technique is to "peck" at the notes when step recording them, to insure proper separation between each note. Remember, you don't have to worry about the duration you play because the duration is set by the Duration \_\_\_% of Step option for the note.

The Event List preferences let you insert notes and empty steps of varying durations - or any type of data you want - by pressing the Function (F) keys along the top of your keyboard.

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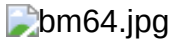
## Step Recording (5 of 21)

### Using the Function keys to insert

The Event List preferences let you insert notes and empty steps of varying durations - or any type of data you want - into the Event List window by pressing the Function (F) keys along the top of your keyboard.

Choose 'Preferences' from the Edit menu to access the Event List window preferences as shown here, which let you choose what action should be taken when each function key (F1 through F12) is pressed. In the example shown to the right, a quarter note will be inserted when you press the F7 key.

Note that these special assignments for function keys will be in effect only when the event list is the frontmost window. At all other times, the function keys will act normally as menu accelerator keys. If you wish the function keys to always act as menu accelerator keys -- even when the event list is frontmost -- then do not check the "Enable Function Keys" checkbox in the Event List preferences window. For a complete listing of menu accelerator keys, click [here](#).



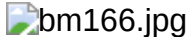
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## Step Recording (6 of 21)

### Insert Time

Indicates the location at which the next note or chord will be inserted when you click the Insert button (or play a note on your keyboard).

The time format button lets you choose which of FreeStyle's three time formats you'd like to see in the Event list and insert time fields. This button affects all time displays in this window. This only affects the time display; it does not move any notes or other data.

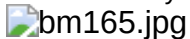


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## Step Recording (7 of 21)

### Insert menu

Choose what you want to insert from the Insert menu.

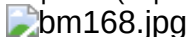


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## Step Recording (8 of 21)

### Note characteristics

Below the Insert menu are the characteristics of the note that will be next inserted. If you want to 'play' the velocity from your MIDI keyboard, check the 'As Played' box. Notice that the duration of the note can be different than the step size. For example, if you want to insert staccato or legato notes, their duration will likely need to be either less or greater than the step size (depending on the synthesizer sound you are using for the notes being entered).

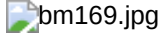


## Step Recording (9 of 21)

### Step Size

The 'Step Size' is the length of time between each inserted note (or step, when you press the step button). For example, if you are inserting staccato quarter notes, the step size would be a quarter note (960 ticks), while the note duration might be around 240 ticks.

If you would like to add any number of ticks to the current step size duration chosen to the left, type in the desired number in the '+ \_\_\_\_ ticks' box. By combining the step duration with the tick amount here, you create a step size of any tick length.



## Step Recording (10 of 21)

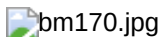
### Using the 'Ticks per quarter note' option

FreeStyle can record a real-time performance with a very high degree of precision. To represent this precision, FreeStyle uses a unit of time called a tick. By default, there are 960 ticks per quarter note (ppq).

There may be times, however, when you would like to use a different number of ticks per quarter note when step recording. For example, many sources of published MIDI music use a standard of 480 ppq or 240 ppq when printing lists of MIDI data. Or perhaps you use Performer, and you are used to thinking in terms of 480 ppq. Or maybe you would simply find it more convenient to type "96" rather than "960" all the time. FreeStyle adjusts easily to match any of these situations and make the Event List and Step Record features as easy and convenient for you as possible.

To choose any number of ticks per quarter note, type in the desired value in the Ticks per Quarter Note option, which is just to the right of the Step Size menu.

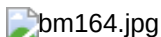
The example below shows a quarter note C major scale. On the left, it is being displayed and entered with 960 ticks per quarter note. On the right, it is being displayed with 48 ticks per quarter note. Notice that the Start and End times of the notes are the same. This tells us that the number of ticks per quarter note only affects the display of the notes; it has no effect on their actual location. FreeStyle always stores events internally at 960 ppq, regardless of how the events were entered.



## Step Recording (11 of 21)

### Insert Button

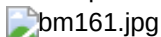
Click the 'Insert' button to insert the current note or other type of data as displayed in the 'Insert' menu.



## Step Recording (12 of 21)

### Advancing by Step, Beat or Bar (inserting rests)

The 'Advance by' buttons let you move the Insert Time ahead by the amount you click. The 'Step' time is determined by the Step Size above. The Beat and Bar buttons move the Insert Time ahead by one beat or measure, respectively.



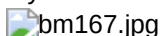
## Step Recording (13 of 21)

### Inserting from a MIDI keyboard

The 'Insert from MIDI keyboard' option allows you to choose the pitch of the note - or the pitches of a chord - you are inserting from your MIDI keyboard.

The 'Advance One Step on Insert' check box (to the left) determines what happens when you release the key(s) on your MIDI keyboard. If it's checked, FreeStyle inserts the note or chord when you let go. If it's unchecked, you can hold down any notes you want on your keyboard, freely experimenting until you have exactly the note or chord you want while FreeStyle displays them on your screen. Then, to actually insert them, click the insert button (or press your step trigger, if enabled).

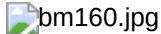
If you want FreeStyle to insert the note(s) with the velocity you played, too, check the 'As Played' box.



## Step Recording (14 of 21)

### Lock to Wiper Time

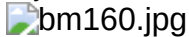
The 'Lock to Wiper Time' option, when checked, makes the insert time match the current location of FreeStyle's playback wiper. Most of the time, you'll probably find it easier to leave this option checked so that the wiper shows you where you'll be inserting.



## Step Recording (15 of 21)

### Advance One Step on Insert

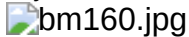
The 'Advance One Step on Insert' option, when checked, makes FreeStyle advance one step when you insert a note or chord. If you are playing pitches from your keyboard (with the 'Insert from MIDI keyboard' option), FreeStyle will advance one step as soon as you release each note or chord. This allows you to quickly enter a series of notes or chords from your keyboard.



## Step Recording (16 of 21)

### Step Trigger

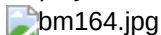
The 'Step Trigger' option, when checked, lets you use an external MIDI device, such as the sustain pedal on your keyboard, to insert each note or chord. This is the same as pressing the Insert button.



## Step Recording (17 of 21)

### Tie Notes Button

The Tie Notes button in the Step Controls panel - and its counterpart in the Region menu - let you combine notes of the same pitch. Just select any two notes (or more) of the same pitch (by shift-clicking them in the Event List, Notation or Graphic Editing window), and click the Tie Notes button (or choose Tie Notes from the Region menu). The Tie button ties the notes in the sense of their musical meaning, but they may not actually be notated with a tie in FreeStyle's notation display. For example, the resulting note may just be a whole note.



## Step Recording (18 of 21)

### Viewing step recorded notes in the Notation view

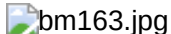
As mentioned earlier, FreeStyle's notation view updates dynamically as you step record. For example, if you turn off the Advance One Step on Insert option, you can watch notes appear and disappear on the screen as you experiment with the note or chord you would like to enter next. As you do so, there may be times, especially on a grand staff, when the notation display might not look quite the way you would expect. This is most often because FreeStyle's transcription engine hasn't had the benefit of seeing what you will enter next. Usually, by the time you finish an entire measure, the transcription will look fine. If the hand-splitting on the grand staff is not quite what you want, you can always tweak it later with the Switch Staff command in the Region menu.

## Step Recording (19 of 21)

### Using the keypad to choose step durations

The keypad on the right-hand side of your computer keyboard lets you choose step durations. This can especially help speed up note insertion from your MIDI keyboard, as you can have one hand on your MIDI keyboard and the other on the keypad. Below is a diagram showing what each key does on the keypad.

Note that the Event List window must be the front-most window for these assignments to be active.



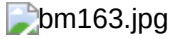
## Step Recording (20 of 21)

### Doubling or halving a note's duration with the + / - keypad keys

The Event List window lets you use the + and - (plus and minus) keys on your computer keypad to increase or decrease a note's duration. To do so, simply select the note in the Event List and then press the plus or minus key on your keypad. The plus key doubles the duration; the minus key halves it.

Note: the Event List must be the front-most window for this to work. To apply the same technique to two or more notes at one time, select them.

If you work with FreeStyle's notation view, here is something to keep in mind when using the plus/minus keys to change durations. The notation view may not always reflect the changes you've made to the durations of the notes. For example, if you have a single note in a measure, and you keep halving its duration, it may not notate any smaller than an eighth note, even though its duration gets as short as 120 ppq. However, if other notes are placed around it, its short 120-tick duration may cause it to retranscribe as a 16th or 32nd note, for example. As you can see, results will vary, depending on the complete musical context in the measure.



## Step Recording (21 of 21)

### Inserting other types of data besides notes

To insert any other type of data besides notes:

1. Choose the desired data type from the Insert menu (as shown at the top of Figure 2 on page 5).
2. Click the Insert button.
3. To change any of the parameters of the new event, double-click them.

For example, if you enter a volume event, you would probably want to set the level of the event, too. Just double-click its value in the Dur (Duration) column to type in the desired volume (between zero and 127).

Most non-note events use the Duration column to display their current value.

## Additional FreeStyle Topics

### Overview

The topics below are additional topics not covered in the Basics section of this on-line help. These are all of the tasks in FreeStyle that are not crucial to basic recording and playback of your music. But they are things you will find extremely useful and helpful in your music-making.

[Working With Text](#)

[Page Layout](#)

[Controllers](#)

[Playback Loops](#)

[Using the Metronome](#)

[Using Remote Controls](#)

[Copying and Pasting](#)

[Transposing](#)

[Quantizing](#)

[The Move Palette](#)

[The Player Library](#)

[The Ensemble Library](#)

[Making your own metronome riff](#)

[Tweak Notes](#)

[Choose Notes](#)

[Note Spellings](#)

[Locking player MIDI channels](#)

[Layered Sounds](#)

[Sound changes](#)

[The MIDI Monitor](#)

[Beat Adjustment Overview](#)  
[Record Beats](#)  
[Identify Beats](#)  
[Adjust Beats](#)  
[Sense Tempo recording](#)  
[Sense Tempo Settings](#)  
[Tips & Tricks for Sense Tempo and Beat Adjustment](#)  
[Inhibiting pan to preserve stereo sounds](#)  
[Synchronizing FreeStyle](#)  
[Opening standard MIDI files](#)  
[Advanced MIDI Data Editing](#)  
[A Brief Intro to RPNs and NRPNS](#)  
[A Brief Intro to System Exclusive Data](#)

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## Working with text (1 of 7)

### Working with text

FreeStyle automatically provides measure numbers and section names for you. When viewing or printing more than a single player, FreeStyle will also automatically provide staff names for each player. But you needn't stop there: you can add any other text that you like using the Text Tool. You can add titles, subtitles, the composer, instrument part names, headers, footers, page numbers, copyright notices, and other text in standard Windows fashion as discussed in the following topics.

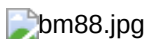
[Inserting text](#)  
[Selecting text](#)  
[Changing the font, size, style, etc.](#)  
[Using the Text Menu](#)  
[Adding a part name to all parts](#)  
[Adding page numbers](#)

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## Working with text (2 of 7)

### Inserting text

To insert or edit text, begin by clicking the Text button to get the Text tool. Click or drag anywhere on the page to create a text box and type the desired text. If you click on existing text, you begin editing it. To insert a page number or instrument name that automatically updates, use the Text menu commands.



## Working with text (3 of 7)

### Selecting text

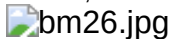
To select individual words or letters, click and drag over them with the Text Tool. To select or move the whole text box, use the Arrow Tool.



## Working with text (4 of 7)

### Changing the font, size, style, etc.

You can change the font, size, and style of any selected text (including automatically generated measure numbers, staff names, and section names) using the settings in the Text menu.



## Working with text (5 of 7)

### Using the Text Menu



If you make selections in the text menu while text is selected (this includes measure numbers and section names), you will affect the selected text. You can also control the appearance and placement of text you are about to enter by changing the settings when no text is selected. The Font, Style, and Size menu items operate as standard Windows text menu commands. The page menu item is unique because it allows you make text appear on multiple pages.

Use the Insert Page Number/Insert Part Name commands to insert special text that changes according to what you are viewing. Page numbers always show the number of the visible page. A part name shows the name of the currently visible player when you are viewing only a single player. When you are viewing multiple players, the part name is "Score". You must use the text tool to create a text box before you choose "Insert Page Number" or "Insert Part Name". These commands insert text into an existing text box. FreeStyle will not let you select just part of a page number or part name, but otherwise these bits of text act just like any other word in a text box. You can cut, copy, paste or delete them, and change their font, size, and style just as with any other text.

## Working with text (6 of 7)

### Adding a part name to all parts

To add a part name to all parts that automatically shows the correct instrument name:

1. Make sure only a single player is currently visible.
2. Make a text box by selecting the Text Tool and clicking on the page where you want the text to appear.
3. Choose the Insert Part Name command from the Text menu.
3. You should see the name of that player appear in the text box.
5. Select the part name by clicking to the left or right of it inside the text box and dragging across the name.
6. Make font, size, and style selections from the Text menu to set the appearance of the part name.
7. Finally, choose a setting other than This Page Only from the pages menu.

For example, if you want the text to appear on the first page of each part, choose First Pages. You may want to repeat this process a second time with a different Pages setting; it is common to show the part name in large letters on the first page of each part, and in smaller letters on subsequent pages.

8. Press the enter key to exit the text box.

## Working with text (7 of 7)

### Adding page numbers

To add page numbers:

1. Make sure no text is selected by clicking on empty space with the arrow tool.
2. Select Center from the justify menu.
3. This will help to automatically align the text box you are about to insert.
4. Select the text tool by clicking on the Text button at the top of the main window.
5. Click on the page at the height you want the text to appear.
6. FreeStyle will create a text box centered on the printable area of the page with a blinking cursor right in the middle.
7. Choose a font, size, and style for the page numbers from the Text Menu.
8. Choose Insert Page Number from the Text menu.
9. Select All Pages from the Text menu.
10. Press the Enter key to exit the text box.

## Page layout (1 of 10)

### Page layout

FreeStyle gives you a considerable amount of control over the page layout in the notation view, while at the same time doing much of the work automatically for you.

[Two separate page layouts: instrument parts and scores](#)

[The Page Layout dialog](#)

[Setting margins](#)

[Indenting the first system](#)

[Units of measurement](#)

[Changing the staff size](#)

[Changing the spacing between staves](#)

[Paper size and orientation](#)

[Saving text setups and page layouts using Stationery](#)

## Page layout (2 of 10)

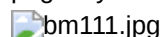
### Two separate page layouts: instrument parts and scores

FreeStyle provides two separate page layouts for a document: a single-player layout for instrument parts (used when any player is displayed by itself) and a score layout for scores (viewing multiple players together). For example, you might have different text, staff sizes, and margin settings for individual instrument parts than you do for the score. To view and work with the score layout, simply show two or more players. To view the single-player layout, show only one player (it doesn't matter which one).

## Page layout (3 of 10)

### The Page Layout dialog

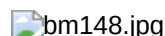
Choose "Page Layout" from the "File" menu to get the Page Layout dialog. It gives you control over margins and other page layout settings.



## Page layout (4 of 10)

### Setting margins

The margin settings control the boundaries of staff systems on the page. There are separate margin settings for the first page, left (even numbered) pages, and right (odd numbered) pages. Set them in the Page Layout command in the File menu.



## Page layout (5 of 10)

### Indenting the first system

FreeStyle adds additional indentation for the first system on the first page of music. Use this setting to specify how far it will be indented.

## Page layout (6 of 10)

### Units of measurement

You can express your margin settings and indentation in inches (in), centimeters (cm), millimeters (mm), or points (pt). If you don't provide units, FreeStyle will assume you mean inches.

## Page layout (7 of 10)

### Changing the staff size

There are two ways to affect the size of the music that FreeStyle will print. If you use the staff size setting in the Page Layout dialog, FreeStyle will show you the page the way it would print. This method affects only the size of your music, leaving staff names and other text unchanged. Since your printer probably has higher resolution than your computer monitor, you may choose a staff size that is too small to view comfortably on your screen. If so, you can use the zoom setting in the lower left of the Notation View to zoom in on the staves.

The other way to change the size of the printed music is to choose a scaling setting in the Print Setup command Options dialog box. If you want everything to be 80% of normal size, type in 80%. Since the size of the paper in your printer doesn't change, FreeStyle changes the size of the white page area in the notation display so that after scaling, it will correspond to the actual page size. This method scales everything that FreeStyle prints, so all text, section names, measure numbers, etc. will come out at 80% of normal size. Also any text you've placed on the page in a specific relation to the margins will probably need to be repositioned after you change the scaling amount.

## Page layout (8 of 10)

### Changing the spacing between staves

You can use the Edit Player Info command (Setup menu) to change the way staves are spaced. This is the only aspect of your page layout that is the same for parts and scores. The piano setting in the clef pop-up menu gives the player two staves, with bass and treble clefs. All the other choices result in a single staff for the player. The ledger line settings in the

window control how much space is needed around this player's staff or staves, expressed as a number of ledger lines (equal to the space between two staff lines). When working with a two-staff player ("Piano" clef), the setting called ledger lines between controls how much space appears between the player's two staves.

## Page layout (9 of 10)

### Paper size and orientation

Your choice of paper sizes and orientations is determined by the printer you are using. These settings are available when you choose Print Setup from the File menu. Aside from the scaling, paper size, and orientation, the other settings in the Print Setup dialog are usually not needed when using FreeStyle.

## Page layout (10 of 10)

### Saving text setups and page layouts

Once you have chosen page sizes, margins and formatting options, entered and styled page numbers, part names, your song title, composer name, and copyright notices, you may not want to do it all again for your next song. Use the Save As command to save the file under a different, generic name (such as "Lead Sheet Template"), and then delete all of the takes in the file. Then, whenever you want to start a new lead sheet, open the empty template file and use the Save As command to save a copy of it under a different name (such as the name of the song you are going to record).

## Controllers (1 of 8)

### Overview

The word "controller" is shorthand for the MIDI term "continuous controller data", which is a type of MIDI information. Continuous controllers are used to add musical effects that change smoothly over time, such as volume changes (crescendos & decrescendos), amount of vibrato (which often increases in intensity over the duration of a note), and pitch bend to name a few. There are over a hundred types of controllers, although only about 30 are commonly used. In most cases, controllers affect whatever notes are playing at the time that they occur. In addition, they usually consist of a stream of individual data events that change their value over time. For example, a crescendo that occurs over the period of one bar might actually consist of 50 or 60 individual volume control MIDI events spaced only a few fractions of a second apart. In addition, each one has a value that is a little higher than the one before it (controllers have a value range from 0 to 127). To our ears, the net effect sounds like a smooth crescendo.

Since Controllers have this dual nature (individual events that constitute a smooth gesture) FreeStyle displays them in a way that lets you see where each event is, as well as the overall shape. Whenever you see a bracket in the controller view it indicates that there is a single event in effect for the entire duration of the bracket.

Note velocities (the "velocity" of a note determines how loud it is) are the one exception to the way that controllers are displayed. Since there is only one velocity setting for each note, they are drawn as vertical bars, rather than as a connected shape.

[Drawing controllers in the controller grid](#)

[Tempo Controllers](#)

[Choosing a type of controller to work with](#)

[Selecting controllers for editing](#)

[Drawing straight line effects and smooth curves](#)

[Working with note-on velocities](#)

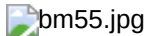
[FreeStyle is intelligent about editing controllers with notes](#)

## Controllers (2 of 8)

### Drawing controllers in the controller grid

Controllers are inserted, displayed, and edited in the controller grid, which appears right below the note grid in the Graphic Editing view. To display the grid, display the Graphic Editing view and then choose Controllers from the View menu, or press Ctrl F11 instead as a shortcut. In FreeStyle's controller grid, you can draw a single controller by clicking once with the pencil tool to achieve a sudden effect, or you can draw a smooth curve by dragging the pencil, line, and curve tools. When inserting controllers, you do so for one player at a time: the currently record-enabled player. So any time you draw

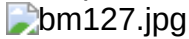
controllers, first record-enable the player you want to edit.



## Controllers (3 of 8)

### Tempo Controllers

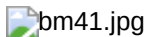
The Controller grid can also display the currently active tempo map for the current section or song. To view tempos, choose Tempo from the Type menu. The tempo map may consist of one tempo event, several tempo events that produce immediate changes in tempo, or smooth curves that change tempo gradually. The Tempo source menu ([Ensemble palette](#)) controls which map is currently visible.



## Controllers (4 of 8)

### Choosing a type of controller to work with

Choose the type of controller you want to work with from the Type pop-up menu as shown here.



## Controllers (5 of 8)

### Selecting controllers for editing

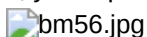
To select controllers for editing, use the I-beam tool and then drag over them. If several Players' controllers overlap in a section, show only the Players whose controllers you want to edit and hide the others.

## Controllers (6 of 8)

### Drawing straight line effects and smooth curves

The straight line tool lets you insert a straight line of controllers, which produces a smooth effect. Just click the line tool and then drag in the grid.

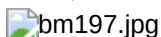
The Curve tool lets you draw curves and arcs. FreeStyle determines the curve shape to draw based on the direction in which you first start drawing. Initially drawing up or down makes one type of curve; drawing left or right makes another. Try it, you'll quickly get the hang of it.



## Controllers (7 of 8)

### Working with note-on velocities

Note velocities (their initial volume when they are first played) appear as vertical bars. You can shape them with the pencil, curve, and line tools.



## Controllers (8 of 8)

### FreeStyle is intelligent about editing controllers with notes

Many sequencers treat notes and controllers completely separately, and they leave it up to you to remember to edit the controllers after you edit the notes they affect. For example, if you copy some notes that also have a crescendo, you'd need to remember to copy and paste the crescendo after doing so with the notes.

FreeStyle helps you out by automatically selecting controllers when you select notes by dragging a selection box over them. When you copy or modify the notes, the controller information will come along for the ride. FreeStyle decides whether or not to auto-select the controller information based on the amount of overlap that the selected notes have with the other notes around them. Since there are times when FreeStyle may not select controllers you want it to, or may select ones you don't, you should keep the controllers view open if you are not sure what is happening. Also, if you find that you do not like the decisions that FreeStyle makes about when to select controllers, there is a preference to turn auto selection off.

FreeStyle also gives you a hand when it comes to pasting controllers. In other sequencers, when you paste controller

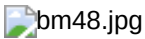
information on top of other controller information, the events are simply merged together. This almost always yields horrible sounding results. FreeStyle takes a more intelligent approach. It looks at the controllers that are being merged together, and if there is a conflict it only keeps the controllers you are pasting. What you are pasting always takes precedence over the destination. In this way the notes that you paste will sound the same as when they were copied. (You can reverse this behavior by checking the "keep destination controllers" preference.)

## Playback loops (1 of 9)

### Playback loops

There are two kinds of loops that you can use in FreeStyle. A Record Loop causes time to cycle between two points. Whenever the end of a record loop is reached, the time wiper jumps back to the beginning of the loop and all players start playing whatever notes they have recorded at that time. A record loop is merely a convenience for recording notes repeatedly over the same section of time.

A playback loop, on the other hand, does not affect the passage of time at all. It affects the performance of a single take by a single player in a single section of music. When you create a playback loop for a take, you are asking FreeStyle to repeat one or more bars of the take for some number of times. For example, you could record one bar of a drum groove and create a playback loop which would cause that one bar to repeat four times, or until the end of the section. But while the drum notes are repeating, the time wiper will continue to move forward normally so other players can play normally. If the piano player does not have a playback loop, then when the wiper is in bar 4 the piano will be playing the notes that it has in bar 4, but the drummer will be playing the third repeat of the notes that it has in bar 1.



## Playback loops (2 of 9)

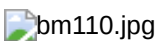
### Advantages of playback loops

Using a playback loop has a few benefits. First, it saves time. You don't have to copy and paste your one bar of drum notes many times to get the effect you want. Secondly, it saves memory in the computer. It takes less space to store one bar of notes with the directions to repeat those notes ten times than it does to store ten identical copies of the notes. Thirdly, it's convenient to edit. When you change a note that is part of a playback loop, the note will change for all repeats of the note as well.

## Playback loops (3 of 9)

### Playback loop overrides

FreeStyle has an extra feature for playback loops called loop overrides. Loop overrides make it possible for you to make changes to measures within a playback loop without affecting the other repeating measures in the loop. For example, suppose you have a 1-bar drum pattern that is looping throughout your entire chorus. If you want to add a couple of fills here and there but leave the rest of the loop intact, you can just override the loop for the bars you want to change. In fact, if you just want to overdub your changes on top of the existing loop, FreeStyle will automatically make loop overrides for the measures that you record on top of.



## Playback loops (4 of 9)

### Using playback loops to build a drum part

Here is an excellent approach for developing a drum part. Start by using a Riff Metronome so you have a drum beat to play to while you record your other parts. When the rest of your music is in place and you want to finalize your drum part, use the Become Player button in the Metronome dialog to convert your Riff Metronome into an editable drum player. For sections that are longer than the metronome riff, the Become Player button will create a playback loop for the new drum player's current take which will repeat the drum riff until the end of the section. Next, override just the drum measures you want to change using one of the methods described below. Change the notes in the overridden measures, and you're done!

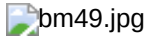
Here are some other things to keep in mind when using playback loops: The markers that show playback loop definitions appear only in the graphic editing view's time line. They aren't visible in the notation view. In the graphic editing view, original notes appear with rounded edges and repeated notes appear with square edges. In the notation view, repeated notes are indistinguishable from original notes.

## Playback loops (5 of 9)

### Creating a playback loop

To create a playback loop for a player, first record-enable the player that you want to loop and select the take which you want to affect. Then switch to the graphic editing view by clicking on the graphic editing button and use one of the following two methods:

- > Looping the selected notes: with the arrow tool, drag a selection box around the notes that you want to repeat. They will turn white to indicate that they are selected. Choose Create Play Loop from the Region menu. Loop markers will appear in the time line to indicate the beginning of the loop source material, the end of the loop source material, and the end of the last repetition of the loop.
- > Looping the current measure: If any notes are selected, deselect them by clicking on empty space in the graphic editing grid. Click in the time line to position the time wiper within a measure that you wish to contain the source material for the loop. Choose Create Play Loop from the Region menu. Loop markers will appear in the time line to indicate the beginning of the loop source material, the end of the loop source material, and the end of the last repetition of the loop.



If loop markers do not appear in the time line, try zooming time in with the zoom slider (magnifying glass) in the lower left of the editing window. Loop markers do not appear in the time line when you are zoomed way out and measure lines are very close together. If zooming doesn't make them appear, then you have the wrong player selected or the wrong take selected.

## Playback loops (6 of 9)

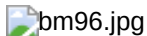
### Deleting a playback loop

To delete a playback loop, select the take that contains the loop and show only that take's player in the graphic editing view. Playback loop markers will appear in the time line. Click any loop marker other than an override marker and hit the delete key to delete the loop. When the loop is removed, all repeating notes will go away. The original source notes for the loop and all notes entered into override measures will remain.

## Playback loops (7 of 9)

### Modifying a playback loop

To change a playback loop, simply drag the loop markers in the graphic editing view's time line. Dragging the loop source start marker will move both the source start and the source end marker, thereby preserving the length of the source material. Dragging the loop source end marker will shorten or extend the loop source area without affecting the loop source start point. Dragging the loop extent marker will change the number of repeats in the loop. If the loop extent marker is dragged so it lines up with the section end double-lines in the graphic editing view, then the loop will automatically resize when the section size changes (it will always loop until the end of the section). Loop Override markers cannot be dragged -- they can only be selected and deleted.



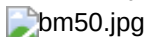
An alternate way to change the settings of a playback loop is to double-click on a loop marker. This will bring up the playback loop Detail dialog where you can easily set the loop start bar, end bar, and number of repeats.

## Playback loops (8 of 9)

### Creating a playback loop override

To create an override measure within an existing playback loop, first select the take that contains the loop and record-enable its player. Switch to the graphic editing view by clicking on the graphic editing button. Playback loop markers will appear in the time line. Then do one of the following:

- > Manual override: Click in the time line to position the time wiper within the measure that you wish to override. You must choose one of the repeating measures within the loop, not one of the loop source measures. Choose "Override Play Loop" from the Region menu.
- > Automatic override: With the record button on in the control palette, play new notes anywhere within the loop. If you play into the source measures of the loop, all repeats of the loop will receive the new notes and no override will be created. If you play into a repeat bar of the loop, the new material appears only in that measure.



In either case above, a loop override marker will appear in the time line to indicate that the measure is now editable independently from the rest of the loop. Also, you will notice that all notes in the override measure (including the new ones you just played in) now have rounded edges to indicate that they are no longer just repeating ghosts of previous notes.



## Playback loops (9 of 9)

### Deleting a playback loop override

To delete a playback loop override within an existing playback loop, first select the take that contains the loop and show only that take's player in the graphic editing view. Playback loop markers will appear in the time line. Click on the override marker in the measure that you wish to revert and press the delete key to delete the override. When the override is removed, the take will revert to playing and showing ghosts of the original looping notes (with square edges). It is important to note that deleting an override does not delete whatever extra notes were recorded within the override. If you override the measure again, those notes will appear again. If you want the notes in your override to be deleted as well, select them and delete them before you delete the override marker.

When you add a playback loop to a take which contains existing notes beyond the end of the loop source, the playback loop will act like an opaque layer on top of whatever notes were previously recorded. Repeating notes will temporarily obscure whatever used to be in the repeat bars until the playback loop is removed -- at which time the old notes will become visible again. When you override a playback loop in a given measure, it is like cutting a hole in the opaque layer and looking through to the raw take underneath. Hence, if you add a playback loop to a take which obscures a group of old notes, you may be surprised to find them popping up in your override measures. To avoid this, delete unwanted notes from a take before adding a playback loop.

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## Using the metronome (1 of 2)

### Using the metronome

FreeStyle provides three ways to hear a metronome while you record. Recording with the metronome is important because it ensures that FreeStyle's measures and beats properly match what you play. You have three choices for a metronome sound: a standard click sound on the computer's internal speaker, a MIDI click produced by one of your MIDI instruments, such as a side stick sound on a drum machine or drum kit, or FreeStyle's "Riff Metronome".

FreeStyle's metronome riffs are set up for a General MIDI drum kit. If necessary, you can adjust them for a non-GM device. Just open them in FreeStyle (using Open in the File menu), edit the notes, and save again as a standard MIDI file in the FREESTYLMETRONOM directory. To get rid of a riff entirely, remove it from the directory.

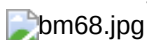
[FreeStyle's "Riff" Metronome](#)

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## Using the metronome (2 of 2)

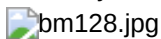
### FreeStyle's "Riff" Metronome

FreeStyle's "riff" metronome is probably one of the most musical metronomes you've ever encountered. A riff can be any musical phrase you want. FreeStyle provides a list of stock drum loops as riffs, but you can make your own riffs out of anything, such as a bass part or keyboard lick. To use a riff, choose it from the pop-up menu as shown below. To add your own riff to the menu, either save it into FreeStyle's metronom directory as a standard MIDI file using the Save As command, or select anything you've recorded into FreeStyle and use the Save As Metronome command in the Region menu. Then start jamming. Once you've got some ideas down, you can convert the metronome riff into a player using the Become Player button below to fine-tune it.



## Using Remote Controls (1 of 1)

Remote controls let you control all of FreeStyle's transport controls and recording features from your MIDI keyboard. They are designed so that you can record an entire song from start to finish without ever touching your computer. You can assign a FreeStyle command to any key on your MIDI keyboard. In order to use the key as a remote control, you first hold down a command trigger so FreeStyle knows you are not just playing a note. The trigger can be a single controller, such as a foot pedal, or it can be a "clump" of keys that you would never want to play simultaneously while recording. You can smoothly switch between recording and "remote controlling" FreeStyle by pressing and releasing the trigger keys.



## Copying and Pasting (1 of 6)

FreeStyle has standard Windows cut, copy, and paste commands in the Edit menu. These simple features give you an amazing amount of control over your music. You can "slice and dice" your music in much the same way that you can rearrange text in a word processor. You can use copy and paste to move music around or make repeating variations on a figure. And since FreeStyle lets you work with multiple documents at the same time, you can even copy bits from one piece of music into another.

Cut and Copy.

Paste

Determining which player to paste into

Pasting music into multiple players

Pasting into a song

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## Copying and Pasting (2 of 6)

### Cut and Copy

The copy command places a copy of everything selected onto the clipboard. (Cut works the same, except that the selected events are then deleted.) It stays on the clipboard until you copy something else. You can copy any selection of notes and controllers, even if there is more than one Player involved. This lets you move entire stretches of music in a single operation.

When you copy notes that are in a playback loop, only the source notes are copied to the clipboard; the notes generated by the playback loop (i.e. the notes in the playback loop with the squared-off edges) do not copy. When you copy while viewing a song, a copy of the selection will be placed on the clipboard for each instance of its section in the current song. For example if I have put five copies of "Chorus" in my song, and I copy some music from "Chorus" I will wind up with five repetitions of the events on the clipboard. This may or may not be what you intended. In general it is less confusing and error prone to copy and paste when viewing a section.

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## Copying and Pasting (3 of 6)

### Paste

Paste places the contents of the clipboard into the current document. There are two ways to determine where the music gets pasted. By default, FreeStyle places the music in the same measure that the wiper is in and maintains the relationship the music originally had with the bar line. In other words, if the music you copied started on beat three of the measure it was in, then it will be placed at beat three of whatever measure the wiper is in. This is called "measure-relative" pasting, and it makes copying and pasting quick and easy. It lets you quickly duplicate chunks of music without needing to precisely position the wiper.

In some situations, you may prefer to have more control over the exact location where the music is placed. If you un-check "Paste measure relative" in the General section of the Preferences dialog, FreeStyle will paste relative to the current brush/cursor grid setting, rather than the bar line. For example, if you copied a note that began on beat three plus a sixteenth note, then pasted with a grid setting of one quarter note with the wiper near beat two, the note would be placed at beat two plus a sixteenth note, thus maintaining its original relationship to a quarter note grid.

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## Copying and Pasting (4 of 6)

### Determining which player to paste into

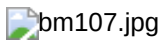
If you only copied music from one player, the music will always be pasted into the record-enabled player, regardless of which player it was copied from.

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## Copying and Pasting (5 of 6)

### Pasting music into multiple players

If you copied music from multiple players onto the clipboard, FreeStyle will try to place the music back into the players that it was originally copied from. If any of the players are no longer selected in the ensemble window, or if you are pasting into a different document that does not have players that match, you will be given the option of selecting destinations for the music as shown below. FreeStyle will temporarily remember the relationships you set up in this dialog, and try to use them the next time you paste. This lets you perform multiple copy/paste operations without needing to reset all the relationships each time.



## Copying and Pasting (6 of 6)

### Pasting into a song

When viewing a song in the editing window, you may be looking at several sections that are playing simultaneously. So if you paste into this view, which section gets your pasted notes? FreeStyle always picks the section in the top-most row in the arrangement window. Generally this will be row 1, the primary song structure row. If the music on the clipboard is longer than can fit into the section, FreeStyle will place the extra music into the next section in the same row. Sometimes this is exactly what you want, but other times it will yield results you did not intend. In general it is less confusing and error prone to copy and paste while viewing a single section.

## Transposing (1 of 7)

### Transposing

There are five ways to transpose notes in FreeStyle. They are explained by example in the following sections.

[Transposing while recording](#)

[Automatic instrument transposition](#)

[Transposing pitch without changing key signature](#)

[Changing key signature without transposing pitch](#)

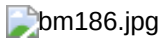
[Transposing pitch and changing key signature at the same time](#)

[A note about notes spellings](#)

## Transposing (2 of 7)

### Transposing while recording

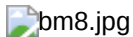
Suppose you want Bass notes to be recorded one octave lower than where you play them on your keyboard. Record-enable the Bass player in the ensemble window by clicking on the record button to the left of the name "Bass." Then choose "Edit Player Info" from the Setup menu. Set the "Transpose Recording" edit field and popup so they say "1 Octaves Down."



## Transposing (3 of 7)

### Automatic instrument transposition

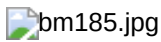
Many Player Library Entries are preset to do an automatic instrument transposition in the notation view whenever a player of that type is displayed by itself. For example, choose "Edit Player Library" from the "Player Library" sub-menu in the Setup menu. Choose "Clarinet" from the "Player Library Entry" popup menu at the top of the dialog. In the box within the dialog labelled "Notation", you will see that "Transpose Part" has been set to B flat. This is because a clarinet is a B flat instrument. A Clarinet part played in the concert key of C will be transposed up a full step to the key of D when the part is displayed or printed by itself. This type of transposition does not affect the pitch of a player at all, only the way that it is notated.



## Transposing (4 of 7)

### Transposing pitch without changing key signature

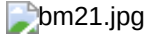
You can accomplish this task in FreeStyle in one of two ways. First, you can just select the notes you want to change and drag them up or down in the graphic editing or notation view to change pitches. Or, you can select some notes and use the Transpose palette. To make the Transpose palette appear, choose "Transpose" from the Region menu. Adjust the settings in the window and click the Transpose button to offset the pitches of all selected notes by the desired amount. If you don't have any notes selected, the Transpose button won't do anything.



## Transposing (5 of 7)

### Changing key signature without transposing pitch

Suppose you just recorded a piano part in the key of D, but when you look at the notation view you see that it was written in the key of C. The pitches are correct, but the notation view doesn't know what key you want. To fix this, click on the treble or bass clef symbol at the left edge of any staff (you'll know you're in the right place when the cursor changes to a '#/b' symbol). A popup menu of all the possible key signatures will appear. Choose the appropriate key signature and the notation view will update its transcription of your recording. You can also use the Change Key command in the Song menu to accomplish the same thing.



If you need to insert a key change in the middle of a section, hold down the option key and move the cursor over the barline that defines the beginning of the measure where you want to insert it. (Again, you'll know you're in the right place when the cursor changes to a '#/b' symbol.) Click the barline with the '#/b' cursor and choose the desired key from the pop-up menu. You can also enter a key change over a range of measures using the Change Key dialog, which is opened from the Song menu.

## Transposing (6 of 7)

### Transposing pitch and changing key signature at the same time

Suppose you played a Piano part in the key of C and decide later that you would like to hear it in the key of D. In this case you want to change the key signature and also transpose the pitch of every note up by a full step.

There are two ways to do this. One is to use the Change Key command in the Song menu. The Change Key dialog has a check box called Transpose Notes. When it is checked, FreeStyle transposes all notes affected by the key change. If you have a drum player, however, you should use the Transpose dialog to restore the drum notes back to their original pitches.

The other approach is a simple, two-step operation: first change the key and then transpose the notes. See the two previous help topics for how to do each step. Of course, if you are only working in the graphic editing view you don't have to bother changing the key signature until you want to display or print music notation.

Be careful not to transpose notes that belong to drum players.

## Transposing (7 of 7)

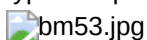
### A note about note spellings

When you transpose your music by any of these methods, FreeStyle is very good about choosing how to spell the notes. It takes many factors into account, including the pitch of the note, the key signature, the mode (major or minor), and even the musical context of the note. For example, is the note in an ascending melodic line? If so, FreeStyle will tend to use a sharp instead of a flat. You can, at any time, override FreeStyle's choice for a note spelling by double-clicking the note and choosing a different spelling in the Note Detail dialog. For complete details about note spelling, see the 'Note Spellings' topic.

## Quantizing (1 of 5)

### Quantizing

Quantize lets you tighten up the rhythmic feel of your music by aligning the notes to a "Time Grid". There are two main types of quantization available to you: Notation based and custom.



[Notation based quantizing](#)

[Custom quantizing](#)

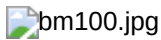
[Time offset](#)

[Swing](#)

## Quantizing (2 of 5)

### Notation based quantizing

Notation based quantize uses the same process used to display your music in the Notation view. You can think of the Notation based quantize grid as being "flexible" in that it will bend and stretch to try to make musical sense of your selection. It can accommodate notes on even beat divisions as well as triplet divisions in one pass. In essence, what you see in the Notation view is exactly how the music will be quantized, except Notation based quantize does not change note durations.



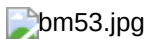
## Quantizing (3 of 5)

### Custom quantizing

Custom quantize, on the other hand, uses a fixed grid, but gives you complete control over it.

Notation based quantize is great when your playing is fairly exact, but you just want to tighten up the overall feel.

Use custom quantize in situations where you want to alter or precisely control the rhythmic feel.



## Quantizing (4 of 5)

### Time offset

The time offset slider lets you shift the whole grid forward or backward in time. This lets you give your music a "pushed" or "laid-back" feel. Moving the slider to the left makes each grid point fall a little early; moving to the right makes each grid point fall a little late.

## Quantizing (5 of 5)

### Swing

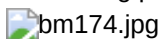
The swing setting affects every other grid-point, either pushing towards the next grid point, or pulling back towards the previous grid point. Swing is useful for creating jazz and hip hop feels.

0% swing leaves every other grid point unaffected (no swing).

100% swing pushes every other point all the way to the next grid point.

-100% swing pulls every other point back to the previous grid point.

33% swing pushes every other point one-third of the way to the next point. This is a common setting for jazz swing feels.

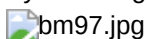


## The Move palette (1 of 1)

The move palette lets you shift events in time. You can choose to offset the events from their current location, or to have the music start at an absolute location.

The time fields let you specify either an absolute time location (if "Move To" is selected) or an offset. Ticks are 960ths of a quarter note.

By checking "move a copy" you can quickly replicate a piece of music, shifted by any amount of time.



## The Player Library (1 of 4)

### Overview

Players are one of FreeStyle's fundamental building blocks. A player has a lot of control over its music, from how it sounds to how it is displayed in the notation view. Since it would be tedious to set up all this information each time you create a new player FreeStyle gives you a powerful short-cut: The Player Library. The player library stores commonly used "Forms"

or "Templates" that you can use to create Players from.

You can think of a Player Template as a "Rubber Stamp" for creating Players. Extending the metaphor, if you modify a rubber stamp, it does not affect "prints" that have already been made with it, only the ones it will make in the future. If you modify a print, it does not change the stamp, or any other prints. Player Templates work the same way. Changing a Player Template does not affect Players that have already been made, only ones that you make from that point forward. Similarly, modifying a Player, either in the Ensemble window, or in the "Edit Player Info" dialog does not affect the Player Template it was created from, or Players in other documents.

To summarize, a Player Template is a "stamp" that you can use to create a Player. After the Player is created it is no longer tied to the Template that created it in any way.

[Editing your player library](#)

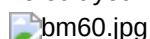
[Designing your Player library](#)

[Part & Score Transposition](#)

## The Player Library (2 of 4)

### Editing your player library

To edit your player library, choose Player Library from the Setup menu and choose Edit Player Library from the sub-menu.



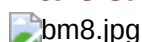
## The Player Library (3 of 4)

### Designing your Player library

Resist the temptation to create one player template for each sound on your MIDI device. Instead, think of a player template as a category of instrument, such as brass, or even a more specific classification, such as piano. Player templates are useful for making players that are more or less what you're after. No doubt once a player is created you will want to refine it to suit your piece. For example you should probably only have one "Piano" player template that can be used to create players that will actually become grand piano, honky tonk piano, or harpsichord. On the other hand, if you are constantly using a Fender Rhodes keyboard sound, then it would, for convenience sake, make sense to add a Fender Rhodes player template. It's up to you to create a Player Library that fits the way you work.

## The Player Library (4 of 4)

### Part & Score Transposition



#### Part transposition

The part transposition settings affect how players created from this template will be notated when viewed in an instrument part (individually). It does not change the way the Players will sound. Enter the standard transposition for the instrument you are describing. For example, you would enter Bb for a Bb Clarinet. (The up/down pop-up menu has no effect if zero octaves is entered.) For Baritone Sax you would enter Eb and 1 octave up, since it is notated one octave and a major sixth above concert pitch.

#### Score transposition

The score transposition settings affect how players created from this template will be notated when viewed in a score (with other players). The default score transposition is C natural (concert pitch). But you might want to change it. For example, bass parts often end up with too many ledger lines below the staff. You could set the score (and part) transposition up an octave to make the part easier to read. Here's another example: if you prefer to see instruments in their transposed form in the score (instead of in concert pitch), you can set the score transposition to match the part transposition.

For more information about part transposing, see [Transposing](#).

## The Ensemble Library (1 of 1)

### Overview

In the same way that it would be tedious to re-enter all your player settings every time you created a player, it would be annoying to have to add your favorite players one at a time to each new document. FreeStyle has a short-cut: The Ensemble Library.

An Ensemble Library Entry is a collection of player templates that can be added to a document in one shot.

Whenever you create a document, FreeStyle asks you to pick an ensemble library entry. It then creates players

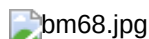


from each of the player templates in the ensemble.

The Edit Ensemble Library command in the Setup menu lets you setup and modify your own Ensembles.

## Making your own metronome riff (1 of 1)

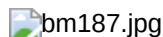
If the music you want to use for a metronome riff has been saved as a standard MIDI file (with one track only), just drop it into the "Metronom" directory on your hard disk. It then shows up in the Custom Riff pop-up menu in the Metronome command in the Setup menu.



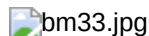
If not, just select the music in the Graphic Editing view or Notation view and then choose Save as Metronome in the Region menu. Be sure to only select one player's worth of music. Metronomes cannot consist of more than one player.

## Tweak Notes (1 of 1)

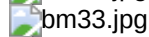
To use FreeStyle's Tweak Notes command, select some notes and choose Tweak Notes from the Region menu.



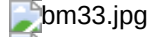
The main purpose of the Tweak Notes feature is to scale velocities or durations for selected notes. The possible choices are:



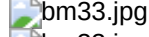
Louder



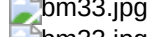
Softer



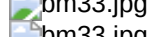
Longer



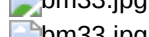
Shorter



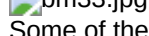
Have the same velocity



Have velocities within range



Have the same duration



Have durations within range

Some of these modes display a slider in the dialog that you can move during playback to make adjustments in real time as you listen to the music. Those that don't present you with Apply and Unapply buttons to experiment with in real time before you make changes by clicking OK. You can even set up a record loop over the area you want to tweak so it will repeat as you tweak the settings in real time. This is a great way to interactively adjust the feel of your music.

The apply gradually option allows you to create crescendos and poco a poco effects by gradually applying the chosen effect more and more over the range of the selected notes.

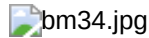
The first four options have a slider for setting values. When using these options, the effect is immediate and does not need to be 'applied'.

The next four options do not have a slider. Instead, they have only numerical fields and duration pop-ups for setting values. When using these options, you must click on the Apply button to apply the tweak to the selected notes.

## Choose Notes (1 of 1)

The Choose Notes command lets you highlight notes selectively based on their pitch, location, duration and velocity. Conversely, it also allows you to remove notes from a current selection (unhighlight them) based on these same characteristics.

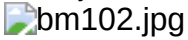
You can use the Choose Notes command with or without notes already selected, depending on what you would like to do. If you start with notes already selected, Choose Notes lets you select more notes, or selectively unhighlight some of the already selected notes. For example, you could select all the notes in your chorus section (with the Select All command), and then use Choose Notes to deselect all of the notes that have a duration of a sixteenth note or less.



In the example above, Choose Notes is targeting all notes between C3 and C4 that are located within measure 1, beat 3 and measure 5, beat 3 with durations between a sixteenth and an 8th note and velocities between 80 and 110. You could select them by clicking the Add button or deselect them by clicking Remove. The Remove and Add buttons allow you to make multiple additions and omissions from the currently selected notes before you click OK to exit the dialog. For example, you could first add all notes with durations longer than a quarter note and then remove all notes with velocities over 100. You can use the Add and Remove buttons as many times as you like before you click OK. This allows you to make your selection criteria as detailed and complicated as you like.

## Note Spellings (1 of 1)

A note spelling is the pitch and accidental used in the notation view to display a note on the staff (or grand staff). When FreeStyle displays notes in the notation view, it pays close attention to musical context, key signature, and mode (major or minor). FreeStyle also allows you to manually override the choices it makes for note spellings in the Note Detail dialog, which you can open by double-clicking on any note.



### Manually adjusting how a note is spelled

When you double-click a note, the Note Detail dialog opens. This dialog allows you to choose how the note will be spelled. Most of the time, FreeStyle does a good job of deciding how to spell a note, given the musical context, key signature and mode (major or minor). So you can just leave the Note Spelling setting on Auto.

### Speeding up the notation display by turning off 'Smart Note Spellings'

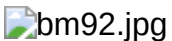
The in-depth analysis that FreeStyle performs on your music to spell notes correctly takes time. If you have a slower computer, you can speed up the time it takes FreeStyle to draw notation by turning off Smart Note Spellings for the current document in the Notation sub-menu of the Setup menu. If you would also like this option to be disabled in all newly created documents, uncheck the Smart Note Spellings option in the Notation Preferences dialog (which can be opened by choosing Preferences from the Edit menu). When the Smart Note Spellings option is turned off, FreeStyle still spells notes correctly according to the current key signature and mode (major or minor), but it does not analyze the musical context of the note. In most cases, FreeStyle's choices for note spelling are still quite acceptable, and you can always manually tweak individual note spellings. (The 'Auto' option means that FreeStyle will choose the spelling.)

If, however, you prefer the way notes are spelled with Smart Note Spellings turned on, you can leave it turned off while you are recording, editing and mixing your music in order to take advantage of the improved responsiveness. Then, right before you print your notation, you can turn Smart Note Spellings back on.

## Locking player MIDI channels (1 of 1)

Normally, FreeStyle dynamically manages the MIDI channel assignments of the players in your ensemble so you don't have to think about such technical details. You simply choose a sound in your synthesizer (such as 'Honky Tonk Piano') for a player in the Ensemble palette sound pop-up menu. FreeStyle knows all about the sounds in your synthesizer and knows what MIDI channels each sound can play on, so FreeStyle then automatically assigns the player to an eligible MIDI channel in the instrument. FreeStyle may even borrow other MIDI channels on the fly during playback, if necessary, if the MIDI instrument wouldn't otherwise be able to play all the notes. All of this goes on 'under the hood' so you don't have to worry about it.

There may be times, however, when you want to take control over the MIDI channel assignments of your players. For example, you may have an instrument that does not lend itself to FreeStyle's dynamic channel allocation. In cases like this, FreeStyle allows you to specify a desired MIDI channel for the sound that a player uses rather than doing so automatically for you. When you check the 'Lock Player Channels in Ensemble Window' option in the General Preferences window (opened from the Edit menu), a Channel column appears in the Ensemble window as shown. Selecting a channel for a player forces FreeStyle to use the selected channel for playing that sound. No other player may lock to the same channel on the same device. For more information on channel locking, see [Sound Changes](#) and [Layered Sounds and Channel Locking](#).



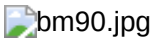
## Layered Sounds (1 of 3)

### Overview

A layered sound is when a single player plays a blend of two or more sounds at the same time. For example, the player might be set up to play a pan flute sound on one MIDI instrument, while at the same time playing a muted trumpet sound on another MIDI instrument. The result sounds like the two instruments are playing in unison with one another.

FreeStyle lets you create your own layered sounds using the sounds provided by your MIDI instruments. You can include as many individual sounds as you want in a layered sound. Each layer can even have its own volume and pan settings. You can also lock individual layers to a specific MIDI channel, if necessary. (For complete information about channel locking, see [Locking player MIDI channels](#).)

Once you've created your own layered sounds, they appear under the Layered Sounds item when you click in the Sound column in the Ensemble palette as shown below.



## Layered Sounds (2 of 3)

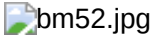
### Creating layered sounds

#### A shortcut for creating layered sounds and adding layers

To easily add a layer to a player's current sound, hold down the Shift key while choosing a sound in the Sound column in the Ensemble palette. When the sound is chosen, a new layer will be automatically created for it. If the current sound is not a layered sound, a new layered sound will be created containing two layers: the original sound in one layer and the newly-selected sound in the other. If the old sound was already a layered sound, the definition for that sound will be altered to include the new layer, and any other player using that layered sound will be changed accordingly.

#### The 'official' way to create a layered sound

To create and edit layered sounds, choose Edit Layered Sounds from the Setup menu. The Layered Sound Library dialog appears as shown below. If the currently record-enabled player is using a layered sound, that sound will be displayed.



If a player in the current ensemble is using a layered sound, edits made to that sound will be heard immediately. If a layered sound is deleted, any player using the sound will automatically be assigned to another sound instead. Layered Sounds are saved as part of the FreeStyle Libraries file (like player library entries). If a player uses a layered sound, the definition of that sound is also stored with the FreeStyle document itself, so that the document can be used by another FreeStyle user who doesn't have that layered sound in their FreeStyle Libraries yet. When the other person opens the document, the layered sound definition will automatically be added to his or her library of layered sounds.

Each layer of the layered sound is displayed separately in its own panel. Each layer has its own, unique sound, as well as unique settings for volume, pan and, if necessary, MIDI channel.

To select a layer (for deleting), click anywhere on the layer panel. The heavy border indicates that it is selected. The 'Delete Layer' button gets rid of the currently selected layer. It is grayed out until you select a layer as described above.

Click 'New' to create a new layered sound. The new layered sound will have two layers. To add more layers, use the 'Add Layer' button. To view and edit an existing layered sound, choose it from the menu at the top of the window.

The volume and pan settings for a layer are relative to the other layers. The overall volume and pan are still controlled by the Player's volume and pan settings in the Ensemble palette, or by volume and pan continuous controller data.

Use the buttons at the bottom to rename, delete or duplicate the current layered sound (as indicated by the menu at the top of the window).

## Layered Sounds (3 of 3)

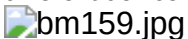
### Layered Sounds and channel locking

Layered sounds that lock layers to specific channels may not always be able to get the channels they desire. If, for example, Layered Sound 1 locks one of its layers to MIDI channel 4 on a device, and two players then select Layered Sound 1, only one player will actually get channel 4; the other player's sound will end up on a different channel. (For complete information about channel locking, see [Locking Player MIDI Channels](#).)

## Sound Changes (1 of 1)

### Overview

A Sound Change is when a player changes the sound it is using in mid-performance. For example, if the Guitar player wants to use a 'distorted' sound for 8 bars and a 'clean' sound for the next 8, but still be considered (displayed, notated, etc.) as the same part, a Sound Change could be inserted which would select the 'clean' sound at the appropriate moment. Unlike conventional MIDI 'patch changes,' FreeStyle's Sound Changes allow the player to switch to a completely different device at any time to play its sounds. Sound Changes can even involve layered sounds.



### Editing Sound Changes in the Controllers Window

To insert a sound change, open the Controllers window, and select 'Sound Changes' as the type. The tools are the standard I-beam tool for selecting and a flag tool for inserting sound changes. Select the flag tool and click in the Controllers window at the time when the sound should change. A Sound Change 'flag' appears, showing the sound and channel of the current sound. Use the Sound menu inside the flag to choose the sound you would like the player to change to at the time location of the flag.

To insert, view and edit sound changes for a player, display the controller pane (by choosing 'Controllers' from the View menu) and then choose 'Sound Changes' from the 'Type' menu. When you first insert a sound change, it displays the current sound for the player. Choose the sound you want from the Sound menu inside the sound change flag.

Use the I-beam and flag tools to select and insert sound changes (respectively).

If you drag horizontally with the Flag tool, two Sound Change flags are inserted: one at the start and one at the end of the region you've dragged. This is useful if you would like to change the sound and then change it back sometime later. Any existing Sound Changes within the region you dragged over are removed.

To delete a sound change, click the flag to select it (the 'flagpole' appears hollow) and use the Cut command (or press the delete key). You can shift-click to select more than one Sound Change flag. Alternatively, you can use the I-Beam tool to select all of the sound changes in a region.

### Sound Changes and the Ensemble palette

The Ensemble palette always shows the current sound for a player. When a Sound Change occurs, the Ensemble palette updates to reflect the new sound and channel for the player that changed. Also, selecting a sound or channel in the Ensemble palette alters the most recently-occurring sound change. To alter a player's default sound, the playback wiper must be placed before any Sound Changes.

### Sound Changes and Channel Locking

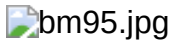
If a player has a sound change which locks a sound to a device and channel, no other player can lock to that channel, even if the locked sound is not currently active.

## MIDI Monitor (1 of 1)

### Overview

The MIDI Monitor can be used to monitor incoming MIDI data and to examine the output state of FreeStyle. It can be a useful tool to ensure that MIDI data is flowing to and from the appropriate devices.

To show the MIDI Monitor, choose MIDI Monitor from the Window menu. The MIDI Monitor consists of two panes: one for monitoring incoming data and the other for displaying FreeStyle's output state. Either section can be hidden by clicking the icon in the upper left of the pane.



### MIDI Input

The top of the MIDI Monitor is dedicated to the input side of things. It lists all of the devices connected to your MIDI interface (or only the controllers). For each device, it displays a light for each MIDI channel that flashes whenever MIDI data is received from that device and channel. The last light in the row flashes when MIDI System Common messages are detected. The 'Rt' and 'Co' lights beneath the list of devices flash when real time and system common data is detected on the Modem or Printer ports.

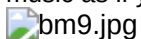
### MIDI Output

The bottom of the MIDI Monitor is dedicated to FreeStyle's output. It lists all of the players, the devices they are using, what patch is selected on the device, and what channel is being used. If a sound is locked to a channel, a lock icon is displayed next to the channel. If a player is using a layered sound, all of the layers are represented in the MIDI Monitor. The light at the far right of each player flashes whenever MIDI data is sent by a player to its instrument(s).

## Beat Adjustment Overview (1 of 1)

### What is beat adjustment?

Beat Adjustment is when you tell FreeStyle where the beats are in a musical performance that for some reason does not match FreeStyle's beats and barlines. This situation would arise, for example, if you turned off FreeStyle's metronome and then recorded a piece of music without FreeStyle's Sense Tempo feature. While FreeStyle counts away internally at a straight 120 beats per minute, you might be playing a free-flowing rubato performance with tempos around 86 beats per minute. The result is that what you record would not match up with FreeStyle's measure and beat counter in the Control palette or the measure and beat ruler in the Graphic Editing window. Most significantly, the transcription of your performance in FreeStyle's notation view will be completely unrecognizable because FreeStyle would try to write your music as if you did play along with the metronome.



Another common situation in which this condition arises is when you import a standard MIDI file that contains material recorded in another sequencer without a metronome. FreeStyle's beat adjustment features give you a host of powerful tools to correct FreeStyle's beats. The result is that FreeStyle's counter, measure/beat rulers and notation transcription accurately reflect the measures and beats of your music. The music notation becomes

recognizable and readable, and you can use FreeStyle's many features, such as Quantizing, that are based on where notes are in the measure. Best of all, your original performance is preserved; it will play exactly the same as it did before you performed beat adjustment.

Even if you don't use FreeStyle's notation display (or you don't plan to print out notation), it is still useful for FreeStyle to know where the beats and barlines are so that you can use FreeStyle's many other metrically dependent features, such as quantizing.

### **Your original performance is always preserved**

The best part about beat adjustment -- and the most important thing to remember about it -- is: beat adjustment never changes the timing or the feel of your performance. What you hear after using FreeStyle's beat adjustment features will always sound exactly like what you originally played. FreeStyle accomplishes this by moving the notes around metrically but at the same time generating precisely calculated tempo changes placed at exactly the right time. FreeStyle makes sure that the combination of the new tempo map with the newly aligned notes, when played back, produces exactly the same performance as before.

As you can probably tell by now, beat adjustment is not quantizing. Really, it's just the opposite. Quantizing moves note to the nearest beat (or grid location). Beat adjustment moves the beat (or grid location) to the nearest appropriate note.

Another way to think of it is this: when you drag a note in FreeStyle, you are changing the performance to make that note play at a different time. When you drag a beat line in FreeStyle, the performance stays the same but the notation and the tempo map change. It is often useful to open the controller window and display Tempos before beginning to adjust beats so you can see how FreeStyle is adjusting your tempo map as you drag the beat lines.

### **Switching between the music's original timing and a constant tempo**

Another benefit of adjusting beats is that it allows you to freely switch between the music's original tempo and feel -- even a very rubato performance -- and a constant tempo. Why? Because FreeStyle's beat adjustment features generate a tempo map that preserves your original performance. You can then use the tempo modes in the Control palette to play your music with or without the tempo map. To hear your music's original tempo, timing and feel, you would choose the variable tempo mode. To hear your music at a constant tempo, you would choose constant. For a further explanation of these options (including % variable, which lets you hear your music faster or slower but with its original timing and feel), see 'The Tempo Mode settings' on-line help topic.

### **FreeStyle provides both manual and automatic beat adjustment**

FreeStyle provides three different beat adjustment features, each tuned to certain circumstances:

1. Adjust Beats (Song menu)
2. Record Beats (Song menu)
3. Identify Beats (Region menu)

#### **Adjust Beats**

Adjust beats lets you drag FreeStyle's beats and bars as vertical lines in the Graphic Editing view to align them with the notes displayed there. Adjust beats can be used to tweak a single beat or an entire song.

#### **Record Beats**

Record beats lets you tell FreeStyle where the beats are in your music by tapping along with your music as it plays back. Since it can be difficult to precisely anticipate every beat consistently as you listen (especially in a rubato performance), you will probably find it necessary to tweak things with Adjust beats afterwards. Record Beats gets you 'in the ball park', and Adjust Beats lets you clean up the few beats that you may have missed slightly.

#### **Identify Beats**

Identify Beats lets you identify beats by selecting notes that should fall on the beat. It works well in either the Graphic Editing view or the Notation view. These three features are explained in detail in the following three help topics:

[Adjust Beats](#)

[Record Beats](#)


[Identify Beats](#)

## **Record Beats** (1 of 1)

### **Overview**

Record Beats is one of FreeStyle's three beat adjustment features. For a summary of them, see [Beat Adjustment Overview](#).

The Record Beats feature allows you to tap along with the playback of a rubato performance in order to tell FreeStyle where the beats are. To use Record Beats, choose Record Beats from the Song menu.

bm118.jpg

### **The 'Start button is first beat' option**

There are two ways to record beats. If the music begins at an odd time with no means of anticipating the first note, then it would be hard to tap exactly on the first note. In this case, choose Start button is first beat. Before entering the dialog, position the playback wiper to exactly the start time of the first note which is on the beat value you are going to tap. You can do this easily by double-clicking on the note to see its exact start time, and then typing those values into the counter fields in the control palette. To begin, choose Record Beats from the Song menu. Then, click the play button or press the space bar, which represents your first tap. Then begin tapping on your MIDI controller where the next beat should be.



### The 'Tap is first beat' option

The second way to record beats is when the first beat of your music happens at a location that is easy to anticipate. For example, you may have recorded a measure of clicks before the first note. If so, rewind to any point before the first note before choosing Record Beats from the Song menu. Choose the Tap is first beat option. Then click on the Start button (or hit the space bar) and begin tapping on the first note that falls on the beat value you specified.

### Hearing what you are tapping

While tapping, you will hear the sound of whatever player you have record-enabled. But don't worry: the notes you are tapping will not be recorded for that player. They go into a special buffer which FreeStyle uses only for creating a tempo map and adjusting the placement of beats in your performance. You might want to record-enable a drum player so you can tap using a percussive sound.

### The 'Shift to' option

When you are trying to adjust the beats of a performance that was recorded without a metronome, in most cases the performance doesn't start at the correct measure and beat. For example, musically, the first note of the performance might be a pickup note that starts two beats before the downbeat of measure 1 (i.e. measure zero, beat 3). But since the performance was recorded without a metronome, the first note is probably located at an arbitrary place, such as measure 5, beat 2, tick 237.

When this is the case, you can use the Shift to option to make the Record Beats operation move your entire performance for you such that it starts at the desired measure and beat. Just type in the desired measure and beat, and the Record Beats operation will put the first note at the location you indicate.

Like all beat adjustment operations, your original performance will be entirely preserved.

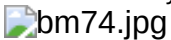
### Using Adjust Beats after Record Beats

Depending on the music, it can sometimes be difficult to tap precisely on every beat during a long performance. After you finish recording beats, you can use the Adjust Beats feature to tweak sections that you may not have nailed precisely.

## Identify Beats (1 of 2)

The Identify Beats feature is one of FreeStyle's three beat adjustment features. For a summary of them, see [Beat Adjustment Overview](#).

To use this dialog, select some notes that you would like to use as indicators of where the beats are in the music, and then choose Identify Beats from the Region menu.



The Identify Beats feature can be used with either the notation or the graphic editing views. The most common way to use it is to open the notation view, select all the notes that you want to begin on, say, quarter note boundaries, and then use this dialog to make FreeStyle re-transcribe the music accordingly. Or, select a few notes right where a Sense Tempo recording's notation seems to have gone awry, and use this dialog to tell Sense Tempo what the separation between those notes should be.

As with all of FreeStyle's beat adjustment operations, Identify Beats will not change the performance of the music. See 'Your original performance is always preserved' in [Beat Adjustment Overview](#).

## Identify Beats Settings (2 of 2)

### The 'First selected note becomes' setting

Enter values here for the measure, beat, and tick where you would like the first selected note to start. When the Identify Beats dialog opens, these fields will be filled in to show where the first selected note will go by default. When you change the Identify Beats Mode pop-up or the Grid is pop-up to a different value, these fields will update again to show a new default location.

### 'Shift to first note' vs. 'Stretch beat to first note'

When 'Shift to first note' is selected, the entire performance of notes within the range of the selected notes will be shifted so the first note will sound at the time given in the First selected note becomes fields. Unlike almost all of FreeStyle's other beat adjustment features, this option will actually change the performance of the original material, since it expands or reduces the amount of time between the selected notes and other notes before or after the selected range. However, for large corrections this is sometimes the only way to accomplish the task, since there is a limit to how much a tempo map can be changed. Also, this option is very useful for placing the first note when you begin to beat-correct an entire performance.

When 'Stretch beat to first note' is selected, the positioning of the first selected note will be accomplished entirely by modifying the tempo map in the beat area immediately preceding the selected note. This option should always be used whenever notes precede the selected notes, in order to preserve the performance exactly.

### The 'Initial note separation becomes' setting

The initial note separation is the musical distance between the first two selected notes. For example, if you select an entire performance which is mostly quarter notes, but the first two selected notes should be separated only by an 8th note, then set Initial note separation becomes to an 8th note.



If the first few notes are all in a chord, then you should set the Initial note separation to be the separation between that chord and the next note or chord.

If you have selected 'Use Sense Tempo Swing' from the Identify Beats Mode popup, then be careful how you set the initial note separation. Most of the time, you will want to set it to either a triplet 8th or triplet quarter note, depending on the rhythmic separation of the first two notes you will play. For an explanation why, see 'Sense Tempo Swing' and 'initial note separation' in the [Sense Tempo Settings](#) on-line help topic.

### Choosing an Identify Beats Mode

The Identify Beats Mode pop-up menu has three possible settings:

1. All selected notes are on grid
2. Use Sense Tempo
3. Use Sense Tempo Swing

If you choose 'All selected notes are on grid', you are telling FreeStyle that every note you selected should be placed on a grid line. (Exception: the first two selected notes will be positioned according to the settings on the left side of the dialog and need not be on the grid.) The grid can be set to measure boundaries, beat boundaries (as determined by the meter changes in the music) or a fixed grid with a note duration that you specify. For example, if you are in 4/4 and the notation shows three quarter note triplets that you know should be quarter notes, select the three notes, set Grid is to beats, and click Do It to make FreeStyle re-transcribe the notes as straight quarter notes.

If you choose 'Use Sense Tempo' or 'Use Sense Tempo Swing', then the Sense Tempo engine will evaluate all of the notes you selected and make its best guess as to how to notate the music and what the tempos should be. With these two options, the notes that you selected need not be all on the beat. But you should be careful not to select slow grace notes or notes that were played badly out of time with the rest of the performance. When you use either of these options, the way Sense Tempo processes the notes is controlled by the current settings in the Sense Tempo Settings dialog box. For the Use Sense Tempo Swing option, the duration you choose for the initial note separation is very important; see 'Sense Tempo Swing' and 'initial note separation' in the [Sense Tempo Settings](#) on-line help topic.

### The 'Adjust beats after selected region' option

Check this item if you are making a correction which could potentially affect how the rest of the music should be notated. You almost always want this option turned on. When it is turned on, then the manner in which later beats are adjusted is determined by the setting of the following radio buttons:

Use last adjusted tempo through end of section

or

Sense tempo through end of section

These are the same options as described in 'Adjust all following beats, too' in the [Adjust Beats](#) on-line help topic.

### Using Identify Beats with Select All

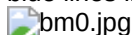
The Identify Beats feature is actually pretty smart about dealing with multi-beat rests, chords, and several notes between beats. You can often get very good results just by selecting an entire performance and adjusting everything at one time. Just be sure not to use the All selected notes are on grid option (discussed above). Instead, use Sense Tempo or Sense Tempo Swing and be careful to set the Initial note separation becomes setting properly.

## Adjust Beats (1 of 2)

The Adjust Beats palette is one of FreeStyle's three beat adjustment features. For a summary of them, see the [Beat Adjustment Overview](#) on-line help topic.

The Adjust Beats palette can be used to correct the beats and barlines for a performance that was recorded with the metronome turned off.

The Adjust Beats palette is used with the Graphic Editing view. To use it, switch to Graphic Editing and then choose Adjust Beats from the Song menu. A small palette appears, and blue dotted vertical lines also appear on the Graphic Editor. The blue lines indicate where FreeStyle currently thinks the beats are.



## Adjust Beats Settings (2 of 2)

### Choosing a grid

Use the Adjust pop-up menu in the Adjust Beats palette to display beat lines for measures, beats, or any fixed grid value in the graphic editor. It is often useful to set this to quarter notes, or 8th notes, but you might occasionally want to adjust a few notes to line up exactly on the triplet quarter note grid, for instance. You can also change the grid as you work. For example, you might want to start with measures and then use beats to tweak a measure that needs further adjustment. Or, you might have some triplets or other tuplet material in an otherwise duple piece.

Once you have chosen a grid value, you can correct the placement of beats by dragging a blue beat line to the beginning of a note. As with all of FreeStyle's beat adjustment operations, this will not change the performance of the music.

### Snap to notes

When the 'Snap to notes' option is checked, the beat line will snap to the start time of the closest note when you release

the mouse. This is usually what you want because it allows you to hit the start time of notes exactly without having to know what the start times are.

### **Scrub while adjusting**

When the 'Scrub while adjusting' option is checked, you will be able to hear the notes play as you drag the beat line over them. Sometimes it is easier to identify notes by sound than by their graphic representation.

### **Adjust all following beats, too**

When the 'Adjust all following beats, too' option is not checked, FreeStyle will adjust the tempo map only in the beat areas immediately before and after the beat line you are dragging. This is the fastest adjustment mode, and it is useful for when you want to fix just a few notes in a measure without affecting the notation anywhere else. Use this mode when all the beat lines are in the right position except for the one you are dragging.

When the 'Adjust all following beats, too' check box is turned on, FreeStyle will adjust the tempo map for the beat line you are dragging and for all following beats. How it modifies the following beats depends on which of the following radio buttons you choose:

1. Use adjusted beat's tempo through end of section
2. Sense tempo through end of section

### **The 'use adjusted beat's tempo through end of section' option**

Use this option when you expect that the tempo change produced by the correction you are making will be the correct tempo for the rest of the performance -- or at least the next few bars. For example, if your quarter notes just got farther apart because you slowed down and are going to stay slowed down, then adjusting all following beats with this option will make ensuing notes line up closer to the beats.

### **The 'sense tempo through end of section' option**

Use this option if the rest of your piece is not played at a constant tempo, or if you are making a correction to a tempo map that was recorded using Sense Tempo. When you use this option, the behavior of Sense Tempo as it processes the following beats will be governed by the current settings in the Sense Tempo Settings dialog box. In particular, make sure that the Notes will be played with swing option in the Sense Tempo Settings dialog box is correct for the material you are currently working on.

## **Sense Tempo Recording** (1 of 5)

### **What is Sense Tempo?**

FreeStyle's Sense Tempo feature allows you to record your music without listening to a metronome click while FreeStyle detects the tempo you are playing and properly aligns its own beats and barlines with your performance. The result is a precisely captured performance of your music that lines up with FreeStyle's beats and barlines -- which also results in a readable transcription in the Notation view.

How does FreeStyle do it? It splits what you play into a stream of recorded notes and a tempo map that matches the tempo changes in your performance. The tempo map is recorded with a high degree of precision, ensuring that what gets recorded sounds exactly like what you played.

And because your performance is aligned with FreeStyle's beats and barlines, you enjoy all of the benefits of using the Notation View and all of FreeStyle's other features, such as Quantizing, that depend on a note's position within the measure.

With Sense Tempo, you can play at a constant tempo, or you can play rubato, changing tempo as freely as you like as you play. The Sense Tempo Settings dialog lets you give FreeStyle an idea of how much or how little you'll change tempos as you play so that it can produce results that are as accurate as possible.

[Getting ready](#)

[Starting with the metronome](#)

[Starting without the metronome](#)


[When you finish](#)

## **Sense Tempo Recording** (2 of 5)

### **Getting Ready**

#### **To get started, open a new document**

To use Sense Tempo, open a new, empty FreeStyle document. You can use Sense Tempo in a document that already has music in it, but this is discussed later in the [Tips and Tricks for Sense Tempo and Beat Adjustment](#) on-line help topic.

bm137.jpg

#### **Turning on Sense Tempo**

To enable Sense Tempo, choose Sense Tempo from the pop-up menu in the Control palette as shown, or choose Sense Tempo from the Record menu so that it is checked. The Sense Tempo Swing option is discussed later in the xxxSense Tempo Swing and initial note separation on-line help topic.

#### **Setting the metronome**

The next thing you need to do is turn the metronome either on or off. If you begin with it turned on, FreeStyle will use the

audible click as an indication of the tempo you will begin playing at. Once you begin Sense Tempo recording, however, the metronome will turn itself off so you can play as freely as you wish.

If you record with the metronome turned off, you must tell FreeStyle what the separation is between the first two notes or chords you play so it can figure out your initial tempo. The next two help topics tell you how to begin Sense Tempo recording for each of these scenarios.

## Sense Tempo Recording (3 of 5)

### Starting with the metronome

To begin Sense Tempo recording with the metronome:

1. In the Control palette, set the tempo mode pop-up to Constant, and set the tempo slider to a speed which approximates the tempo you wish to begin recording at.
2. Make sure that the metronome is audible. If it isn't, click the metronome button in the Control Palette and make it so.
3. Choose Wait for Note from the record menu so that it is checked.
4. Make sure that the Record Loop is turned off using the Toggle Record Loop command in the Record menu.
5. Record-enable the player you wish to record, and make sure that the record button in the control palette is depressed (glowing red).
6. Hit the space bar, or click the play button to start recording.

The wiper will loop in the pickup bar until you begin to play. As soon as you begin playing, the metronome will turn off, and you will be free to change tempo as you record.

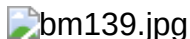
You can also use Sense Tempo to add more music to the end of any take.

## Sense Tempo Recording (4 of 5)

### Starting without the metronome

To begin Sense Tempo recording without the metronome:

1. Turn off the metronome by clicking the Metronome button in the Control palette. Make sure that the Record Loop is turned off using the Toggle Record Loop command in the Record menu.
2. Record-enable the player you wish to record, and make sure that the record button in the control palette is depressed (glowing red).
3. Hit the space bar, or click on the play button, to start recording.
4. The 'Start Sense Tempo' dialog box will appear.



5. If these settings are ok, you can just start recording and the dialog will go away when you play your first note.

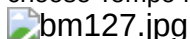
The Separation between first two notes or chords setting is very important!

6. Otherwise, edit the settings before you start recording, or hit cancel and turn on the metronome to start Sense Tempo recording.

## Sense Tempo Recording (5 of 5)

### When you finish

When you are done recording, click the stop button or hit the space bar. FreeStyle will then finish processing all of the notes that you recorded and revise the notation to line up on beats and barlines. You can view the tempo map that FreeStyle created by switching to the Graphic Editing view and choosing Controllers from the Windows menu. Then choose Tempo from the Type popup menu.

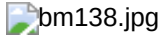


## Sense Tempo Settings (1 of 8)

### Overview

The Sense Tempo Settings dialog, which can be opened from the Record menu, allows you to adjust the Sense Tempo engine for best results. You only need to visit this dialog when you wish to have more control over how Sense Tempo

performs. Once you've got the settings the way you want them, however, you can enable Sense Tempo recording directly from the Control palette.



## Sense Tempo Settings (2 of 8)

### Primary beat adjustment grid

This setting controls Sense Tempo's bias for how it decides where to place notes. When you are using Sense Tempo, this setting should usually be set to the denominator of the predominant meter. When you are using Sense Tempo Swing it should usually be set to triplet 8ths. (More on this later in the topic called [Sense Tempo Swing and initial note separation](#).) If you're not playing swing and you know that most of your notes are going to be half notes, you may get better results if you set this to half notes even though the meter you are playing in is 4/4. Or, if you're playing in 6/8 but you're playing mostly dotted quarter notes, set it to dotted quarter notes. If you are in 4/4 but playing mostly 8th notes, set it to 8th notes.

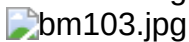
## Sense Tempo Settings (3 of 8)

### Notes will be played with swing option

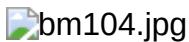
Turn this on if you are going to be playing with any perceptible swing. Turn it off if you are going to be playing in straight time. By swing we mean a consistent rhythmic pattern played with a loose version of the feel of a dotted eighth note followed by a sixteenth note. Turning on this option just tells the Sense Tempo engine what pattern to expect. The resulting notation will still come out in straight eighth notes if you turn on the Straighten Swing option. See the on-line help topic [Sense Tempo Swing and initial note separation](#) for an important explanation of how the Sense Tempo engine interprets swing.

Again, if you are playing with a swing feel, as demonstrated here, be sure to use the 'Notes will be played with swing' option (or choose 'Sense Tempo Swing' in the Control palette instead of 'Sense Tempo').

How a swing passage sounds:



How it is written by FreeStyle's 'Straighten Swing' feature



## Sense Tempo Settings (4 of 8)

### Rubato sensitivity

Use this slider to tell the Sense Tempo engine how drastically you intend to change tempo as you play. This setting mostly impacts how sensitive the algorithm is to triplets. Settings close to constant tempo will detect more triplets than settings close to very rubato.

## Sense Tempo Settings (5 of 8)

### Set Initial Tempo

#### The 'Set initial tempo with metronome' option

When this option is chosen, the metronome will play before you start recording. As soon as you play your first note, the metronome will turn off so you can record a rubato performance. This option can also be toggled from the Control Palette by simply clicking the Metronome button.

#### The 'Set initial tempo with note separation' option

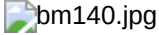
When this option is chosen, the metronome will not play before you start recording. Recording will begin as soon as you play your first note. However, in order for Sense Tempo to establish an initial tempo you must tell it where your first note should go, and what the separation between the first two notes or chords should be. These two pieces of information together give Sense Tempo enough to go on without a metronome as an initial timing reference. If you are using this option together with the Notes will be played with swing option, be careful about how you set the initial note separation. Read the next topic carefully to find out how.

## Sense Tempo Settings (6 of 8)

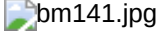
### Sense Tempo Swing and initial note separation

If you would like to use Sense Tempo, but you intend to play with a swing feel, choose Sense Tempo Swing in the Control palette, or turn on the Notes will be played with swing option in the Sense Tempo Settings dialog. The Sense Tempo engine will then interpret your swing rhythms as being the first and third members of a triplet instead of dotted 8th followed by a sixteenth note, as shown below in Figure 64. But don't worry. You won't be flooded with triplets in the Notation view as long as you turn on (check) FreeStyle's Straighten Swing menu item in the Setup menu. It makes FreeStyle write swing notation as straight quarters, eighths and sixteenths, even though internally the notes have been interpreted using a triplet grid.

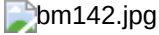
If you play a swing passage that sounds like:



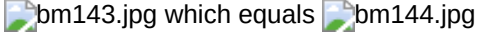
The Sense Tempo Swing engine sees it as:



And FreeStyle's 'Straighten Swing' feature notates it as:



So, the initial note separation for sense tempo is:



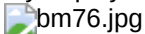
If you would like to use Sense Tempo Swing together with initial note separation as a means of getting started, most of the time you'll want to choose either a triplet 8th note or triplet quarter note as the initial note separation, depending on the rhythmic separation of the first two notes you will play. Why? This gets a little tricky, but here's a basic explanation. If the separation between the first two events would be written in straight time as a dotted eighth to a sixteenth, tell Sense Tempo that the initial note separation is a triplet quarter (which equals two triplet eighths), as shown below. If the separation between the first two events would be written in straight time as a sixteenth leading into a dotted eighth note (or quarter) as shown below, tell Sense Tempo that the initial note separation is a triplet 8th.

## Sense Tempo Settings (7 of 8)

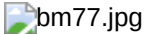
### Initial note separation - example 2

Here's another example of what to choose for the initial note separation when using Sense Tempo Swing.

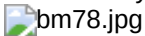
If you play a swing passage that sounds like:



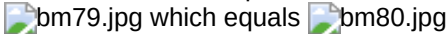
The Sense Tempo Swing engine sees it as:



And FreeStyle's 'Straighten Swing' feature notates it as:



So, the initial note separation for sense tempo is:



## Sense Tempo Settings (8 of 8)

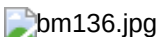
### Final thoughts

#### Be careful when editing tempo maps after Sense Tempo recording

Whenever you draw tempo events into a tempo map, you are changing the performance of all parts that are sounding while that tempo map is in effect. If the tempo map was created as the result of a beat adjustment operation or Sense Tempo recording, do not try to edit it directly unless you are willing to hear a change in the performance of the music. If the notes are still not notating the way you want, use Identify Beats or Adjust Beats to correct them. When you use those features, FreeStyle will adjust the tempo map and the notes simultaneously in order to keep the performance of the notes exactly the same.

#### Real time transcription preference for Sense Tempo

There is an option called 'Update notation while recording with Sense Tempo' in the Preferences command in the Edit menu. When this option is checked, notation will update in real time as you record with Sense Tempo. When it is not checked, Sense Tempo processing will not occur until you hit the stop or rewind buttons, or do some other action which would terminate recording. Turn this option on only if you have a fast computer. This setting is not recommended for 486 or Pentium computers below 100 MHz.



## Tricks & Tips... (1 of 1)

### ...for Sense Tempo and Beat Adjustment

**Q: I recorded a Take without listening to the metronome, and without Sense Tempo turned on. Is there a way I can process the notes with Sense Tempo after the fact?**



A: Yes, by using the Identify Beats dialog. Identify Beats is really just a manual interface for controlling FreeStyle's tempo sensing algorithm. If you want to process the notes just as if Sense Tempo had been turned on at the time they were recorded, do the following:

1. Select all the notes in the Take.
2. Choose 'Identify Beats' from the Region menu.
3. Specify where the first note or chord should be positioned, using the measure, beat and tick fields below 'First selected note becomes:'.
4. Choose 'Stretch beat to first note' (unless you are at the beginning of the piece and want to move the first note or chord by more than a beat).
5. Set 'Initial note separation becomes:' to the separation you wish to have between the first two selected notes or chords.
6. Set the mode popup menu in the upper right of the Identify Beats dialog to 'Sense Tempo' (if the material was played in straight rhythm) or 'Sense Tempo Swing' (if the material was played with a swing rhythm).
7. Un-check 'Adjust beats after selected region'.
8. Click on the 'Do It' button.

When you click 'Do It,' FreeStyle will process all of the selected notes and create a tempo map which will adjust the placement of beats in the Take. If you do not like the results, choose 'Undo' from the Edit menu and see the 'Sense Tempo Settings' topic about how to use the 'Sense Tempo Settings' dialog. Usually, however, it's faster to just use Identify Beats again to fix whatever errors were made as described below.

### **Q: I recorded a Take with Sense Tempo and the results were great for a while. But after a point the notation and tempo got all out of whack. How do I fix that?**

A: Sometimes FreeStyle's tempo sensing algorithm just makes a bad decision. This will happen more frequently when playing with swing, when playing grace notes, when playing sloppy triplets, or when changing tempos abruptly. Luckily, it's very easy to tell FreeStyle where it went wrong. Simply find the first point in the music where the separation between two notes or chords is not what it should be. You will be able to hear where the mistake is pretty easily if you turn the metronome on. Play the music back and listen for the point at which the metronome is completely not what you would expect. Then look at the notation for the music at that point. You will find that the separation between two notes somewhere is just wrong. For example, in 4/4 time FreeStyle may have decided that you sped up and played 3 quarter notes when in fact you intended to maintain a slower tempo and play triplet quarter notes. Once you have identified the earliest point at which the notation goes awry, do the following:

1. Select the last note which is notated properly and the first note which is notated improperly (i.e., the first two notes that have an improper separation).
2. Choose 'Identify Beats' from the Region menu.
3. Specify where the first note or chord should be positioned, using the measure, beat and tick fields below 'First selected note becomes:'.
4. Choose 'Stretch beat to first note'.
5. Set 'Initial note separation becomes:' to the separation you wish to have between the selected notes or chords.
6. Set the mode popup menu in the upper right of the Identify Beats dialog to 'Sense Tempo' (if the following material was played in straight rhythm) or 'Sense Tempo Swing' (if the following material was played with a swing rhythm).
7. Make sure there is a check mark in front of 'Adjust beats after selected region'.
8. Select 'sense tempo through end of section'.
9. Click on the 'Do It' button.

FreeStyle will then correct its error and redo the Sense Tempo processing from that point through the end of the section. You can give it an even better chance of getting it right by selecting a few of the following notes which should be on the beat, or on some grid, and setting the mode popup in the upper right of the dialog to 'All selected notes are on grid.'

### **Q: In the Identify Beats dialog, when would I want to choose 'All selected notes are on grid' instead of 'Use Sense Tempo' or 'Use Sense Tempo Swing'?**

A: Use 'All selected notes are on the grid' when you want to make sure that particular notes are aligned exactly on certain beats or grid points. This is especially useful for forcing groups of notes to be triplets. When you select some notes and do an Identify Beats operation with 'Use Sense Tempo' or 'Use Sense Tempo Swing,' you are letting FreeStyle decide which notes to use as anchor points for beat adjustments. In that case it won't make a beat adjustment for every single note you select. It will skip over some notes and use other notes as the basis for when a tempo change should start. In the triplet example just mentioned, this might result in FreeStyle deciding against recognizing the triplet.

Sometimes you can get better results by making those decisions yourself. To take command of the situation, select the notes that you feel are the best determiners of where the beats lie and choose 'All selected notes are on grid.' This setting really means 'All selected notes are on grid, except maybe for the first two.' The placement of the first two notes or chords is determined by your



settings in the left hand side of the dialog, but all the rest of the selected notes will be forced to a position on the specified grid. When you use this technique, FreeStyle will know exactly how to adjust the beats in the area around the selected notes.

### **Q: How can I adjust the beats in a measure or two without affecting the notation and tempos in later measures?**

A: Often you will finish beat adjusting an entire section and then find a measure in the middle somewhere that you would like to fine-tune. In this case, you want to adjust beats in an isolated area, but not disturb any of the later beat adjustments that are correct through the end of the section. The easiest way to accomplish this is to view the music in the graphic editor, and then select 'Adjust Beats' from the Song menu. Make sure you un-check the option labelled 'Adjust all following beats, too.' Then follow the instructions for dragging beat lines in the "Adjust Beats" on-line help topic and you will be able to adjust beat positions without disturbing later notation.

You can also make this kind of adjustment in either the Notation view or the Graphic editing view by using the Identify Beats dialog. In order to accomplish this, you must perform a series of Identify Beats operations with the 'Adjust all following beats, too' option turned off. First, identify the first note in the bar that follows the bar you want to change. Double-click on it to see the note detail dialog, and make a note of its exact start time. We'll call this note the 'anchor' note. Then go back to the previous bar, select just the first two notes whose separation is incorrect and use Identify Beats to force the separation to be correct. Continue to choose pairs of notes to correct separations in the incorrect bar until the end of the bar is reached. Then make one final selection of notes, using your 'anchor' note as the second note in the selection. Carefully set the separation so that the anchor note gets positioned exactly as before. If you did each of the 'Identify Beats' operations with the 'Adjust all following beats, too' option turned off, FreeStyle will not have touched the tempo map beyond the last note selected. So once you get the anchor note back to the position it used to have, everything from that point on will notate as before.

### **Q: Can I record multiple Takes with 'Sense Tempo'?**

A: Yes! Simply choose 'New Take' from the Record menu, turn on Sense Tempo and record. FreeStyle remembers which tempo map is associated with each Sense Tempo Take. Whenever you choose a Take that was recorded with Sense Tempo, that Take's tempo map will become the current tempo map and all other players will follow the same tempo changes during playback.

### **Q: Can I 'conduct' a sequence by recording a Sense Tempo overdub?**

A: Yes! This is a neat trick made possible by the fact that FreeStyle remembers which tempo map was in effect at the time that each Take was recorded. When you use Sense Tempo, Identify Beats or Adjust Beats, FreeStyle modifies the notation only for those Takes which were recorded while the current tempo map was in effect.

To 'conduct' a sequence by recording a Sense Tempo overdub, do the following:

1. First make sure that all of the existing Takes are beat-aligned to your satisfaction.
2. This is probably the case if they were all recorded while listening to a metronome.
3. Record-enable a player and choose 'New Take' from the Record menu.
4. Click on the solo button for the record-enabled player. Since tempo adjustment does not happen completely in real time, it would be impossible to play along with the other parts while changing tempo.
5. Choose 'Sense Tempo' or 'Sense Tempo Swing' from the record mode popup menu in the control palette.
6. Click the Play button or press the space bar to begin recording.
7. Click the Stop button or press the space bar again to stop when you are done recording.
8. Un-click the solo button for the record-enabled player.

When you are done recording, FreeStyle will adjust beats only for the notes of your newly recorded Take. The old Takes will notate exactly as they did before. However, when you play the music back, all players will follow the tempo changes generated by the Take you just recorded!

You can also use FreeStyle's numerous tempo control features to add tempo changes *Á* or a rubato feel *Á* to a FreeStyle document, too. For example, you can record the tempo slider in the Control palette as you listen to your music to add tempo nuances. These features are covered in detail in the on-line help topic called 'Tempo'.

### **Q: No matter what I do, I can't get the notation to change for a given Take when I use Identify Beats or Adjust Beats. What's wrong?**

A: It's possible that the current tempo map is not the tempo map that was in effect when the Take in question was recorded. A beat adjustment operation in FreeStyle will have no effect on the notation for Takes which were recorded while some other tempo map was in effect. You can choose which tempo map is active by selecting it in the 'Tempo source' menu inside the Ensemble palette (you may have to expand the Ensemble palette in order to see this menu). If a Take was not recorded using Sense Tempo, then it was most likely recorded while 'Section Map, Take 1' was the tempo source.

### **Q: Can I use Sense Tempo while recording more music onto the end of a Take?**

A: Yes! Simply start recording with Sense Tempo at any point after the last note in the take. When you are finished, FreeStyle will adjust the beats only for the new notes that you recorded, leaving the beginning of the Take untouched.

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## Inhibiting Pan to preserve stereo sounds (1 of 1)

### The problem

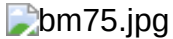
Some MIDI instruments (certain variations of Proteus series from E-mu Systems, Alesis keyboards, and others) do not handle pan messages in a standard fashion when dealing with stereo sounds that are made of two samples, (one panned left and the other right). But if you send a MIDI pan message to one of these devices, it responds by panning both samples in the stereo pair to the value of the MIDI pan event. So if you send a pan message with a value of 64 (center), both samples get panned to the center, resulting in a mono sound. Once this situation occurs, there is usually no way to correct the pan settings via further MIDI messages. Usually the only way to restore the stereo panning is to do so via the front panel controls on the device itself.

This can be a problem because FreeStyle sends pan messages all the time. When you choose a sound for a player, FreeStyle sends pan data to the player. When you press play, FreeStyle sends pan data to each player to ensure that they begin with the correct pan setting in the Ensemble palette. The result is that if you have a MIDI instrument that handles stereo sounds in the manner described above, you'll never actually hear them in stereo when using FreeStyle.

### The solution

You can prevent FreeStyle from automatically sending pan data to a MIDI device by doing the following things:

1. Choose Studio Setup from the Setup menu, expand the details for the device in question, and check the 'Pan disrupts stereo' device property as shown below.



2. Back in FreeStyle, lock the MIDI channel of any player that uses a stereo sound from that MIDI instrument. Choose a MIDI channel as high as possible to avoid channels that may have already received a pan message.

3. For information about locking players, see [Locking Player MIDI Channels](#). Don't change the pan setting for the player in the Ensemble palette, and don't draw any pan events for the player in the Controller view.

Remember, as soon as a MIDI pan message is sent to the instrument, the problem will occur.

Steps 1 and 2 above will prevent FreeStyle from sending pan events automatically to the device, but you must also not send any manually by any of the methods already discussed.

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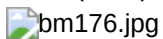


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## Synchronizing FreeStyle (1 of 11)

### Overview

FreeStyle's synchronization features allow it to play in time with other devices. For example, you can make a drum machine play along precisely with FreeStyle. Or you can do it the other way around and make FreeStyle follow the drum machine. In either case, the two will remain tightly in sync. They will start, stop, rewind, and locate together, and their playback won't drift over time. FreeStyle supports several industry standard synchronization formats, including MIDI Time Code (MTC), to ensure synchronization compatibility in any situation.



[The Sync command](#)

[MIDI Time Code](#)

[FreeStyle Sends MTC](#)

[Standard Beat Clocks](#)

[Beat clock ratio](#)

[Start on any clock](#)

[First clock is time 1](#)

[MIDI Beat Clocks](#)

[Start, Stop, and Continue](#)

[Song Position Pointer](#)

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## Synchronizing FreeStyle (2 of 11)

### The Sync command

To get sync going, choose Sync from the Setup menu. Use the 'FreeStyle Receives Sync' option when you want FreeStyle to follow ('slave to') another device. Use the 'FreeStyle Sends Beat Clocks' and 'FreeStyle Sends MTC' options when you would like other devices to follow time code generated by FreeStyle. Use the 'Destination' pop-up menu to tell FreeStyle where to send MIDI beat clocks or MIDI Time Code.

For more information on the settings in the sync dialog, use the browse buttons (>> and <<) to view the rest of the topics in this sequence.

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## Synchronizing FreeStyle (3 of 11)

### MIDI Time Code

Use the MIDI Time Code option when you would like FreeStyle to follow ('slave to') to MIDI Time Code sent by another device, such as a SMPTE-to-MIDI converter. Type in the start frame, which is the SMPTE frame time (in hours, minutes, seconds and frames) at which you want FreeStyle to begin playing your song. The frame time you type in here corresponds to the down beat of measure zero (the pickup bar) in your song. Make sure that the frame rate setting matches the SMPTE time code frame rate of the incoming time code.

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## Synchronizing FreeStyle (4 of 11)

### FreeStyle Sends MTC

This option, when chosen, causes FreeStyle to generate MIDI Time Code during playback (and recording). Choose the desired destination for the MIDI Time Code from the pop-up menu provided.

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## Synchronizing FreeStyle (5 of 11)

### Standard Beat Clocks

FreeStyle can either follow or generate standard MIDI beat clocks. Use the Standard Beat Clocks option when you want FreeStyle to slave to standard MIDI beat clocks generated by a drum machine or other MIDI device (or software). Use the FreeStyle Sends Beat Clocks option when you would like FreeStyle to send them to another device. The various related settings for beat clocks are discussed in the following topics.

Implementations of MIDI sync have evolved over the years. As a result, not all devices transmit and send MIDI clock signals in the same way. FreeStyle provides several options for maximum synchronization compatibility with your master device. The default settings reflect the most commonly used MIDI standards. It is best to leave them set this way unless you experience problems when synchronizing.

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## Synchronizing FreeStyle (6 of 11)

### Beat clock ratio

Some manufacturers have begun to make devices which send 24 clock signals per beat (one click of the device's metronome) instead of the standard 24 clocks per quarter note. This new method is very useful when there are meters which do not use the quarter note as the beat unit: 3/8, 5/16, etc. In 6/8, for example, there might be a metronome click every three eighth notes; in 4/1, the metronome would click once every whole note. If you were using a less common meter such as 5/32 or 3/16 + 4/16, using the quarter note as the timing base would not be very useful. Instead, use the 24 clocks per metronome click option.

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## Synchronizing FreeStyle (7 of 11)

### Start on any clock

When Start on any clock is checked, FreeStyle will automatically start if it receives a time clock even if no start or continue command was received. This option is necessary when using some early MIDI devices which don't send start or continue commands, only timing clocks.

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## Synchronizing FreeStyle (8 of 11)

### First clock is time 1

When First clock is time 1 is checked, FreeStyle interprets the first MIDI clock signal it receives as the second timing clock of the sequence, 1/24th of a beat after the beginning. Devices manufactured recently send the first clock signal (time 0) after the start command for the sequence. Some earlier devices assume the start command to be the first clock signal. The first clock signal they send would be 1/24th of a beat after the beginning. If you are using one of these devices, you should check this option.

Since manufacturers rarely explain this aspect in their documentation, you may not know if your device behaves this way. The best way to find out is to experiment: set the metronome to the slowest possible tempo, play both devices (with FreeStyle as slave) and listen for discrepancies in attacks and beat alignment. The difference of 1/24th of a beat is very audible at a slow tempo. If FreeStyle seems slightly behind the master device, try checking this option.

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## Synchronizing FreeStyle (9 of 11)

### MIDI Beat Clocks

MIDI Beat Clocks consist of a continuous stream of real-time messages. They are produced by most MIDI compatible drum machines and sequencers, and by some synthesizers (particularly those with built-in sequencers). MIDI beat clocks are transmitted 24 times per beat. If the master device changes tempo, the MIDI beat clocks slow down or speed up accordingly; any slave device will follow this tempo change.

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## Synchronizing FreeStyle (10 of 11)

### Start, Stop, and Continue

Most devices that generate MIDI beat clocks also send Start, Stop, and Continue messages; slave devices will start playback, pause, rewind, or play from the current location according to the combination of these messages received.

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## Synchronizing FreeStyle (11 of 11)

### Song Position Pointer

In addition, many devices send Song Position Pointer data. These messages set the current location for playback, much like setting the Counter in FreeStyle.

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## Opening standard MIDI files (1 of 1)

To open a standard MIDI file in FreeStyle, just choose Open from the File menu. Each track in the MIDI file will become a player in FreeStyle's Ensemble palette. A dialog appears asking you to map the tracks in the MIDI file to players in your FreeStyle player library.

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## Advanced MIDI data editing

### Editing data numerically

As you can see from the Insert menu in the Step Controls, you can insert any type of MIDI data you like into FreeStyle, including System Exclusive data and NRPNs.

Below is an example of the many types of data you can insert.

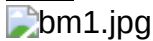
Controllers, such as Main Volume and Channel Pressure, have a value range from zero (0) to 127. To change their value, just double-click it in the ST column.

Pitch Bend events have a value range from -8192 to 8191. Most of the time, you'll probably find it easier and more intuitive to edit them in the Controller pane in the Graphic Editing window, which provides pencil, line and curve tools.

Switch controllers, like sustain pedal, let you type in the word 'On' or 'Off'. You can also enter a number between 0 and 127, where values between 0-63 are Off and 64-127 are On.

To edit the data within a system exclusive, RPN, or NRPN event, double-click it. You will then see

the editor windows as shown below. For details, see [RPNs and NRPNs](#) and [System Exclusive Data](#).




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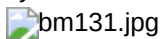
## RPNs and NRPNs (1 of 2)

### What are RPN and NRPN Messages?

RPN (Registered Parameter Number) and NRPN (Non Registered Parameter Number) messages provide a way to extend the MIDI specification by introducing new MIDI messages that were not envisioned at the time the specification was written. These messages may or may not be supported by a given synthesizer; only a few are detailed in the current official MIDI specification, and many are limited to specific brands (or even models) of synthesizer. Check your synthesizer's manual to see which RPN and NRPN messages are supported.

In essence, RPN and NRPN messages are simply MIDI controller messages that contain both information about what should be changed, and how it should be changed. For instance, when a conforming synthesizer receives RPN message 0 with a value of 110, it changes its pitch bend sensitivity (specified by the message number of 0) to the value specified in the message (110).

The MIDI 1.0 Specification lists three RPN (Registered Parameter Number) messages; these message types have been registered with the MIDI Manufacturers Association, and many synthesizer manufacturers agree to implement their synthesizers' responses to these messages.



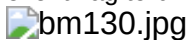
In addition, manufacturers may build their instruments to respond to various messages not listed in the MIDI 1.0 Specification. These NRPN (Non-Registered Parameter Number) messages are specific to each synthesizer manufacturer, and may only be implemented for a particular model of synthesizer.

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## RPNs and NRPNs (2 of 2)

### RPN and NRPN Messages in FreeStyle

FreeStyle allows you to enter RPN and NRPN messages in the Continuous Data pane. Select RPN or NRPN from the message type popup at the bottom of the pane, and use the flag tool to enter individual events. Click the Edit button in the event flag to bring up the RPN/NRPN Event Edit window.



For RPN messages (and some NRPN messages on certain synthesizers) a pop-up window will let you select the message by name. You can also enter the parameter number directly in the Parameter Number edit field.

**NOTE:** All numerical values in the RPN and NRPN editors are expressed in hexadecimal form.

If you directly enter a number (in hex) for a RPN or NRPN message that FreeStyle has information about, the name of the message will be displayed in the popup; if FreeStyle has no information about the message, the pop-up will display Other. You can then enter values for the high and low bytes of the message as described in your synthesizer's manual.

You can also edit RPN and NRPN messages by double-clicking on them in the event list. This will also bring up the RPN/NRPN Event Edit window.

FreeStyle is also capable of recording RPN and NRPN messages from synthesizers that send such messages.

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## System Exclusive (1 of 12)

### Overview

FreeStyle allows you to record, playback, and edit MIDI System Exclusive messages. Common types of System Exclusive messages include patch dumps, preset selections, editing parameters, etc. FreeStyle can thus store patches, samples, and other important information from your MIDI equipment in system exclusive form. Patches, edit parameters, and other special commands can be incorporated into your FreeStyle compositions, greatly expanding the resources of your MIDI sound modules.



## System Exclusive (2 of 12)

### Basics

System Exclusive messages are a special type of MIDI data. A System Exclusive message consists of a header, body, and an 'end of message' byte. (A byte is a unit of digital information, roughly equivalent to a single character or letter.) The header labels the following data as System Exclusive information, and includes a code identifying the manufacturer of the equipment transmitting the data.

The body of the message contains the actual data being sent. This data may take any form the manufacturer desires. While there are some standards for the format of System Exclusive information, for the most part a System Exclusive message is only understood by the type of equipment that generated it. As a result, recording a patch dump from one synthesizer and sending it to another will generally not produce useful results. FreeStyle does not respond to or interpret System Exclusive data; any analysis or editing of the body of the message is your responsibility.

Finally, the end of message byte, F7, marks the end of the System Exclusive data, and signals FreeStyle to interpret subsequent information as standard MIDI data.

As defined in the MIDI specification, a System Exclusive message must begin and end with an F0 and F7 byte, respectively. In addition, only hexadecimal values of 7F (127 in base ten) or less are allowed. When you click the OK button after inserting or editing the contents of a System Exclusive event, FreeStyle will highlight any bytes that violate the conditions just stated, and it will alert you about what's wrong.

## System Exclusive (3 of 12)

### Recording and Playing System Exclusive Messages

System Exclusive messages are recorded and played back like any other MIDI data. These messages vary in size; information for a bank of patches, for instance, may be 100K or more. No matter how long a message is, it is treated as a single event by FreeStyle. Note that a long System Exclusive message can briefly halt recording or playback as FreeStyle processes the data; it is best to place larger System Exclusive events like patch or bank dumps in separate sections, or at the start of a section in measure zero (the pickup bar) before the actual music begins.

Because System Exclusive messages have no channel assignment, they are sent to every MIDI device connected to the computer's serial port (either directly or via a MIDI interface). If you have several devices of the same model or brand connected to the same port, they may all respond to a message sent to or from just one of them. Conversely, some manufacturers encode channel assignments into the body of the System Exclusive message. FreeStyle is unable to access or rechannelize such an assignment.

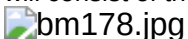
For example, if the playback assignment for a player is channel 1, but a System Exclusive message full of patches intended for that synth includes an encoded assignment to channel 16, the synth won't receive the patches.

Find out if any of your equipment encodes channel assignments in its System Exclusive messages, and be careful about changing channel assignments on equipment to which you intend to send System Exclusive. If you encounter difficulty when working with System Exclusive data, try connecting the MIDI device directly to your MIDI interface, to prevent interaction with other equipment.

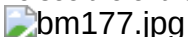
## System Exclusive (4 of 12)

### Viewing & Editing System Exclusive Data

System Exclusive data can be viewed and edited in the Controller pane of the Graphic Editing window or in the Event List window (with All Events or System Exclusive chosen in the Show menu). In the Event List, a System Exclusive message will consist of the label Sysex and as much data as can fit on one line.



To see the entire message, double-click on the System Exclusive event. A window appears:



The window is divided into a top and bottom portion. The bottom portion displays the system exclusive data contained in the event. The top portion is used to type in and transmit short system exclusive "request" messages, which can be sent to a synthesizer that requires a short system exclusive bulk dump request message to initiate a bulk dump to be recorded into the lower portion of the window.

The System Exclusive data is displayed in hexadecimal (base 16) numbering. Each pair of hexadecimal digits, which include the numerals 0-9 and the letters A-F, represents a byte of data. Each line contains eight pairs of digits. To the left of each line of data is a two-digit hexadecimal number indicating the position of the first byte of data in that row. The first row starts at position 00, the next at 08, the third at 10 (this is 16 in hexadecimal), and so forth.

The length of the System Exclusive message is displayed at the lower left. This is the number of



bytes of data in the message.

The scroll bars let you scroll through long messages. When you press the OK button, FreeStyle checks the changes you have made to the data and will scroll to and highlight any byte that does not conform to the MIDI specification. After confirming your changes, FreeStyle closes the window. Pressing the Cancel button closes the window without making any changes to the data.

## System Exclusive (5 of 12)

### Editing Data in the System Exclusive Window

You can directly edit the hexadecimal data in the System Exclusive window using the mouse and keyboard. To insert new values, click the mouse to position the insertion point, and type in new values. Use the delete key to delete previous digits. To edit a System Exclusive event:

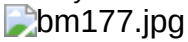
1. **Display the event.**

In the Graphic Editing window, choose Controllers from the View menu to open the Controller pane and choose System Exclusive from the Type menu. In the Event List, choose either All Events or System Exclusive from the Show menu. In either case, click the name of the player that the sysex belongs to so that it appears in the controller pane or event list.

2. **If you are using the Controller pane, click the edit button in the system exclusive event flag.**

3. **If you are using the Event List, double-click on the word 'Sysex' (or on the values displayed in the "Dur" column).**

The System Exclusive window appears.



4. **Edit the data.**

Place the insertion cursor where desired and type in the desired hexadecimal bytes.

5. **Press OK to confirm your changes and close the window, or Cancel to close the window without making any changes to the data.**

If you press OK, FreeStyle will scroll to and highlight any byte that does not conform to MIDI specification requirements.

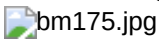
## System Exclusive (6 of 12)

### Cutting, Copying, and Pasting

To Cut, Copy, or Paste a region of hex data:

1. **Select the data.**

To do so, drag over it with the mouse.



2. **Cut, copy, or replace the selected region.**

To Cut or Copy, press CTRL-X or CTRL-C respectively. The selected data will be placed in the Clipboard. To replace the selected data, type in or paste new data, which will replace the highlighted data.

## System Exclusive (7 of 12)

### Editing System Exclusive Data With the Edit Menu

The commands on the Edit menu work as normal on System Exclusive events; these events can be cut, pasted, shifted, etc. within a file or between files just like any other FreeStyle event. The only way to alter the body of a System Exclusive message is to use the System Exclusive window as described earlier. In all other cases, FreeStyle treats the message as a single event.

## System Exclusive (8 of 12)

### Transmitting a System Exclusive Message

To transmit a system exclusive message from the system exclusive editor window:

1. **Click between the F0 and F7 in the top portion of the window.**
2. **Type in the system exclusive data.**
3. **Click Transmit.**

## System Exclusive (9 of 12)

### Recording Sysex into the Editor Window

To record system exclusive into the system exclusive editor window:

1. **Be sure that your MIDI hardware and cables are set up properly.**

Make sure there is a MIDI cable from the MIDI OUT on the device you will be recording from to the MIDI IN on your interface.

2. Open the System Exclusive Editor (as described previously in this browse sequence).

3. If necessary, type in a bulk dump request message in the top portion of the window.

This is only necessary if your synth requires it. Many synths allow you to initiate the transfer by pressing a button on the synth itself.

4. Initiate the system exclusive data transfer from your MIDI device.

To do so, press the button on the device--or whatever is needed--to cause it to transmit the desired system exclusive dump. If you typed in a bulk dump request message, click the Transmit button. If all is well, the system exclusive data will appear in the lower portion of the window.

5. Click OK to save the system exclusive data or cancel to discard it.

## System Exclusive (10 of 12)

### Recording System Exclusive

FreeStyle can record system exclusive data in real time, too. To record a system exclusive message. Just start FreeStyle recording as usual, and then transmit the sysex data from your MIDI device.

## System Exclusive (11 of 12)

### Hints & Tips

Most synthesizers and many other MIDI devices allow you to dump patch settings as System Exclusive messages. You can use FreeStyle to store and organize these messages, creating a library of patches and presets. Store each patch or bank of patches as a separate section in one or more files. This way you can use the section name to label your presets. To restore a patch or bank, view the desired section and play it. However, if you would like a much more intuitive and powerful means to do this, check out Mark of the Unicorn's Unisyn software, a universal editor/librarian package that supports hundreds of current and vintage MIDI gear. You can paste System Exclusive dumps of sounds and settings at the start of a section. This lets you use patches or settings that can't fit into your MIDI devices' preset storage, and ensures that the right sounds are loaded for the song. Use the standard Copy and Paste commands to place the system exclusive events at the start of the sequence. It is best to leave a measure or two of space after the system exclusive messages and the start of the music, to allow your equipment to process the data.

Some manufacturers allow you to edit patch parameters over MIDI, using short system exclusive messages. This can add a great deal of expression to a sequence. For example, the attack of a filter envelope could be controlled with system exclusive and controller data, creating different bowing effects for a violin patch.

## System Exclusive (12 of 12)

### Be Careful

System exclusive data is not associated with a channel, as defined in the MIDI specification. System exclusive data is merely sent to the serial port you have specified for playback; no channel number can be attached. Some manufacturers have decided to include a channel number in some of their system exclusive messages. This number cannot be changed. Therefore, even if data is being sent to channel 3, for example, system exclusive messages contained in that data might be sent to a channel other than 3.

System exclusive data is complex, and varies greatly from device to device. If you are uncertain about your equipment's system exclusive implementation, you should be very careful in using or editing system exclusive data. Most of the time, turning a piece of equipment off and then on again will clear any strange behavior caused by incorrect system exclusive data; however, incorrect use of system exclusive data could permanently erase presets from a synthesizer or other MIDI device.

## FreeStyle Tutorials

### Overview

These tutorials take you step by step through the process of recording into a section and recording into a song.

[Tutorial: Recording into a Section](#)

[Tutorial: Recording into a Song](#)

[Tutorial: Step Recording](#)

## Tutorial: recording into a section (1 of 14)

### Tutorial: recording into a section

The topics that follow tell you how to control FreeStyle's recording features with the mouse. You can also use the computer keyboard, and even the keys on your MIDI controller, for all of the essential steps in the recording process, from choosing a section to controlling FreeStyle's transport controls.

The tutorial makes more sense if you view your music in the graphic editing view instead of the notation view. If you want to leave this help window open while you do the tutorial, remember to click back on the editing window before attempting to use menu commands.

Many menu commands are greyed out when this help window is frontmost.

To begin, go to the File menu and choose New to open a new blank document. FreeStyle will ask you to choose an Ensemble. Choose Rock Band and click OK.

Name the Section

Record Loop

Record menu options

Wait for Note

Auto Loop Record

Smooth Record Loop

Follow Song

Set the tempo and metronome

Record a Take

Keep the music going

Keep Recording & drum parts

Transposing & bass parts

Recording into another new section

## Tutorial: Recording into a section (2 of 14)

### Name the Section

New documents open with a blank, four-bar section called Section A. Let's rename it. Choose "Rename Section" from the Song menu and type in the name "Verse".



## Tutorial: recording into a section (3 of 14)

### Record Loop

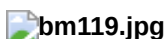
The Record Loop consists of a small pair of draggable repeat sign markers in the time line as shown below. These markers cause playback to endlessly repeat a range of measures within a section. The area being cycled can be as short as one bar or as long as the entire section. When the record loop markers are visible, the record loop is on. To toggle it on and off, use the Toggle Record Loop command in the Record menu. For this tutorial, toggle them off because we will be using the Auto Loop Record feature.



## Tutorial: recording into a section (4 of 14)

### Record menu options

The Record menu has several handy features you can use while recording. Most of the time, you'll want to set them up before you begin recording. In each case shown below, check the menu item to turn on the feature. Uncheck it to turn it off. For this tutorial, check Wait For Note, Auto Loop Record, and Smooth Record Loop.



## Tutorial: recording into a section (5 of 14)

### Wait for Note

Wait for note causes FreeStyle to repeatedly cycle in the pickup bar until you play your first note. If you plan to play pickup notes or anywhere near the downbeat of measure one, Wait for note works well. If you plan not to play until a few beats past the measure 1 downbeat, turn it off.

## Tutorial: recording into a section (6 of 14)

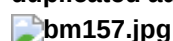
### Auto Loop Record

Auto loop record causes FreeStyle to automatically sense when you have stopped playing after two measures and then automatically set up the record loop over the music you just recorded in.

## Tutorial: recording into a section (7 of 14)

### Smooth Record Loop

Smooth Record Loop causes FreeStyle to take notes in the bar preceding the record loop and duplicate them just before the end of the record loop so that you don't hear a gap in the music when it repeats. Notes that are duplicated automatically when this option is turned on are indicated by a cross within the note as shown below.



## Tutorial: recording into a section (8 of 14)

### Follow Song

Follow song becomes available when the section you are recording into has been placed into a song in the Arrangement window. But since we haven't done this in this tutorial, it is currently grayed out in the menu and you can ignore it for now. (For details, see [Follow Song](#).)

## Tutorial: recording into a section (9 of 14)

### Set the tempo and metronome

Recording with the metronome helps ensure that FreeStyle's measures and beats properly match what you play - although you don't have to listen to the metronome to accomplish this. FreeStyle's Sense Tempo feature allows you to record without the metronome while FreeStyle follows the tempo you play. However, recording with the metronome sometimes produces better transcription.

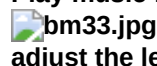
So before recording with the metronome, drag the tempo slider in the Control palette to the desired tempo. Afterwards, you can raise or lower the tempo without affecting the pitch of the music. This is a great technique for playing in music accurately: record it slow and then play it back at normal speed. To set up a metronome, choose [Metronome](#) from the Setup menu.

## Tutorial: recording into a section (10 of 14)

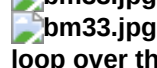
### Record a Take

You are now ready to record a Take. To see which player you will be recording into, look at the record buttons to the left of the player names in the ensemble window. Get ready to play and then click the rewind, record and play buttons in the Control Palette. If Wait For Note is checked, FreeStyle will endlessly cycle the first bar until you play your first note. If you don't want it to do so, uncheck the Wait For Note command in the Record menu.

Play music for as long as you like into the section. Notice the following things happen as you record:

 If you play past the end of the section, the section boundary moves as needed to automatically adjust the length of the section.

 Notes appear on the screen in the notation or graphic editing view immediately as you play them.

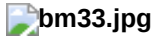
 If you have the Auto Loop Record feature turned on, FreeStyle automatically sets up the record loop over the region of music you just played -- after you stop playing for 2 bars.


## Tutorial: recording into a section (11 of 14)

### Keep the music going

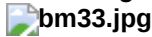
Once you have recorded your first pass and the record loop has begun repeating the section, you can continue

the recording process without ever stopping the music. Here are the things you can do while the section repeats:

 **Record a new take for the same player (remember, every take is preserved) by choosing New Take from the Record menu.**

 **Record-enable a different player and record takes for it. Click the record button to the left of the player name in the ensemble window.**

 **Discard everything you have recorded into a take (since the last time you used the "Keep Recording" command) by choosing Undo Record from the Edit menu.**

 **Do A/B listening tests between takes to decide which one you like best. Use the up and down arrow keys, type single digit take numbers, or choose takes with the take pop-up in the ensemble window.**

 **Record again into the same take to add more material to the take (see [Keep Recording and Drum Parts](#)).**


## Tutorial: recording into a section (12 of 14)

### Keep Recording & drum parts

The Keep Recording command in the Record menu is a way of protecting what you have recorded so far so the "Undo Recording" command in the Edit menu won't erase it.

This command is especially useful when recording drum parts. Most of the time, you'll record each drum (e.g. kick, snare, hi hat) into a single take for a single player named Drums (or a similar name). But what should you do if you've recorded the kick and snare, and you like what you've got so far, but then you make a mistake when adding the hi hat? If you choose Undo Recording, you'll lose the kick and snare also. If you choose New Take, the kick and snare will disappear.

This is where the Keep Recording command helps: it causes everything you've recorded into the take so far to be "kept" when you use Undo. So in our current example, if you recorded kick and snare, and you like what you have so far, you choose Keep Recording (from the Record menu) before you add anything else. Then, if you make a mistake when adding the hi hat, you can use Undo Recording to discard the hi hat without losing the kick and snare.

 **Note: Keep Recording is not a substitute for saving your file! Keep Recording will protect your notes from Undo Recording, but new notes are never actually saved to the file until you use Save or Save As in the File menu.**

## Tutorial: recording into a section (13 of 14)

### Transposing & bass parts

If you ever need to record a player whose note range falls outside the range of keys on your MIDI keyboard, you can get FreeStyle to automatically transpose your controller up or down an octave so that it plays the octave appropriate for the instrument. This feature is provided in the Edit Player Info command in the Setup Menu.

## Tutorial: recording into a section (14 of 14)

### Recording into another new section

Now you are ready to record another section. Choose "New Section" from the song menu and type in the name "Chorus" for the new section. FreeStyle will present you with a new blank section for recording. Note that the "View:" popup menu in the graphic editing / notation window now shows the name "Chorus." Record some music for one or more players into this new section as described above. Then read [Recording into a song](#).

## Tutorial: recording into a song (1 of 4)

### Making a song to record into

After you have recorded several sections, you are ready to make a song. Choose "New Song" from the song menu and enter the name "My Song." The FreeStyle Arrangement window will appear. On the left is a list of all of your sections -- if you have been following this tutorial, you'll only have two of them. Type the letters "a-b-a-b" in succession to quickly place your first two sections onto the arrangement grid. Or, if you prefer you can drag each section from the list on the left to a position on the grid to the right. For now make sure you put sections in the top row of the grid, which is the "primary song structure row."



First click on the rewind button and then on the play button in the control palette to hear your song. (If the wiper loops in bar zero, turn off "Wait For Note" in the Record menu or click on the record button in the control palette

to turn off recording.)

Record into the song

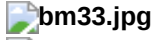
Single-section recording within a song

"Follow Song" recording

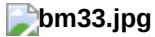
## Tutorial: recording into a song (2 of 4)

### Record into the song

In FreeStyle you can also record directly into a song arrangement. There are two different ways you can do this:



bm33.jpg Single section recording within the context of a song



bm33.jpg "Follow Song" recording into multiple sections

First make sure that the graphic editing/notation window is displaying the song "My Song." To do this, click on the "View:" popup menu in the upper left corner of the window and choose "My Song." Section names are listed first in this popup, followed by a divider line, then all of the song names.

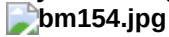


Another way to show your song in the graphic editing/notation window is to click on the arrangement window, or choose "Arrangement Window" from the Windows menu.

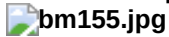
## Tutorial: recording into a song (3 of 4)

### Single-section recording within a song

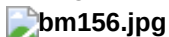
In the arrangement window, click on one of the "Verse" sections that you placed on the arrangement grid. A red bar will appear across the top of the section to indicate that the section is record-enabled. Recording can now happen only within the bounds of the "Verse" -- notes that you play while the wiper is over any other section will not be recorded. However, each section in FreeStyle has a pickup bar and an overhang bar that overlap neighboring sections in the arrangement. Therefore, notes can actually be recorded 1 bar before what you think of as the start of the "Verse", and up to 1 bar following what you think of as the end of the "Verse." Notes recorded in the pickup or overhang measures of a section nonetheless are part of that section, not part of neighboring sections in the arrangement. To see this in action, let's record something new. Choose "New Take" from the Record menu. Look in the Record menu and make sure that "Follow Song" is not checked. Next, make sure that the record button is on in the control palette, then click on the rewind and play buttons. Start playing something a beat or so before the wiper gets to bar 1, and continue playing past the end of the first "Verse." You will notice that notes appear in the graphic editing view as you play until one bar past the end of the record-enabled section. Then the rest of your notes are ignored until the time wiper reaches the next instance of "Verse" in your arrangement.



bm154.jpg Now choose "Verse" from the "View:" popup menu in the upper left corner of the graphic editing view. You will clearly see that some of your notes fell in the pickup and overhang bars of the Verse section, but they are nonetheless part of the Verse.



bm155.jpg If you want to make a linear recording that plays back at the same time as your "Verse" and "Chorus" sections, you can do the following. First, type Alt-W-2 to bring the Arrangement window to the front again. Choose "New Section" from the Song menu. Name the section "Linear." The name "Linear" appears at the bottom of the sections list on the left side of the arrangement window. Drag the "Linear" section out onto the second row of the arrangement window starting at bar 1.



bm156.jpg The "Linear" section now has a red bar over it, indicating that it has become the record-enabled section. Click the rewind and play buttons, and begin recording notes into this section. When you reach the end of the section, it will simply grow to the right as you keep playing. The graphic editing window will show the new notes that you have recorded, overlapping notes that are simultaneously playing in the Verse and Chorus sections. The linear section can grow to accommodate the notes you play because there are no other sections in the way to the right of it on row 2. In the previous example when we were recording into the "Verse" section it didn't grow because the "Chorus" section was immediately following it in row 1.

## Tutorial: recording into a song (4 of 4)

### "Follow Song" recording

Suppose you have a bunch of sections lined up end to end in the top row of the arrangement grid, and you want to record Clarinet takes for each section while you play the entire song. To do this, select "Follow Song" in the Record menu. When this feature is turned on, the record-enabled section will move to the next section in the top row of the arrangement grid as each section is encountered, as you play. Note, however, that in this case you are



not recording a single take like you did when you recorded into the separate "Linear" section. In this case your notes go into the current take selected in each section, in turn, as it is encountered.

Type Alt-W-2 to bring the Arrangement window to the front again. The View popup menu in the graphic editing/notation window shows "My Song." Make sure that "Follow Song" is checked in the Record menu and that the record button is on in the control palette. Just to give us something new to record, let's add a player to the ensemble. Choose "Add Player" from the Setup menu and choose "Clarinet" from the Player Library Entry drop-down list, then click OK. You will see that a Clarinet player has been added in the ensemble palette, and that the Clarinet player is record-enabled. Now click the rewind and play buttons and play Clarinet notes while the first two "Verse" and "Chorus" sections play. This time, when the wiper is over the body of the first Verse section, the notes will go into the Verse and when the wiper is over the body of the first Chorus section, the notes will go into the Chorus. You may notice that as the wiper reaches the end of the Verse section and enters the Chorus section, the red bar in the arrangement window moves from the Verse to the Chorus, indicating that the record-enabled section has automatically changed for you. When the wiper reaches the beginning of the second Verse section, you will hear the Clarinet notes that you recorded in your pass over the first Verse section. Any new Clarinet notes that you play will be overdubbed on top of the existing notes in the Verse. This is because the section "Verse" plays back in exactly the same way wherever it appears in your arrangement.

If you want to make a Verse2 section that can be modified independently from the Verse section, do the following: Click on the second Verse section in the arrangement grid to select it and hit the delete key. Next, click once on the name "Verse" in the section list on the left side of the arrangement window (not on the first Verse section instance that is placed on the arrangement grid). Choose "Duplicate Section" from the Song menu. A section called "Verse Copy" appears at the bottom of the section list. Double-click on "Verse Copy" and type "Verse2" to rename it -- then hit the enter key. Drag out "Verse2" and position it in the hole on row 1 where the second instance of "Verse" used to be. Now you can make changes to Verse2 in your arrangement which will not affect the "Verse" section.

Once you have created a song you are not limited to recording into the song as a whole. You can double click on any section instance in the arrangement grid to view that section in isolation. Then you can record into the section as described earlier in this tutorial and your changes will affect all songs that use the section.

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## Setup Menu

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## Tutorial: Step Recording (1 of 21)

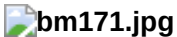
### Preparing to Step Record

FreeStyle's step recording controls are located in the panel of controls at the top of the Event List window. Open a new, empty FreeStyle document and choose Event List from the Window menu, click the Show Step Controls button, and then click the expand arrow to further expand the panel.

You can also position the Graphic Editing (or Notation Editing) window next to the event list to see the notes entered in graphical or notational form as well. In fact, once you get the step record settings the way you want, you don't even need to have the Event List as the front-most window.

Next, you need to choose a player to record into as usual by clicking its record button in the Ensemble palette. In this tutorial, you'll be step-recording notes from your MIDI keyboard, so be sure to click the Record button in the Control Palette as well. It's also a good idea to choose All Events from the Show menu, so you can see anything you enter.

Finally, be sure to position the playback wiper at the location where you would like to begin inserting notes. For this tutorial, start at 1|1|0.

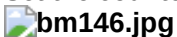



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## Tutorial: Step Recording (2 of 21)

### Set the Counter

Set the counter to where you want to begin. In this tutorial, let's start on the downbeat of bar 1, as shown below.

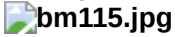



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## Tutorial: Step Recording (3 of 21)

### Press the record button (for MIDI entry)

To step-record notes from your MIDI keyboard, the record button must be on.

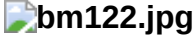


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## Tutorial: Step Recording (4 of 21)

### Record-enable a player

Record-enable a player. For this tutorial, you might want to use an organ player with a sustained keyboard sound of some kind.

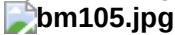


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## Tutorial: Step Recording (5 of 21)

### Open the Step Controls

Open the step controls in the Event List, and position the Notation (or Graphic Editing) window as desired.

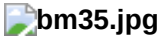


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## Tutorial: Step Recording (6 of 21)

### Choose what to insert

Choose the type of MIDI data you want to insert from the Insert menu.



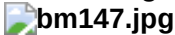
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## Tutorial: Step Recording (7 of 21)

### Set the Step Record Options

For now, turn off the 'Advance One Step on Insert' option. You'll use it later in the tutorial.

The same goes for the 'Insert from MIDI keyboard' option. Turn it off for now.

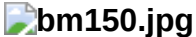


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## Tutorial: Step Recording (8 of 21)

### Show all data types in the Event List

Choose 'All Events' from the Show menu so you can see everything you are recording.



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## Tutorial: Step Recording (9 of 21)

### Inserting your first note

Now you are ready to enter some notes. Let's start by entering a quarter note G3 (the G above middle C) from the computer keyboard. Make sure that the Lock to Wiper option is checked (so that the playback wiper clearly shows us the Insert Time), and also make sure that the main counter (and wiper) are at 1|1|0.

1. Choose a Step Size.

The Step Size determines the amount of time between consecutive notes or chords that you enter. Step Size also determines the duration of the notes, but it is important for you to realize that the duration doesn't necessarily have to match the step size. For example, you might want to enter staccato quarter notes, where the step size is 960 ticks but their duration is 25% of the step size (240 ticks). For now, in this tutorial, we'll enter quarter notes by choosing a step size of one quarter note. In this case, let's make the duration 100% of the step size in the Duration box below the Insert menu. So choose a quarter note from the Step Size menu and make sure it says "+ 0 ticks; 960 ticks per" next to the menu. (FreeStyle also gives you the ability to choose the step size and insert the note (or step) in one operation by pressing the F keys (F1, F2, F3, etc.) across the top of your computer

keyboard. Click [here](#) for details.)

2. Double-click the Pitch field in the Step Controls to highlight the current pitch setting.
3. Type in G3 and press return.
4. Click the Insert button.

**Congratulations! You've just step-entered your first note into FreeStyle. Notice that it is highlighted.**

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## Tutorial: Step Recording (10 of 21)

### Choosing note pitch from your MIDI keyboard

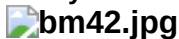
Notice that after inserting your first note, the Insert button doesn't move the Insert Time (because the Advance One Step on Insert option is unchecked). This means you can insert as many notes at the current step time as you want to create a chord. Let's try it, but let's also try something else: entering the pitch from your MIDI keyboard.

1. Click once on the Pitch text box to place the insertion point in it.
2. Now play middle C.

You should now see "C3" in the pitch text box.

3. Click the Insert Button.

Now you should see both quarter notes on beat one.



## Tutorial: Step Recording (11 of 21)

### Checking the notation view

Below, this is what you should see in the notation window at this point.

If one of the notes is missing in the notation display, check its velocity (Vel) in the event list. If the As Played check box was checked, and you pressed the key on your keyboard softly, the note may have a low enough velocity that FreeStyle treats it as a mistake and doesn't display it in the notation window (as per the [Notation Preferences](#)). If this is the case, double-click the velocity value and change it to 100 or so. Also uncheck the As Played check box for now.



## Tutorial: Step Recording (12 of 21)

### Inserting chords

Now let's try another method of entering notes with the keyboard.

1. Make sure the Insert from MIDI Keyboard option is checked.
2. Make sure that the record button is pressed.

To step-record notes from your MIDI keyboard, the record button in the main control palette must be depressed.

3. Hold down two more notes to add to the original chord.

Notice that as you hold them down, they appear on-screen in the Event List and Notation (or graphic) editing window. But they aren't inserted yet, so if you take your hand off your MIDI keyboard, they will disappear. You can experiment with any pitches you like until you have the ones you want.

4. While holding down the desired keys, click the Step button (or press the NUM LOCK key on the keypad).

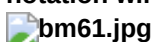
This does two things: it inserts the notes and moves the Insert Time ahead by one step - in this case, one quarter note.

---

## Tutorial: Step Recording (13 of 21)

### Entering rests

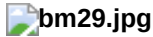
To enter a rest, simply click the Beat or Bar button as desired. For a rest of any other duration, choose the desired duration from the Step Size menu and then click the Step button. For now, let's try adding a quarter note rest. Simply click the Step button. The counter in the Control Palette should now read 1|3|0, and if you are in the notation window, the wiper should now be past beat 2.



## Tutorial: Step Recording (14 of 21)

### Checking notation

This is what you should see in the notation view at this point.



## Tutorial: Step Recording (15 of 21)

### Inserting notes from your MIDI keyboard

Now let's try inserting four eighth notes in a row directly from your MIDI keyboard.

1. Make sure that the Advance One Step on Insert option is turned on.

When checked, this option makes FreeStyle advance by one step as you insert each note or chord, regardless of whether you insert it by clicking the Insert button or by playing on your MIDI keyboard.

2. Check to make sure that the record button is pressed in the Control palette.

The record button has to be pressed when step recording from your MIDI instrument.

3. Make the Event List the front-most window, and then choose an eighth note step size using your computer's extended keypad.

When the Event List is the front-most window, the keys on your computer keyboard's extended keypad let you choose the step size, too. To choose an eighth note step duration, press the 8 key. Other keys are as follows: 1 = whole note, 2 = half note, 4 = quarter note, 6 = sixteenth note, and the decimal key toggles the current duration between dotted and undotted. The 3 key toggles a triplet duration. Try experimenting as much as you'd like. Just press the keys and watch the Step Size menu change. Click [here](#) for a diagram of these keypad assignments.

4. Play one note on your keyboard, making sure to tap the key fairly hard to make sure that it has a high enough velocity to appear in the

Notation window.

Notice that an eighth note appears in FreeStyle and - as soon as you release the key - FreeStyle moves ahead by one step. This is due to the Advance One Step on Insert option.



## Tutorial: Step Recording (16 of 21)

### Checking notation

This is what you should see in the notation view at this point.



## Tutorial: Step Recording (17 of 21)

### Inserting several more notes

5. Now play three more eighth notes in a similar fashion, taking as much time as you'd like between each one.

Notice that this mode of entering notes is great for flying in notes quickly. As soon as you finish playing each note, it gets entered. The same technique can be used to enter chords. And you can change the step size (and note duration) at any time while you are inserting in this fashion.

**NOTE:** If you would like to experiment with a note or chord before entering it, but the Advance One Step on Insert option is enabled, you can temporarily override it by holding down the control key. Just hold down the control key for as long as you would like to experiment. Then, release it when you would like to start inserting notes again.



## Tutorial: Step Recording (18 of 21)

### Checking notation

This is what you should see in the notation view at this point.



## Tutorial: Step Recording (19 of 21)

### Inserting notes or chords in the middle of existing music

FreeStyle lets you step record notes or chords in the middle of existing music. One of two things can happen when you do this: either the existing notes will stay right where they are (and the new notes get merged in with them), or all existing notes after the notes being inserted will get shifted later in time to make space for the new notes.

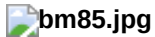
If you want to leave the existing notes where they are and merge the new notes with them, just place the playback wiper (insert time) where you want, and step enter your new material using any of the methods already described in this tutorial.

If you want to insert new material and shift everything after it later in time to make space for the new material, FreeStyle offers a different technique that involves holding down the ALT key while inserting the note. As a final example in our tutorial, let's practice this new ALT-key insertion technique. We'll practice with notes, but keep in mind that it also works for inserting other types of MIDI data, too.

To insert notes and simultaneously shift everything after them later in time:

1. In the Event List window, click on the note (or event) immediately preceding the point at which you want to insert new material.

For the purposes of this demonstration, let's choose the last note of the first chord we entered. If you've entered exactly the same notes as shown in this tutorial, it will be either the A2 or the E3 in the chord on the downbeat of measure 1 as shown below. This step helps determine where the new material will be inserted - but not entirely. You'll also need to set the step size as explained in the next step.

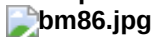


Choose a half note step size.

The step size determines two things: 1) the duration of the note being inserted, and 2) the location where it will be inserted. In our current example, the new note being inserted will be a half note inserted on beat 3, which is a half-notes' worth of time after our currently selected note on the first beat.

3. Hold down the ALT key, and while holding it down, play a Bb2 (or any other note) on your MIDI keyboard.

The B-flat half note gets inserted on beat 3, and the four eighth notes get shifted down by a half note, which moves them into measure 2 as shown below. You could also insert the half note by holding down the ALT key while pressing the Enter key or while clicking on the Insert button.



## Tutorial: Step Recording (20 of 21)

### Step recording in a song

In general, you'll find it a lot easier to use this ALT key insertion technique when viewing a section of music, rather than a song. As you can imagine, this technique can actually change the length of the section of music in which you are inserting the new material, since everything else is moving later in time to make room for it. If you try to use this technique when viewing a song, it can affect how much sections overlap while you are inserting the new music. As a result, your music may temporarily look a bit unusual when viewing the song - until you have a chance to rearrange the sections in the song to accommodate their new length. To avoid this temporary confusion, just view the section you want to insert in by itself.

## Tutorial: Step Recording (21 of 21)

### Congratulations!

You are well on your way to mastering FreeStyle's Step Record features. This ends our step recording tutorial.

## FreeStyle Menus

The topics below provide help for each menu item in FreeStyle, and they are organized by their position in the menus.

[File Menu](#)

[Edit Menu](#)

[View Menu](#)

[Region Menu](#)

[Record Menu](#)

[Song Menu](#)  
[Setup Menu](#)  
[Text Menu](#)  
[Window Menu](#)

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## File Menu

This section provides specific information about each of the commands in the File menu.

[New](#)  
[Open](#)  
[Opening a standard MIDI file](#)  
[Import Into Section](#)  
[Close](#)  
[Save](#)  
[Save As](#)  
[Save a Copy As](#)  
[Revert to Saved](#)  
[Print](#)  
[Print Setup](#)  
[Page Layout](#)  
[Exit](#)

---

## File Menu

### New

The New command opens a new FreeStyle document. You can create a new document at any time, even if another document is already open. The new document is given the temporary name "Untitled". When you save the new document for the first time, you are given an opportunity to name it. You can have as many documents open at a time as you like.

---

## File Menu

### Open

The Open command loads existing FreeStyle files and standard MIDI files from disk in the standard Windows fashion.

---

## File Menu

### Opening a standard MIDI file

FreeStyle only reads "Format 1" Standard MIDI files.

When opening a standard MIDI file, you are given a chance to map each track in the file to any player template in your Player Library as shown below. Choose a player template for each track from the pop-up menu.

FreeStyle maps each track inside the SMF into a Player. Because of this, do not use tracks that contain events for different channels. If you have tracks like this, pull them apart so that each track only has events for a single channel.

FreeStyle does not support program changes in the middle of a track. FreeStyle will use the first program change it sees in a track as the player's sound, but will ignore subsequent program changes.

Since FreeStyle currently only supports one global tempo, it will use the first tempo event it sees as the global tempo, and ignore subsequent tempo changes. This also applies to time signature changes.

bm107.jpg

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## File Menu

### Import into Section

FreeStyle lets you import Standard MIDI files into Sections in a Document. This is especially useful for transferring sequences from other sequencers into FreeStyle. Selecting Import into section displays a standard open file dialog.

FreeStyle then lets you match the tracks in the Standard MIDI File with the Players in your Document. Unlike opening a Standard MIDI File from scratch, when you import into an existing document you have the option of either assigning a track to an existing player, or of creating a player from a player template. The standard MIDI file will appear as a new section in the current document.

If you are having trouble importing complex sequences: Many sequencers let you work with "sections", "chunks" or "sub-sequences". The Standard MIDI File format has no provision for storing multiple sections within a single file. The answer is to save multiple files, one for each section in your sequence. FreeStyle lets you import all of these SMFs at once using the "Import into section" feature.

---

## File Menu

### Close

The Close command closes the currently open window. If several windows are open, it closes the window that is currently in front. Closing a document's main window (the window containing the graphic editing and notation views) also closes the document. If the document you want to close is not in front, click on its main window.

---

## File Menu

### Save

When you first create a new FreeStyle document or open an existing one from disk, the document is stored into the computer's temporary Random Access Memory (RAM) as you work. Changes you make to the document occur in the temporary version in RAM. The Save command writes the current state of your document to disk to store it permanently, even after you quit FreeStyle and switch off the computer. If you quit FreeStyle without saving, or if the computer is suddenly interrupted before you have a chance to save the document, all changes you have made to it since you last saved are lost forever. It is therefore important to save very often to avoid losing your work.

If you have previously saved a document, the current state replaces last saved version. If you are saving a document for the first time, a dialog box appears to ask you to name it. This dialog box is identical to the Save As dialog box explained in the next topic.

Save frequently--every time you make a change that you like. Doing so prevents you from losing work should FreeStyle or the computer be interrupted.

---

## File Menu

### Save As

The Save As command is what you use the very first time you save a new document. Save As lets you name the document and choose where you want to store it on your hard disk. Save As also lets you save the currently open document on disk under a different name, preserving the last-saved version of the original document. Save As is useful when you would like to make changes to a document and save them, but you still want to preserve the original document. In this case, the Save command would not be the right command to use because it would replace the original document with the newly modified document, thus erasing the original document. Instead, Save As creates a new document on disk with the changes in it, and the original document remains unmodified under its original name.

#### Save As file formats

The Save As command lets you save a file in several different formats:

#### FreeStyle

FreeStyle is the standard FreeStyle file format. Use this format to save your FreeStyle files.

#### Stationery

When the Stationery option is selected, the file is saved as a Stationery file, which acts much like a stationery "pad". When you use a stationery pad, you "tear off" a blank sheet of paper to work with and leave behind the original pad. Stationery documents on the computer work much the same way. Stationery files can be opened, but the computer will prevent you from modifying the original stationery pad file by making you Save As when you attempt to save the file. This option is great for preserving files that you do not want to modify and that you use regularly as a "template" from which to build new files. When saving as Stationery, everything in the file gets saved except notes and controllers. Saved items include players, sections, and songs.

#### S.S. (Song Structure) Stationery

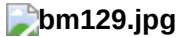
This option is identical to the Stationery option (see the previous paragraph) with the following exception. Only songs and sections are preserved in the file; players are not. When you first open a new file using a Song Structure Stationery file, FreeStyle asks you to choose an ensemble. This is a convenient way to create song structures that you frequently use, such as a pop song structure with Intro, Chorus, Verse, Bridge, etc. and choose any type of ensemble you want to fill the sections. This feature combines convenience with flexibility: you have quick access to a customized song structure and you get to choose any ensemble to work with.

#### Standard MIDI File

This option saves the section or song currently displayed in the Graphic Editing window (shown in the View pop-up menu) as a standard MIDI file on disk. Music saved in this file format can be opened with any music program that also reads and writes Standard MIDI Files--even programs that run on other types of computers. Each player is saved as a track, and only the current take for each player is included; other takes are not.

Be sure to choose the desired section or song in the View pop-up menu in the Graphic Editing window as shown below before you choose Save As from the File menu. Also be sure that the current takes for each player are the ones you want to include. Basically, what you hear when you play is what will be included in the Standard MIDI File.

When saving as a Standard MIDI File, only the song or section displayed here is included in the file, so be sure to select the desired item before saving.



## File Menu

### Save a Copy As

Save a Copy As does the same thing as Save As (see [Save As](#)) with the following difference: after using Save As, the newly created document stays on the screen. After using Save a Copy As, the original document remains on the screen.

## File Menu

### Revert to Saved

The Revert to Saved command closes the document without saving changes and reopens the last saved version of it from disk. This command does the same thing as choosing Close, answering "No" to save changes, and then re-opening the same file. Revert to Saved is useful for discarding all changes you have made to a document since you last saved it.

## File Menu

### Print

Prints the currently displayed players in standard music notation. Settings are provided for the number of copies to print, the page range, the paper source in the printer, and the destination (to the printer or to a file on disk). Use the Help button in the print dialog box for more information on each option. Also refer to your printer's user's guide.

## File Menu

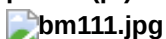
### Print Setup

The Print Setup command defines the paper size, orientation, and special printer effects for the notation view in the document. Consult your printer's user's guide.

## File Menu

### Page Layout

Controls the appearance of the pages in FreeStyle's music notation display. Settings in this window are saved on a per file basis. Units of measurement for the margins are inches (in), centimeters (cm), millimeters (mm), and points (pt). You can change the settings at any time.



## File Menu

### Exit

Closes all open documents, exits FreeStyle, and returns to Windows. If an open document has unsaved changes, FreeStyle asks if you wish to save them before closing the file.

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## Edit Menu

This section provides specific information about each of the commands in the Edit menu.

Undo

Redo

Cut

Copy

Paste

Clear

Select All

Preferences

General Preferences

Recording Preferences

Notation Preferences

Controller Preferences

---

## Edit Menu

### Undo

Takes back the last action you made in FreeStyle. Anything having to do with recording and editing the music can be undone. Undo does not apply to things like saving, opening or closing windows, adding players to the ensemble, or anything that does not involve changing the music itself.

---

## Edit Menu

### Redo

Restores the last action that was reversed with Undo.

---

## Edit Menu

### Cut

Removes the selected music or text and places it on the Clipboard, from which it can be pasted with the Paste command.

---

## Edit Menu

### Copy

Makes a copy of the selected music or text and places the copy on the Clipboard, from which it can be pasted with the Paste command.

---

## Edit Menu

### Paste

When pasting music, pastes the contents of the Clipboard into the measure that currently holds the scrolling playback wiper (the measure currently playing back or where playback will begin). Material is placed in the measure in the same location from which it was cut or copied. (There is a preference to make the material paste

at the exact wiper location instead.) To move the playback wiper, click the desired location in any ruler, or double-click the staff in the notation display in the desired measure.

When pasting text, the Paste command places the contents of the Clipboard at the current text insertion point. If there currently is no insertion point, text is pasted on the page at the same location from which it was copied (or cut).

## Edit Menu

### Clear

Removes the selected items. Anything that can be selected can be cleared. As an alternative to choosing clear from the Edit menu, you can press the delete (backspace) key on the keyboard. Clear differs from Cut in that it does not place the cleared material on the Clipboard.

## Edit Menu

### Select All

Selects all displayed material in the front-most window. If a part is hidden, it is not selected. In the notation window, notes from all parts currently showing are selected on all pages.

## Edit Menu

### Preferences

The Preferences command lets you set up FreeStyle in ways that best suit the way you work. The preferences are organized by categories, which appear as icons on the left side of the dialog box. Click a category icon to view its settings and make changes as desired. The options in each category are covered in the following sections.

## Edit Menu

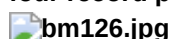
### General Preferences

General preferences are ones that affect the overall operation of FreeStyle.

## Preferences (See Preferences section)

### Recording Preferences

The four recording preferences are identical to the four commands in the Record menu with the same name. The four record preferences determine their settings when you open a new FreeStyle document.



## Notation view (See Notation View section)

### Notation Preferences

The setup menu has several preferences for the notation display under the menu heading "Notation". For more information, see [The Notation Command \(Setup Menu\)](#).

## Edit Menu

### Controller Preferences

The controller preferences affect the way that FreeStyle handles MIDI continuous controller data.

## View Menu

The View menu provides several useful options for how information is displayed in FreeStyle. It lets you show

and hide various items in the program to help keep things clear, and it also has all of the zooming commands, which give you a bird's-eye view of your music, enlarged detail, or anything inbetween.

Controllers

Hide/Show Loop Markers

Hide/Show Section Names

Hide/Show Rewind Marker

Place Rewind Marker

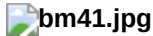
Zoom...

Zooming Shortcuts

## View Menu

### Controllers

When this menu item is checked, the MIDI controller strip appears at the bottom of the Graphic Editing window. The Controller strip lets you view, insert, and edit MIDI controller data, which produces musical effects such as pitch bending, continuous volume changes, panning, chorus and effects depth, sustain pedal, pitch modulation, and more. The strip can display any type of controller data for any player, and it can show data for multiple players at a time (i.e. volume for all players at once), although it only shows one type of data at a time (i.e. volume or pitch bend, but not both).



## View Menu

### Hide/Show Loop Markers

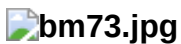
Hide Loop Markers makes the playback loop icons in the time line invisible. Show Loop Markers makes them visible.



## View Menu

### Hide/Show Section Names

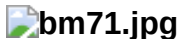
Hide Section Names makes section names in the time line invisible. Show Section Names makes them visible. This command will also hide and show section names in the notation view.



## View Menu

### Hide/Show Rewind Marker

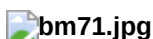
Makes the rewind marker visible or hidden in the time line of the graphic editing view. See [Place Rewind Marker](#) for more information about the rewind marker.



## View Menu

### Place Rewind Marker

The Rewind Marker is triangular icon that appears in the graphic editing view time line. You can place it anywhere you like. When it is visible, FreeStyle rewinds to it when you press the rewind button, instead of rewinding to the beginning. This is convenient if you want to work on a particular section and do not want to have to rewind all the way to the beginning each time. Use the Show/Hide Rewind Marker command in the View menu to turn off (hide) and turn on (show) the rewind marker. Use the Place Rewind Marker command to choose where you want to put it. You can also just drag it in the time line with the mouse.



## View Menu

### Zoom

These commands control the magnification level of the note grid and notation display. FreeStyle has a wide range of zoom levels, from a bird's-eye view to a very enlarged display. Use the following commands to quickly change the zoom level. FreeStyle has many levels of magnification. When zooming around, you can jump directly to a particular setting, or gradually zoom in or out one setting at a time. The zoom commands in the menu affect time and pitch zoom levels simultaneously. You can zoom just time or just pitch in the graphic editing view by using the zoom sliders.

---

## View Menu

### Zooming shortcuts

FreeStyle has the following shortcuts for zooming:

**Ctrl-drag in the time line or controller strip**

Fills the display horizontally with the region of time you select.

**Ctrl-drag in the pitch ruler**

Fills the display vertically with the range of pitches you select.

**Ctrl Shift click anywhere in graphic editing or notation display**

Zooms back to the previous zoom setting (just like Zoom Back).

**Ctrl-drag a selection box over any portion of the graphic editing or notation view**

Fills the window with the region you select.

## View Menu

### Normal

Returns the display to the standard magnification level (the level you see when you first open a new document).

In the Notation view, this command returns the display to 100% magnification.

---

## View Menu

### Out

Zooming out reduces the display to make notes smaller and to give you more of an overview of the music. When you zoom out, you can see more at a time. Use this command repeatedly to zoom out one magnification level at a time.

---

## View Menu

### To Fit

Fills the window with the currently selected region of notes. If nothing is selected when you choose this command, FreeStyle zooms out to show as much section or song as possible.

---



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## Region Menu

The Region menu contains commands that act on the currently selected notes. So be sure to select the notes you want to affect before choosing a command from the Region menu.

Quantize

Transpose

Move

Choose Notes

Tweak Notes

Switch Staff

Tie Notes

Identify Beats

Save as Metronome



## Create Play Loop


## Override Play Loop

---

## Region Menu

### Quantize

Changes the timing of the currently selected notes to make them rhythmically precise. Two types of quantization are provided: Notation based and Custom.


bm53.jpg

---

## Region Menu

### Transpose

Changes the pitch of all currently selected notes as specified by the settings in the Transpose window. Specify the interval by which you wish to transpose by selecting one of the twelve chromatic intervals provided. To Transpose by more than one octave at a time, choose an octave setting of 1 or higher. To transpose by an interval of less than an octave, set the octave option to zero.


bm185.jpg

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## Region Menu

### Move

Changes the location of all currently selected material. You can either shift the music earlier or later in time from its current position, or you can specify an absolute time for the material to be moved to. The Move a copy option leaves the original material unmodified and makes an exact copy at the new location.

bm97.jpg

---

## Region menu

### Choose Notes

The Choose Notes command lets you highlight notes selectively based on their pitch, location, duration and velocity. Conversely, it also allows you remove notes from a current selection (unhighlight them) based on these same characteristics. For details, see [Choose Notes](#).

---

## Region menu

### Tweak Notes

The main purpose of the Tweak Notes feature is to scale velocities or durations for selected notes. You can move the slider in the dialog during playback to make adjustments in real time as you listen to the music. You can even set up a record loop over the area you want to tweak so it will repeat as you tweak the settings in real time. This is a great way to interactively adjust the feel of your music. For more information, see [Tweak Notes](#).

---

## Region menu

### Switch Staff

When viewing notation, you can select notes and choose Switch Staff from the Region menu to move the selected notes to the opposite staff. This command has an effect only if a selected note is for a player whose notation is shown on two staves, like a Piano part.

---

## Region menu

### Tie Notes

The Tie Notes command in the Region menu - and its counterpart in the Step Controls panel - let you combine notes of the same pitch. Just select any two notes (or more) of the same pitch (by shift-clicking them in the Event List, Notation or Graphic Editing window), and choose Tie Notes from the Region menu (or click the Tie Notes

button in the Step Controls panel in the Event List window). This ties them together into one note. The Tie Notes command ties the notes in the sense of their musical meaning, but they may not actually be notated with a tie in FreeStyle's notation display. For example, the resulting note may just be a whole note.

---

## Region menu

### Identify Beats

The Identify Beats feature is one of FreeStyle's three beat adjustment features. For an overview of them, see [Beat Adjustment Overview](#). Beat Adjustment is when you tell FreeStyle where the beats are in a musical performance that for some reason does not match FreeStyle's beats and barlines. This situation would arise, for example, if you turned off FreeStyle's metronome and then recorded a piece of music without FreeStyle's Sense Tempo feature. To use Identify Beats, select some notes that you would like to use as indicators of where the beats are in the music, and then choose Identify Beats from the Region menu. For details, see [Identify Beats](#).

---

## Region Menu

### Save as Metronome

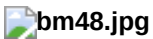
Makes the currently selected material into a metronome riff, which appears in the Riffs pop-up menu in the Metronome command dialog box in the Setup menu. You then have quick access to it as a metronome for any future recording and playing. The riff can be of any length, and it doesn't even have to be drums. You can make riffs out of just about anything, such as a bass line or keyboard lick. The only restriction is that the riff can only use one sound. If you have music belonging to more than one player selected, it will be merged together into a single riff.

---

## Region Menu

### Create Play Loop

A play loop is a region of material that repeats itself within the section for as many times as you specify. The Create Play Loop command creates a play loop out of the currently selected material. If nothing is selected, then the measure containing the playback wiper becomes the source measure for the loop. For your convenience, FreeStyle automatically figures out how many repeats are necessary to make the loop play for the entire length of the section.



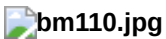
The benefit of creating a play loop instead of just copying and pasting by hand is that if you make a change to the original material, the change is automatically reflected in all iterations of the loop. You can even make modifications to iterations within a play loop (called overrides) so that the loop doesn't sound exactly the same each time it repeats.

---

## Region Menu

### Override Play Loop

This command operates on the measure that currently holds the playback wiper. It allows you to modify notes in the measure that are part of a playback loop without affecting other repetitions of the the loop. For example, you might want to create a drum fill in one measure of a drum loop without causing the fill to be in any other measures in the loop.



## Region Menu

### Custom


This quantize option matches the timing of all currently selected notes to an evenly spaced quantize grid. You choose the grid's resolution from the note pop-up menu provided; most often, you'll want to choose the resolution that matches the shortest duration you are quantizing. You can choose whether or not to include durations when quantizing with the Affect Durations check box. The Time offset slider lets you shift all notes a little bit earlier or later than the grid locations themselves, which occur on exact beat divisions, creating either a pushed or laid back feel. The Swing slider lets you shift every other grid point to create jazz and hip-hop feels.



## Region Menu

### Notation based

This quantize option causes the notes to precisely match their rhythmic transcription in the notation display. Only the start locations are adjusted - not their durations. This type of quantization happens automatically according to FreeStyle's music transcription technology, so no quantize options are provided. In short, what you see is what you get.

bm100.jpg

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## Record Menu

The Record menu contains all of the commands and options that are involved during the process of recording music into FreeStyle. Note that all of these commands can be mapped to a remote control key on your MIDI keyboard (or other controller), which frees you up completely from the computer while recording. For more information, see [Remote Controls](#).

[Keep Recording](#)

[New Take](#)

[Duplicate Take](#)

[Name Take](#)

[Delete Take](#)

[Erase Take](#)

[Wait for Note](#)

[Auto Loop Record](#)

[Smooth Record Loop](#)

[Follow Song](#)

[Sense Tempo](#)

[Sense Tempo Settings](#)

[Set Record Loop](#)

[Toggle Record Loop](#)

[Advance Record Loop](#)

---

## Record Menu

### Keep Recording

Makes any music you have just recorded permanent in the sense that it will no longer be susceptible to the Undo Record command. Use this command if you are happy with what you have recorded so far and you want to keep it. After using the Keep Recording command, you can record more overdubs into the same take and freely use Undo Record without losing the "kept" material.

---

## Record Menu

### New Take

A take is a place to store a performance by a single player in a specific section of music. You can record as many takes as you want for each player. Takes are numbered consecutively, and they can be instantly accessed from the take pop-up menu next to each player in the Ensemble window as shown below. You can also type single-digit numbers to select one of the first ten takes for a player, or use the up and down arrow keys to cycle through all the takes. The New Take command creates a new, empty take for the currently record-enabled player. It does the same thing as choosing New from the take pop-up menu in the Ensemble window (as shown below). Once you've created a new take, you are ready to record into it.

bm40.jpg

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## Record menu

### Duplicate Take

Makes an exact copy of the current take for the record-enabled player. The record-enabled player will switch its current take to the duplicated take immediately. Duplicated takes contain exactly the same data as the original take, except for the take name (if the original take was assigned a name).

---

## Record menu

### Name Take

Assigns a name to the current take for the record-enabled player. The name that you type in will be visible whenever you click on the Take popup in the ensemble window.

---

## Record Menu

### Delete Take

Deletes the current take for the record-enabled player in the Ensemble window. For example, if you select take 5 and then use Delete Take, take 5 completely disappears from the pop-up menu.

---

## Record Menu

### Erase Take

Removes all music from the current take of the currently record-enabled player in the Ensemble window. Erase Take and Delete Take differ in that Erase Take just removes the contents of the take, whereas Delete Take removes both the contents and the take itself.

---

## Record Menu

### Wait for Note

When you start recording, Wait for Note causes FreeStyle to repeat measure zero indefinitely until you play the first note. After the first note is received, FreeStyle continues on into measure 1 the next time it reaches the end of measure 0. You can play notes anywhere in measure 0 as pickup notes to the section. FreeStyle is also intelligent about notes played a little past the downbeat of measure 1 and will adjust these notes to their correct position instead of putting them at the very beginning of the pickup measure. Wait for Note is a checkable menu item. Check it to turn it on; uncheck it to turn it off.

---

## Record Menu

### Auto Loop Record

During recording, Auto Loop Record causes FreeStyle to automatically loop back to the beginning of your performance two bars after you stop recording. Just lift your hands off your MIDI keyboard and wait a couple bars. FreeStyle automatically returns to where you began recording and starts playing from there. It also turns on the Record Loop (if it isn't already on) so that the section will continue looping until you stop playback with the main transports. FreeStyle also stays in record so that you can continue recording into the section if you'd like. Auto Loop Record is a checkable menu item. Check it to turn it on; uncheck it to turn it off.

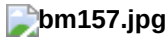
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## Record Menu

### Smooth Record Loop

When Smooth Record Loop is turned on, notes that are recorded in the pickup bar are automatically played at the end of the record loop. Often when you record a loop, you play pickup notes into bar one, or you play notes on the down beat of bar one a little bit early. In either case, these notes are not actually in the loop because they occur before beat 1 of the first measure. As a result, they do not play when the section loops back to the first measure. Smooth Record Loop automatically places pickup bar notes at the end of the loop so that they seamlessly lead into the beginning of the loop when it repeats. If you hear a "gap" when the section repeats, try turning on Smooth Record Loop; most likely, the "gap" effect will go away. Smooth Record Loop is a checkable

menu item. Check it to turn it on; uncheck it to turn it off.



## Record Menu

### Follow Song

FreeStyle lets you record into sections and also into songs. The Follow Song command affects the process of recording into a song.

#### Turning Off Follow Song

When it is turned off (unchecked), FreeStyle only records into the currently record-enabled section in the Arrangement window (indicated by a red bar as shown below). To make a section record-enabled, just click it.



As playback proceeds through the song, FreeStyle only drops into record when it reaches the record-enabled section. If the section appears in the song more than once, FreeStyle drops into record each time it reaches the record-enabled section. In the example above, recording would occur only when the verse plays at measures 8-17. (Note that this range includes the measure before and the measure after the section. That's because each section has a "pickup" and "overhang" measure.) FreeStyle drops out of recording during sections that are not record-enabled (no red bar).

#### Turning On Follow Song

When Follow Song is turned on (checked), FreeStyle records into each section in the top row of the Arrangement Window as it plays. The top row is called the primary song structure row. Notice that the Verse section is record-enabled because it is currently playing (the scrolling playback wiper is in it). When the wiper reaches the next section, Chorus, it will become record-enabled.



As you can see, the Follow Song feature lets you set up sections in a song before recording and then record into them continuously from one to the next. FreeStyle automatically places what you play in each appropriate section. You can easily go back and forth between this style of "linear" recording within a song and loop-recording within a single section. The Follow Song feature gives you the best of both worlds.

#### Using Follow Song with Stationery

The follow song command can be used any time you wish to record without being concerned about what section you are in. It is ideal when used with FreeStyle Stationery files, which are song templates with sections already set up in them, ready for you to record into when you start a new document.

## Record Menu

### Sense Tempo

When this menu item is checked, you can record into FreeStyle without listening to a metronome click or 'riff' metronome while FreeStyle follows the tempo you are playing, even if you change tempo as you play. For complete details about getting the best results from this feature, see [Sense Tempo Recording](#).

## Record menu

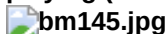
### Sense Tempo Settings

This menu item opens the Sense Tempo Settings dialog, which helps FreeStyle produce better looking notation transcription when you use Sense Tempo. For complete details about how it can improve results, see [Sense Tempo Settings](#).

## Record Menu

### Set Record Loop

The Record Loop repeats any span of time that you specify. The Record Loop affects whatever is currently playing (either a section or a song).



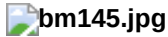
#### Shortcut for setting the Record Loop

Use Ctrl-L to make record loop markers appear in the time line and then drag them anywhere you want. Record loops are always on measure boundaries, however, so the markers will snap to the nearest barline.

## Record Menu

### Toggle Record Loop

Turns the Record Loop on and off. The Record Loop is any part of a section or song that you specify to repeat indefinitely with the Set Record Loop command. It appears as two repeat barlines in the rulers. If the Record Loop is currently turned off, the repeat barlines are not visible; the Toggle Record Loop command makes them appear. If the Record Loop is on, Toggle Record Loop turns them off.



## Record Menu

### Advance Record Loop

Makes the Record Loop jump ahead to the next range of measures. For example, if the Record Loop is currently looping measures 1 through 4, advancing it will make it jump to the next four bars, measures 5 through 8. If you are currently viewing a song and the Record Loop matches the boundaries of a section, it will advance to the boundaries of the next section. The Advance Record Loop command is disabled when the Record Loop is turned off. To turn on the Record Loop, choose Toggle Record Loop from the Record menu, or press Ctrl L.

## Song Menu

The commands in the Song menu deal with sections and songs.

New Song

Delete Song

Rename Song

New Section

Delete Section

Rename Section

Resize Section

Duplicate Section

Change Meter

Change Key

Adjust Beats

Record Beats

Previous/Next

## Song Menu

### New Song

Creates a new song in the FreeStyle document. A song consists of sections, and it can be displayed in all three FreeStyle views (Arrangement, Graphic editing, and Notation). When you create a new song, its name appears in the Song or View pop-up menu in each window as shown below. When you choose it, the song is displayed in the window. There is no limit to the number of songs you can create in a FreeStyle document.

## Song Menu

### Delete Song

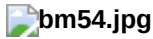
Gets rid of the song that is currently displayed in the Arrangement window, Graphic Editing window, or Notation display. If the window is currently showing a section instead of a song, the Delete Song command grays out to indicate that it is not available. To make it available, select a song from the pop-up menu. Deleting a song just removes the arrangement of sections, not the sections themselves.

## Song Menu

### Rename Song



Lets you change the name of the song that is currently displayed. If the window is currently showing a section instead of a song, the Rename Song command grays out to indicate that it is not available. To make it available, select a song from the pop-up menu.



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## Song Menu

### New Section

Creates a new, empty section, which appears in the Section list in the Arrangement window. In addition, the Graphic Editing view and Notation view display the new section.

---

## Song Menu

### Delete Section

Gets rid of the section that you specify before choosing this command. To indicate which section you want deleted, either click it in the Section List in the Arrangement window to select it, or choose it from the View pop-up menu in the graphic editing or notation view to make it the current section. Deleting a section removes it from all songs in which it is used.

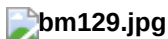


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## Song Menu

### Rename Section

After choosing a section, you can use this command to change its name.



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## Song menu

### Resize Section

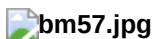
Specifies the number of measures in the current section. This command is a shortcut for dragging the end-of-section marker in the Graphic Editing view. It is particularly useful if you work primarily in the notation view. Resize Section is available only when you are viewing a section (not a song).

---

## Song Menu

### Duplicate Section

After choosing a section, you can use this command to make an exact copy of the section. The copy appears at the bottom of the section list with the word copy appended to the original name as shown below. The copy is completely separate; it is not "linked" or otherwise related to the original in any way, so you can freely modify it without affecting the original section. Duplicating is useful when you want to use an existing section as a basis for new material.



It is not necessary to duplicate sections before adding multiple copies of a section to a song in the arrangement grid. Just drag in as many copies of a section as you want. Unlike the sections made from the Duplicate command, copies dragged into the arrangement grid are references to the original; this means that if you change the original, all instances of it in the song will change, too. If you want to make one instance of a section different from the others, make a copy of it using the Duplicate Section command.

---

## Song Menu

### Change Meter

This command opens the Change Meter palette, which lets you change the time signature anywhere in the current section or song. For complete details, see [Meter \(Time Signature\)](#).

## Song menu

### Change Key

This command opens the Change Key palette, which lets you change the key signature anywhere in the current section or song. For complete details, see [Key Signature](#).

---

## Song menu

### Adjust Beats

The Adjust Beats command is one of FreeStyle's three beat adjustment features. For a summary of them, see [Beat Adjustment Overview](#). Beat Adjustment is when you tell FreeStyle where the beats are in a musical performance that for some reason does not match FreeStyle's beats and barlines. The Adjust Beats palette can be used to correct the beats and barlines for a performance that was recorded with the metronome turned off. It is also well-suited for adjusting the beats of a performance that changes tempo and was recorded without Sense Tempo. For complete details, see [Adjust Beats](#).

---

## Song menu

### Record Beats

The Record Beats command is one of FreeStyle's three beat adjustment features. For a summary of them, see [Beat Adjustment Overview](#). Beat Adjustment is when you tell FreeStyle where the beats are in a musical performance that for some reason does not match FreeStyle's beats and barlines. Record Beats allows you to tap along with the playback of a rubato performance in order to tell FreeStyle where the beats are. For complete details, see [Record Beats](#).

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## Song Menu

### Previous/Next

This menu item has a hierarchical sub-menu with four sets of commands corresponding to the four important elements in a FreeStyle song: sections, players, takes, and sounds. In each case, the next/previous command moves to the next or previous item in the list. If you are at the end of the list, the Next command cycles you back to the beginning of the list; likewise, if you are already at the beginning of the list, the Previous command brings you to the end. This lets you cycle indefinitely with either command.

#### Next/Previous Section

If you are currently viewing a single section, these commands will cycle through all of the currently defined sections in the FreeStyle document. If you are currently viewing a song arrangement, they will cycle through only those sections which appear in the top row of the arrangement grid in the arrangement window.

#### Next/Previous Player

Cycle through the list of players in the Ensemble window.

#### Next/Previous Take

Cycle through the list of takes for the currently record-enabled player in the Ensemble window.

#### Next/Previous Sound

Cycle through the list of sounds available to the currently record-enabled player in the Ensemble window. For General MIDI devices, you will hear a beep before cycling into drum sounds. That's to warn you that you are about to change the drum sound on channel 10, which could cause your Riff Metronome to stop playing correctly if the Riff Metronome is using the same output device.

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## Setup Menu

The setup menu provides ways to manage your music-making environment in FreeStyle.

[Studio Setup](#)

[Player Library](#)

[Ensemble Library](#)

[Add Player](#)

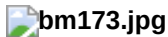
[Delete Player](#)  
[Edit Player Info](#)  
[Edit Layered Sounds](#)  
[Notation](#)  
[Toggle Metronome](#)  
[Metronome](#)  
[Remote Controls](#)  
[Sync](#)  
[Turn All Notes Off](#)

---

## Setup Menu

### Studio Setup

Displays information about the MIDI hardware you are using with FreeStyle. For complete information about this window, see the installation booklet that accompanies the FreeStyle manual.




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#### Instrument drop-down list

Choose your MIDI instrument from this drop-down list.

---

#### MIDI In

Indicate which MIDI input the device is connected to here.

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#### MIDI Out

Indicate which MIDI output the device is connected to here.

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#### MIDI Thru

If the MIDI device has another device connected to its MIDI Thru port, indicate so here.

---

#### Device Properties

These settings tell FreeStyle various important things about the device, like whether it is a General MIDI compatible device, how it handles bank select messages (if at all), and so on.

---

#### Receive Channels

Indicate the MIDI channels on which the MIDI device receives MIDI data here. For example, if your MIDI device can receive data on channels 1 through 8, put a green dot in those channels. If your device can receive on all 16 channels, fill all sixteen with a green dot.

---

#### Transmit Channel

Indicate the MIDI channels on which the device transmits MIDI data here.

---

#### Expand Icon

Click the expand icon to tell FreeStyle about the device's MIDI connections.

---

#### Test Button

Click a device's icon and then click the Test button to see if MIDI data from FreeStyle is successfully making it to the device. If so, you should hear the device play a chord when you click the Test button. FreeStyle sends the chord on MIDI channel 1.

Remember, you need to select the device first by clicking its icon.

---

## Setting Up Players for a Non-General MIDI Device



In FreeStyle, you work with players in an ensemble; each player represents a different instrument, such as guitar,

bass, drums, piano, and so on. Each player must be assigned to an instrument sound in your MIDI playback device before you can begin using FreeStyle. Otherwise, the player may not play the correct sound. If the device you are using for playback is not a General MIDI device, you need to choose a sound for each FreeStyle player manually. Since you are just starting out with FreeStyle, the best way to do this is to edit the Player Templates in the Player Library so that FreeStyle will remember the sound you have chosen any time you create a new file.

To choose sounds for the player templates in the Player Library:

1. Close the currently open FreeStyle document by choosing Close from the File menu.

If you have modified the file in any way, it will ask you if you would like to save changes. At this point, you probably haven't done anything that you want to keep yet, so click No.

2. Go to the Setup menu, and choose Edit Player Library under the Player Library entry.

The Player library window appears.

3. Choose each player template one at a time from the drop-down list at the top of the window, and for each one choose an appropriate sound from the Sound drop-down list below the player name.

At this point, what you see in the sound drop-down list depends on whether or not FreeStyle is familiar with your MIDI instrument. If it is, then the sound drop-down list displays the device's factory default sounds, and you can continue to assign sounds to your players. If not, see [What to do if you see a generic sound list](#) or [What to do if you see MIDI channels instead of a sound list](#).

4. When you have finished assigning the desired sound to each player, click OK.
5. Proceed to [Auditioning players](#).

## Delete Button

To remove a device from the list, click the device's icon to select it and then click the Delete button.

## Details

Click the Details expand button to view further settings about the device.

## Device Icon

Click the device icon to select the device for deleting or testing with the Delete or Test buttons at the bottom of the window.

## Device ID

If you know what the MIDI system exclusive device ID is for the device, indicate it here. If you don't know it, don't worry about it.

## Device Name

Type in a name for the device here.

## Device Usage button

The Device Usage button lets you make various settings regarding MIDI devices in your computer, such as MIDI-equipped sound cards.

## Done Button

When you are finished with the Device Setup window, click Done, and you will proceed into FreeStyle.

## Unknown Devices

### What to do for MIDI devices that do not appear in FreeStyle's list

First of all, don't despair. You can use FreeStyle with any MIDI-equipped multi-timbral sound module, keyboard synthesizer, or other MIDI sound source.

If you have a MIDI device that doesn't appear in the Studio Setup drop-down list, this only means that FreeStyle isn't yet customized to support that specific instrument. This means a little bit of extra setup on your part. But Once the device is set up, you will be able to choose sounds from it in FreeStyle just as easily as devices that FreeStyle knows about.

To set up a device that doesn't appear in the drop-down list:

1. Choose the Other category in the drop-down list.

The device name will change to "Device 1".

2. Click the expand icon ( + ) to the left of the device name, and then click the additional expand icon to open the Details section.
3. In the "Name" section, rename the device as desired.

4. In the "Transmit" and "Receive" sections, indicate the MIDI channels on which the device sends and receives MIDI data.


5. In the Properties drop-down list, check the device properties that apply to your device.

**This step is important because it determines how FreeStyle will interact with the device.**

6. If the device is a General MIDI (GM) device, be sure to indicate this by checking the General MIDI device property.

**This lets you access all of the GM sounds by name from within FreeStyle.**

7. Choose the "Does not accept program changes" property if any of the following are true:

 **bm33.jpg** The device has no built-in sounds (such as a sampler).

 **bm33.jpg** You prefer to access specific MIDI channels on the device, rather than choosing sounds by name and letting FreeStyle dynamically allocate MIDI channels.

 **bm33.jpg** You frequently change the bank(s) of internal sounds in the device and therefore need to be able to set up sounds on a per-channel basis.

## What to do if you see a generic sound list




If you see a generic sound list with names like "Patch 1" and "Patch 2", you have several choices.

One choice is to just use the generic sound names. The patch numbers refer to the MIDI program change number for each sound in the MIDI instrument. All you have to do is find out what the MIDI program change number is for the sound you want to choose. For some devices, this is easy because of the way they work or because the program change numbers are easy to find in the user's manual.

In the meantime, contact Mark of the Unicorn regarding your instrument and we'll gladly add it to our list of devices to support in future updates of FreeStyle. For information on contacting Mark of the Unicorn by phone, fax, or e-mail, see [Technical support](#).

If you consider yourself to be somewhat of a "hacker", you can create your own custom sound list. Doing so involves editing text files in the freemidi directory that provide device information and sound names to FreeStyle.

To create a custom sound list for your MIDI instrument, open and read the following text files (located in the freemidi directory located in your Windows directory), which contain instructions at the beginning that tell you how to create your own device definitions and sound name lists:

 **bm33.jpg** freemidi\defnames\readme.text

 **bm33.jpg** freemidi\devices.ini

 **bm33.jpg** freemidi\defnames.map

## What to do if you see MIDI channels instead of a sound list



Earlier, in the Studio Setup window, you indicated that you have a sampler or other device with no built-in sounds, and you chose the Does not accept program changes device property for it as explained in [What to do for MIDI devices that do not appear in FreeStyle's list](#). You also specified a range of MIDI channels that the device can receive MIDI data on. In this case, the sound pop-up menu displays the list of MIDI channels.

When you use MIDI channel assignments like this instead of sound names, FreeStyle does not employ dynamic channel allocation during playback for the player. Instead, it always uses the channel you've chosen for the player. This is ideal for situations where sounds cannot be called up on an instrument using MIDI program change events. It is also the only way to override FreeStyle's dynamic channel allocation, which you may want to avoid for other reasons.

To assign a sound in the sampler to a player in the Ensemble palette, a player template in the Player Library, or a riff in the Metronome dialog box, set up the sampler so that it will play the sound on a specific MIDI channel, and then assign the player to that same channel.

## Guidelines for Choosing a Playback Device

FreeStyle plays music best on a multi-timbral MIDI sound module or synthesizer that provides a good variety of instrument sounds. Multi-timbral means that the instrument can play more than one type of sound at a time (drums, bass, piano, etc.)

### Why having a multi-timbral sound module or synthesizer is important

FreeStyle depends on your MIDI hardware to produce sounds. For example, when you record a piano part in FreeStyle, your MIDI sound module produces the piano sound that you hear. FreeStyle itself produces no sound whatsoever. Instead, FreeStyle precisely records performance information: *when* notes were played, *what*

notes were played, *how hard* they were struck, *how long* they were held down, and so on. During playback, FreeStyle sends this performance information to the MIDI sound module, triggering the music that you hear. This is one of the reasons why MIDI sequencing is so powerful. It gives you incredible flexibility in working with the performances you record and the instruments and sounds you choose to play them with.

### FreeStyle supports General MIDI devices

FreeStyle works great with any MIDI compatible synthesizer. But many people find General MIDI devices particularly easy to set up and use. General MIDI is a term that refers to an industry-accepted standard setup for a multi-timbral MIDI device. MIDI devices vary widely in their architecture, sounds, and capabilities. General MIDI devices adhere to a simple set of characteristics that make them similar to all other General MIDI devices. For example, every General MIDI device provides a standard set of musical instrument sounds, including piano, bass, guitar, strings, various drum kits, and others. If a MIDI device supports General MIDI, you can be sure that it has this standard set of GM sounds. Many GM devices provide additional sounds as well. General MIDI includes other standard musical characteristics such as reverb, chorusing, and so on.

## Setup Menu

### Player Library

A player is a single instrument in the Ensemble, such as piano or bass. The Player Library is a list of all the currently defined Player Templates available to FreeStyle. Player library entries are templates for use when adding new players to an ensemble. FreeStyle ships with a fairly long list of player templates already set up for you in the library. You can add your own templates, rename templates, and modify player characteristics, such as the default synth sound. The commands in the Player Library sub-menu let you manage your player library.

## Setup Menu

### Apply to "Player"

Applies a Player Library Entry's settings to the currently selected player in the Ensemble window (or the record-enabled player if several players are selected). Just choose the desired replacement from the pop-up menu in the dialog box.

## Setup Menu

### Edit Player Library

Produces a dialog that lets you view the player library and make changes to it.



## Setup Menu

### Ensemble Library

An ensemble is a group of player templates. The Ensemble library contains preset ensembles that you can use when creating a new document. The Ensemble Library menu commands let you create your own new ensembles, change existing ones, and add an ensemble to an existing document.

#### Edit Ensemble Library

Produces a dialog that lets you view the Ensemble library and make changes to ensembles.

#### Save Current Ensemble

Asks you to name the current ensemble in the Ensemble window and then saves it in the Ensemble Library. It also automatically adds the players in the ensemble to your player library.

#### Add Ensemble to this file

Adds the players from the ensemble of your choice to the Ensemble window. This command does not replace the current ensemble; it adds to it.

## Setup Menu

### Add Player

Adds a single player of your choice to your document. You can choose any player template from the Player library. If the library doesn't have exactly the type of player you want, just pick one that's close and change it after it's created.



## Setup Menu

### Delete Player

Removes the currently selected player (or the record-enabled player if several players are selected) from your document. The player is removed from all sections, and all of its takes are discarded as well. This command doesn't permanently get rid of the player from the Player library; it only removes the player from the current document. To remove a player from the library, use the Edit Player Library command.

---

## Setup Menu

### Edit Player Info

Lets you view and modify various settings for the currently selected player in the Ensemble window (or the record-enabled player if several players are selected). Although this dialog looks a lot like the Edit Player Library dialog, this one allows you to change a player's settings only in the current document without changing the settings of any Player Library entry.

---

## Setup menu

### Edit Layered Sounds

A layered sound is when a single player plays a blend of two or more sounds at the same time. For example, the player might be set up to play a pan flute sound on one MIDI instrument, while at the same time playing a muted trumpet sound on another MIDI instrument. The result sounds like the two instruments are playing in unison with one another. The Edit Layered Sounds command opens a dialog that lets you create your own layered sounds using the sounds provided by your MIDI instruments. For details, see [Layered Sounds](#) and [Layered Sounds and Channel Locking](#).

---

## Setup Menu

### Notation

The notation settings affect how music is written in the notation editing view.

---

## Setup Menu

### Ignore mistakes

Causes the notation view to not display notes that are either very short or relatively quiet. Notes like these are often mistakes and cause the notation transcription to be inaccurate. To change the definition of "short" and "quiet" choose "Edit Notation Settings".

---

## Setup Menu

### Edit Notation Settings

Causes a window to appear where you can adjust all of the notation settings in the current document. To adjust these settings for all new documents, use the Preferences command.

---

## Setup Menu

### Toggle Metronome

Turns the metronome off when it is on, or turns it on when it is off. In other words, this command toggles the metronome on or off, depending on its current state. Choosing this command is the same as clicking the Metronome button in the Control Palette.

---

## Setup Menu

### Metronome

This command opens the Metronome window, which lets you adjust the metronome settings. FreeStyle's metronome can play a speaker click on the computer's internal speaker or a click that consists of any sound (such as a side stick or rim shot) produced by a MIDI drum machine or other MIDI instrument. It can also play a custom riff. A riff is a musical phrase played by a single player, usually a drummer. FreeStyle provides a wide selection of stock riffs; most are in the form of two-bar drum loops. You can create your own riffs by using the Save As Metronome command in the Region menu or by placing a standard MIDI file (.MID) in the FreeStyle's metronom directory. (To delete a riff, just remove it from the directory.) Note that a riff doesn't have to be a drum loop; it can be any single instrument that you want, such as a bass loop or a keyboard riff.

#### Metronome On

This check box determines whether the metronome is on (audible) or off (muted).

#### Always/DuringRecording

These two options control when FreeStyle plays the metronome. Always means that you'll hear it during both recording and playback. During recording means that you'll hear it only when you are recording.

#### Volume

This setting controls the volume of the metronome.

#### Speaker Click

Produces a generic metronome click sound from the computer's internal speaker.

#### Custom Riff

If you want a custom riff, choose the desired riff from the menu, and then choose a drum kit or other appropriate sound.

#### MIDI Click

The MIDI click option produces a generic click using sounds from a MIDI instrument, such as a rim shot sound from a drum machine. The downbeat click occurs at the downbeat (beat 1) of each measure. Choose the desired pitch, velocity, and duration for the two click sounds.

#### Become Player

The Become Player button turns the currently selected custom riff into a player in the Ensemble window so that you can edit the riff and develop it further as part of each section or song. If the custom riff is not long enough to fill up a section, the player will be installed with a playback loop. This command is grayed out except when the custom riff option is selected.

#### Save As Default

Save As Default makes FreeStyle remember the metronome settings for new documents.

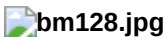
#### Audition

Hold down the Audition button to listen to the metronome using the current settings.

## Setup Menu

### Remote Controls

The Remote Controls feature lets you assign commands in FreeStyle to the keys on your MIDI keyboard. Just drag an icon onto the piano keyboard for each command that you want to control with a MIDI key. After you leave the dialog you will be able to hold down the trigger key (or keys) and then press that MIDI key to perform the command assigned to it. To remove a command from a key, drag it to the trash.



FreeStyle makes it easy for you to use Remote Controls and at the same time avoid triggering commands unintentionally. Commands only trigger when you hold down the trigger key clump. A key clump is a set of keys that activate the Remote Controls when they are held down together. The Remote Controls are only active while the key clump is being held down. This makes it next to impossible to accidentally enable the Remotes. Best of all, you can choose any combination of keys you want. FreeStyle's factory default key clump is C1Db1D1. You can, however, choose any combination of keys you want--anything that you are sure you will never play--by dragging the trigger key onto the desired keyboard keys. If you don't want to use the key clump technique, you can use a MIDI controller instead.

#### Remote Controls

Turns Remote Controls on and off completely. When they are turned off, none of the remotes will trigger FreeStyle.

#### Command Trigger

Lets you choose how you want to activate the Remote Controls.

#### Controller

This option lets you choose a MIDI controller event to activate all of the remotes.

#### Key Clump

A key clump is a set of keys that activate the Remote Controls when they are held down together. The Remote Controls are only active while the key clump is being held down.

#### Command Trigger Source

Lets you specify the MIDI device in your MIDI setup that you will be using for Remote Controls. FreeStyle can pay attention to input from any device or from a single device that you specify. If the device you want to use does not appear in the menu, use the Studio Setup command in the Setup menu to add the device.

**Print**

Prints a diagram of the remote controls for your convenience.

---

## Setup Menu

### Sync

#### What is synchronization?

FreeStyle's synchronization features allow it to play in time with other devices. For example, you can make a drum machine play along precisely with FreeStyle. Or you can do it the other way around and make FreeStyle follow the drum machine. In either case, the two will remain tightly in sync. They will start, stop, rewind, and locate together, and their playback won't drift over time.

FreeStyle supports several industry standard synchronization formats to ensure synchronization compatibility in any situation.

#### The Sync command

To get sync going, choose Sync from the Setup menu. Use the FreeStyle Receives Sync option when you want FreeStyle to follow ('slave to') another device. Use the FreeStyle Sends Beat Clocks and FreeStyle Sends MTC options when you would like other devices to follow time code generated by FreeStyle. Use the Destination pop-up menu to tell FreeStyle where to send MIDI beat clocks or MIDI Time Code.

#### MIDI Time Code

Use this option when you would like FreeStyle to follow ('slave to') to MIDI Time Code sent by another device, such as a SMPTE-to-MIDI converter. Type in the start frame, which is the SMPTE frame time (in hours, minutes, seconds and frames) at which you want FreeStyle to begin playing your song. The frame time you type in here corresponds to the down beat of measure zero (the pickup bar) in your song. Make sure that the frame rate setting matches the SMPTE time code frame rate of the incoming time code.

#### FreeStyle Sends MTC

This option, when chosen, causes FreeStyle to generate MIDI Time Code during playback (and recording). Choose the desired destination for the MIDI Time Code from the pop-up menu provided.

#### Standard beat clocks

FreeStyle can either follow or generate standard MIDI beat clocks. Use the Standard Beat Clocks option when you want FreeStyle to slave to standard MIDI beat clocks generated by a drum machine or other MIDI device (or software). Use the FreeStyle Sends Beat Clocks option when you would like FreeStyle to send them to another device. The various related settings for beat clocks are discussed below.

Implementations of MIDI sync have evolved over the years. As a result, not all devices transmit and send MIDI clock signals in the same way. FreeStyle provides several options for maximum synchronization compatibility with your master device. The default settings reflect the most commonly used MIDI standards. It is best to leave them set this way unless you experience problems when synchronizing.

#### 24 clocks per metronome click / 24 clocks per quarter note

Some manufacturers have begun to make devices which send 24 clock signals per beat (one click of the device's metronome) instead of the standard 24 clocks per quarter note. This new method is very useful when there are meters which do not use the quarter note as the beat unit: 3/8, 5/16, etc. In 6/8, for example, there might be a metronome click every three eighth notes; in 4/1, the metronome would click once every whole note. If you were using a less common meter such as 5/32 or 3/16 + 4/16, using the quarter note as the timing base would not be very useful. Instead, use the 24 clocks per metronome click option.

#### Start on any clock

When this option is checked, FreeStyle will automatically start if it receives a time clock even if no start or continue command was received. This option is necessary when using some early MIDI devices which don't send start or continue commands, only timing clocks.

#### First clock is time 1

When this option is checked, FreeStyle interprets the first MIDI clock signal it receives as the second timing clock of the sequence, 1/24th of a beat after the beginning. Devices manufactured recently send the first clock signal (time 0) after the start command for the sequence. Some earlier devices assume the start command to be the first clock signal. The first clock signal they send would be 1/24th of a beat after the beginning. If you are using one of these devices, you should check this option.

Since manufacturers rarely explain this aspect in their documentation, you may not know if your device behaves this way. The best way to find out is to experiment: set the metronome to the slowest possible tempo, play both devices (with FreeStyle as slave) and listen for discrepancies in attacks and beat alignment. The difference of 1/24th of a beat is very audible at a slow tempo. If FreeStyle seems slightly behind the master device, try checking this option.

#### About MIDI synchronization

**MIDI Beat Clocks:** consist of a continuous stream of real-time messages. They are produced by most MIDI compatible drum machines and sequencers, and by some synthesizers (particularly those with built-in sequencers). MIDI beat clocks are transmitted 24 times per beat. If the master device changes tempo, the MIDI beat clocks slow down or speed up accordingly; any slave device will follow this tempo change.

**Start, Stop, and Continue:** Most devices that generate MIDI beat clocks also send Start, Stop, and Continue messages; slave devices will start playback, pause, rewind, or play from the current location according to the combination of these messages received.

**Song Position Pointer:** In addition, many devices send Song Position Pointer data. These messages set the current location for playback, much like setting the Counter in FreeStyle.

---

## Setup Menu

### Save "Player"

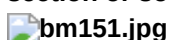
Takes the settings for the currently selected player in the Ensemble window (or just the record-enabled player if several players are selected) and saves them in the player library. If a template with the same name already exists in the library, FreeStyle asks you if you want to replace it.

---

## Setup Menu

### Show Entire Pickup Bar

When this command is checked, FreeStyle shows the entire pickup bar (measure zero) in the currently displayed section or song--even if the pickup bar is empty. Below are some examples.

bm151.jpg

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## Setup menu

### Smart Note Spellings

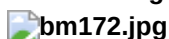
The in-depth analysis that FreeStyle performs on your music to spell notes correctly takes time. If you have a slower computer, you can speed up the time it takes FreeStyle to draw notation by turning off (unchecking) Smart Note Spellings. If you would also like this option to be disabled in all newly created documents, uncheck the Smart Note Spellings option in the Notation Preferences dialog (which can be opened by choosing Preferences from the Edit menu). When the Smart Note Spellings option is turned off, FreeStyle still spells notes correctly according to the current key signature and mode (major or minor), but it does not analyze the musical context of the note. In most cases, FreeStyle's choices for note spelling are still quite acceptable, and you can always manually tweak individual note spellings by double-clicking the note and choosing the desired spelling in the Note Detail dialog.

---

## Setup Menu

### Straighten Swing

When the Straighten Swing command is checked, FreeStyle notates swung rhythms in straight time instead of writing them as triplets. For example, swung eighth notes are customarily written as straight eighth-notes. If you are playing jazz, swing, hip-hop, be-bop, or any type of music that involves a swung feel, check this menu item to avoid seeing triplet markings in the notation.

bm172.jpg

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## Setup Menu

### Turn All Notes Off

Silences any notes that are currently playing. This command is helpful when notes get "stuck" on.

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## Text Menu

The text menu commands operate in standard Windows fashion on text entered in the notation view. They work with all text, including measure numbers, section names, page numbers, titles, headers, footers, and so on. Each command is briefly explained below.

### Text Settings

[Insert Page Number](#)  
[Insert Part Name](#)  
[Fonts](#)

## Text Menu

### Text Settings

If you make selections in the text menu while text is selected, you will affect the selected text. You can also control the appearance and placement of text you are about to enter by changing the settings when no text is selected.

#### Style

This menu item provides the standard text styles (bold, italic, underline, etc.)

#### Justify

Aligns text along the left edge, center, or right edge of its text box.

#### Pages

This text setting determines what pages the text appears on. You can apply it to a text box in the same manner as point size, text style, and justification. For example, the title might be given the First Pages setting, but a page number might be given the Body Pages setting. If an item is grayed out, it is because it does not apply to the situation; for example, if the notation window is currently displaying a left-hand page, the Right Pages command is grayed out. See the table below for a summary.

When choosing which pages to display text on, keep in mind that FreeStyle has two separate text layouts in the notation view: one for instrument parts (used when any player is displayed by itself) and another for scores (viewing multiple players together). When you display a single player by itself, FreeStyle displays the single-player text regardless of what player is being shown (except for the player's name, which changes to show the correct instrument name).

Page setting:	Where text appears:	Examples:
This Page Only	Text appears on the page you insert it; FreeStyle even makes note of the player(s) currently showing when you choose this setting and will only display the text when that combination of players is present.	Special instructions for an individual player or section
First Pages	Text appears on the first page only. Grays out when you are viewing any page other than the first page.	Title, composer, copyright notice
Body Pages	Body page are all the pages after the first page. Therefore, text appears on all pages except the first page. Grays out when you are viewing the first page.	Headers, footers, page numbers, instrument part names
Left Pages	Text appears on left-hand pages only, starting with page 2. Grays out when you are viewing the first page or a right-hand page.	Headers, footers, page numbers, instrument part names
Right Pages	Text appears on right-hand pages only, not including the first page. The first right-hand page (excluding page 1) is page 3. Grays out when you are viewing the first page or a left-hand page.	Headers, footers, page numbers, instrument part names
All Pages	Text appears on every page, including the first page.	Headers, footers, page numbers, instrument part names, copyright notices

## Text Menu

### Insert Page Number

A page number is a special text item that automatically displays the number of the current page. To insert a page number, click the Text tool to get the text cursor. Then create a new text box by clicking anywhere on the page, or edit an existing text box by clicking on it. Choose Insert Page Number from the Text menu. The page number appears at the location of the text cursor. The page number can be selected, cut, copied, pasted or formatted with any font and text setting (e.g. bold, italic, etc.) To make the page number appear on all pages, click it with the arrow cursor to select it and choose Pages/All Pages from the Text menu. To display it on all pages except the title page (page 1), choose Pages/Body Pages from the Text menu.

## Text Menu

### Insert Part Name

A part name is a special text item that shows the name of the player currently being displayed in the notation view. It automatically changes when you display a different player. If more than one player is showing, the word Score is used. To insert a part name, click the Text tool to get the text cursor. Then create a new text box by clicking anywhere on the page, or edit an existing text box by clicking on it. Choose Insert Part Name from the Text menu. The part name appears at the location of the text cursor. The part name can be selected, cut, copied, pasted and formatted with any font and text setting (e.g. bold, italic, etc.) The only thing you can't do to a part name is edit the specific letters in the name. FreeStyle won't even let you position the text cursor in the middle of a part name. To change the part name itself, change the name of the player in the Ensemble window. To make the part name appear in all parts, give it the All Pages text setting. To make it appear on the first page of all parts, give it the First pages text setting.

Remember, you must use the text tool to create a text box before you choose "Insert Page Number" or "Insert Part Name". These commands INSERT text into an existing text box.

## Text Menu

### Fonts

The list of fonts in this dialog box are the fonts currently installed in Windows. To choose a font for some text, select the text and choose the desired font.

## Window Menu

The Window menu provides a number of convenient features that help you manage FreeStyle's windows and palettes.

Cascade

Tile

Tile Palettes Left

Tile Palettes Top

Save Window Layout

The Control Palette

The Ensemble Palette

Arrangement Window

Event List

MIDI Monitor

The Currently Open Documents

## Window Menu

### The Currently Open Documents

The bottom of the Window menu displays the name of all currently open documents, along with their Arrangement window. Each document has one Graphic/Notation Editing window and one Arrangement window.

## Window Menu

### Cascade

This command places all of the currently open document windows on top of each other with every title bar visible (in the standard Windows fashion) so that you can conveniently access any window.

## Window Menu

### Tile

This command places all of the currently open document windows next to each other, fully visible (in the standard Windows fashion), so that you can conveniently access any window.



## Window Menu

### Tile Palettes Left

Arranges the windows on the screen with the Controls and Ensemble palettes along the left edge of the screen and the Graphic Editing/notation window on the right.

---

## Window Menu

### Tile Palettes Top

Arranges the windows on the screen with the Controls and Ensemble palettes along the top of the screen and the Graphic Editing/notation window below them.

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## Window Menu

### Save Window Layout

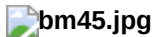
Remembers the current positions of all the windows on the screen and uses them when opening a new document.

---

## Window Menu

### The Control Palette

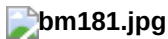
When this menu item is checked, the Controls palette appears as a floating window.



## Window Menu

### The Ensemble Palette

When this menu item is checked, the Ensemble palette appears as a floating window.



## Window Menu

### Arrangement Window

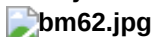
The arrangement window for the currently open document displays the songs that have been created in the document. If multiple documents are open at the same time, each one is followed in the list by its Arrangement window.



## Window Menu

### Event List Window

"Under the hood", when you record music into FreeStyle, the program actually records MIDI data from your MIDI instrument. When you play a note, press the sustain pedal, or move your pitch bend wheel, your MIDI keyboard sends a stream of numerical MIDI data representing your performance to FreeStyle, which faithfully records it. Most of the time, FreeStyle frees you from this level of technical detail so you can focus on your music. However there may be times when it would help you to see the MIDI data in its raw, numerical form. The Event List window does just that, giving you precise control over your music.



## Window menu

### MIDI Monitor

The MIDI Monitor can be used to monitor incoming MIDI data and to examine the output state of FreeStyle. It can be a useful tool to ensure that MIDI data is flowing to and from the appropriate devices. To show the MIDI Monitor, choose MIDI Monitor from the Window menu. For details, see [MIDI Monitor](#).

## Window Menu

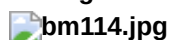
### The Currently Open Documents

The bottom of the Window menu displays the name of all currently open documents, along with their Arrangement window. Each document has one Graphic/Notation Editing window and one Arrangement window.

## Preferences (1 of 19)

### Overview

The Preferences command lets you set up FreeStyle in ways that best suit the way you work. The preferences are organized by categories, which appear as icons on the left side of the dialog box. Click a category icon to view its settings and make changes as desired. The options in each category are covered in the topics listed below.



New File at Startup

File save updates Player Library

Auto Scroll

Animate Piano

Audible Note Editing

Silent Scrubbing

Long Patch Names

Paste Measure Relative

Lock Player Channels in Ensemble Window

German Note Spellings

Use Patterns/Colors to distinguish players

Use patterns to display velocities

Recording Preferences

Notation Preferences

Keep Destination Controllers

Auto-Select Controllers

Default controllers for pop-up

See Also:

Preferences Command (Edit menu)

## Preferences (2 of 19)

### New File at Startup

When this option is checked, FreeStyle automatically opens a new file when you first open the program. When it is unchecked, FreeStyle opens, but no file appears. Instead, you choose either New or Open from the File menu to open a file. This option also provides a pop-up menu from which you can choose a default ensemble for new files.

## Preferences (3 of 19)

### File save updates Player Library

Causes changes you make to the players in the Ensemble window to be automatically saved in the Player Library. If you don't want your library entries to be changed automatically, don't check this option.

## Preferences (4 of 19)

### Auto Scroll

Causes windows to automatically scroll during recording and playback to follow the playback wiper. The playback wiper always moves, regardless of this option.

---

## Preferences (5 of 19)

### Animate Piano

Causes the keys on the pitch ruler in the Graphic Editing window to highlight when a note of that pitch is played or recorded.



## Preferences (6 of 19)

### Audible Note Editing

Causes notes to play when you click them and drag them.

---

## Preferences (7 of 19)

### Silent Scrubbing

Causes notes to not play when you grab the wiper and drag it left and right to scrub the music. When this option is unchecked, all unmuted players play when you drag the wiper. Silent scrubbing is useful when doing a lot of cutting and pasting, which requires constant wiper placement.

---

## Preferences (8 of 19)

### Long Patch Names

Causes patch names to be displayed along with their source MIDI device as shown below.



## Preferences (9 of 19)

### Paste Measure Relative

Causes pasted material to be placed with the same relationship to the bar-line as when it was copied. If this option is not checked then material will be placed relative to the current brush/cursor grid setting.

---

## Preferences (10 of 19)

### Lock Player Channels

Allows you to assign a player to a specific MIDI channel on one of your MIDI instruments, rather than having FreeStyle assign a MIDI channel automatically (and dynamically) for you. For more information see [Locking Player MIDI Channels](#).

---

## Preferences (11 of 19)

### German Note Spellings

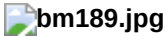
Causes FreeStyle's user interface to display pitches and keys according to traditional German conventions. For example, the status bar will refer to B flat pitches as 'B' and B pitches as 'H'. Also, the names of keys will change (B minor is called 'H moll'). This option does not in any way change the transcription or actual spelling of notes on the page.

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## Preferences (12 of 19)

### Use Patterns/Colors to distinguish players

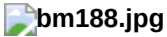
When viewing multiple players in the Graphic Editing window, FreeStyle can differentiate the notes for each player by displaying each player with its own color or graphical pattern.



## Preferences (13 of 19)

### Use patterns to display velocities

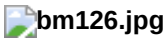
If you choose to use color, you can have FreeStyle indicate the velocity of the notes by how densely filled the note is. The higher the density, the higher the velocity.



## Preferences (14 of 19)

### Recording Preferences

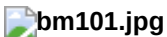
The four recording preferences are identical to the four commands in the Record menu with the same name. The four record preferences determine their settings when you open a new FreeStyle document.



## Preferences (15 of 19)

### Notation preferences

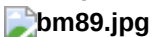
The Notation preferences are identical to the commands in the Setup menu with the same name. The three notation preferences determine whether they are on or off when you open a new FreeStyle document.



## Preferences (16 of 19)

### Keep Destination Controllers

This preference determines what happens when you paste notes into a region of time where controller events currently exist, and the notes you are pasting have controller events along with them. The easiest way to understand this is through an example. Let's say that you have copied a section of notes into the clipboard. FreeStyle has automatically included some volume controllers because they affect the notes you just copied. Now you go to paste the notes somewhere else, but there happens to be volume controllers at the location where you are pasting. When Keep Destination Controllers is unchecked, the volume controllers in the clipboard are pasted with the notes, and they replace the controllers at the paste destination. When Keep Destination Controllers is checked, the volume controllers in the clipboard are not pasted with the notes, and the controllers at the paste destination remain unaffected.



## Preferences (17 of 19)

### Auto-Select Controllers

The Auto-Select Controllers feature applies musical "intelligence" to MIDI data recorded into FreeStyle. When this option is checked, pitch bend, volume changes, and other aspects of the musical performance that consist of MIDI controller data in the controller pane are automatically "linked" to the notes that they affect. As a result, you can select move, cut, copy, paste and otherwise edit notes, and the controller data is automatically included with the notes. This means that you don't have to worry about pitch bend or similar data; FreeStyle takes care of it automatically for you when you edit the notes. The example below shows how the pitch bend in the controller pane is selected when the note is selected.

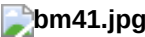


When the Auto Select Controllers option is turned off, notes and controller data must be selected and edited separately.

Preferences (18 of 19)

Default controllers for pop-up

Lets you choose which controllers appear in the controller pop-up menu below the controller pane. Use the Add and Remove buttons to add or remove controllers from the pop-up list. All other controllers, unless they are present in the displayed takes, are accessed with the "other" item in the pop-up menu.



Preferences (19 of 19)

Event List Preferences

The Event List preferences let you insert notes and empty steps of varying durations - or any type of data you want - into the Event List window by pressing the Function (F) keys along the top of your keyboard. Choose 'Preferences' from the Edit menu to access the Event List window preferences as shown here, which let you choose what action should be taken when each function key (F1 through F12) is pressed. In the example shown to the right, a quarter note will be inserted when you press the F7 key. Note that these special assignments for function keys will be in effect only when the event list is the frontmost window. At all other times, the function keys will act normally as menu accelerator keys. If you wish the function keys to always act as menu accelerator keys -- even when the event list is frontmost -- then do not check the "Enable Function Keys" checkbox in the Event List preferences window. For a complete listing of menu accelerator keys, click [here](#).



Keyboard shortcuts

In general these keyboard shortcuts can be used in combination with each other. For example, you can simultaneously hold down the Command Key to select a different tool, and the Shift Key to toggle the setting of Cursor Snaps to Grid.

- Space Bar: Toggles Pause. (Begins playback if not paused)
- ESC: Stop
- ` (~ without the shift key): Toggle Record
- Enter key on the main keyboard: Rewind
- Enter key on the numeric keypad: Rewind and begin playing
- Delete: Same as choosing "Clear" from the edit menu
- Up-Arrow: Previous Take
- Down-Arrow: Next Take
- Left-Arrow: Previous Player
- Right-Arrow: Next Player
- Numbers 1-9, and 0: Selects the current Player's Takes 1-10
- Shift: Toggles "Cursor snaps to grid" for dragging operations. (Stretch notes, move notes, paint notes, box select etc.). Extends selection for box-selection, or when selecting in lists.
- Ctrl: Zooms to selection
- Atl: Toggles selection/brush tool
- Ctrl-Shift-Click: Zoom Back to last zoom level
- Ctrl-drag notes: duplicates the selection
- Alt-Scrub: Toggles "Silent scrubbing"

The table below shows additional keyboard shortcuts for FreeStyle:

Key	No Modifier	Shift	Alt	Ctrl
F1	HELP	Context-sensitive help	Quantize	Move
F2	Wait for Note	Place Rewind Marker	Transpose	
F3	Auto Loop Record	Override Play Loop	Create Play Loop	Advance Record Loop
F4	Smooth Loop Record	Sense Tempo	Exit	Close Window
F5	Next Section	Previous Section	Resize Section	
F6	Next Player	Previous Player	Next secondary window	Next child window

F7	Next Take	Previous Take	Duplicate Take	MIDI Monitor
F8	Next Sound	Previous Sound	Choose Notes	Event List
F9	Zoom In	Zoom Out	Zoom Back	Control Palette
F10		Show Context Menu	Tweak Notes	Ensemble Palette
F11	Zoom Normal	Switch Staff	Identify Beats	Controllers View
F12	Zoom To Fit	Add Player	Edit Player Info	Arrangement Window
DEL	Clear			
A	-	-		Select All
B	-	-		
C	-	-	Record Menu	Copy
D	-	-		Duplicate Section
E	-	-	Edit menu	Erase Take
F	-	-	File menu	Follow Song
G	-	-		New Song
H	-	-	Help menu	
I	-	-		Italic
J	-	-		
K	-	-		Keep Recording
L	-	-		Toggle Loop Record
M	-	-		New Section
N	-	-		New
O	-	-		Open
P	-	-	Setup menu	Plain text
Q	-	-		
R	-	-	Region menu	Rename section
S	-	-	Song menu	Save
T	-	-	Text menu	New Take
U	-	-		Underline
V	-	-	View menu	Paste
W	-	-	Window menu	
X	-	-		Cut
Y	-	-		Toggle Metronome
Z	-	-		Undo

## Tips & troubleshooting (1 of 12)

### Overview

These topics cover several common problems people experience with FreeStyle.

Can't access the right sounds in your MIDI instrument

The display seems to stall and skip

Importing Standard MIDI Files

Unable to record or play anything

You can't open FreeStyle



[If you hear "flanging" during playback](#)  
[Send in your registration card!](#)  
[Disk Repairs](#)  
[Technical Support](#)  
[Sending in your suggestions](#)  
[Getting Updates](#)

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## Tips & troubleshooting (2 of 12)

### Can't access the right sounds in your MIDI device

If you are having trouble getting FreeStyle to call up the right sounds on your MIDI instrument, there may be one or more settings that you need to make in the instrument so that it responds properly to FreeStyle. For detailed information about your MIDI instrument, see [How to set up your MIDI instrument for FreeStyle](#).

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## Tips & troubleshooting (3 of 12)

### Display seems to stall and skip

You may be running into the limits of your computer's processing power. FreeStyle gives priority to sending and receiving MIDI data over most screen redispays. However, with enough of an overload you may hear delays or erratic timing in your music.

Usually the overload is caused by vast reams of aftertouch (mono or poly key pressure), controller, or pitch bend events in one or more synthesizer tracks.

To solve the problem, you must reduce the amount of MIDI information being sent by FreeStyle in one of the following ways:

- > Slow down the tempo of the sequence during the problem passages.
  - > Delete unneeded aftertouch or other controller data in the controller view. (See [Controllers](#) for more information.)
  - > Delete a track or tracks from the sequence.
- 

## Tips & troubleshooting (4 of 12)

### Importing Standard MIDI files

FreeStyle maps each track inside the SMF into a Player. Because of this do not use tracks that contain events for different channels. If you have tracks like this, pull them apart so that each track only has events for a single channel.

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## Tips & troubleshooting (5 of 12)

### Unable to record (or play) anything

If FreeStyle starts correctly, but you are unable to record (or play) anything, double-check your cable connections and synthesizer settings. Also make sure the settings for the device are correct in the Studio Setup command in the Setup menu.

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## Tips & troubleshooting (6 of 12)

### Can't open FreeStyle

Try removing the FMSPREFS file from the FREEMIDI directory, which should be located in your Windows directory.

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## Tips & troubleshooting (7 of 12)

### If you hear "flanging" during playback

If you are using your MIDI controller as a sound source for FreeStyle, make sure that its "Local Control" feature is turned off. Local control makes the keys on the keyboard trigger sounds in the on-board synthesizer. Since you will be doing this via FreeStyle, you want to turn it off in the synth itself. Otherwise, you'll trigger it from both the keyboard and FreeStyle, and you'll get doubled notes.

## Tips & troubleshooting (8 of 12)

### Send in that registration card!

We are happy to provide technical support to our registered users. If you haven't already done so, please take a moment to complete the registration card in the front of the manual and send it in to us. When we receive your card, you'll be placed on our mailing list and database, making you eligible for free, unlimited technical support.

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## Tips & troubleshooting (9 of 12)

### Disk Repairs

We are glad to replace damaged disks belonging to registered users. Please contact Mark of the Unicorn Technical support by phone, fax, e-mail, or letter, if your disk needs to be repaired or replaced. See [Technical Support](#) for information about how to contact Mark of the Unicorn.

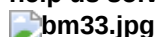
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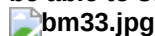
## Tips & troubleshooting (10 of 12)


### Technical support

Registered users who are unable, with their dealer's help, to solve problems they are encountering with FreeStyle may call our technical support line. The tech support number is (617) 576-3066, and is staffed Monday through Friday 9 AM to 8 PM, Eastern Time. Our 24-hour tech support fax number is: (617) 354-3068. We also provide on-line technical support at [techsupport@motu.com](mailto:techsupport@motu.com). For down-loading services, refer to the Downloads section on our web site (<http://www.motu.com>).

If you decide to call, please have this manual at hand, and be prepared to provide the following information to help us solve your problem as quickly as possible:

 The serial number of the program. This is printed on the cardboard page (at the front of the manual) which holds the registration card. Be sure to retain this page in the manual for your reference. You must be able to supply this number to receive technical support.

 A brief explanation of the problem, including the exact sequence of actions which cause it, and the contents of any error messages which appear on the screen. It is often very helpful to have brief written notes to refer to.

 The pages in the manual which refer to the parts of the program which you are having trouble with. We're not able to solve every problem immediately, but a quick call to us may yield a suggestion for a problem which you might otherwise spend hours trying to track down.

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## Tips & troubleshooting (11 of 12)

### Sending in suggestions

Our technical support telephone line is dedicated to helping registered users solve their problems quickly. In the past, many people have also taken the time to write to us with their comments, criticism and suggestions for improved versions of our software. We thank them; many of those ideas have been addressed in this version of FreeStyle. If you have features or ideas you would like to see implemented in our music software, we'd like to hear from you. Please write to the FreeStyle Development Team, Mark of the Unicorn Inc., 1280 Massachusetts Avenue, Cambridge, MA 02138.

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## Tips & troubleshooting (12 of 12)

### Getting updates

Although we do not announce release dates and features of new versions of our software in advance, we will notify all registered users immediately by mail as soon as new releases become available. If you move from the address indicated on your registration card, please send us a note with your change of address so that we can keep you informed of future upgrades and releases.

Also be sure to check [www.motu.com](http://www.motu.com) periodically for FreeStyle software updates.

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# Setting Up Your Instrument

## How to set up your MIDI instrument for FreeStyle

The topics below give you important setup information about using MIDI devices that are specifically supported by FreeStyle. To find your device, click the manufacturer of the device listed below.

### General advice about setting up your MIDI device

Alesis

E-mu Systems

Ensoniq

Kawai

KORG

Kurzweil

Roland

Yamaha

# Setting Up Your Instrument

## General advice about setting up your MIDI device

When you are setting up a MIDI synthesizer or sound module to use it with FreeStyle, the goal is to be able to access as many sounds as possible in the device by name from within FreeStyle, and to get it to play as many different sounds as possible at the same time.

FreeStyle supports the devices listed in this section as best as it can. In order to do so, it assumes that the instrument is pretty much like it was when you first pulled it out of the box. This is especially true with regard to the automatic sound lists that appear for the device within FreeStyle. Most General MIDI devices work great with FreeStyle--even without any changes to the module itself by you. If you've made only a few changes to the instrument's settings, it should work fine, as long as you follow the recommendations mentioned in this on-line help for the device. If you've made substantial changes to the instrument (such as changing the internal banks of sounds), the sound lists probably won't work.

Here is a checklist of things you want to look into for a device if things don't seem to be working quite right:

- > Make sure the device you are using is set up for multi-timbral operation with a sequencer. There is a wide variety of ways that devices handle this, so there is no set rule we can recommend here. Check the device's manual. (Many Korg and Yamaha devices call it "Multi" mode. Many Roland devices call it "Performance" mode.)
- > FreeStyle attempts to use all channels that it thinks are available in the device. Some MIDI devices always receive on all 16 channels. Others can only receive on 8 channels at a time, and you can often choose which channels you want to use. In addition, many instruments let you turn channels off if you want. In general, make sure FreeStyle knows which channels are available and which ones aren't. You do this in the Studio Setup command in the Setup menu. (If you get the Easy Setup window, you may need to click the "Launch Config program" button and then double-click on the icon of the device that appears.) Double-check the device to make sure its settings match what you tell FreeStyle.
- > If your device is a controller, and you are also using it as a sound source for FreeStyle, make sure that its "Local Control" feature is turned off. Local control makes the keys on the keyboard trigger sounds in the on-board synthesizer. Since you will be doing this via FreeStyle, you want to turn it off in the synth itself. Otherwise, you'll trigger it from both the keyboard and FreeStyle and you'll get doubled notes.
- > FreeStyle uses MIDI system exclusive, bank select, and program change events to call up sounds on MIDI devices. Be sure your device is set up so that it will respond to these types of messages. If it isn't, FreeStyle won't play the correct sounds.
- > Some devices can handle drum kits on any receive channel. Others force you to use drums on only a particular channel (usually channel 10). If so, FreeStyle needs to know which channel is reserved for drums. For the devices listed in this section, this has already been set up for you.
- > Finally, check our web site ([www.motu.com](http://www.motu.com)) for information about which new devices we are supporting. FreeMIDI has a feature called "default names files," which are text files that describe the stock patch lists for a musical device. If you cannot choose your device name in FreeStyle's Easy Setup Window, that means that a "default names file" does not exist for your device in the FreeMIDI folder within your System folder. However, you might be able to download a new default names file and an updated Devices.ini file from our web site that will add support for your device. The web site also contains updated information about how best to set up all supported devices for use with FreeStyle. See especially [www.motu.com/freestyle](http://www.motu.com/freestyle).

# Alesis

### Important Note

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

### Alesis Serial MIDI Driver Tips

If you intend to connect your Alesis keyboard directly to your computer using the Alesis Serial MIDI Driver and

the special cable, the following steps may help you get set up more quickly.

1. On your keyboard, find the "global" settings (for example, on a QS-6, press "Edit Select" and then "Global").
2. Locate the serial connection speed setting (on a QS-6, press either one of the "Page" buttons until you reach the "I/O" setting).
3. Make sure the speed is set to the "38.4" selection (on a QS-6, the I/O settings should read "PC 3.84Kbaud"). If this speed setting is incorrect, the Alesis Serial MIDI driver will not be able to locate your Alesis device.

For more information on the Alesis Serial MIDI driver, please contact Alesis or your Alesis dealer.

### Quadrasynth and S4

FreeStyle puts the QuadraSynth/S4 into Mix mode automatically. For best results, you should refrain from taking the QuadraSynth/S4 out of this mode while using FreeStyle. There is no way to choose from which bank, user or preset, a program is recalled when FreeStyle sends a program change message. Therefore, you will need to manually switch the QuadraSynth/S4 to the desired bank, user or preset, before selecting a program name from the popup patch list. There are multiple possible default patch lists for the QuadraSynth/S4. This is because different version of the QuadraSynth/S4 ROM contained different factory-installed programs. The current list installed is for ROM v 1.07. Contact Mark of the Unicorn technical support if you have an older ROM version and want the matching default patch lists.

### QS-series (QS-6, QS-7, QS-8)

First, in order to prepare your QS keyboard for use with an external sequencer like FreeStyle, do the following:

1. On the QS keyboard press the "Edit Select" button
2. Press the "Bank ->" (global) button
3. Press the "Page ->" button and scroll to window "P6"
4. Press the "Value Up" button until it says "KBD MODE: Out 01" (Actually, any of Out 01 through Out 16 will work. The "NORMAL" setting and the "CH SOLO" settings will not work.)

When you launch FreeStyle, it will automatically put the QS keyboard into "General MIDI Mode". In this mode, GM drum kits can be accessed via the Metronome and/or by a Player. Regretfully, when in GM Mode, the QS ignores any bank select messages that are sent to it, only accessing patches in the "Preset Programs 4" bank. You therefore should use menu item "Setup \ Player Library \ Edit Player Library" in order to edit FreeStyle's Player Library so that every player uses a sound in the "Preset Programs 4" bank. Once you have done that, all of FreeStyle's metronomes and predefined ensembles will work properly.

Alternatively, you can take the QS keyboard out of GM mode. In this mode you will be able to use sounds from all banks except for the drum kits bank, and the QS keyboard will accept bank select messages from FreeStyle. The only downside of this mode is that you'll have to hunt around in the other banks for drum kits, and some of FreeStyle's Riff Metronomes may not work. To get out of General MIDI mode, follow these steps after launching FreeStyle:

1. On the QS keyboard press the "Edit Select" button.
2. Press the "Bank ->" (global) button.
3. Press the "Page ->" button and scroll to window "P7".
4. Press the "Value Down" button to select, "General MIDI:OFF".

## E-mu bm2.jpg

### Important Note

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

**Proteus, MPS, Morpheus, Vintage Keys families**

No specific preparations are necessary to use these devices with FreeStyle.

## Ensoniq bm2.jpg

### Important Note

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

### ESQ-1

For best results with FreeStyle, set up the ESQ-1 by setting the MIDI Basechannel to 1 and assigning each of Tracks 1-8 to MIDI channels 1-8. Also, set the MIDI Mode to be MULTI and Local Control OFF.

### ESQ-M

For best results with FreeStyle, set up the ESQ-M by setting the MIDI Base channel to 1 and assigning each of Tracks 1-8 to MIDI channels 1-8. Also, set the MIDI Mode to be MULTI.

### VFX SD

For best results with FreeStyle, set up the VFX by setting the MIDI Mode to be MULTI and Local Control OFF.

### TS-10

For best results with FreeStyle, FreeMIDI automatically puts the TS-10 into Multi-Mode. If SYS-EX is set to OFF, you should set it to ON before using it with FreeStyle. To do so press the MIDI Control button until you see the page that displays 'SYS-EX = '. You should leave the TS-10 in Multi-Mode. Once in this mode, you should make sure that each track is assigned a unique MIDI channel from 1-12. Note however that in Multi-Mode only the 'Sound Banks' are available. YOU WILL NOT HAVE ACCESS TO THE 'PRESET BANKS'.

Also, you should disable local control manually on the TS-10. To do so: Press the 'TRACK MIDI' button until you come to 'SEND/RCV'. Use the DATA ENTRY Slider to set the parameter to 'LOCAL-OFF'. You will need to do this individually to each of the 12 Tracks.

**KS-32**

You must perform a one-time setup for the KS-32 so it can be used with FreeStyle. Once you have done the following, you will save your setup as a preset which can be recalled at any time by pressing three buttons on the KS-32:

**Enable Bank Select and Program changes:**

1. Press the 'System\*MIDI' button
2. Press the Screen 7 button
3. Use left or right arrow keys to select 'Prog Change =' value
4. Use up/down arrow to set Prog Change = ON

**Enable MIDI Controllers:**

(Do this if you want to record and play back things like sustain pedal, pitch bend, mod wheel, pressure, volume, etc. If you don't make this setting, the volume slider in FreeStyle's ensemble window will not work.)

1. Press the System\*MIDI button
2. Press the Screen 7 button
3. Use left or right arrow keys to select 'Controllers =' value
4. Use up/down arrow to set Prog Change = ON

**Put the KS-32 into Multi mode:**

1. Press the System\*MIDI button
2. Press the Screen 6 button
3. Use left or right arrow keys to select 'MIDI Mode =' value
4. Use up/down arrow to set MIDI Mode = MULTI

**Allow System Exclusive Messages:**

1. Press the System\*MIDI button
2. Press the Screen 9 button
3. Use left or right arrow keys to select 'System Excl =' value
4. Use up/down arrow to set System Excl = ON

**Create a Preset for the KS-32 that will allow FreeStyle to play multiple sounds:**

1. Press the 'Select Seq/Preset' button
2. Use the row of buttons labelled 'bank' and 'screen' to find an unused preset number between 00 and 99. Try number 30 by pressing bank 3, screen 0. If you have found an unused preset number, the display will say 'EMPTY SEQ/PSET'
3. Press the 'Edit Track' button
4. Press the Tracks 1 button -- a red light will glow next to it.
5. Now use the left and right arrows to step through each of the following settings, and the up and down arrows to change settings until they appear as follows:

**Vol = 99 Pan = SOUND** <-- Set vol settings identically for each track

**Output = CONTROL**

**Key Range = A0 - C8** <-- This makes all notes available on each track

**Transpose = +0 +00**

**Chan = 01 Prog = 01** <-- Set Chan = track #. Prog can be anything.

**Status = MIDI** <-- This is what other synths call 'local off'

**Pressure = CHANNEL**

**SustainPedal = ON**

**Timbre = 00**

**Release = +00**

6. Repeat this process for Track buttons 2 through 8. The settings should be identical for each track, except that on each track you must set 'Chan =' the track number. This will allow FreeStyle to play back up to 8 players simultaneously and independently on the KS-32.

7. Press the 'Enter\*Save' button and use the left and right arrows and the Data Entry slider to select a name for your preset. You can also use the up and down arrows for stepping through letters slowly. Perhaps you should name it 'FreeStyle'. When you are done naming the preset, press the 'Enter\*Save' button again and the KS-32 will save your preset.

Now whenever you want to use FreeStyle with your KS-32, simply press the 'Select Seq/Preset' button and choose your FreeStyle preset by pressing the bank and screen buttons that correspond to the preset number you used. Do this before running FreeStyle so the keyboard will be in the proper mode.

Note that the settings you made for enabling bank select and program changes, for enabling MIDI controllers, and for putting the KS-32 into MULTI mode are not part of the preset, and therefore may have to be reset if you ever change them. However, the KS-32 will remember these settings even if you turn it off and back on again -- and there is rarely a reason to change them.

**Kawai**  **bm2.jpg**

**Important Note**

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

**GMega**



Before you use FreeStyle with the GMega, you should set the serial interface mode. For information on how to do this, see page 100 of the GMega manual. If you are using the GMega's built-in MIDI interface, set SER. I/F MODE = SEQ. If you connect the GMega to a separate MIDI interface, set SER.I/F MODE = OUT. FreeStyle automatically selects the General MIDI bank.

#### K11

Before you use FreeStyle with the K11, you should set the serial interface mode. For information on how to do this, see page 94 of the K11 manual. If you are using the K11's built-in MIDI interface, set SER. I/F MODE = ON. If you connect the K11 to a separate MIDI interface, set SER.I/F MODE = OFF. You should also set Local Control = OFF. FreeStyle automatically selects the General MIDI bank.

## KORG bm2.jpg

### Important Note

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

#### 01/W-series

FreeStyle automatically puts the 01/W into Sequencer Mode. In order for FreeStyle to do this, system exclusive data reception must be enabled. To do so, press the Global button and use the cursor and H buttons to scroll to the EXCL: field and then press the UP button until EXCL:ENA is displayed. For best results, leave the 01/W in Sequencer mode while working with FreeStyle.

#### i-series

FreeStyle automatically puts the i-series into Song Mode. In order for FreeStyle to do this, system exclusive data reception must be enabled. To do so, press the Global button and use the cursor and H buttons to scroll to the EXCL: field and then press the UP or DOWN button until EXCL:ENA is displayed. For best results, leave the i-series in Song mode while working with FreeStyle. After FreeStyle puts the i-series into Song mode or after you do so manually, you need to disable the sending of data from tracks in the song. To do so, use the Page buttons to find the Track Status page and set every track to EXT. The default is BOTH.

#### N1 and N5

First, make sure your keyboard is set to receive program changes, control changes, and system exclusive messages:

- 1) Press the "Global" button.
- 2) Press the Page/Part "Upper" right arrow button three times so "MIDI FILTER" appears.
- 3) If there is an "X" below "PRG", "CTRL" or "EXCL" in the MIDI FILTER section, use the Cursor arrow buttons and the value slider to change those settings to "O" instead.

Secondly, make sure your keyboard's "Local Control" setting is OFF. This prevents duplicate notes from sounding while recording in FreeStyle. You will want to turn Local Control back ON after you are done using FreeStyle, so the keyboard will work normally when played by itself.

- 1) Press the "Global" button.
- 2) Press the Page/Part "Upper" right arrow button two times so "KBD. CONTROL" appears.
- 3) Move the value slider until it says "OFF" below the heading "LOCAL CTRL".

Thirdly, make sure that you have correctly set up your MIDI interface. If you are using a MIDI interface outside of the Korg keyboard, follow the directions given by the MIDI interface's manufacturer. If you are connecting your keyboard directly to your computer via the "PC TO HOST" port on the back of the keyboard (using the keyboard's internal MIDI interface), then you must do the following:

- 1) Press the "Global" button.
- 2) Press the Page/Part "Upper" right arrow button once so "HARDWARE" appears.
- 3) Click the right cursor arrow once to highlight "BPS".
- 4) Move the value slider until the BPS setting is 38.4 (this is the correct setting for IBM PC compatible computers).

When connecting your keyboard directly to the computer, you must also install the KORG MIDI Driver before running FreeStyle (see N1/N5 manual chapter 4, section 2).

#### N1/N5 Sound Usage Restrictions

When using an N1 or N5 keyboard with FreeStyle, you must use either all XG sounds, or no XG sounds at all. XG sounds are contained in the banks that begin with "y:", plus the bank "XG Drums." The reason for this is as follows:

Korg has implemented at least three different types of sound banks into these synths. There are Combination patches, Program patches, and General MIDI patches. In addition to General MIDI, Korg has implemented Roland's extended GM format (known as GS), and Yamaha's extended format (known as XG). Korg has done this so that a MIDI file prepared for any of these formats will get the correct patches on the synth (i.e., a Standard MIDI File mapped for XG synths will get the right sounds, and a file mapped for GS will also get the right sounds). Yamaha XG is a specific mode within the synth. In order to access XG sounds, FreeStyle has to send a system exclusive message to the synth that resets the synth to XG mode. This will happen whenever you choose an XG sound for a player in FreeStyle. In XG mode, you do not have access to the non-XG sounds in the keyboard. Therefore, as soon as you choose an XG sound for a player, any other player using a non-XG sound will suddenly start playing with an incorrect sound.

#### X-Series

FreeStyle automatically puts the X-Series into Sequencer Mode. In order for FreeStyle to do this, system



exclusive data reception must be enabled. To do so, press the Global button and use the cursor buttons to scroll to page 3D FILTER2 and the EX: field. Press the YES button so that EX:ENA is displayed. For best results, leave the X-Series in Sequencer mode while working with FreeStyle. You must also assign each track, in whatever Song is current when you switch to Sequencer mode, to a unique MIDI channel from 1-16. To do so after switching to Sequencer mode, press the Channel button and use the left cursor button to select the Track field. Go through each track from 1-16 and assign each a track a unique MIDI channel from 1-16. The simplest setup would be to have Track 1=channel 1, Track 2= channel 2, Track 3= channel 3, etc.

>> **IMPORTANT NOTE:** if you are using the built-in MIDI interface on your KORG X5 (or other X-series synth) to connect it directly to the computer, see the important setup information at the end of this topic.

#### 03R/W

Use 03R/W's front panel to manually enable system exclusive in the Global MIDI filter menu. After that, FreeStyle can automatically put the 03R/W into Multi mode. For best results with FreeStyle, you should leave the 03R/W in this mode.

#### 05R/W

Use 05R/W's front panel to manually enable system exclusive in the Global MIDI filter menu (it should read "EX:ENA" on page 02C if you set it correctly). You only have to set this once because the 05R/W remembers the settings unless you change the battery or perform a Preset Data Load from page 05C. After that, FreeStyle can automatically put the 05R/W into Multi mode. For best results with FreeStyle, you should leave the 05R/W in this mode.

>> **IMPORTANT NOTE:** if you are using the built-in MIDI interface to connect your 05R/W directly to the computer, see the important setup information at the end of this topic.

#### M1-series

For best results in FreeStyle, put the M1 into Sequencer mode with a Song selected in which each track is set to one each of MIDI channels 1-8. Also, you should set the M1's global channel to be 16 or some other MIDI channel than 1-8.

#### C-15/C-25

Put the C-15/C-25 into MIDI Multi mode and set the MIDI receive channel to 1. Turn Local Control OFF. Set Program Change ON. Only change sounds from FreeStyle, do not use the voice selector buttons on the front panel.

#### C-303/C-505

Set the MIDI receive channel to 1. Set Local Control OFF. Set Program Change ON. Only change sounds from FreeStyle, do not use the voice selector buttons on the front panel.

#### Special Note for X5, X5D, X5DR, 05R/W, AG-10 and AG-3 Owners

If you have one of these KORG instruments and you DO use the special built-in "PC I/F" serial MIDI feature to connect it directly to your computer...

YOU SHOULD install the latest driver for it. The latest KORG PC I/F Windows MIDI driver (which works with all KORG devices that have the PC I/F feature) has been included on the first FreeStyle setup disk. To install the driver, use the "Add New Hardware" icon (for Windows 95) or the "Driver" icon (for Windows 3.1) in Control Panel.

If you have a PC I/F-capable instrument, but you DO NOT use the special built-in "PC I/F" serial MIDI feature to connect it directly to you computer...

YOU SHOULD NOT install the KORG PC I/F Windows MIDI driver. If you would like to use the PC I/F feature, you will need a special connector cable.

In either case, please contact KORG or your KORG dealer for more information about the PC I/F feature.

#### Configuring the KORG X5 When Using the Built-In Computer "Host" Interface Port

The following settings must be made in the Global pages of the X5 when you are connecting the instrument directly to the PC via the built-in PC/IF computer "host" port.

Global Settings:

PAGE	PARAMETER	SETTING
00E	PC/IF CLK	38.4 KBPS
02A	MIDI GLOBAL CH	Usually set to ch. #1
02B	LOCAL	OFF
02C	EXT OUT SEL	PCIF
02D	PRG:	ENA (to fully enable bank select messages)
	AFT:	ENA (to fully enable after touch messages)
02E	CTRL:	ENA (to enable MIDI controller messages)
	EX:	ENA (to enable system exclusive messages)

#### FreeStyle Setup:

It is important to install and configure the KORG driver prior to launching FreeStyle for the first time. Not doing so may result in failed MIDI communication between the X5 and the computer. If this has happened, delete the file called 'fmsprefs' from the FreeMIDI directory, (which is located in the Windows directory) and proceed with the driver installation/configuration below.

To install the KORG driver:

1. Open the Drivers control panel and click the Add button/Select Unlisted or Updated driver in the Installed Drivers window and click OK.
2. At the prompt, insert the FreeStyle disk 1 into drive A and click OK.
3. Select the KORG PC/IF (for X5 series, 05R/W, AG-10) driver and click OK.

>> **NOTE:** If an message appears indicating that the required driver is already installed on the system, select

**NEWER.**

4. When the driver has installed, a setup window will appear. Select the proper COM Port (usually COM Port 1) and click OK.

The MIDI Out Messages should all be checked by default. The Independent Synth/MIDI Out check box is for enabling MIDI input to the KORG instrument from an external MIDI device.

If the KORG instrument has been configured properly, you will be prompted to restart Windows. If the instrument has not been properly configured you will get the following error message:

>> No KORG instruments are found on the COM Port. Check your hardware configuration and select proper port.

Be sure that all GLOBAL settings and cable connections are correct, and repeat the steps above. Once the driver is properly configured, continue to the next section.

Launching FreeStyle for the first time:

After restarting Windows you are ready to launch FreeStyle. When you launch FreeStyle for the first time, you will be greeted by the following dialog box:

Welcome to FreeStyle! FreeStyle has detected a KORG instrument directly connected to this computer...

Click CONTINUE, and you will be prompted with the Studio Setup dialog screen. You should see a box-like icon, named X5, appear in this window. For further details on configuring your studio, please refer to the installation chapter in the FreeStyle User's Manual.

NOTE: If the X5 icon appears as a keyboard, the setup has not been configured correctly. Remove the file 'fmsprefs' from the FreeMIDI directory and launch FreeStyle again.

## Kurzweil bm2.jpg

### Important Note

For the latest help on how to use your keyboard or sound module with FreeStyle, go to [www.motu.com/freestyle](http://www.motu.com/freestyle).

### K2000-series

For best results with FreeStyle, set the K2000's Drum Channel to 10. You can adjust this on the Master page. Also, set MIDI program change mode to EXTENDED. This is set on the MIDI Receive page. We have provided the default patch list for the Orchestral ROM expansion as Bank 9. If your K2000 does not have this upgrade, choosing patches from this list will cause the K2000 to display 'Not Found'.

## Roland bm2.jpg

### Important Note

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### D-10/110

No specific preparations are necessary to use these devices with FreeStyle.

### JD-990

FreeStyle automatically puts the JD-990 into Performance mode. For best results, leave the JD-990 in Performance mode with a Performance selected in which parts 1-7 are assigned to channels 1-7 and rhythm part 8 is assigned to channel 10. Preset Performance B-09 'Pop Kit' is an example of this type of Performance.

### JV-30

Some of the patch lists for the JV-30 appear to contain patches with duplicate names. Although these patches have the same name, they are not identical. Patches with a # symbol after their number are from the MT-32 set. Patches with a + symbol after their number are from the Variations set. All other patches are from the standard set. For best results with FreeStyle, if you are using the JV-30 as your controller keyboard, turn local control OFF on the Master MIDI function page.

### JV-35

For best results with FreeStyle, if you are using the JV-35 as your controller keyboard, turn local control OFF on the Master MIDI function page.

### JV-50

For best results with FreeStyle, if you are using the JV-50 as your controller keyboard, turn local control OFF on the Master MIDI function page.

### JV-80

FreeStyle automatically puts the JV-80 into Performance mode. For best results, leave the JV-80 in Performance mode with a Performance selected in which parts 1-7 are assigned to channels 1-7 and rhythm part 8 is assigned to channel 10. Preset Performance A-01 'Jazz Combo' is an example of this type of Performance. For best results with FreeStyle, if you are using the JV-80 as your controller keyboard, turn local control OFF.

### JV-880

FreeStyle automatically puts the JV-880 into Performance mode. For best results, leave the JV-880 in Performance mode with a Performance selected in which parts 1-7 are assigned to channels 1-7 and rhythm part 8 is assigned to channel 10. Preset Performance A-01 'Jazz Combo' is an example of this type of Performance.

### JV-90

FreeStyle automatically puts the JV-90 into Performance mode. For best results, leave the JV-90 in Performance mode with a Performance selected in which parts 1-7 are assigned to channels 1-7 and rhythm part 8 is assigned

to channel 10. Preset Performance A-01 'Jazz Split' is an example of this type of Performance. For best results with FreeStyle, if you are using the JV-90 as your controller keyboard, turn local control off.

#### SC-50

No specific preparations are necessary to use this device with FreeStyle.

#### SC-55/SC-55mkII

Some of the patch lists for the SC-55 appear to contain patches with duplicate names. Although these patches have the same name, they are not identical. Patches with a # symbol after their number are from the MT-32 set. Patches with a + symbol after their number are from the Variations set. All other patches are from the standard set.

#### XP-10

There are two ways to connect the XP-10 to your computer: either using MIDI cables with a MIDI interface (such as the PC-MIDI Flyer, etc.) or directly connecting to the PC serial (COM) ports, using a special cable (purchased separately from Roland). It is important to install and configure the appropriate MIDI driver prior to launching FreeStyle for the first time. If you are using an interface, install the driver according to the manufacturer's instructions, and then read the section below, labeled "If You Use a MIDI Interface". If you are using the ROLAND serial driver, simply follow the steps outlined in the section labeled "If You Use a Serial Cable".

If you have attempted to run FreeStyle before installing the appropriate driver, FreeStyle may cause an erroneous studio setup document to be created, which will result in no MIDI communication between the XP-10 and the computer. If this has happened, delete the file called 'fmsprefs' from the FreeMIDI directory, (which is located in the Windows directory) and continue with the driver installation/configuration.

##### If You Use a MIDI Interface:

If you use MIDI cables, you will need two MIDI cables and a MIDI interface . (Please refer to the section labeled "Connections Using MIDI Cables" in Chapter 8 of the XP-10 manual for details on how to make the proper connections.) Set the computer switch on the rear panel of the XP-10 to "MIDI". Turn "Local Control" Off on the XP-10. (Please refer to the section labelled "Turn off the XP-10's Local Control" in chapter 7 of the XP-10 manual for details.) After the initial WELCOME! message the program will present you with the Studio Setup window, where you tell FreeStyle what MIDI gear you have. Click on the drop-down list of devices and select XP-10 from the list of supported devices. NOTE: The default device is set to "Generic GM". Click the Expand button to tell FreeStyle about the device's MIDI connections. If you have no other MIDI gear, click DONE. Otherwise, click the ADD button to add another device, and configure it appropriately. That's all there is to it!

##### If You Use a Serial Cable:

If you use a serial cable, connections can be made directly to the COM port on the back of the PC. (Please refer to the section labeled "Connections Using a Computer Cable" in Chapter 8 of the XP-10 manual for details on how to make the proper connections.) Install the driver by referring to the section below that applies to you.

##### Windows 3.1 Installation of the ROLAND Serial MIDI Driver:

Set the computer switch on the rear panel of the XP-10 to "PC-2" prior to powering on the unit. Turn "Local Control" Off on the XP-10. (Please refer to the section labelled "Turn off the XP-10's Local Control" in chapter 7 of the XP-10 manual for details.) Open the Drivers control panel and click the Add button. Select Unlisted or Updated driver in the Installed Drivers window and click OK. Insert the FreeStyle disk 1 into your computer, select the appropriate drive to scan, and click OK. Select the Roland Serial MIDI (for XP-10, SC series, etc.) driver and click OK. Check that you have the correct COM port setting and RESTART WINDOWS.

##### Windows 95 Installation of the ROLAND Serial MIDI Driver:

Set the computer switch on the rear panel of the XP-10 to "PC-2" prior to powering on the unit. Open Control Panel, double-click the Add New Hardware icon and click Next. When the Add New Hardware Wizard asks if you want it to scan for new hardware, click No. Clicking Yes won't work -- the Wizard does not know how to automatically recognize the ROLAND Serial MIDI driver. Select Sound, video and game controllers and click Next. When the Wizard asks for the manufacturer and model of your new hardware, click the special Have Disk... button. Insert the FreeStyle disk 1 into your computer, select the appropriate drive to scan, and click OK. After the Wizard scans the disk, it should present you with a single choice for Roland Serial MIDI hardware. Click OK and then click Finish to have the Wizard install the driver software onto your computer. Finally, the Wizard should inform you that Windows must be restarted. When you launch FreeStyle for the first time, it should automatically detect a ROLAND device connected to the COM port, and assign the correct properties. If the PatchList for your device is not correct, simply select the correct patch list for your device from the drop-down menu.

## Yamaha bm2.jpg

### Important Note

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#### S30 and S80

First, make sure your keyboard is set to receive program changes and control changes:

- 1) Press the "Utility" button.
- 2) Turn the Page knob until the "MIDI SW)" page appears.
- 3) Set "Bank Sel" to "all" and set "PgmChng" to "on," using knobs C and 1.

Secondly, make sure your keyboard's "Local Control" setting is OFF. This prevents duplicate notes from sounding while recording in FreeStyle. You will want to turn Local Control back ON after you are done using FreeStyle, so the keyboard will work normally when played by itself.

- 1) Press the "Utility" button.
- 2) Turn the Page knob until the "MIDI Ch)" page appears
- 3) Set "Local" to "off" using knob 1.

Thirdly, press the "Perform" button on your keyboard to put the synth into Performance mode. This is the proper mode to use when using your keyboard with a computer sequencer. Twirl the data knob until the Performance "INT:128, Master KB," is selected. This stock Performance setting works pretty well with FreeStyle. For a complete description of how to tweak a Performance setting for use with a computer sequencer like FreeStyle, see the section in your keyboard manual entitled "Using as a Multitimbral Tone Generator (Performance Mode)" (S80 manual page 62).

If you are using an external MIDI interface, make sure that the "HOST SELECT" switch on the back of your keyboard is set to "MIDI." You do not need to install the Yamaha CBX driver.

If you are connecting your keyboard directly to your computer via the "TO HOST" port on the back of the keyboard (using the keyboard's internal MIDI interface), then make sure that the "HOST SELECT" switch on the back of your keyboard is set to "PC-2." In this case, you must also install the Yamaha CBX driver. See your "Tools for S30/S80 & CS6x/CS6R" manual for directions on how to install the driver from the Tools CD-ROM that came with your keyboard. When installing the driver, do not choose the multiport option. Once the CBX driver is installed correctly and you have restarted Windows, choose "Studio Setup" from the Setup menu in FreeStyle and click on the Device Usage button. Make sure that the Yamaha CBX Driver item is checked and then click on OK. Click on the "Add" button and then use your mouse to change the new "Device 1" to be a Yamaha S30 or S80. Click on the plus sign to the left of the device to reveal the connection drop-down lists. Use the mouse to set the MIDI In and Out connections to use the CBX driver MIDI Out and MIDI In.

#### CS1X

FreeStyle will automatically place the CS1X into Performance mode, allowing you to select Performances on MIDI channel 1, and XG patches on MIDI channels 5-16. If you would like to modify the patch list to enable XG sounds on all 16 MIDI channels, open the CS1X default names file (in the Yamaha folder in the Default Names folder in the FreeMIDI folder in your System Folder) and replace the sysex string for all of the XG banks with {f0 43 10 4c 00 00 7e 00 f7}:2 . However, this will cause any Performances previously selected to be switched to an XG patch. The Performance drum kits are only available on MIDI channel 5-16. If you have any difficulty selecting patches, make sure the CS1X is in Performance mode.

#### MU50, MU80, MU100R

FreeStyle will automatically place the MU device into XG mode. Yamaha documentation says that channel 10 can only receive program changes for drum kits and ignores bank selects, but during testing our MU80 unit accepted bank select messages on all channels.

#### PSR-530/630/730

No specific preparations are necessary to use these devices with FreeStyle.

#### QY70

No specific preparations are necessary to use these devices with FreeStyle.

#### RM50

Setup the RM50 for FreeStyle by enabling a Device ID number. To do so, press the Utility button and then the Page buttons until you see the MIDI page. Press +1/Yes. Press the Page buttons until you see the Device number page. Enter a number. A value of 1 (one) will work fine unless you have more than one RM50 on the serial port, in which case you should give them each unique numbers. Do not use the ALL setting.

#### SY77

The SY77 must be in 'Multi-Mode', and be in 'Program Change DIRECT mode'. To set into 'Multi- Mode' press the button labeled 'Multi', to set to 'Program Change DIRECT', press 'Utility', choose 'Program Change', Press 'Enter', and using either the data entry slider or the '-1/NO', '+1/YES', select 'DIRECT'.

#### SY99

FreeStyle automatically selects INT MULTI VOICE 1 and turns local control off. The default patch list will only work while the SY99 is in MULTI mode. If you need these to work in Voice Mode consult your SY99 user manual for the correct bank select messages, and modify the SY99 default names file (in the Yamaha folder in the Default Names folder in the FreeMIDI folder in your System Folder).

#### TG100

No specific preparations are necessary to use this device with FreeStyle.

#### TG500

FreeStyle puts the TG500 into Multi mode automatically. For best results, do not change modes on the TG500 manually.

#### TX81Z

No specific preparations are necessary to use this device with FreeStyle.