CUBASE VST 5

Menu and Dialog Reference

Mac

Steinberg

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1
The Apple Menu

About Cubase...

When Cubase VST is running, the Apple menu contains an item called “About Cubase...”. Selecting this brings up a window showing you the version of the program and a list of the people involved in creating it.

To close the About Cubase window, click anywhere in it.

2

The File Menu

New Song

When you select New Song from the File menu in Cubase VST, the following happens:

- **If you have unsaved changes in the current Song, you are asked whether you want to save it or not.**
- **Then, a file creation dialog opens, allowing you to select a folder and specify a name for your New Song file.**
- **An empty Song with the specified name is created, together with a subfolder called "XXX.Audio" (where "XXX" is the name of the new Song).**

  The new Song is set up according to the Autoload Song, with the new Audio folder selected as Audio Files Folder. There can only be one Song open at a time.

New Arrangement

Selecting this menu item creates a new Arrange window, called Untitled plus a number. You can change the name in two ways:

- **By double clicking on the current name (in the Arrange window's title bar).**
  If you use Mac OS 8.0 or later please note that this only works if the "Collapsing Windows" feature has been turned off.
- **By saving the Arrangement.**

  The maximum number of open Arrange windows at any time depends on the amount of memory available, but the upper limit is always sixteen.

Open...

This dialog is used for opening all types of Cubase files.

Open From Library

This feature allows you to build a menu of documents that you want be able to access quickly.

Import – Audio File...

This command lets you import audio files directly into your Arrangement.

If you want to import a stereo file, make sure that the Track is set to stereo in the Inspector.

1. **Move the Left Locator to where you want the audio file to start.**
2. **Pull down the File menu and select "Import", then select "Audio File..." from the submenu.**
   A file dialog opens.
3. **Select a file format (AIFF, WAV, SD II, MP3) from the Show pop-up menu.**
   Files of the selected type(s) are listed in the file dialog box.
4. **Use the file dialog box to locate the file and select it.**

- **You can audition the audio file by using the Play button (click the "Show Preview" button if the Play button isn't visible).**
  When you click the Play button, its label changes to "Playing" and the selected audio file is played back. Playback continues until you click on the button again, or select another file.

5. **Click "Open".**
   The file is imported into the Pool, just as when using the Import Audio File command on the File menu in the Pool. A segment that plays the whole file is created and placed in an Audio Part, which in turn is placed on the selected Audio Track, at the position of the Left Locator.

❒ **If you import an MP3 file, the program will create a copy of the file and convert this to AIFF format before importing it (the original MP3 file will not be used in the Cubase VST Song). The Wave file will be placed in the currently selected Audio Files folder (if you haven't yet specified one, you will be asked to do so).**
Please be aware that the converted AIFF file will be several times larger than the original MP3 file!

Import – ReCycle File...

This command allows you to import files exported from Steinberg ReCycle, a program designed for working with sampled loops.

- **There are currently three ReCycle file formats supported by Cubase, Rex1 (*.rex), Rex2 (*.rx2) and Recycle (*.rcy).**

1. **Locate the ReCycle export file you just saved, and select it.**
   You can audition the file before opening it by clicking on the Play button.

2. **Click Open.**
   The following happens:

- A copy is made of the ReCycle file. This copy is converted to a AIFF file, which is added to the Pool.

❒ **The original ReCycle file should not be deleted or moved, because it will be called upon if you later want to re-import the corresponding AIFF file into the Arrangement from the Pool. Cubase "remembers" the location of the original file and will automatically try to open it when needed.**

- A number of Segments are created for the file, each one corresponding to a slice in ReCycle.
- A Part which will play these Segments is automatically created on the active Track, starting at the Left Locator position.
  Now you can play back the ReCycled file in any tempo, as if using a sampler. You can also edit it in detail, quantize, etc, for example from the Audio editor.

- **If you need to re-import the file into the Arrangement, drag the file item from the Pool to the Arrangement, just as any other file.**
  A new Part is then created.

Import – MIDI File...

This allows you to import Standard MIDI Files (SMF) of type 0 or type 1.

Import – 24 Song...

This allows you to import songs created in "Steinberg Pro 24", a program for the Atari ST platform. More information can be found in the chapter "File Handling" in the Getting Started book.

Import – Cubase 3.x Grooves...

In earlier versions of Cubase VST, Groove Quantize templates had a specific file format (whereas in this version, each Groove is a Part file). To import Grooves from an older version, use this menu item.

Close

This closes the Active window.

If the window is an Arrangement, you get three options:

Option:	Description:
Save	A file dialog is opened, allowing you to save the Arrangement before it is closed.
Don't Save	The Arrangement is closed and erased from memory.
Set Aside	The window is closed, but the Arrangement is still kept in memory and is available on the Windows menu. The window can be opened again by selecting it from there.
Cancel	Aborts the entire operation.

If the window is an editor, selecting Close "keeps" the changes made (as opposed to cancelling them).

❒ **Note that it isn't possible to close a Song! If you have finished working on the current Song, either quit Cubase VST or select "New Song" from the File menu.**

Save

This saves any changes made to the Song since you last saved. If the Song hasn't been saved before, the Save dialog comes up asking you to specify a name and "location" for the Song.

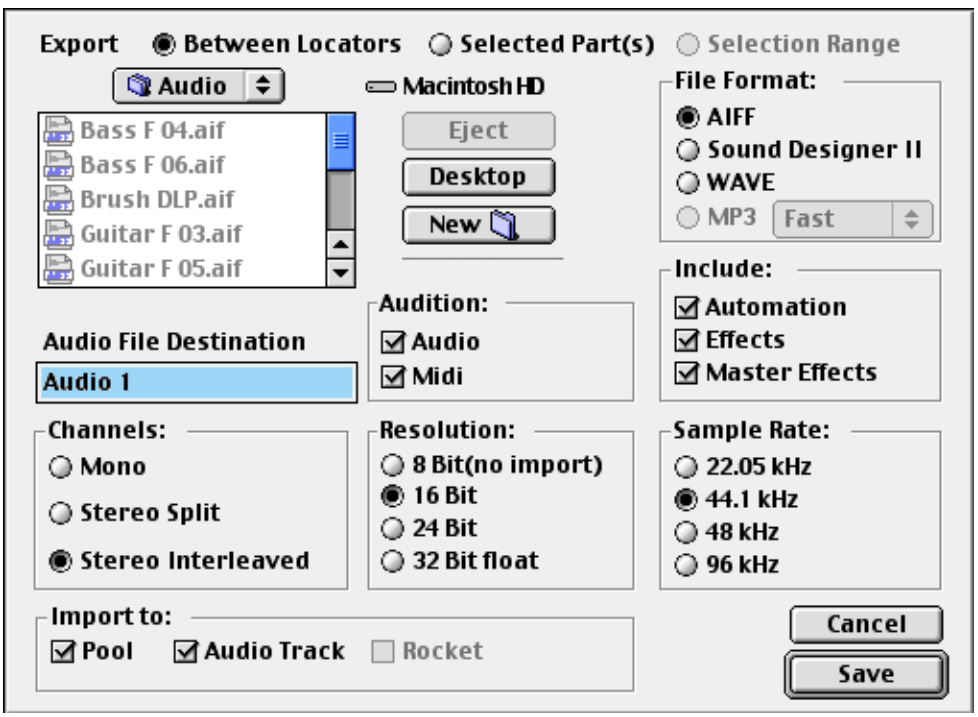
Save As...

This dialog box allows you to Save to disk and specify the type, name and location for the file.

Save Backup

By using the Save Backup feature on the File menu you can save a backup copy of the current song. This copy is a complete replica of the original song and has the same name, with an additional number that corresponds to the number of backups made.

Export – Audio Tracks



This command lets you mix down and export audio in the current Arrangement, to a separate audio file. Effects, EQ and Mixing Automation can be included in the exported audio file. There are three different modes for the Export Audio Tracks function:

- **Between Locators**
  This mode will export all unmuted audio Tracks between the left and right locators and create a Mixdown file according to the specified settings in the Export Audio dialog.

- **Selected Part(s)**
  This mode will create a separate file for each selected audio Part in the Arrangement.

- **Selection Range**
  This mode will create a Mixdown file based on the current Selection Range. All unmuted audio within the range will be included in the Mixdown file.

1. **Set up the Tracks and Parts according to the Mixdown mode you would like to use:**

- **For the "Between Locators" mode, set up the left and right locator, to encompass the area that you want to mix down.**
  The rule is: All audio you hear on playback will be included in the Mixdown file!

- **For the "Selected Parts" mode, select all Parts that you wish to mix down.**
  You don't have to make any settings for unselected Parts, even if they are audible on playback. They wont be included in the Mixdown file.

- **For the "Selection Range" mode, define a range with the Selection Range tool.**

2. **Set up your Tracks, so that they play back the way you want.**
   You can use the automation in the Channel Mixer, as well as Effects and Master Effects. If you are planning not to include any of these features in the exported audio file, you should turn them off while preparing the Tracks as well, to hear what you get.

3. **If you want to include the automation, make sure that the Read button is activated in the VST Channel Mixer.**

4. **Pull down the File menu and select "Audio Tracks..." from the Export submenu.**
   The Export Audio dialog opens.

5. **Set the Mixdown mode (Between Locators, Selected Parts or Selection Range) by clicking the corresponding radio button.**

6. **Decide whether you want to include automation and/or effects, by using the "Include" checkboxes.**
   You can independently include the automation from the VST Channel Mixer, the Mixer Effects and the Master Effects. If you are exporting with Dithering activated, you should make sure that "Include Master Effects" is activated!

7. **If you want to automatically import the resulting audio file back into Cubase VST, activate the "Import to" checkboxes.**
   If you activate the "Pool" checkbox, the file will appear in the Pool. Activating the "Audio Track" checkbox as well, will place the file in a new Part on an Audio Track, starting at the Left Locator.

❒ **These options are not available if you select 8 bit Resolution.**

8. **If you want an audible verification during the mixdown process, activate the "Audition Audio" checkbox.**
   This will cause the unmuted audio Tracks to rapidly play back while the mixdown file is created.

9. **Select a file type.**
   You can choose between AIFF, Sound Designer II, and WAVE. Which type to choose depends on which other programs you plan to use the file in.

❒ **An MP3 Encoder is available for purchase, adding MPEG Layer 3 files to the available Export file types. For more information about this, go to www.cubase.net.**

10.Select mono or stereo with the “Channels” radio buttons.

You have three choices here:

- You can make a mono file, in which case the left and right channels are mixed (as when using the mono switch in the Master window).
- You can select Stereo Interleaved, in which case a true stereo file is created.
- Finally, you can select the Stereo Split option, in which case two mono files (one for each stereo side) will be created. The “Import to Pool/Audio Track” options are not available if this option is selected.

11.Select a Resolution.

The choices are 8, 16, and 24 Bit. Cubase VST/32 is also able to export 32 Bit files.

- 8 Bit audio files are of limited fidelity, but can be useful for multimedia applications such as QuickTime movies, or situations when you want to keep the file size down.
- 32 Bit files can be imported into some high-end audio editors such as Steinberg WaveLab 3.0.
- If you plan to use the file in a “regular” version of VST (Cubase VST or Cubase VST Score), you have to select the 16 or 24 Bit option.

❒ **When you export to a resolution of 16 Bit or lower, you should consider activating the Dither function in the Master Mixer. Note that you must activate the “Include Master Effects” checkbox for the Dithering to be included in the mixdown.**

12.Select a sample rate.

You can choose between 22.05, 44.1 and 48 kHz. If you are using the Cubase VST/32 version, you can also select 96kHz. However, to be able to re-import and play 96kHz files in Cubase VST/32, your audio hardware and its drivers must support this sample rate.

❒ **It is possible to import and/or audition the file no matter which sample rate is selected. Please note however, that if the selected sample rate is another than the one used by Cubase VST, the pitch and length of the audio will be incorrect when you play it.**

13.Select a folder and a name for the audio file to be created.

If you have selected the “Stereo Split” option in step 10 above, the two files will have the same name, but with the letter “L” appended for the left channel file and “R” for the right channel file.

14.Click the Save button.

The audio file is created. If you have activated the “Audition” options, the resulting audio will be cued (played back rapidly) during the process. If you have activated the “Import to” options, the file will be imported into the Pool and, if you like, onto an audio Track. You can play it back to check the results immediately. Just remember to mute the original Tracks, and turn off any eq and/or effects for the audio channel(s) used by the imported Track, so that you really hear the true result!

Export – MIDI File

This allows you to save your music (MIDI data only) as a Standard MIDI File (SMF).

Export – Cubase 3.x Arrangement

This allows you to save the active Arrangement in a format compatible with older versions of Cubase.

Export – Cubase 3.x Song

This allows you to save the entire Song in a format compatible with older versions of Cubase.

Revert To saved

This command restores the Song to the last saved version. Any changes you made since you last saved are lost. You can use this command as a way of Undoing many changes at the same time. Save your Song, experiment, and if you don't like the results, revert to the last saved version.

Page Setup...

This item opens the standard Mac OS Page Setup dialog, used for deciding about paper formats etc, before printing. Exactly what options are available depend on what version of Mac OS you run and what printer you are using.

Cubase VST adds the following options to this dialog:

Option:	Description:
Measure in	This is used to set a unit of measure for the margins.
Margins	This is used to adjust the margins manually.
Default Values	If you have adjusted the margins, this button allows you to return to the largest possible printing area for your printer.
Toggle Margins	When this is activated, you will have different margins on the left and right pages, that is inner and outer margins, rather than left and right.

Print...

Opens the standard Mac OS Print dialog, allowing you to select which pages to print, how many copies of each etc. Please refer to your Macintosh documentation for more information.

You can print from the following windows:

- Score Edit.
- List Edit.

Print All...

This is the same as above, except it prints all Layouts in the Song. This command will be used when you select a Song in the Finder and select Print there. By selecting several Song documents and selecting Print from the Finder, you can print an unlimited number of Songs.

Quit

This simply Quits the program. If you have any unsaved changes you will be asked whether you want to save them before quitting.

If you do not save your Song, you will also be asked whether you want to delete audio files that have been recorded since you last opened this Song. Normally, you will want to do this, since if you don't save the Song, there's no "context" to play back the recorded audio files from.

File Quick Selection List

The most recently loaded files appear at the bottom of the File menu (you can set the number of recent files to show in the Preferences-General-General dialog). Selecting one opens it.

3
The Edit Menu

Undo

You can Undo your last action by selecting this menu item or by pressing [Command]-[Z] (the default key command for Undo). The menu item also gives you a clue about what will be undone. For example: If it says “Undo Delete”, the last thing you did was delete something.

If you wish to “Undo the Undo”, this is possible since after an Undo, this menu command changes to “Redo”.

Cut

This takes the selected item(s) (Parts, notes or other MIDI Events, etc.) removes them from the window they were in and puts them in an invisible “storage bin” called the Clipboard. You can later paste them into the same window or another.

Copy

This takes the selected item(s) and copies them to the Clipboard. You can later paste them into the same window or another.

Paste

If you have used Cut or Copy to put something on the Clipboard, you can use this command to put that something back into the active window. You can Paste as many times as you want from the Clipboard.

You can Paste Events from one MIDI editor into another. You can also Paste Parts that were Cut or Copied from another Arrange window. You can not Paste Events into an Arrange window or Parts into an editor (neither of which would make much sense to do).

Objects pasted into an Arrange window or an editor are always Pasted in at the current Song Position.

Delete (Item)

This simply deletes the selected objects. Most often the menu item gives you a clue of what will be deleted, such as “Delete Parts” if you have selected Parts in the Arrange Window.

Select

This menu item contains a submenu, allowing you to select different combinations of Events (in the editors), Parts (in the Arrange window) and other objects. The submenu looks slightly different in the different windows.

These are the menu items:

Select All

This command selects all objects in the window (Parts in the Arrange window, Events in an editor etc.). The default key command for Select All is [Command]-[A].

Invert

“Inverts” the selection; that is, all previously selected items get de-selected and all previously de-selected items get selected.

From Song Position

This works like Select All, but only selects objects that begin at the current Song Position or later.

Overlap (Arrange Window only)

Selects all items that are partly overlapped by another item.

Track Class (Arrange Window only)

Selects all Parts on all Tracks that are set to the same Track Class as the Active Track.

Same Type (Editors only)

Selects all Events of the same Event type as the selected Event.

If Events of several different types are selected, Select Same Type will look at the Event type of the first selected Event.

Inside Locators

Selects all objects located between the Left and Right Locators.

Outside Locators

Selects all objects *not* located between the Left and Right Locators.

Parts On Track (Arrange Window only)

Selects all Parts on the active Track. This can also be done by pressing [Shift] on the computer keyboard and double clicking somewhere in the Track in the Part Display.

In Same Folder (Arrange Window only)

If a Folder Track is selected, all Parts within this Folder are selected. If a Part or a Track in a Folder is selected, all Parts in the same Folder are selected.

Muted Parts (Arrange Window only)

Selects all Muted Parts in the Arrange window.

Muted Notes (MIDI Editors only)

Selects all Muted note events in a MIDI Editor.

Score Layout (Arrange Window only)

This opens yet another submenu, containing the Score Layouts you have defined. Selecting one of the Score Layouts from the submenu will select all Parts on the Tracks included in the Score Layout.

Equal Pitch (Editors only)

Contains a submenu with two options:

- **In Same Octave:**
  This will select all Note Events with the same pitch and within the same octave as the selected note.
- **In All Octaves:**
  This will select all Note Events of the same pitch as the selected note, in all octaves. If you for example have selected a note of the pitch F4, then all F:s, from F-2 to F8, will be selected.

Voice (Score Edit only)

This item opens yet another submenu. If you are working with several Voices in Score Edit, you can select all notes in one of the Voices by using the submenu.

Active Staff (Score Edit only)

This selects all notes and symbols that belong to the currently active staff.

Same Enharmonic (Score Edit only)

This is an expansion on the Equal Pitch option that only selects notes of the same pitch *and* with the same enharmonic shift setting (in all octaves).

For example if you select an F# (F sharp) and use this command, all F#s will be selected but not any Gbs (G flats).

Same Verse (Score Edit only)

If you have selected a word (a lyrics object), selecting this menu item will automatically select all other words in the same verse.

Get Info

Score

In Score Edit, different dialog boxes will appear when you select this command, depending on what is selected. The dialogs allow you to change properties of the selected object. A complete list of the objects and what dialog they open can be found in the Score Layout and Printing document.

MIDI Mixer

In this window, this menu item opens up the Object Definition dialog box (an Object has to be selected).

Edit

This menu item brings up different editors, depending on what type of Track Class you are working with:

Track Class:	Editor:
Audio Tracks	Audio Edit
MIDI Track	Key Edit, List Edit or Score Edit, depending on your Preference settings.
Drum Track	Drum Edit.
Chord Track	Score Edit.
Mixer Track	If the Track is an Automation Mix Track for the VST Channel Mixers or the MIDI Track Mixer, the Controller Editor is opened. Otherwise, the MIDI Mixer opens.
Style Track	Style Track Editor.

List

This menu item opens the List Editor. The List Editor can be used for MIDI Tracks, Drum Tracks, Mix Tracks and Audio Tracks.

Drum

This menu item opens the Drum Editor. Drum Edit is mainly used for situations when you want to edit regular MIDI Tracks (as opposed to Drum Tracks) in the Drum Editor. For Drum Tracks you can use Edit or simply double click.

Score

This menu item is used to open the Score Editor. In Score Edit you can edit MIDI and Drum Tracks.

Controller

This Editor is for continuous data such as volume, panning, pitch bend or modulation. It can be used on MIDI Tracks, Drum Tracks, Mix Tracks, and Audio Tracks. It can also be used on Objects in a MIDI Mixer Map.

Graphical MasterTrack and List MasterTrack

These two items open the two MasterTrack (tempo) editors, the Graphical one (which resembles the Controller Editor) and the List version (which resembles List Edit).

Notepad

This utility allows you to type in text that you want saved with your Arrangement. You can also Paste in text here that you have Cut or Copied in other applications (and vice versa), or use Drag and Drop if the application allows dragging of text blocks, like Simple Text or MS Word for example.

Preferences – General Information

A few options and commands occur repeatedly in the Preferences dialog:

Save with Song

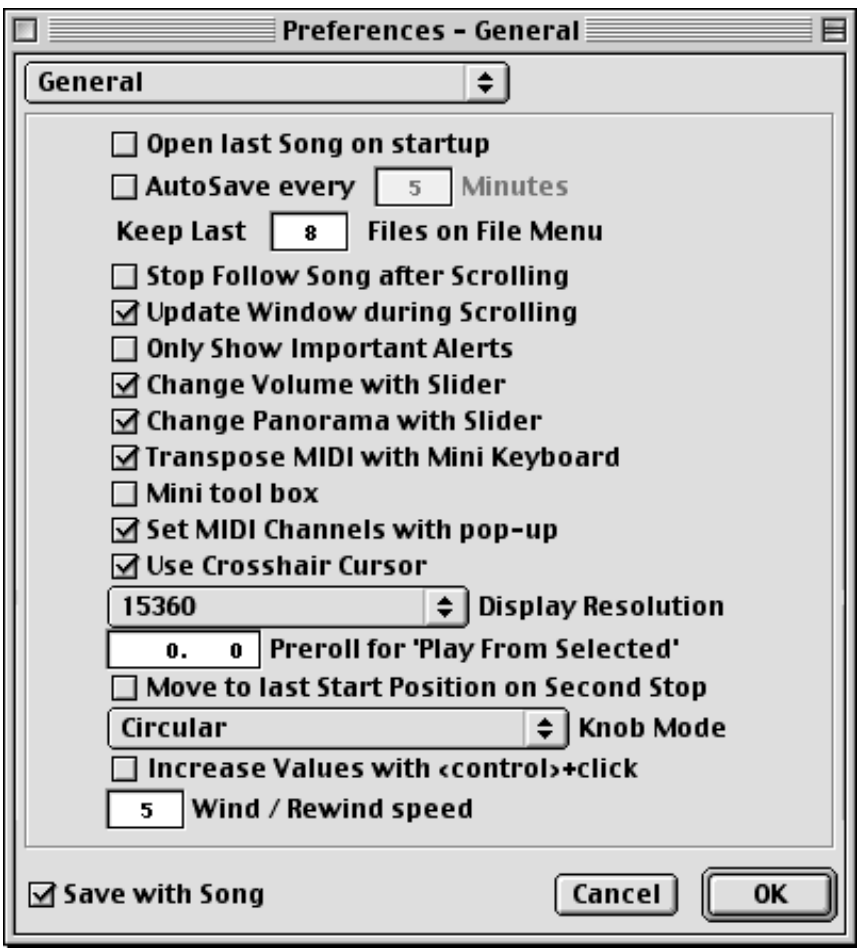
Many of the dialogs in Cubase VST contain a checkbox labeled “Save with Song”. If this is activated, you have to save the Song to keep the settings you have made in the dialog. If the checkbox isn’t activated, this means that the settings you make will automatically be saved in Cubase VST’s Preference file when you Quit.

Use Default

This resets the options to the basic, recommended settings.

Preferences – General

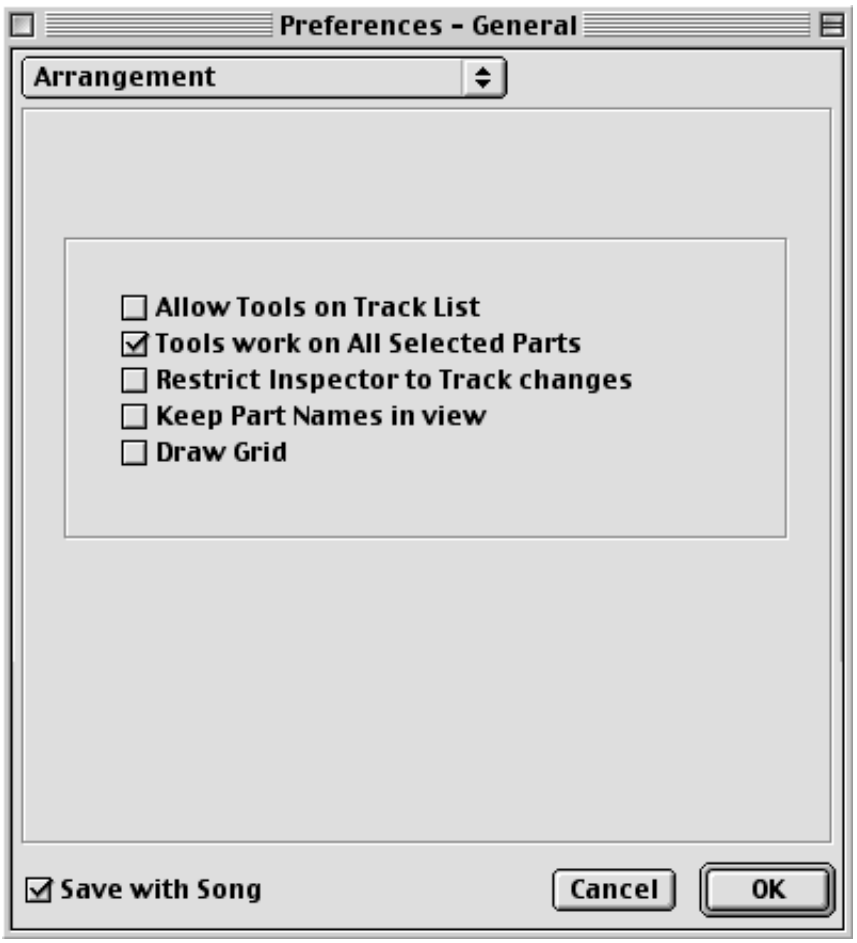
General



Option:	Description:
Open last Song on startup	When this is activated, the last opened song will automatically be opened when you launch the program.
AutoSave every - [xx] Minutes	When this is activated, your Song will automatically be saved at a time interval you specify. See the chapter “File Handling” in the Getting Started book for details.
Keep Last [xx] Files on File Menu	This allows you to specify how many of the files you have worked on that will remain on the File menu for quick selection.
Stop Follow Song after Scrolling	This is related to the Follow Song feature. When this is activated, Follow Song is temporarily disabled as soon as you scroll the window horizontally.
Update Window during Scrolling	When this is activated, the windows are updated continuously while you scroll. You may want to deactivate this on a slower computer.
Wind / Rewind speed	This lets you decide how fast the song position pointer should move when you wind and rewind. The value ranges from 1 to 10.

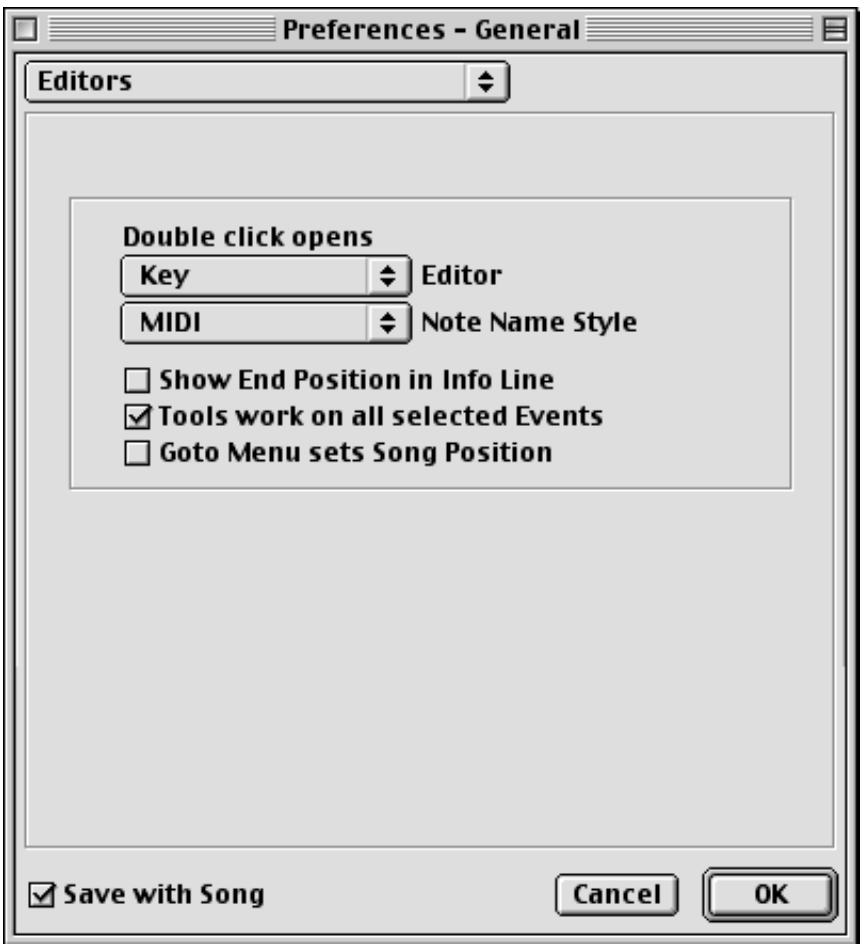
Option:	Description:
Preroll for Play from Selected	If you activate the “Play From Selected Object” function from the “Key Command Preferences - Transport and Locators” dialogue, you can here specify how far ahead of the selected object playback should start.
Set MIDI Channels with pop-up	When this is activated, MIDI Channels will be displayed on a pop-up rather than as numbers.
Transpose MIDI with Mini Keyboard	When this is activated, Transpose Part Parameter changes will be made with a small keyboard, rather than by number.
Change Volume with Slider	When this is activated, Volume Part Parameter changes will be made with a slider, rather than by numbers.
Change Panorama with Slider	When this is activated, Pan Part Parameter changes will be made with a slider, rather than by numbers.
Knob Mode	This lets you decide whether the various knobs and dials used throughout the program should respond to a circular or a linear motion with the mouse when manipulated.
Only Show Important Alerts	When this is activated, fewer alert messages will appear. Activate this when you feel confident in using the program and are less worried about making mistakes.
Mini Tool Box	If this Preference item is selected, Toolboxes will appear as a horizontal strip, with smaller icons. Note that this only applies if the toolbox is “torn off” the menu bar, or if opened by Control-clicking.
Use Crosshair Cursor	When this is activated, your movements in the Part Display and in various editors will be tracked by a crosshair cursor.
Display Resolution	This allows you to adjust the Display Resolution, that is how many “ticks” there are to a quarter note. This affects the precision of editing in all windows. Audio playback takes full advantage of this resolution. However, please note that MIDI playback precision is limited by the MROS resolution setting in the Synchronization dialog.
Move to last Start Position on Second Stop	When this is activated, any time you stop playback and then click stop a second time, the song position pointer jumps back to where you previously started playback.
Increase Values with [Control]+click	If this option is activated, pressing [Control] and clicking on a value will increase it, while clicking without a modifier key will decrease the value. This allows users with two-button mouses to increase values by clicking on the right button and decrease values with the left button.

Arrangement



Option:	Description:
Allow Tools on Track List	When this is activated, you can use the Pencil and Eraser in the Track List, to create or delete Tracks. You can also use the Glue Tube, Logical and Groove tools on whole Tracks this way.
Tools work on All Selected Parts	When this is activated, Tool operations will be applied to all selected Parts, rather than to just the one you clicked on.
Restrict Inspector to Track Changes	When this is activated, you will only be able to make Inspector changes for an entire Track, instead of individual settings for each Part.
Keep Part Names in view	When this is *deactivated*, a Part's name is only shown in the beginning of the Part. When this is *activated*, you will always be able to see the name of the part, in the Part, at the left side of the Part display. This will then be true even if the Part starts "outside" the Part Display.
Draw Grid	If this option is activated, the Arrange Window will display a grid that can help make positioning in the window easier. The grid divides the Part Display into "boxes" sized vertically according to the Track height and horizontally in multiples of four bars, depending on the horizontal magnification (just like the bar numbers in the Ruler).

Editors

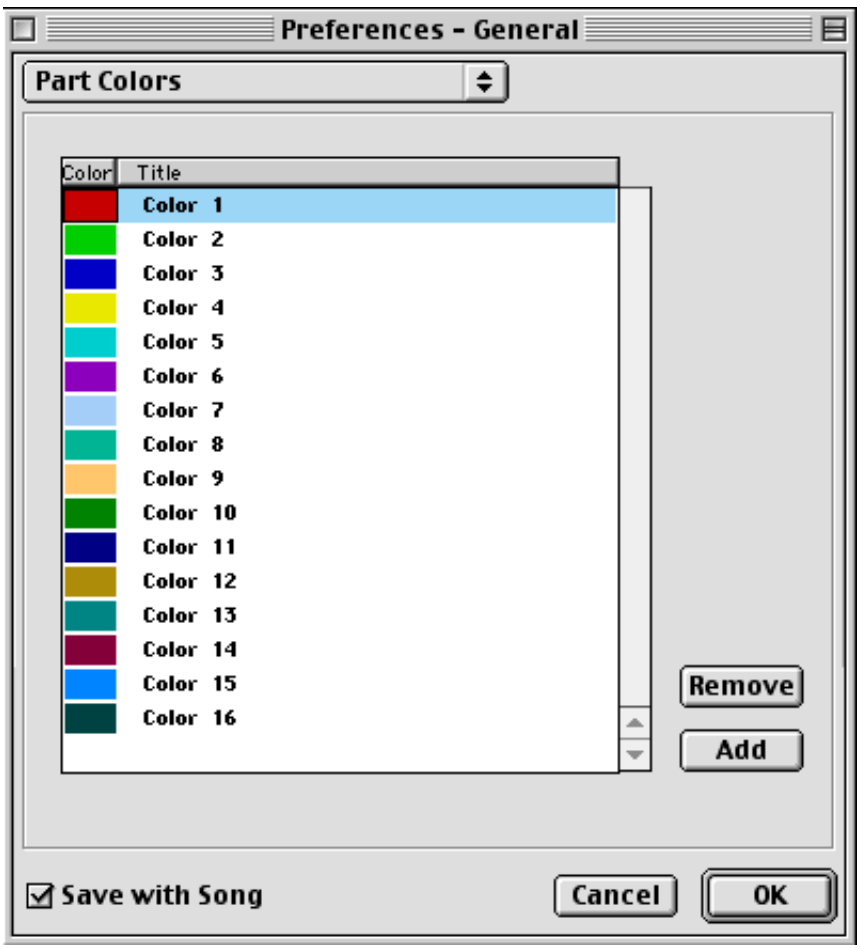


Option:	Description:
Double click opens	This pop-up allows you to specify which editor will open when you select Edit from the Edit menu with a MIDI Track/Part selected or when you double click on a MIDI Part.
Note Name Style	This allows you to select from four ways of displaying note names. To check out the various options, open a MIDI Part containing notes with various pitches in List Edit. Switch between the options in the Preferences dialog and check how the Val1 column in List Edit changes.
Show End Position in Info Line	When this is activated, the Info Line in the Editors displays the end position of the events. When this is deactivated, it displays the events' lengths.
Tools work on all selected Events	When this is activated, Tool operations that you perform in the editors will be applied to all selected Events.
Goto Menu sets Song Position	Normally, the Goto menus in the editors will only change the view, as if the scrollbars were used. If this option is activated, using the Goto menus will move the Song Position as well.

Modifiers

This Preference page allows you to specify which key modifiers should be used for setting the Song position, displaying the Marker menu, and for displaying the Toolbox and the Score context menus.

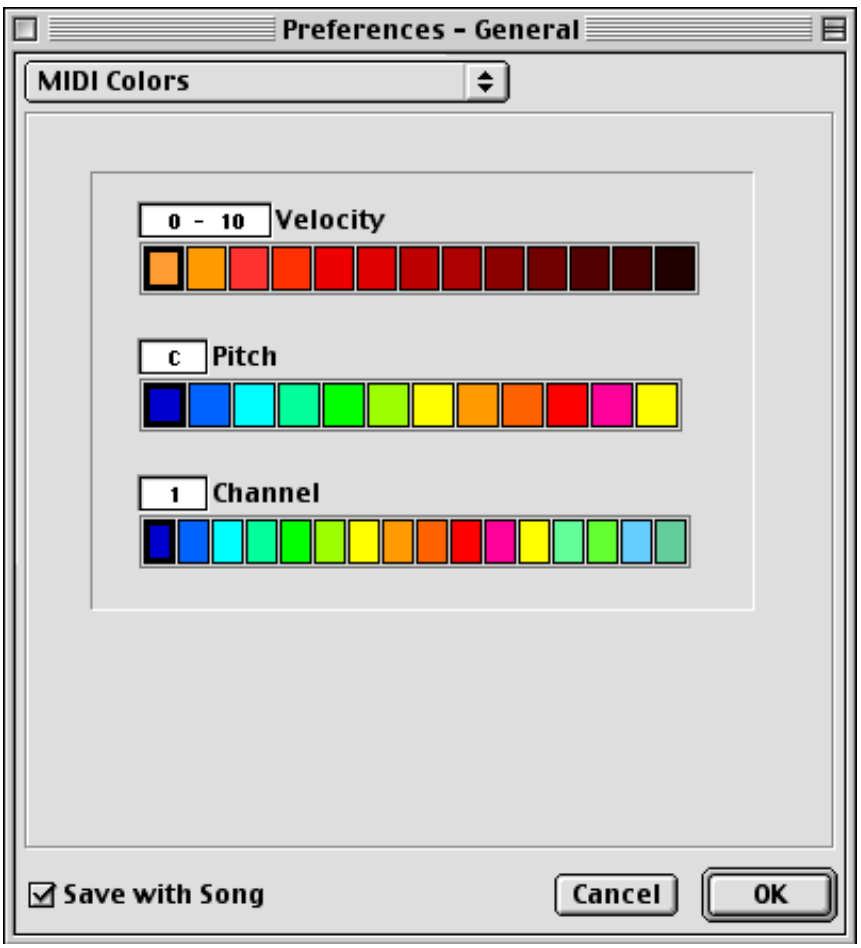
Part Colors



This dialog allows you to create and modify the color options on the Part color pop-up in the Arrange windows.

Option:	Description:
Color	This column displays the currently defined colors. Double clicking one brings up the standard Apple Color Picker dialog where you can change the color.
Title	This column displays the name of the currently defined colors. Double click on the name to change it.
Remove	This removes the currently selected color item from the list.
Add	This adds a new color item to the list.

MIDI Colors

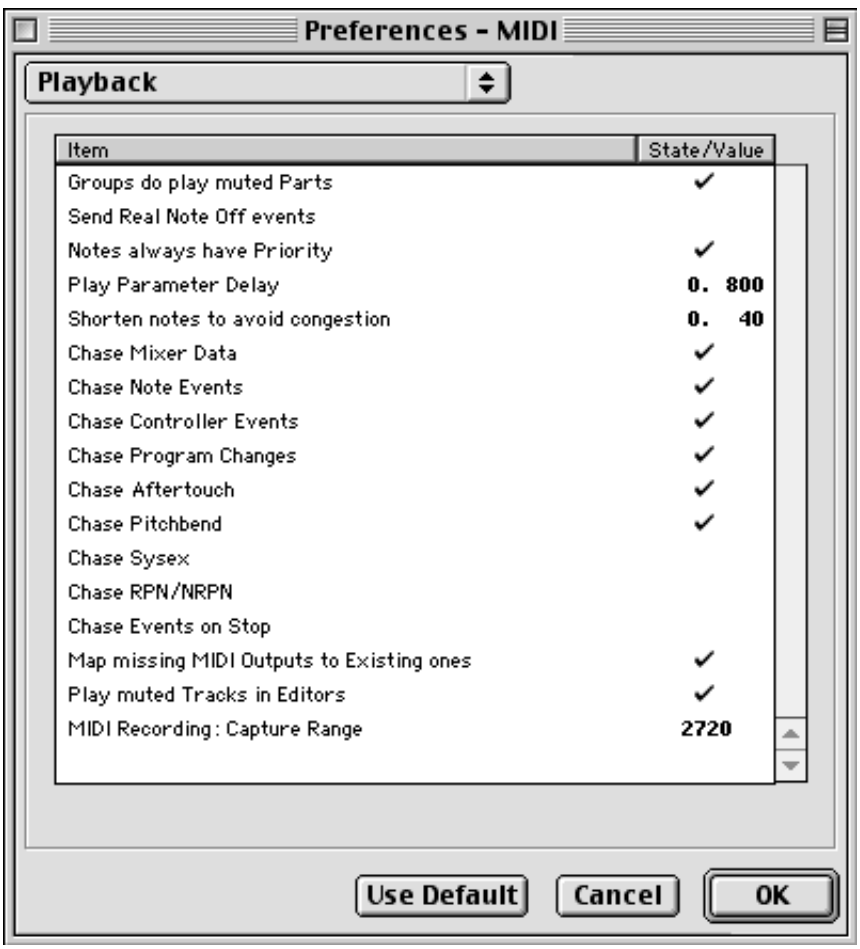


This dialog allows you to specify the colors for three of the options on the Color pop-up in the MIDI editors. To change any color, double click on it and use the standard Apple Color Picker dialog that appears.

Option:	Description:
Velocity	This allows you to specify different colors for different velocity ranges.
Pitch	This allows you to specify different colors for the different pitches within one octave.
Channel	This allows you to specify different colors for different MIDI Channels.

Preferences – MIDI

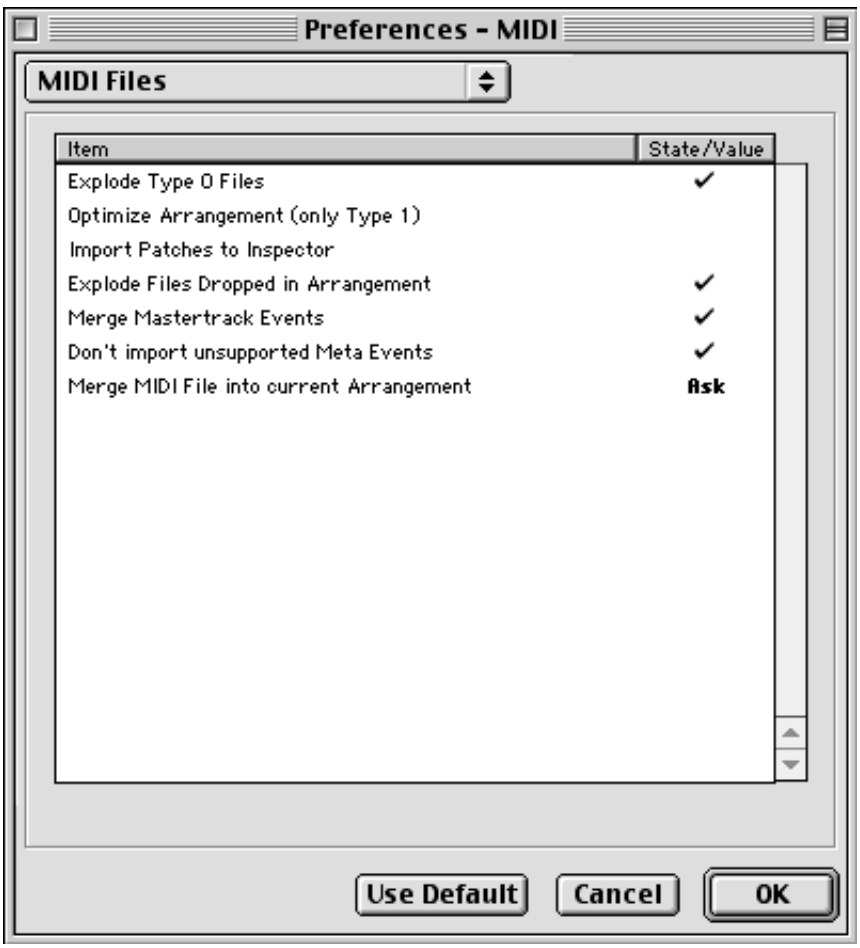
Playback



Option:	Description:
Groups do play muted parts	When this is activated, Parts in a Group are played back even if the Track with the original Parts is muted. When you want to bring Parts in and out of a Group, by Muting them, deactivate this option.
Send Real Note Off events	When this is activated, true Note Off messages are sent out instead of Note On messages with velocity 0. You might have to activate this with some very old MIDI equipment.
Notes always have priority	When this is activated, Note On messages are always given absolute priority over other messages, during playback. This is to ensure tight timing regardless of heavy use of continuous data.
Play Parameter Delay	This parameter allows you to set a (pre)delay for the transmission of play parameters (as set up in the Inspector). Many MIDI units take some time to react to for example Program Change and Bank Select. If your unit “chokes” when it receives a Program Change, try setting this to a negative value.
Shorten notes to avoid congestion	When this is activated, there is always a short period of time between a Note Off and a Note On with the same MIDI Channel. If you experience lost notes on your synthesizer when you send it notes with very short lengths, raise this figure.

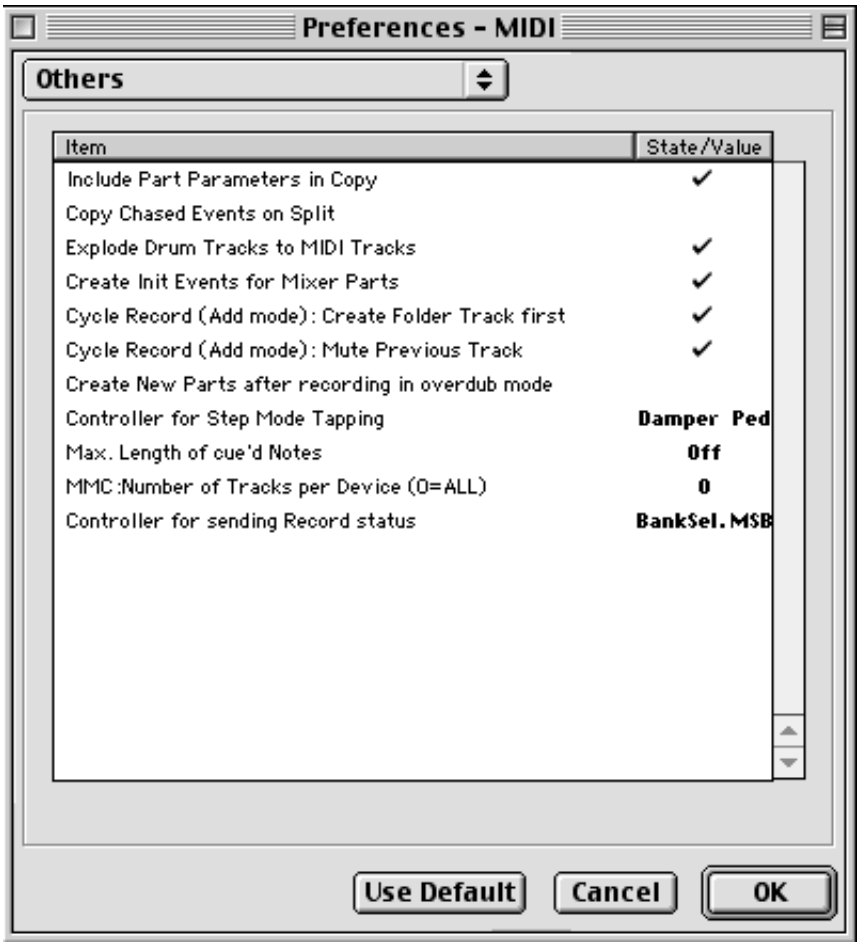
Option:	Description:
Chase [various data types]	These options are used together with the Chase Events function described on page 100.
Chase Events on Stop	When this is activated, the program will Chase as soon as you hit stop. This means for example that: • A long note that is shut off by Stop, will be retriggered when you activate playback. • A damper pedal, which is on and has been switched off when you stopped, will be set to its previous state.
Map missing MIDI Outputs to Existing ones	This preference is for those situations when you open a Song that was created with different MIDI interface(s) than you currently have in your system. This is especially useful under OMS. When it is activated, the missing output is mapped to the next available output.
Play muted Tracks in Editors	When this is activated, a Muted track will still play when opened in an editor window. When this is deactivated, it will stay muted at all times.
MIDI Recording: Capture Range	This item allows you to specify a range (in ticks). A recorded event within this range will be moved to the nearest beat, if the event is played before the beat in a preroll, or at the end of a section when in Cycle Record.

MIDI Files



Option:	Description:
Explode Type 0 Files	If this is activated, an imported MIDI File of type 0, will be “exploded” into a number of Tracks, one for each MIDI Channel in the MIDI File.
Optimize Arrangement	When this is activated, an Optimize Arrangement operation will automatically be performed on imported Type 1 MIDI Files.
Import Patches to Inspector	When this is activated, Program Change messages at the beginning of a MIDI File will be converted into Inspector settings when you import the file.
Explode Files Dropped in Arrangement	This setting determines what will happen when you drag and drop a MIDI file into an Arrangement. When this is activated, it will be exploded into a number of Tracks. When this is deactivated, it will appear on one Track only.
Merge Mastertrack Events	When this is activated, Tempo events in an imported MIDI File will be merged with existing Master Track events in your Arrangement (if they don’t conflict with existing tempo events). When this is deactivated no changes will be made to the Master Track.
Don’t import unsupported Meta Events	When this is activated, unknown MIDI events will be discarded when you import a MIDI File. When deactivated, all events will be imported.
Merge MIDI File into current Arrangement	When you import a MIDI file, this option determines whether the MIDI file should be merged into the current Arrangement (“Yes”) or not (“No”). If the option “Ask” is selected, you will be asked each time you import a MIDI file.

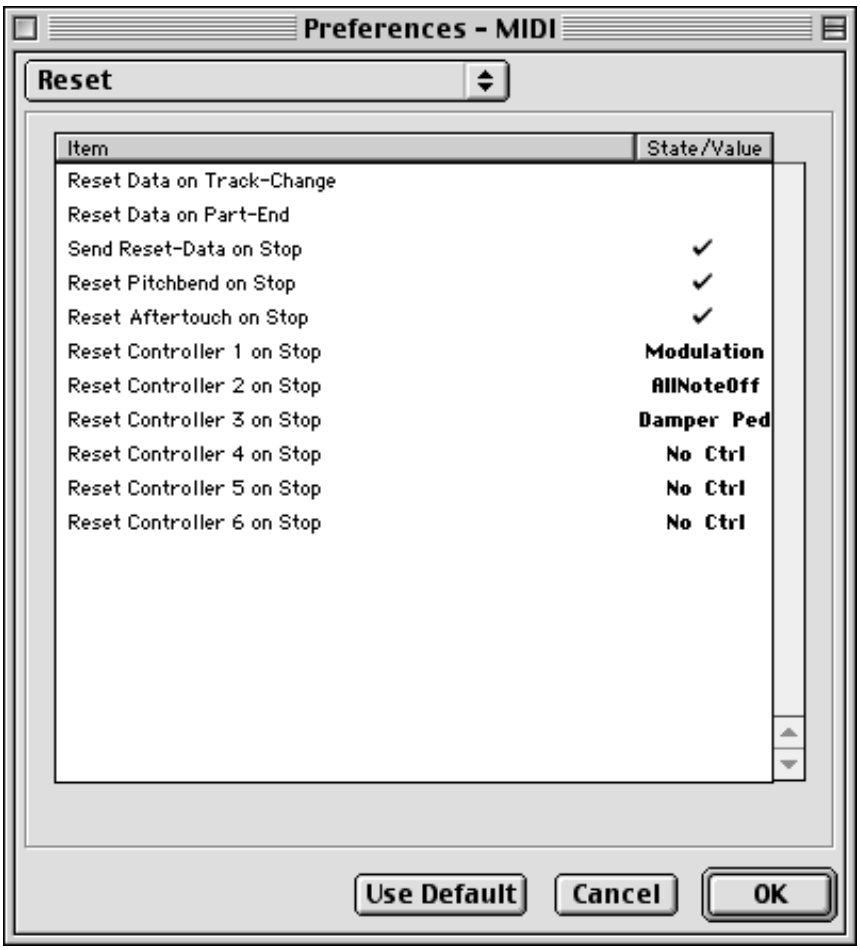
Others



Option:	Description:
Include Part Parameters in Copy	This determines what happens with Inspector Part Parameter settings when you Copy and Paste Parts. When this is On, Inspector Parameters are copied with the Parts. When this is Off the copied Part will have initialized settings (all Off/zero).
Copy Chased Events on Split	When this is activated, Events that make up a “snapshot” of the Part at the split point will be copied to the beginning of the second part. This includes for example: • Notes that have been split will be “reinserted” into the beginning of the second Part, playing the remaining duration. • Mixer events will be inserted to restore any automation you have inserted.
Explode Drum Tracks to MIDI Tracks	When this is activated, and you use the Explode by Channel function on a Drum Track, the resulting Tracks will be MIDI Tracks. Otherwise they will be Drum Tracks.
Create Init Events for Mixer Parts	When this is activated and you put a Mixer Track in Write mode, Events will be inserted at the beginning of the Part, that correspond to the Objects’ current positions.
Cycle Record (Add mode): Create Folder Track first	When this is activated, a Folder Track is automatically created and all “takes” are put in this folder.

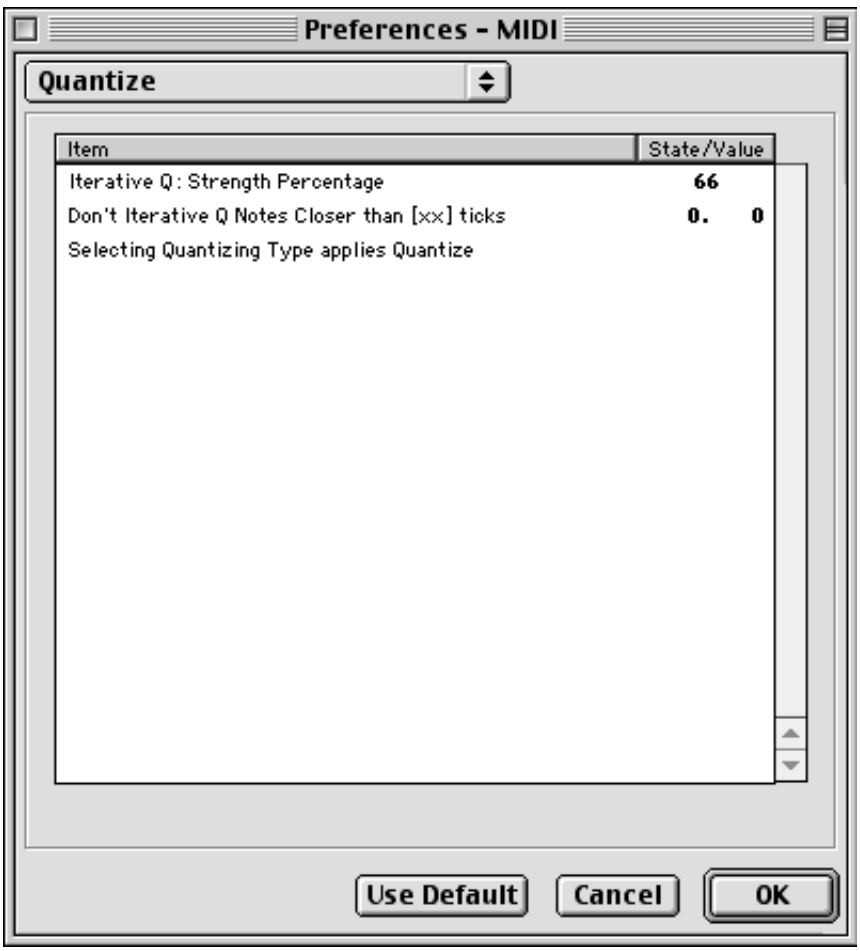
Option:	Description:
Cycle Record (Add mode): Mute Previous Track	When this is activated, each time you start a new “take” the previous Track (“take”) is muted.
Create New Parts after recording in overdub mode	When this is activated, new Parts are always created in Overdub mode, regardless of whether a Part already existed at that position. This may lead to overlapping Parts.
Controller for Step Mode Tapping	This is used to specify which MIDI Controller should be used for advancing one step during Step Input.
Max. Length of cued Notes	When you select notes in the editors, they will play (if the Speaker button is activated). This preference allows you to limit the maximum playback length of such notes, to a sensible value.
MMC:Number of Tracks per Device (0=ALL)	This controls how MIDI Machine Control Track numbers are assigned to devices. When set to All, only one machine is addressed. All other numbers allow you to specify how many Tape Track channels each separate device uses. For example, if set to 8, Tape Track channels 1-8 will address the device with machine ID 0, channels 9-16 will address the device with Machine ID 1, and so on.
Controller for Sending Record Status	This is a special feature for remote control devices with “visual feedback” (e.g. a LED) indicating that recording is activated. When recording is activated, Cubase VST will send a MIDI Controller message (of the type you specified here) with the value 127. Deactivating recording sends a message with the value 0. If you don’t specifically need this, we recommend that you select “No Ctrl”.

Reset



Option:	Description:
Reset Data on Track-Change	When this is activated, the following messages are “reset” for the Track when you switch to another Track: • Pitch Bend • Modulation • Pressure
Reset Data on Part-End	When this is activated, the following messages are “reset” when a Part ends: • Pitch Bend • Modulation • Sustain Pedal • Pressure
Send Reset-Data on Stop	When this is activated, the following messages are “reset” each time you stop: • Pitch Bend • Modulation • Pressure • All Notes Off is sent out • Reset All Controllers is sent out
Reset Pitch Bend on Stop	When this is activated, Pitch Bend messages are “reset” each time you stop.
Reset Aftertouch on Stop	When this is activated, Aftertouch messages are “reset” each time you stop.
Reset Controller 1-6 on Stop	Allows you to select six different controllers that should be reset on stop. To deactivate, select “No Ctrl”.

Quantize



Option:	Description:
Iterative Q: Strength Percentage	This allows you to specify how much notes will be moved when you use Iterative Q. 50%, for example, means the notes will be moved halfways to the specified Quantize value.
Don't Iterative Q Notes Closer than [xx] ticks	This allows you to set things up so that notes that are already very close to the specified Quantize value will not be moved at all when you use Iterative Quantization.
Selecting Quantizing Type applies Quantize	This allows you to select whether you want quantizing to be applied automatically when you select a quantizing type, or not.

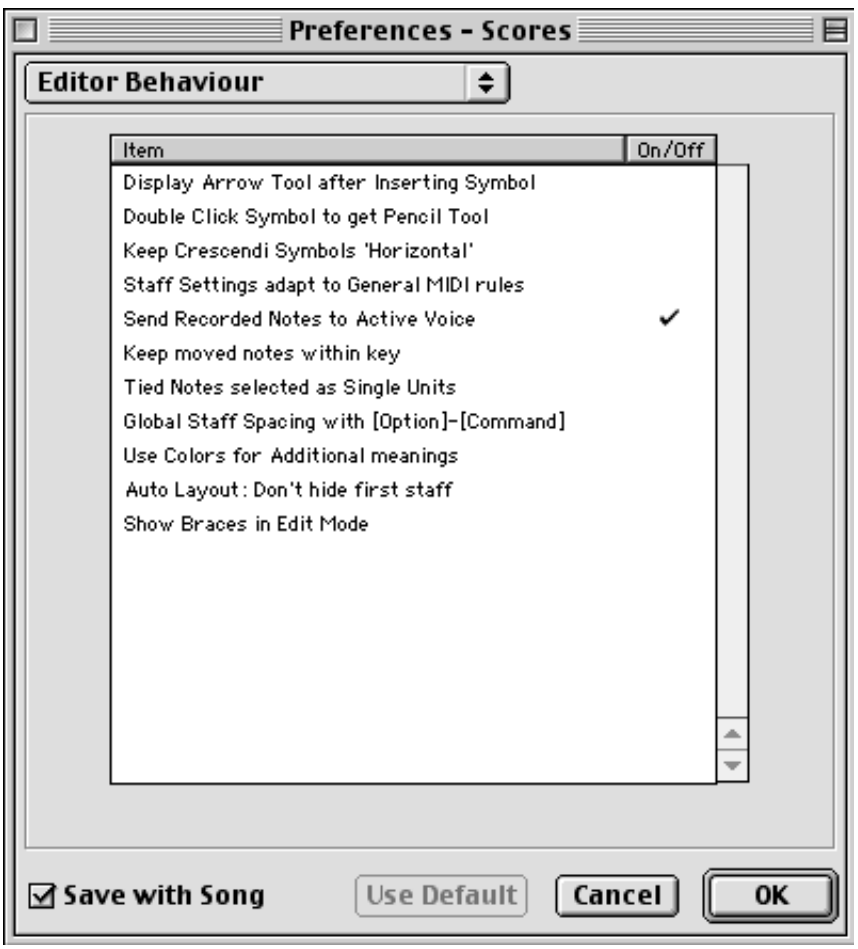
Preferences – Audio

Option:	Description:
Name for New Recorded Files – Use Track Name as Basis	When this is selected, newly recorded files will get the name of the Track.
Name for New Recorded Files – Use Inspector Record File name	When this is selected, newly recorded files will get the name specified in the “record Info” field in the Inspector.
Name for New Recorded Files – Append nothing	When this is selected, the name of new files will only be based on Track name or Inspector settings, as described above.
Name for New Recorded Files – Append Song Name	When this is selected, the name of the Song will be appended to the end of the file name.
Name for New Recorded Files – Append Arrangement Name	When this is selected, the name of the Arrangement will be appended to the end of the file name.
Name for New Recorded Files – Append Record File Name	When this is selected, the Record File name specified in the Inspector will be appended to the end of the file name.
Copy Part Creates New Audio Segments	When this is activated, and you copy an audio Part somehow, new Segments are automatically created. This ensures that editing one Part does not affect any other. When this is deactivated, copied Parts will share segments. In this case changes you make to one Part may affect the other.
Optimize Audio Parts’ Length in Arrangement	If the tempo is raised, the segment that a Part plays may “protrude” past the end of the Part. When this option is activated, Cubase VST will automatically increase the Part length to allow the complete segment to be played.

Preferences – Scores

❒ **These settings are available in the Score and VST/32 versions only.**

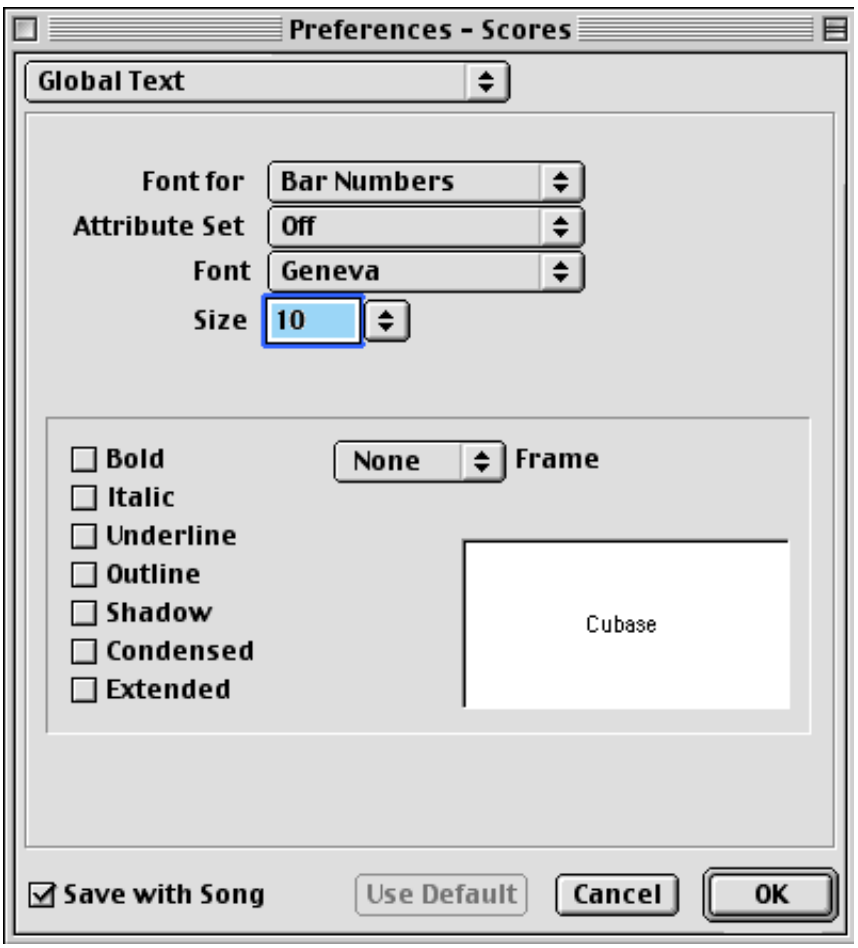
Editor Behavior



Option:	Description:
Display Arrow Tool after Inserting Symbol	When this is activated, as soon as you add a Symbol, the program switches back to the Arrow tool. When this is deactivated, the Pencil tool remains active after inserting a symbol.
Double Click Symbol to get Pencil Tool	When this is activated, you need to double click with the Arrow tool in a Palette to activate the Pencil tool. When this is deactivated, a single click is enough to bring out the Pencil.
Keep Crescendi Symbols 'Horizontal'	When this is activated, crescendo symbols are never "slanted".
Staff Settings adapt to General MIDI rules	If you have selected Programs by General MIDI name for a Track and this option is activated, the GM program will be taken into account when making initial staff settings for that Track. That is, keyboards will be on split staves and correct clefs, display transpose and drum mapping will be used, etc.

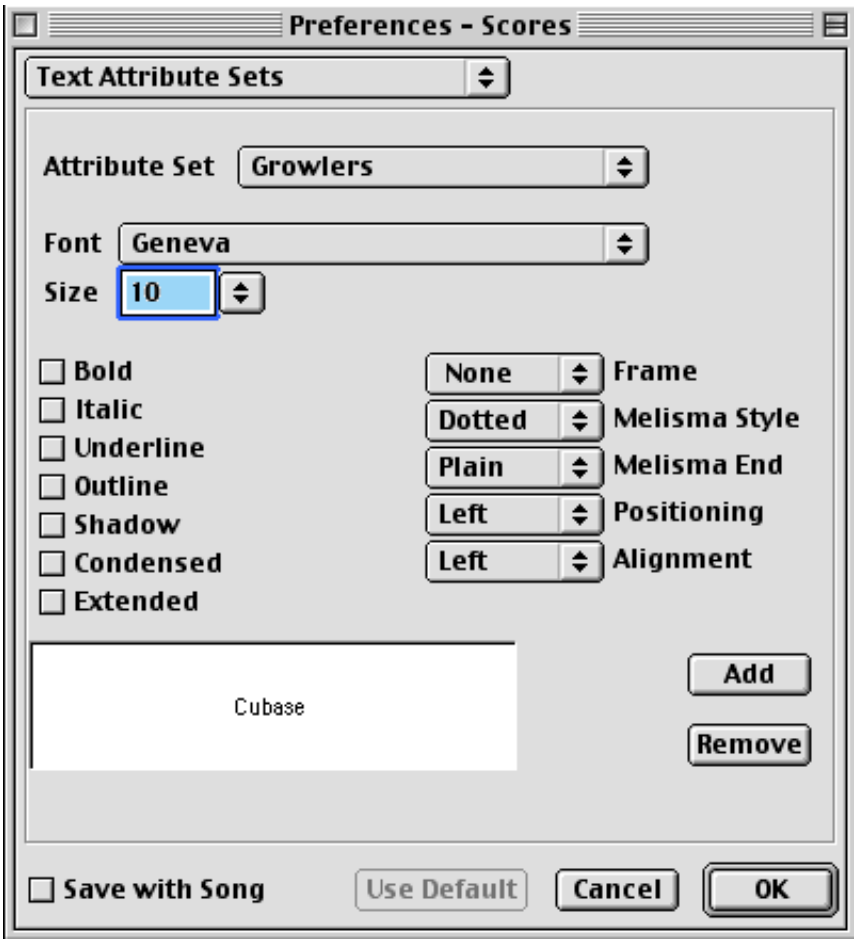
Option:	Description:
Send Recorded Notes to Active Voice	When this is activated, recorded notes will be placed in the active voice. When this is deactivated, recorded notes will just be entered onto the activate staff.
Keep moved notes within key	When this is activated, and you move notes vertically (to transpose them), you will be restricted to pitches within the current key.
Tied Notes selected as Single Units	When this is activated, and you click on either note in a tied note pair, both notes will be selected.
Global Staff Spacing with [Option]-[Command]	When this is activated, [Option]-[Command] spacing of staves is applied to all staves on all pages. When this is deactivated, it is only applied to the current page.
Use Colors for Additional meanings	When this is activated, color is used to identify the following non-standard score elements: • Right Bound Text. • Graphic Notes. • Muted Notes. • Linked Events (staccato, accents etc.) that have been moved with the layout tool. • Slurs that have been moved with the layout tool.
Auto Layout: don't hide first staff	This option affects the Auto Layout functions "Hide Empty Staves" and "Optimize All". When "don't hide first staff" is activated, staves in the very first grand staff will not be hidden, even if they are empty.
Show Braces in Edit mode	Normally, braces are only shown in Page mode. With this option activated they will also be visible in Edit mode.

Global Text



Option:	Description:
Font for	This is the major switch in the dialog, that allows you to specify which score element to make text appearance settings for.
Attribute Set	This allows you to make all text settings by selecting a pre-defined Text Attribute Set.
Font	This allows you to select a font for the specified score element.
Size	This allows you to select a point size for the specified score text element.
Text Style Options	This allows you to select between various options for the look of the text.
Example text box	This shows you what the text will look like.

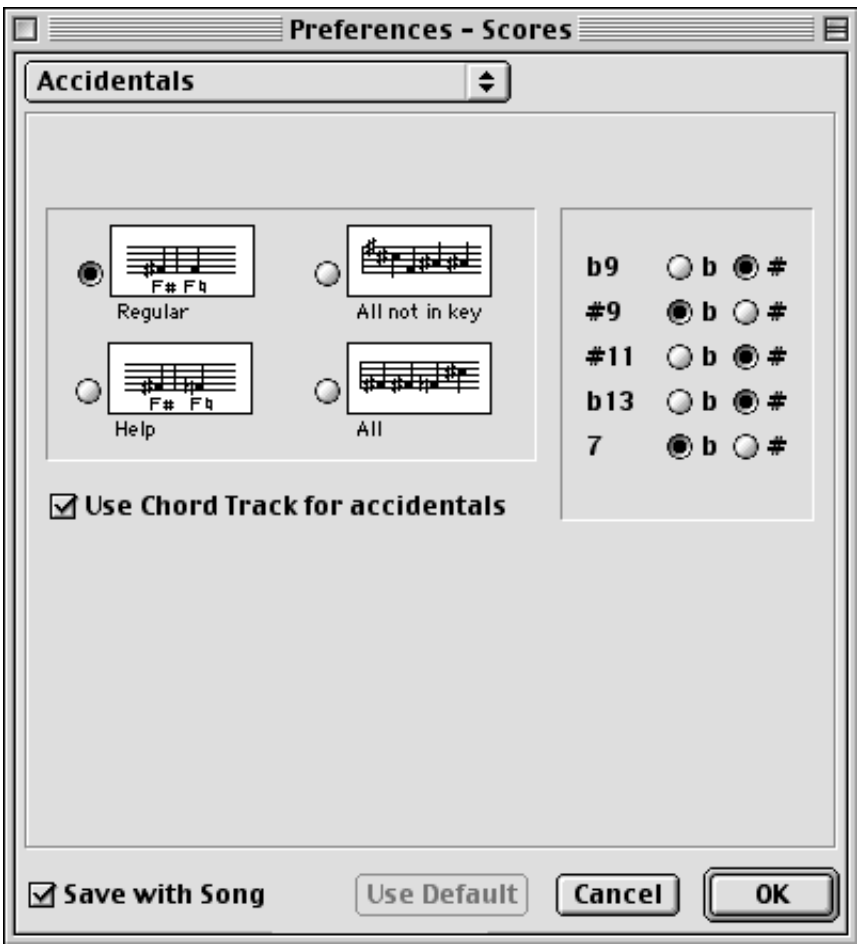
Text Attribute Sets



Text Attribute Sets are pre-defined “text styles” that you can apply to various elements of the score.

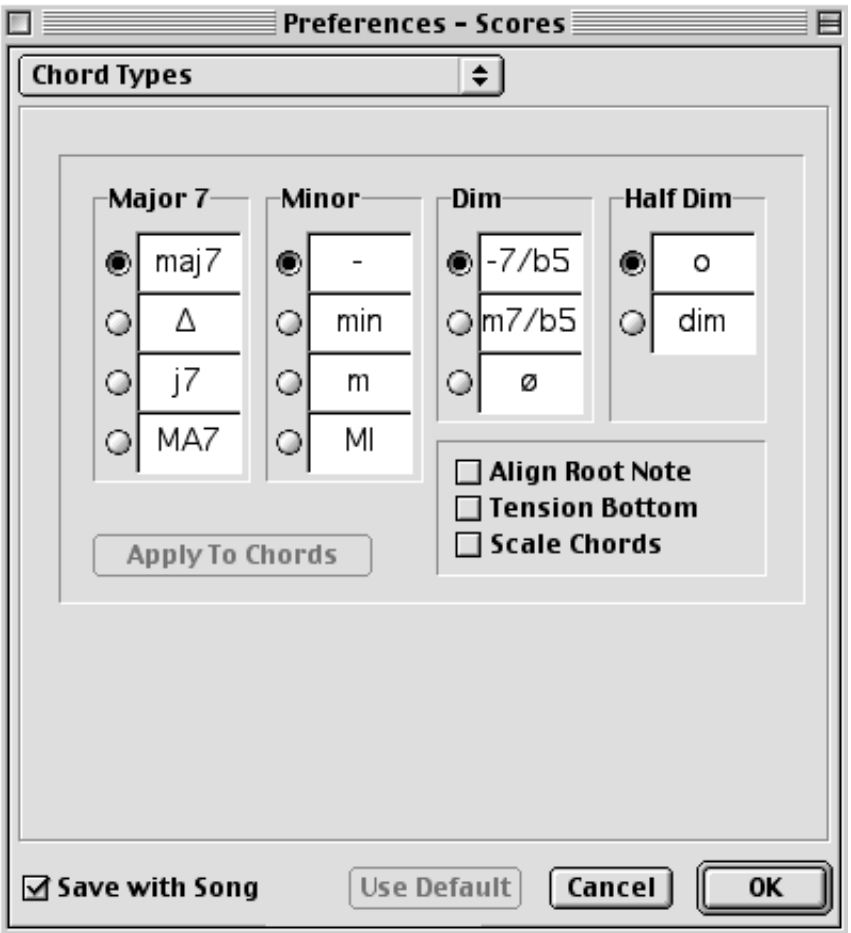
Option:	Description:
Attribute Set	This allows you to select a Text Attribute Set to change or Apply. You can also double click here to change the name.
Font	This allows you to select a font for the Text Attribute Set.
Size	This allows you to select a point size for the Text Attribute Set.
Text Style Options	This allows you to select between various options for the Text Attribute Set.
Example text box	This shows you what the text will look like.
Add	This adds a new Text Attribute Set to the list. You have to specify a name before you can start setting the options.
Remove	This removes the currently selected Text Attribute Set from the list.

Accidentals



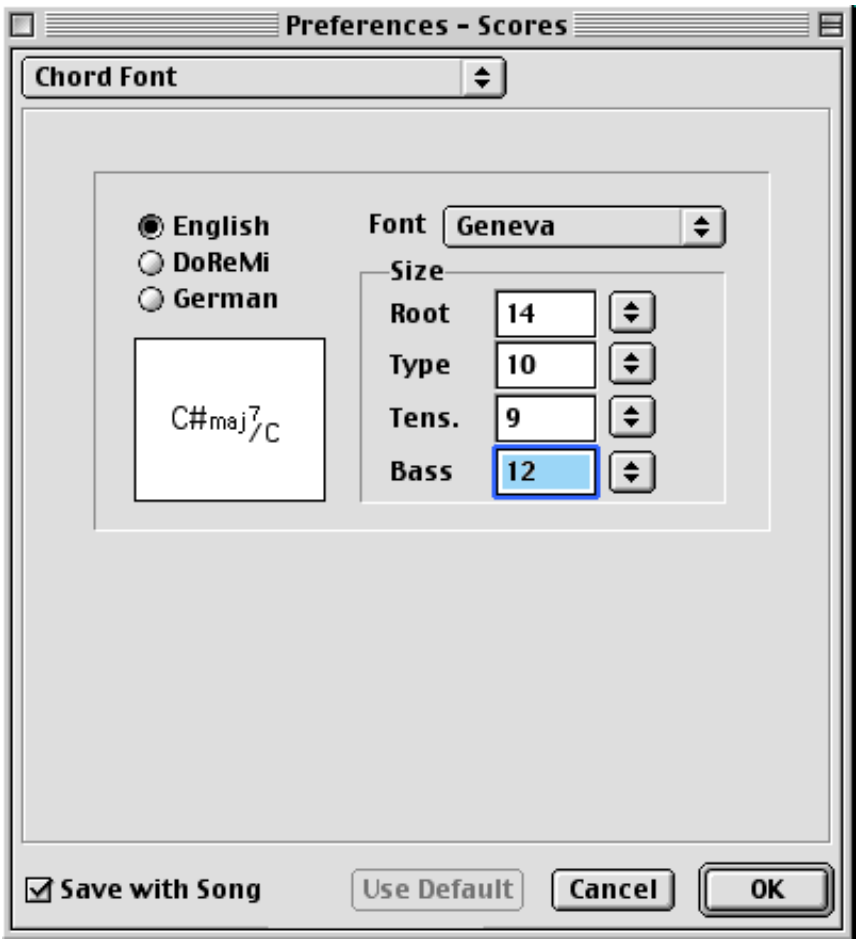
Option:	Description:
Regular	Notes outside the scale get accidentals. In this mode, accidentals are not repeated within a measure.
All not in key	As Regular, but accidentals get repeated even within the same measure.
Help	As above, but if a note outside the scale is followed by one inside the scale (in a following measure), this second note will also be displayed with an accidental.
All	Every single note in the score gets an accidental.
Tensions	These radio buttons allow you to select how five of the most common intervals should be displayed, as sharps or flats.
Use Chord Track for accidentals	When this button is activated, a Chord Track in the Arrangement will affect enharmonic shifting. This is an important feature that can save you hours of manual enharmonic shifting adjustments. See the Score Layout and Printing document for details.

Chord Types



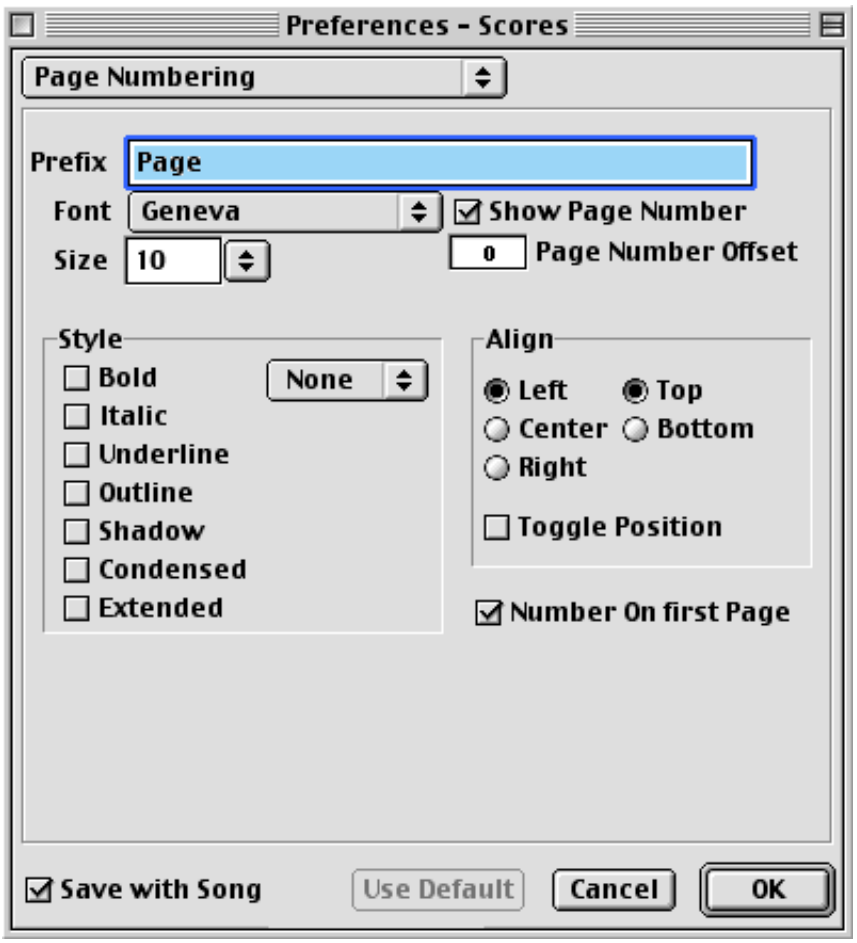
Option:	Description:
Major	This allows you to select between various ways of displaying major seventh chords.
Minor	This allows you to select between various ways of displaying minor chords.
Half Dim	This allows you to select between various ways of displaying half diminished chords.
Dim	This allows you to select between various ways of displaying diminished chords.
Align Root Note	When this is activated, any root note you have specified for a chord, will be drawn on the same vertical position as the rest of the characters.
Tension Bottom	When this is activated, tensions will be drawn on the same vertical position as the rest of the characters.
Scale Chords	When this is activated, chord size will be scaled with the system size.
Apply To Chords	This applies changes you have made, directly, without closing the dialog.

Chord Font



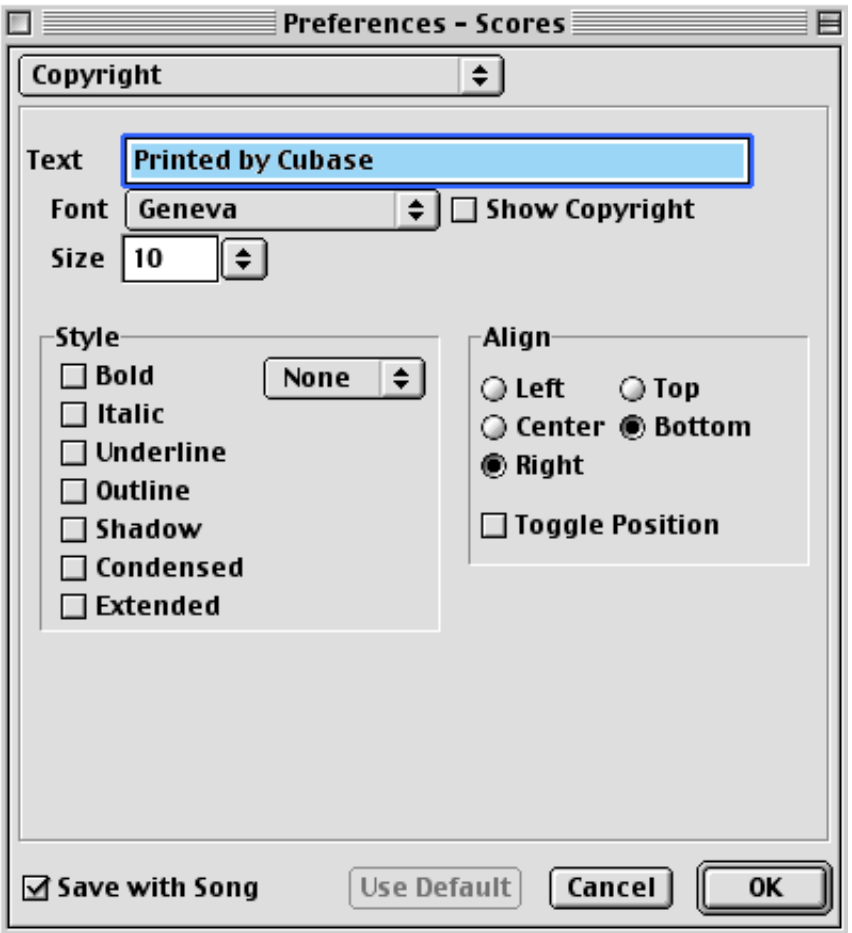
Option:	Description:
English/DoReMi/German	This allows you to select between three ways of displaying chords. The example shows you the differences.
Font	This allows you to specify a font for all chords.
Size – Root	This allows you to specify a point size for the root note in the chord, for example the “C” in a “Cm” chord.
Size – Type	This allows you to specify a point size for the letters indicating the type of chord, for example the “m” in a “Cm” chord.
Size – Tens.	This allows you to specify the point size for the tensions in chord symbols.
Size – Bass	This allows you to specify a point size for the letter indicating the bass note in a chord, for example the “F” in “G/F”.

Page Numbering



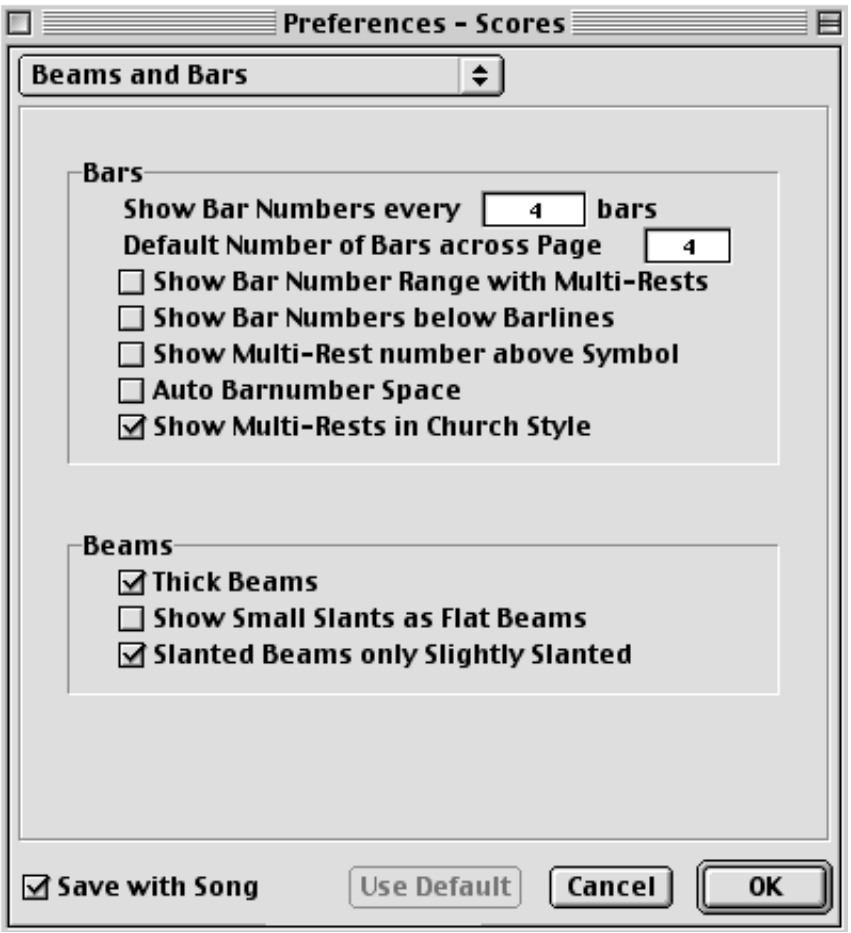
Option:	Description:
Prefix	Adds a text before the actual page number.
Font	This allows you to select a font for page numbers.
Size	This allows you to select a point size for page numbers.
Text Style Options	This allows you to select between various options for the look of the text.
Show Page Number	Turns page numbering on/off completely.
Page Number Offset	This allows you to add to the page number so that the first pages doesn't start on "1".
Align	Determines where on the page you want the text, vertically (Top/Bottom) and horizontally (Left, Center, Right).
Toggle Position	If you have chosen Left or Right for the Preference above, you can also activate Toggle Position, which makes the page number alternate between left and right on even/odd pages.
Number On first Page	Hides/shows the page number on the first page.

Copyright



Option:	Description:
Text	This is where you enter your preferred copyright notice text.
Font	This allows you to select a font for the specified score element.
Size	This allows you to select a point size for the specified score text element.
Text Style Options	This allows you to select between various options for the look of the text.
Show Copyright	Turns the copyright notice on/off completely.
Align	Decides where on the page you want the text, vertically (Top/Bottom) and horizontally (Left, Center, Right).
Toggle Position	If you have chosen Left or Right for the Preference above, you can also activate Toggle Position, which makes the copyright notice alternate between left and right on even/odd pages.

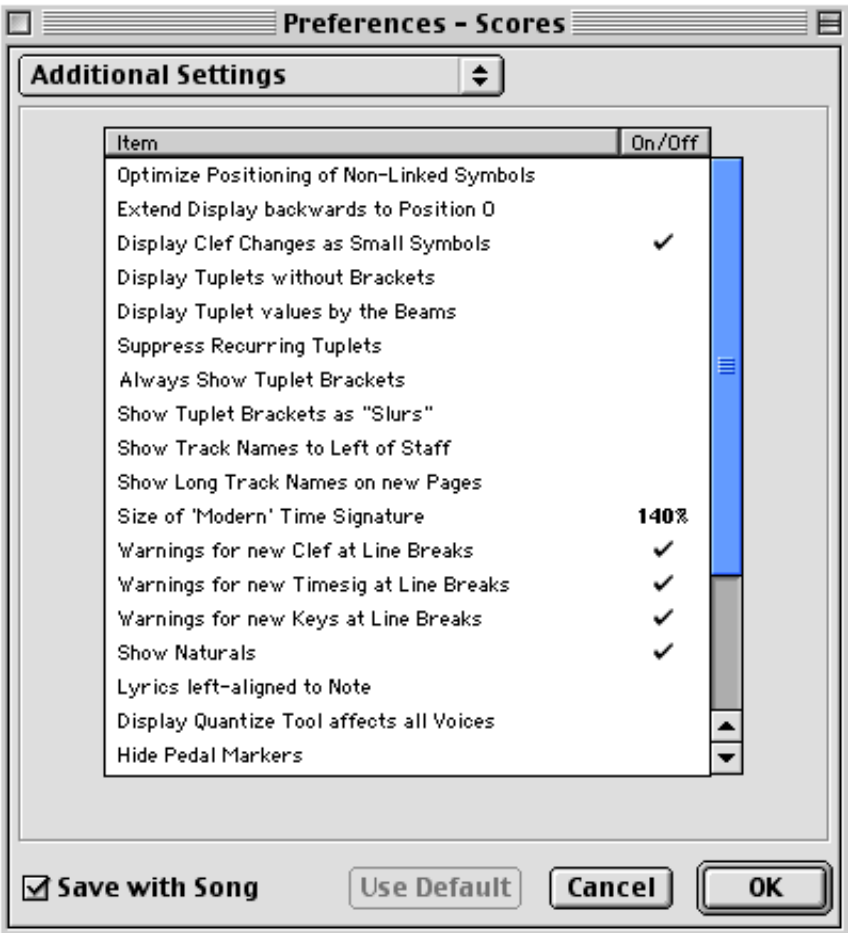
Beams and Bars



Option:	Description:
Show Bar Numbers every [x] bars	This allows you to set how often bar numbers should appear above the bars. The first option is called “First”, which means only the first bar on each staff is numbered. The second option is called “Off” which means no bar numbers at all.
Default Number of Bars across Page [xx]	This is used in three cases: • In Edit mode to set how many bars should be across the page. • In Page mode to decide how many bars there should be across the page in a new layout. • The maximum number of bars per staff when using the Auto Layout functions.
Show Bar Number Range with Multi-Rests	When this is activated, and a multi rest appears in the score, the bar number will be displayed as a range, for example like this: “3-17”.
Show Bar Numbers below Barlines	When this is activated, bar numbers will be displayed below the staff rather than above the staff.
Show Multi-Rest number above Symbol	Determines whether the multiple rest numbers go above the symbol or below.
Auto Barnumber Space	Determines whether the vertical position of the Bar numbers should be adjusted automatically depending on the contents of the measures, or not.
Show Multi-Rests in Church Style	Selects between two types of multiple rests, “horizontal” and “vertical”.

Option:	Description:
Thick Beams	Makes beams thicker than otherwise.
Show Small Slants as Flat Beams	Makes beams straight that would otherwise be slightly slanted. In other words, this raises the “tolerance” for when the program decides to make a beam flat.
Slanted Beams only Slightly Slanted	Makes the beam slant small although there might be a large vertical distance between the first and last note in the beam group.

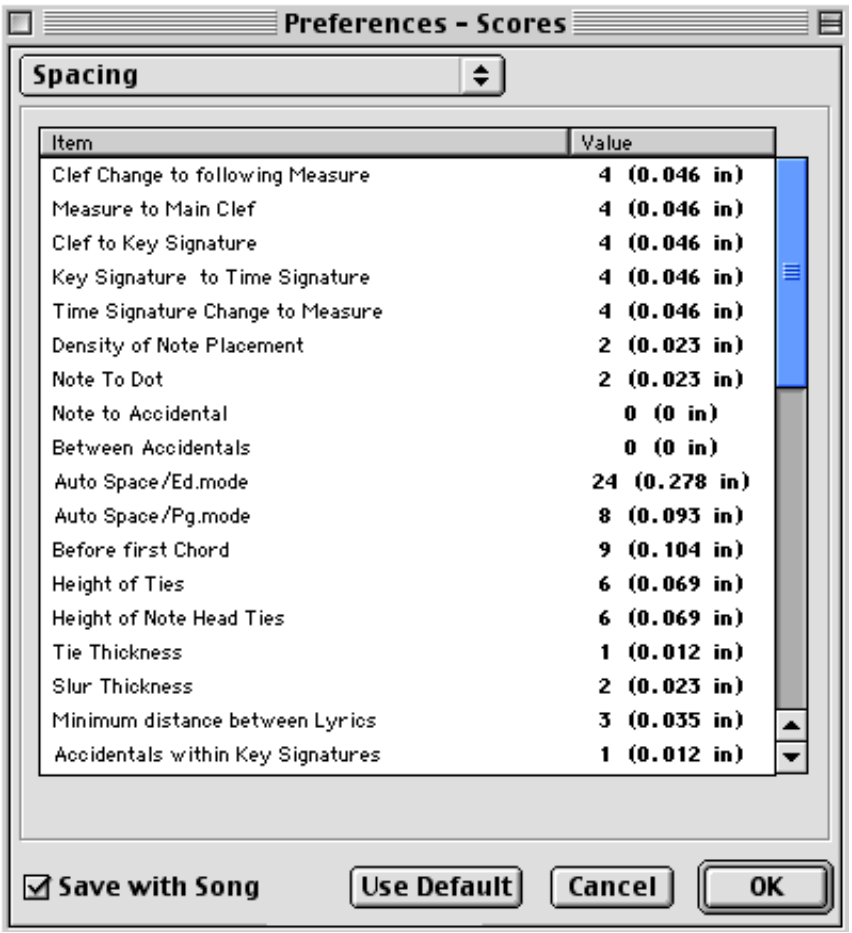
Additional Settings



Option:	Description:
Optimize Positioning of Non-Linked Symbols	When this is activated, an enhanced algorithm will be used for positioning symbols that are not linked to notes. When this is deactivated, the program will work like it did in version 3.x.
Extend Display backwards to Position 0	Determines whether the relative Part position should be used or not. If this flag is activated, the first bar in the Score will be bar 1 even if the Part doesn't start at 1.1.0.
Display Clef Changes as Small Symbols	Determines whether the inserted clefs (clef changes) should be as big as the one at the beginning of the staff or smaller.
Display Tuplets without Brackets	Determines whether there should be brackets embracing tuplet groups or not.
Display Tuplet values by the Beams	Used to decide if the tuplet indication should go above the notes or below.
Suppress Recurring Tuplets	This is for situations where several tuplets (including triplets) occur after each other. When this is activated, only the first group will have a number indication. When this is deactivated, all groups will have this indication.
Always Show Tuplet Brackets	When this is activated, the tuplet number indication will appear on a line that spans the tuplet group. When this is deactivated, there will be no such line.

Option:	Description:
Show Tuplet Brackets as "Slurs"	When this is activated, tuplet brackets will have the same shape as slurs, as opposed to "angle brackets".
Show Track Names to Left of Staff	When this is activated, Track names are shown to the left of the staff, rather than just above the staff.
Show Long Track Names on new Pages	When this is activated, the "Long" Track Name is displayed for the first staff of every page. When it is deactivated, the "Long" Track Name is displayed for the first staff on the first page only.
Size of 'Modern' Time Signature	This is used to adjust the size of Modern Time Signatures. Such Time Signatures are displayed above the staff, rather than on the staff.
Warnings for new Clef/ TimeSig/Keys at Line Breaks	When these options are activated, a change of clef, key signature or time signature that would normally only appear at the beginning of the next line (because it was inserted at just that bar number) will instead appear at the end of a line and at the beginning of the next.
Show Naturals	When this is On, and a change to another key occurs, naturals will be inserted to "nullify" any sharps and flats that relate to the previous key signature.
Lyrics left-aligned to Note	When this is activated, lyrics will be left justified to the notes instead of center justified.
Display Quantize Tool affects all Voices	When this is activated, the Display Quantize Tool will *always* affect all voices on the staff.
Hide Pedal Markers	Normally, MIDI sustain pedal messages that you have recorded are shown as pedal markers in the score. This option allows you to turn this feature off.
Hide Program Changes	Normally, MIDI Program Changes messages that you have recorded are shown in the score. This option allows you to turn this feature off.
Grand Staff Barlines in old Choral Style	When this is activated, bar lines in grand staves never cross the actual staves.
Display Double Barlines on Time Signature Change	If this is activated, each Time Signature change will be preceded by a double bar line.
Automatic Accents follow Display Lengths	When this is activated, automatic accent and tenuto symbols will be added to the score. If the recorded length of a note is much shorter than the displayed length, it will get a staccato symbol. If it is near full length or longer, it will get a tenuto symbol.
Accents above Stems	When this is activated, accent note symbols are displayed at the stem side of notes instead of by the note head.
Accents above Staves	When this is activated, accent note symbols are displayed above the staff, regardless of the stem direction of the notes. This setting overrides the "Accents above Stems" option.

Spacing

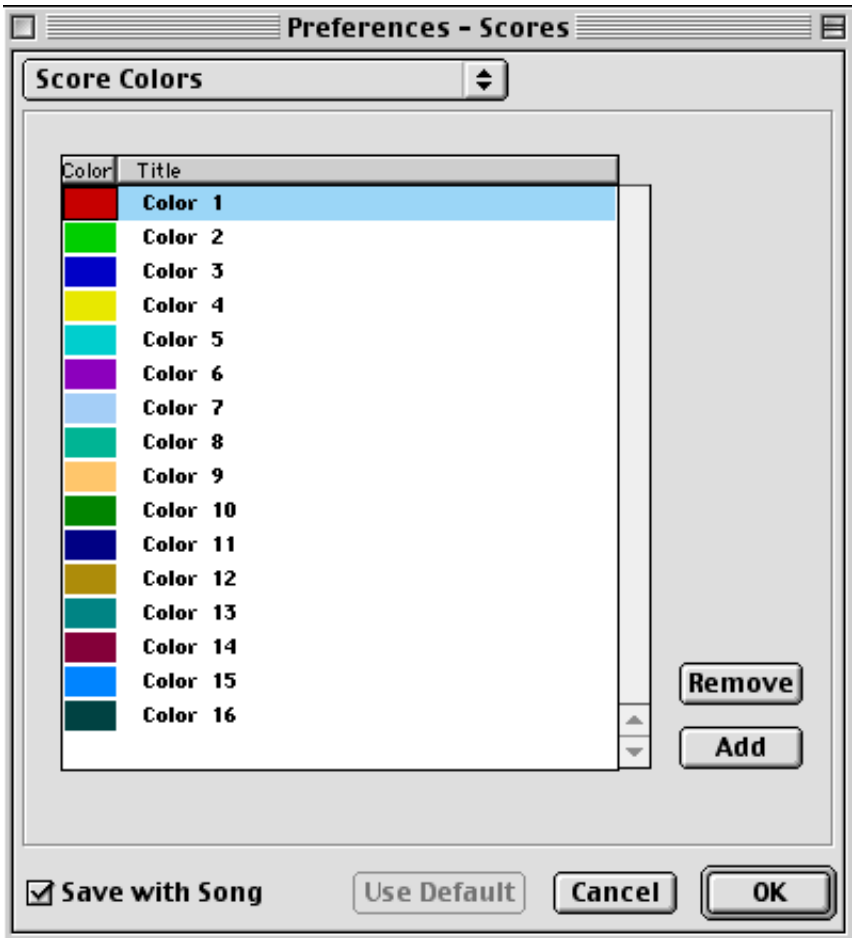


Option:	**Description:**
Clef Change to following Measure	The distance between a Clef inserted at the beginning of a measure, and the bar line that comes after it.
Measure to Main Clef	The distance between the beginning of a staff to the first clef on the line.
Clef to Key Signature	The distance between the Clef and Key Signature symbols at the beginning of a staff.
Key Signature to Time Signature	The distance between the Key Signature and Time Signature symbols at the beginning of a staff.
Time Signature Change to Measure	The distance between an inserted Time Signature symbol and the bar line coming after it.
Density of Note Placement	This is the minimum distance between chords/notes in a bar. Raising this value makes the measures wider.
Note to Dot	The distance between notes and their dots (for dotted notes).
Note to Accidental	The distance between notes and their accidentals.
Between Accidentals	The vertical distance between accidentals in a chord.
Auto Space/Ed.mode	By raising this value, you will get less bars across the page in Edit mode. By lowering it you will get more.

Option:	Description:
Auto Space/Pg.mode	The same as above, but this value is only used by the Auto Layout function, in Page Mode.
Before first Chord	The distance between the bar line and the first note in each measure.
Height of Ties	This adjusts the height of ties.
Height of Note Head Ties	The height of a Bow up/Bow down symbol.
Tie Thickness	This adjusts the thickness of all ties (automatic and “manual”).
Slur Thickness	This adjusts the thickness of all slurs.
Minimum distance between Lyrics	This adjusts the minimum spacing between lyric syllables.
Accidentals within Key Signatures	This adjusts the spacing between each accidental symbol in the group of accidentals displayed at the beginning of each staff.
First Bar Number - Horizontal Offset	This allows you to move the first bar number on the staves horizontally.
First Bar Number - Vertical Offset	This allows you to move the first bar number on the staves vertically.
Other Bar Numbers - Horizontal Offset	This allows you to move the bar numbers for all bars but the first on each staff, horizontally.
Other Bar Numbers - Vertical Offset	This allows you to move the bar numbers for all bars but the first on each staff, vertically.
Behind Grace Notes	This allows you to adjust the spacing between grace notes belonging to the same note and also their spacing to the note they belong to.
Staff Separator - Horizontal Offset	Increasing this value allows you to indent staff separators from the left margin.
Staff Separator - Vertical Offset	Adjusting this value allows you to move all staff separators vertically.
Track Name - Horizontal Offset	The horizontal distance between the Track name and the beginning of the staff.
Track Name - Vertical Offset	The vertical distance between the Track name and the staff.
Minimum Distance between Staves	This is used to adjust the spacing between systems in two cases: 1. In Edit mode. 2. In Page mode after using Auto Layout. The larger the value, the wider the spacing.
Short Track Name - Horizontal Offset	This is used to adjust the horizontal distance between staves and their Short Track Names.
Short Track Name - Vertical Offset	This is used to adjust the vertical distance between staves and their Short Track Names.
Slur's Start & End Distance from Note Head	This is used to adjust how far the end points of slurs should be from the note heads it belongs to.
Slur's Middle Distance from Note Head	This allows you to adjust the vertical position of the middle of slurs, which effectively controls their appearance.

Option:	Description:
Multi Rest Height	This adjusts the widths of Multi Rest symbols.
Multi Rest Width	This adjusts the heights of Multi Rest symbols.
Add to Auto Layout Distance	This number adds to the distance between staves that will be added when you use any of the Auto Layout functions. The higher the number, the larger the distance between staves.
“Spread Page” Bottom Distance	This adds to the white space that will appear on the bottom of a page when using the Auto Layout functions.
Default Line Width	This specifies the thickness of all lines that don’t have a specific width adjustment.
Line Width [for option]	This allows you to “trim” the line widths for various elements in the score.

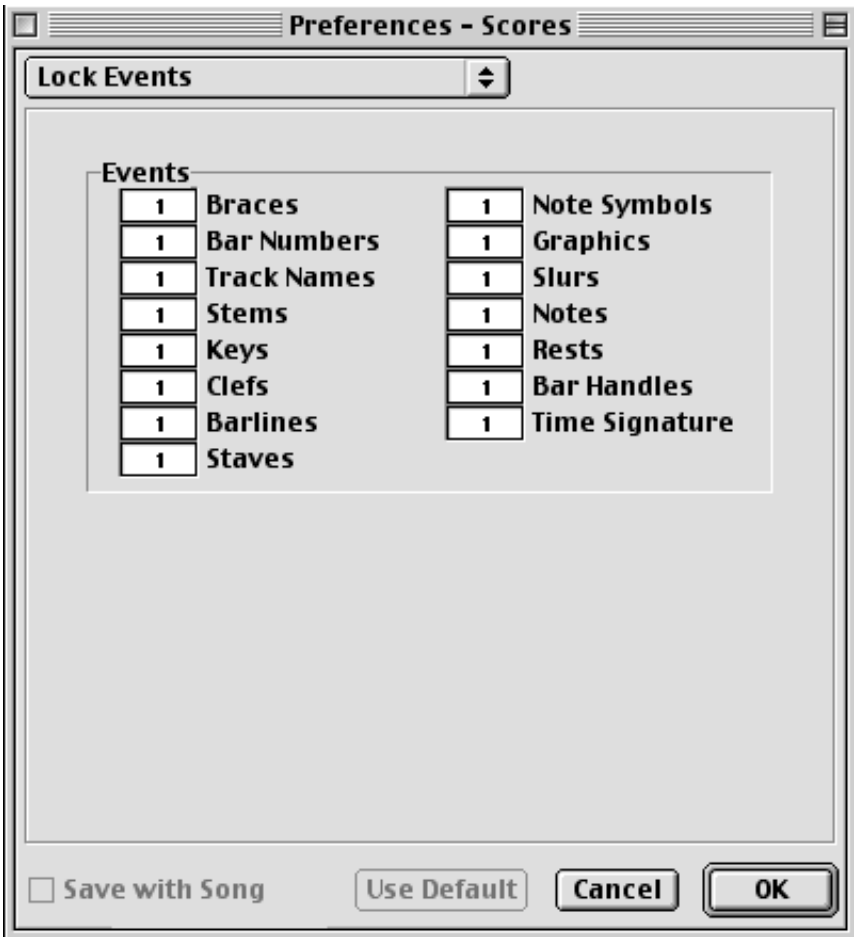
Score Colors



This dialog allows you to create and modify the color options on the Color pop-up in Score Edit.

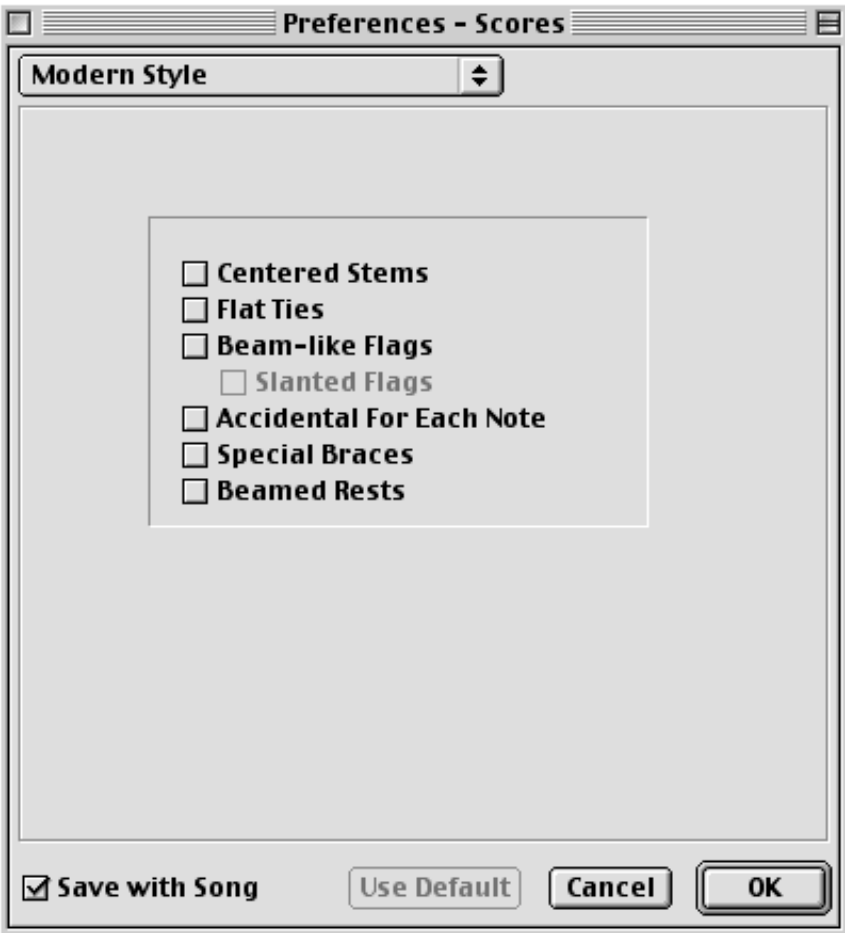
Option:	Description:
Color	This column displays the currently defined colors. Double clicking one brings up the standard apple Color Picker dialog where you can change the color.
Title	This column displays the name of the currently defined colors. Double click on the name to change it.
Remove	This removes the currently selected color item from the list.
Add	This adds a new color item to the list.

Lock Events



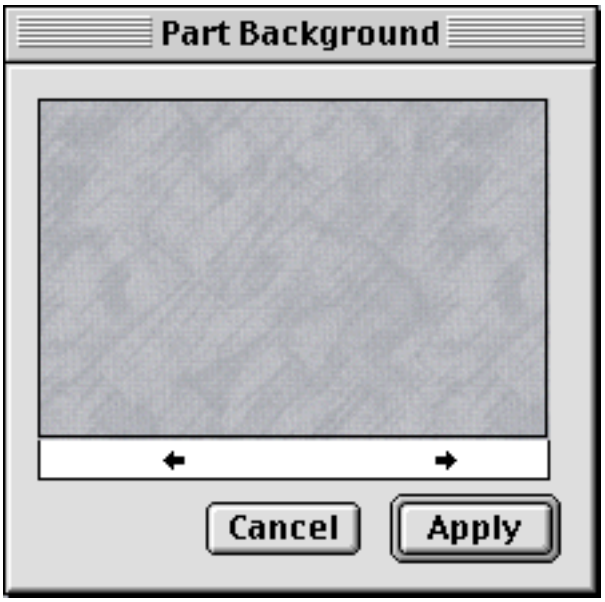
This allows to specify which “lock layer” various elements in the score should belong to. You can then choose to “lock” one or two layers, so that the elements in this “lock layer” can’t accidentally be moved.

Modern Style



Option:	Description:
Centered Stems	When this is activated, the note heads will appear in the center of the stems.
Flat Ties	When this is activated, ties will be flat.
Beam-like Flags	When this is activated, note flags will be vertical lines, rather than normal “wavy” flags.
Slanted Flags	If the option above is activated, you can use this setting to make the flags slant downwards.
Accidental For Each Note	When this is activated, both notes in a tied pair will get an accidental.
Special Braces	When this is activated, simpler types of braces are used.
Beamed Rests	When this is activated, rests will be beamed just as notes.

Preferences – Part Background



This menu command is used in the Arrange window.

It allows you to select a background “bitmap” (picture) that will then be used in the Part Display in the Arrange window.

Preferences – Key Commands

This menu command allows you to define Key Commands, Toolbar buttons and MIDI Control for most Cubase commands.

In the dialog you will find all main menu items and a large number of other functions, all arranged on different “pages” depending on which menu/window they belong to. You can also see which Key Commands are currently assigned by default.

To add a Key Command, proceed as follows:

1. **Use the pop-up at the top of the window to select the preferred page.**

2. **Click in the “Key” column for the item or function to which you wish to assign a Key Command, or alternatively, select the item and use the “Set Key” button.**
   A window appears prompting you to press a Key. You can choose between any single key or a combination of one or several Modifier keys (Command,Option, Ctrl, Shift) plus any key.

If the Key Command you enter is already assigned, you will get a prompt asking if you want to replace the currently assigned command or cancel the operation.

4
The Structure Menu

Create Track

This Command creates a new empty Track.

The new Track will have the following properties:

The same Track Class as the Active Track's.

- If you start with an empty Track List, the new Track will be a MIDI Track.
- If the active Track is a Style Track, the new Track will be a MIDI Track (since there can only be one Style Track in an Arrangement).
- If the selected Track is a Folder Track, the new Track will be a MIDI Track inside the folder.

- **The same MIDI Channel as the active Track's, plus one.**
  So, if the active Track is a Drum Track with MIDI Channel 3, the new Track will be a Drum Track with MIDI Channel 4.

- **The name "Track X" where X is the total number of Tracks including the new one.**

  To create a Track you can also double click in an empty part of the Track list. The default key command for creating a new Track is [Command]-[T].

Move Track to Folder

This command is used for moving Tracks into Folder Tracks. Folder Tracks are described in detail in the chapter with the same name in the Getting into the Details document. Below follows a summary.

1. **Select the Folder Track that you want to move the Track into.**
2. **Select one or more parts on the Track(s) you want to move.**
3. **Select "Move Track to Folder" from the Structure menu.**

Explode By Channel

This command is described in detail in the chapter “The Arrangement - More on what you can do with Parts and Tracks” in the Getting into the Details document. Below follows a summary:

With MIDI Parts

This command takes a MIDI Part containing Events on several MIDI Channels and splits it up into several new Parts on new Tracks - one Track per MIDI channel.

You could have such a Part with various MIDI Channels if you for example have recorded a synth with a split keyboard or a guitar synthesizer, or if you have recorded material from another sequencer. This is related to setting a Track to MIDI Channel “Any”.

With Audio Parts

Works as with MIDI Parts, but the Audio Parts are split up on one Track per Audio Channel.

With Drum Parts

If you use this command on Drum Tracks/Parts, they are not split up per MIDI Channel, instead they are split up per Sound in the Drum Edit Drum Map. After the operation you will get one track for the bass drum, one for the snare, etc.

Performing the “Explosion”

1. **Select the Track to be “exploded”.**
2. **Set up the Left and Right Locator for the range of the Track you want to “explode”.**
3. **Select Explode By Channel from the Structure menu.**

   New Parts are created. If possible, they are put on existing Tracks (if Tracks set to the right Channels already exist). Otherwise new Tracks are created automatically. Each Track is automatically set to the correct Channel.

Merge Tracks

This command is described in detail in the chapter “The Arrangement - More on what you can do with Parts and Tracks” in the Getting into the Details document. Below follows a summary:

This command allows you to merge all Parts on some or all MIDI, Audio or Drum Tracks to one composite Part. To make use of all the information stored in that created Part you will probably set the resulting track to Channel “Any”.

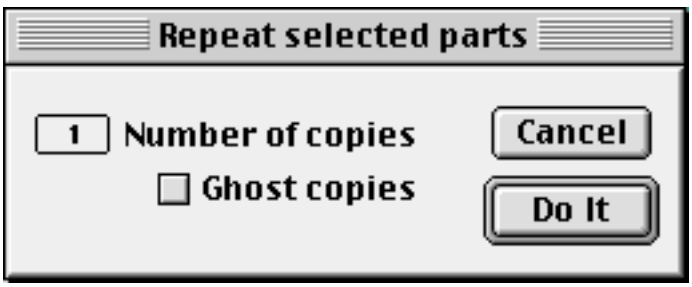
1. **Set up the Left and Right Locator for the range you want to merge.**
2. **Mute the Tracks you don't want included in the merge.**
3. **Select the Track where you want the merged Part to appear.**
   Make sure to select the same type of Track as the Tracks you want to merge (i.e. an Audio Track when merging Audio Tracks, etc.).
4. **Select Merge Tracks from the Structure menu.**
   A new Part is created.

- Any Real Time Parameter settings in the source Parts are made permanent in the destination Part (see “Freeze Play Parameters” for details).
- Output settings are lost.
- Drum Tracks are merged according to their O-Note setting.
- If you set the destination Track to MIDI Channel Any, it will still play back on all the correct MIDI Channels.
- Likewise, when merging Audio Parts you need to set the resulting merge Part to Audio Channel Any, to make it play back on all the correct Audio Channels.

Create Part

This creates a new empty Part on the active Track, beginning at the Left Locator and ending at the Right Locator.

Repeat Parts...



This function repeats the selected Parts and lines up the copies after the original(s). The selected Parts are treated as one “block”, and the relative spacing of the repeat is determined by the length of the entire “block” (the beginning of the first Part and the end of the last). There are two dialog options:

Option:	**Description:**
Number of copies	Use this Field to decide how many copies you want of the Part(s).
Ghost copies	When this is activated, the copies will be “Ghost copies” of the copied Parts. That is, when you change anything in the original(s), the Ghosts are changed accordingly.

Trim Events to Part

This command makes sure all Events in a Part end where the Part ends and no later. It is possible to record and enter Events which “stick out” outside the Part, for example after using the Scissors or Pen Tools, and this isn't always desired.
To remedy this situation, select the Parts and use Trim Events to Part.

Cut at Locators

This command cuts out a piece of the “virtual tape“, across all Tracks.

- The piece that is removed is the section between the Locators.
- The Parts to the right of the Right Locator will be moved left, filling out the gap.
- Any Parts that have a section inside the Locators, are shortened.
- Muted Tracks are not affected.

For more info, see the chapter “The Arrangement - More on what you can do with Parts and Tracks” in the Getting into the Details document.

Insert at Locators

This command inserts a piece of “blank tape” into your Arrangement:

- The length of the piece will be the number of bars between the Left and Right Locator. To for example insert four bars after bar three, set the Left Locator to 3.1.0 and the Right Locator to 7.1.0.
- All music after the Left Locator is “pushed” to a later position.
- Parts that start before the Left Locator and end after it, will be lengthened by the selected amount of bars.
- There will be no Events in the lengthened sections.
- Muted Tracks are not affected. But, the Master Track is affected just like any other Track.

For more info, see the chapter “The Arrangement - More on what you can do with Parts and Tracks” in the Getting into the Details document.

Split at Locators

This command Splits Parts on all Tracks at the Left and Right Locator positions, just as if you had done it with the Scissors Tool.

- If you only want to make one split, set the Left and Right Locators to the same value.
- Muted Tracks are not affected.

For more info, see the chapter “The Arrangement - More on what you can do with Parts and Tracks” in the Getting into the Details document.

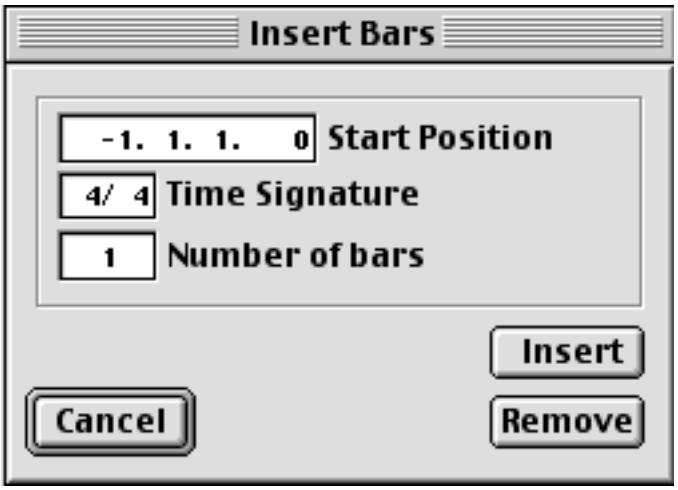
Split at Markers

This command Splits Parts on all Tracks at the Marker Part start and end positions.

- Muted Tracks are not affected.

For more info, see the chapter “The Marker Track” in the Getting Started book.

Insert/Remove Bar(s)...



This command allows you to insert and remove a range of empty bars. Muted Tracks are not affected.

There are five dialog options:

Option:	Description:
Start Position	Use this field to specify at which position the bars should be inserted, or from where bars should be removed.
Time Signature	When using the Insert option, this allows you to specify a Time Signature for the inserted bars.
Number of bars	This allows you to specify how many bars to insert or remove.
Insert	Click this button to insert bars.
Remove	Click this button to remove bars.

Copy Locator Range

Copy Locator Range copies a piece of your Arrangement, on all Tracks.

1. **Set the Left and Right Locators to encompass the section you want to Copy.**
2. **Mute the Tracks you don't want to copy.**
3. **Set the Song Position to the position where you want the copy to appear.**
4. **Select Copy Locator Range.**

   Cubase VST now makes up one Part on each unmuted Track that contains the music between the Locators, and Pastes this in at the Song Position.

   Muted Tracks are not affected.

Show/Hide Groups

This command brings up/hides the Group List, from which you can drag Group Parts into the Arrange window.

Build Group...

This dialog is used to manage the contents in Groups. The options are:

Option:	Description:
Name	In this box you can enter the name of the Group.
New	If you want a completely new Group, select a number of Parts in the Arrange window, open this dialog and click this button.
Replace	If you want to replace the contents of a Group, proceed as follows: Select a number of Parts to make up the Group. In the Group list, select the Group to be replaced, open this dialog and click the Replace button.
Add to	If you want to add Parts to a Group, proceed as follows: Select a number of Parts to add to the Group. In the Group list, select the Group to add the Parts to, open this dialog and click the Add To button.

Unpack Group

This takes a Group Part apart into its original components. An example: you have repeated a verse several times, by turning it into a Group and repeating this via Group Parts on a Group Track. Now you find that you want to make some small adjustments to the first verse only.

1. **Select the Group Part on the Group Track.**

2. **Select Unpack Group.**

- If the Group was created in this Arrange window, Ghost Parts appear on existing Tracks.
- If the Group was created in another Arrangement, real Parts are created on existing Tracks, or if needed, new Tracks are created.

Merge Audio Segments...

This function allows you to create a continuous Audio Segment from several Parts on the same Track. It also allows you to exclude any Parts containing silence exceeding a specified number of seconds.

Proceed as follows:

1. **Select the Audio Parts you want to Merge.**
2. **Select the Join Tool and click on the first Part.**
   A single Part containing all the separate Audio Segments is created.
3. **Select "Merge Audio Segments" from the Structure menu.**
   A dialog box opens.
4. **Set up the parameters as desired.**
   The options are:

Setting	Description
Create one File per Part	All segments in a Part will be merged into one new audio file.
Create New File when Silence exceeds...	As above, but if the Part contains silence (empty space) exceeding a specified length, more than one audio file will be created. This is useful for saving disk space if the Part contains a lot of empty space between segments.
Delete Unused Files afterwards	If this checkbox is activated, Cubase VST will perform a "Delete Unused Files" operation after merging the segments (see the Audio Pool chapter in the Getting into the Details document). **Note that this will permanently delete all unused audio files from your hard disk, not just files originally played by the merged segments! Proceed with caution!**

5. **Select the desired option and click OK.**
   A warning that this operation can't be undone appears.
6. **Click OK again.**

Merge Overlapping Parts

For MIDI and Audio Parts, this feature simply cuts the overlapped section from the first Part and merges it into the second Part. Just as with regular Merge, the results depend on the Record Mode:

- **Overdub Mode gives a regular merge, that is the contents of the second Part are kept, together with the inserted Events from the first Part.**
- **Replace Mode will make the inserted Events replace the old Events in the destination Part.**
- **Merge Overlapping Parts cannot be undone.**

Optimize Arrangement

In certain cases, you may end up with long Parts having sections containing no Events. For example, you may have recorded a MIDI Part to a Song in real time, playing in certain places and not playing in other places, but recording it as a continuous take. The resulting Part will have “empty” sections, containing no Events. The Optimize Arrangement operation will automatically cut and resize Parts so that all empty sections are removed, thereby “tidying up” the Arrangement.

1. **Select the Track or Part(s) you want to Optimize.**
   If you want to Optimize the complete Arrangement, select all Parts.
2. **Select “Optimize Arrangement” from the Structure menu.**
   A warning that the operation can’t be undone appears.
3. **Click “Continue”.**
   Now all sections of Parts containing a Bar (or more) without Events will have been cut out and removed.

❒ **When you use Optimize Arrangement, the Snap setting does not affect where the Parts are split. The resulting Parts will always start and end on whole bar positions.**

5
The Functions Menu

Quantize

This menu command applies the previously selected Quantizing type to specified Parts/Events.

Quantizing Type – Over Quantize

This type of Quantizing moves the notes to the closest Quantize value, without changing their lengths. It also tries to detect chords, and keeps them together when quantizing.

Quantizing Type – Note On

This type of Quantizing moves the Note On start position to the closest Quantize value.

Quantizing Type – Iterative

This type of Quantizing moves the notes a certain amount *towards* the closest Quantize value, if they are not very close to it already.

How much the notes are moved, and what is considered “already close to the Quantize value”, is set in the Preferences – MIDI – Quantize dialog.

Quantizing Type – Analytic

This type of Quantize should be used on complex input, such as parts with mixed straight notes and triplets and glissandos. The Quantize value is used, but not rigorously, more to give the program an “impression” of how you want it.

Quantizing Type – Groove Templates

This type of quantizing is not meant for correcting errors, but for creating rhythmic feels. This is done by comparing your recorded music with a “Groove” (a pattern with a certain feel) and moving the appropriate notes so that their timing matches that of the Groove.

The lower half of the Quantizing Type menu is divided into two sections, both related to Grooves:

- The last selected Groove Template.
- All the Groove Templates found by the program on start-up.
  The submenu structure on the Groove list corresponds to the folder structure in the selected Groove folder on your hard disk.

Undo Quantize

Quantizing is not permanent (unless you use Freeze Quantize). You can at any time (even after Saving) use Undo Quantize to get the original recording back.

Freeze Quantize

This makes the Quantization permanent. After using this command it is no longer possible to Undo Quantize.

It is important to understand that all Quantize operations (except Iterative Quantize) use the original, un-quantized music to determine how notes should be moved. If you want to Quantize in several steps, you have to Freeze Quantize between each step for the operations to have the desired effect.

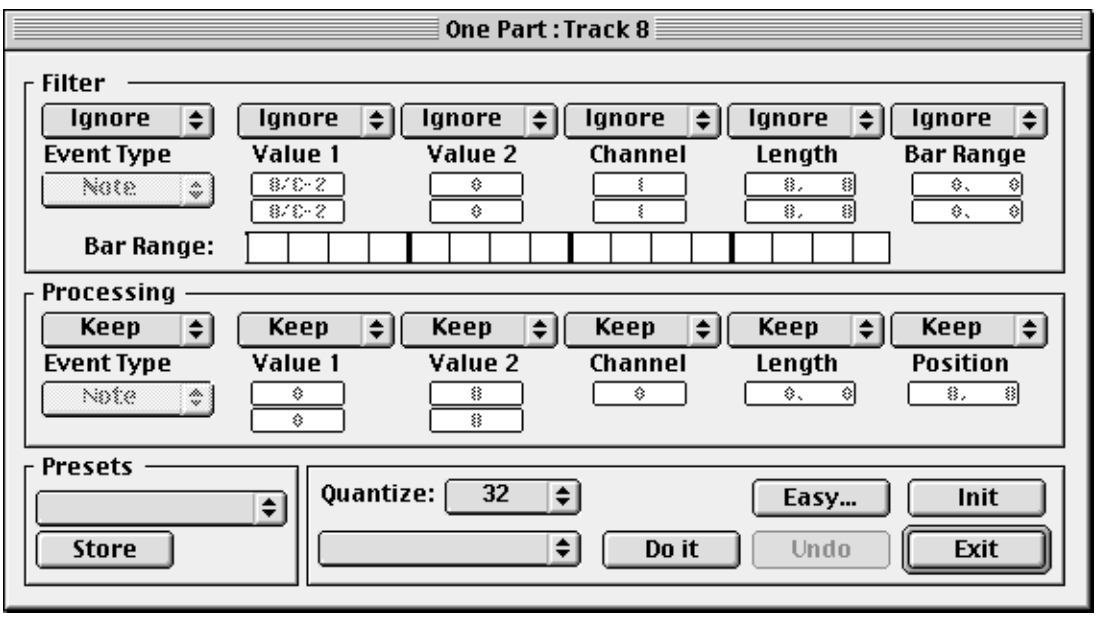
Groove Control

This dialog is used for setting up and creating Groove templates. For a full description please refer to the chapter “More about Quantizing and Grooves” in the “Getting in to the Details” online documentation.

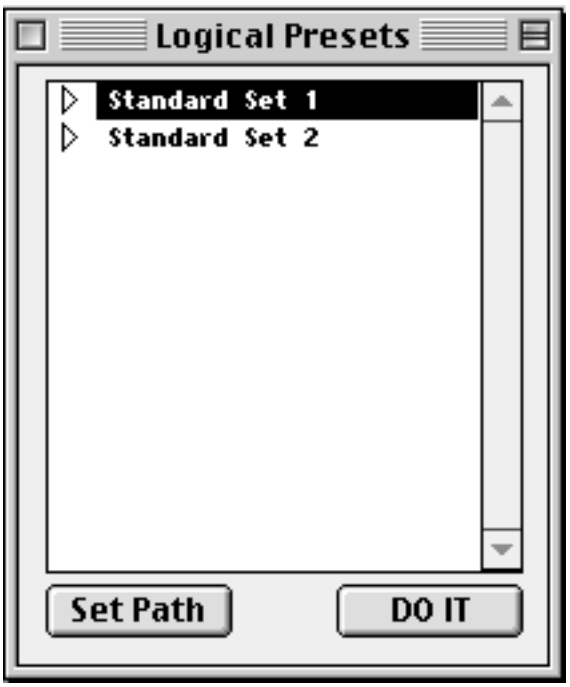
Logical Editor

In brief, the Logical Editor should be used when you want to apply more of a “search and replace” function on MIDI data. The Logical Editor dialog allows you to find certain MIDI Events, based on criteria that you set up.

Once those Events are found, they could be deleted, changed in one way or another, or moved to another Track for example. The Logical editor offers many powerful and complex features, which may take a little time to master. Please refer to the chapter “Logical Edit” in the Getting into the Details document for a full description of this function.



Logical - Edit List...



This menu item brings up a window that allows you to rename Logical Presets and define a folder from where Logical Presets are read and stored. See the chapter “Logical Edit” in the Getting into the Details document for details.

Logical - Presets

This hierarchical menu contains all your Logical Presets. Selecting an item applies it to the selected Parts/Events.

Below follows a list of Presets as per the folders created when you install the program. You can open Logical Edit and change any of them should you wish.

Delete Notes

This simply deletes all notes, but leaves all other types of Events.

Delete Short Notes

This deletes all notes with a length shorter than 15 ticks (20 milliseconds at 120 BPM). This is for guitar and wind synthesizers which often send unwanted short notes.

Double Speed

This recalculates the positions of all Events to mimic a tempo change. Use this on one Part at a time, or the results will be confusing, since the beginning of the Part isn't moved.

Fade Out Velocity

This takes all the notes and creates a ramp of velocity for them starting at velocity 100, ending at 0. This is a ”poor man’s fade out” (it doesn't work very well on long notes; if that is a problem, use MIDI Volume instead).

Fix Velocity 100

This sets all notes to velocity 100.

Half Speed

Same as Double Speed, but half the tempo.

If you do not want to lose Events, you have to resize the Part to at least double length before you try it.

Push Back -4

This moves all the Events (not just notes) 4 ticks (5 milliseconds at 120 BPM) earlier in the Arrangement. Use this repeatedly if you need more.

Push Forward +4

Same as above, but puts the Events four ticks later in the Arrangement.

Random Notes

This makes all the notes get a random pitch within a two octave range and a random velocity between 90 and 127.

Random Velocity

This leaves the pitch of all notes, but gives them a random velocity value between 90 and 110.

Del Aftertouch

Deletes all Aftertouch events.

Del Velocity < 30, 35, 40 and 45

Deletes all notes with a velocity value lower than the title specifies.

Delete Program Change

Deletes all Program Change events.

El.BD->ak.BD

Transposes all notes with the pitch (key) specified for the “Electronic Bass Drum” to the key specified for the “Acoustic Bass Drum” (in General MIDI).

Extract Bassdrum/HH

Extracts the specified drum (as specified in General MIDI) and puts it on its own Track.

Fix Notes on A5

This changes all notes to the pitch A5.

High Notes To Chan 1

This moves all notes above the pitch E5 to MIDI Channel 1. For this to have any effect you must set the Track to MIDI Channel “Any”.

Low Notes To Chan 2

This moves all notes below the pitch E5 to MIDI Channel 2. For this to have any effect you must set the Track to MIDI Channel “Any”.

Transpose +12

This transposes all notes one octave up.

Transpose -12

This transposes all notes one octave down.

Freeze Play Parameters

This transforms Playback Parameter settings that you have made in the Inspector into permanent changes in the Part. This means that some MIDI messages in the Parts are altered and new ones may be inserted. The functions applies to the following:

Setting:	Action:
Bank	Bank Select messages are inserted into the Part(s).
Program	Program Change messages are inserted into the Part(s).
Volume	Volume messages are inserted into the Part(s).
Transpose	The Pitch of the notes is changed.
Velocity	The velocity of the notes is altered.
Delay	The Events are moved.
Length	The notes' lengths are altered.
Compression	The velocity of the notes is altered.
Pan	Pan messages are inserted into the Part(s).
Extended parameters	The only parameters from the extended Inspector that are converted into real data are the Dynamic and Random parameters. Multi Out is not affected.

After the operation, the Inspector settings that are affected are also reset to default values.

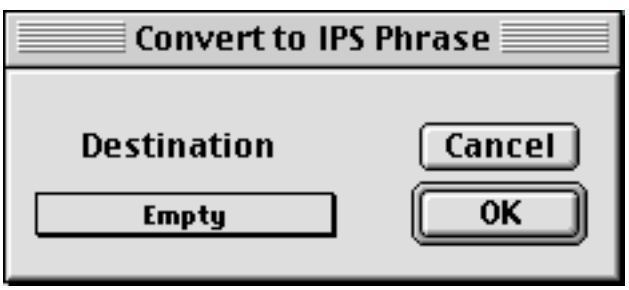
Convert to Groove

This command takes the selected Part and converts it into a Groove template.

This Groove template is stored as a file, with the same name as the Part used for conversion. It is stored in the folder specified by the Set Path function in the Groove Control window. This means it immediately appears on the Groove Quantize menu, where it can immediately be used.

For more info see the chapter “More about Quantizing and Grooves” in the Getting into the Details document.

Convert to IPS Phrase...

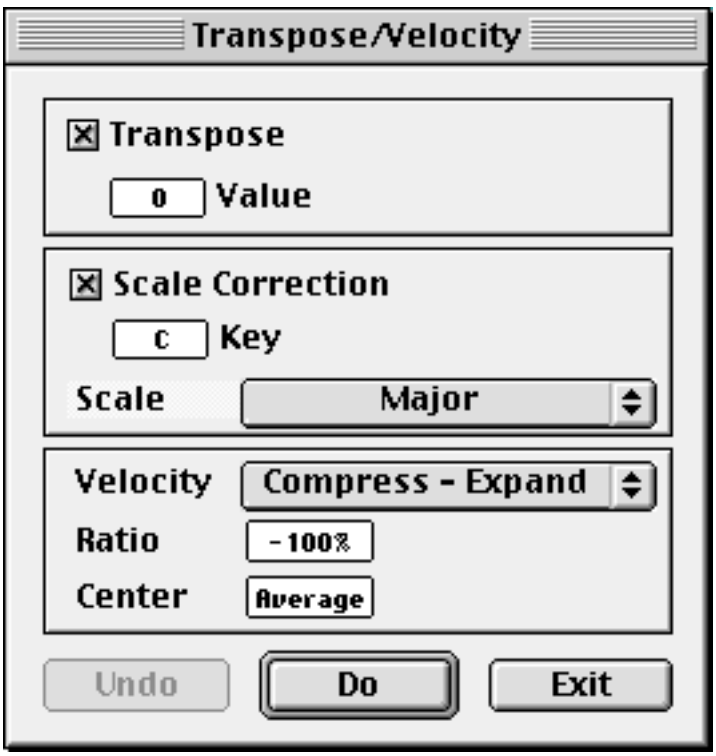


This command takes the notes in the selected Part and copies them to a Phrase for use in the Interactive Phrase Synthesizer.

Creating a New Phrase

1. **Select a Part.**
2. **Select Convert to IPS Phrase from the Functions menu.**
3. **In the dialog, select an empty “slot” from the pop-up.**
4. **Click on the OK button.**

MIDI Functions - Transpose/Velocity...



This dialog box allows you to transpose notes, map notes to certain scales and to process velocity in various ways. Here is a rundown of the options:

Option:	Description:
Transpose	When this is activated, the notes will be transposed the set number of semitones (see below) if you click the Do button.
Value	When the Transpose function is activated (see above), this is used to set the number of semitones the notes should get transposed if you click the Do button.
Scale Correction	When this is activated, the notes will be shifted to the closest pitch in the selected Scale and Key if you click the Do button.
Key	When Scale Correction is activated, this is used to set a Key signature for the scale applied in the field below.
Scale	When Scale Correction is activated, this pop-up allows you to specify a Scale to correct the notes to. When you then Transpose, the notes will be shifted to the closest pitch within that scale.
Velocity	This pop-up is used to decide for some type of Velocity processing. See the table below.
Undo	Clicking this button undoes what you just did with the Do button.
Do	This button performs the actual processing. You can try out different types of processing and Undo the ones you don't like, without closing the dialog in between.
Exit	This closes the dialog.

Velocity Options

Option:	Description:
None	No Velocity processing at all.
Compress - Expand	This takes two settings, Ratio and Center, see below. On expansion (Ratios above 100%) velocity values lower than Center are lowered, and those higher than Center are raised. On Compression (Ratios below 100%), the opposite applies, velocities below Center are raised and velocities above are lowered.
Add - Subtract	This simply adds a fixed number (Value - see below) to the existing velocity values. The Value can be positive or negative.
Limit	This lets you make sure that no velocity values fall outside a given range (Lower and Upper values, see below). If they do, when you apply this function, they will be raised/lowered to exactly the Lower/Upper values.

MIDI Functions – Note Length – Legato

This function is used to control Legato playing. It brings up a dialog box allowing you to specify a legato Overlap setting (in ticks).

- If Overlap is set to positive numbers, all notes that you apply the function to, will be lengthened so that they always overlap, by at least that amount of ticks. If they already overlap more, they are not affected. The last note will be lengthened to the end of the Part.
- If Overlap is set to negative numbers, the notes will be shortened so that there is always a gap between the notes. This gap will be at least the number of ticks specified. If the gap is already larger, the notes are not affected.

MIDI Functions – Note Length – Length Size

This command Quantizes the Length of notes without moving their start points. In other words, the length of all notes is changed to the closest Quantize value, but the start positions are left intact.

MIDI Functions – Note Length – Fixed Length

This sets all notes to the same length, without moving their start points. The notes get the length of the Quantize value.

MIDI Functions – Note Length – Del. Overlaps (mono)

This function allows you to make sure that no two notes of the same pitch overlap (that is, that one starts before the other ends). Overlapping notes of the same pitch can confuse some MIDI instruments (a new Note On is transmitted before the Note Off is transmitted). This command can then be used to automatically rectify the problem.

MIDI Functions – Note Length – Del. Overlaps (poly)

This function shortens notes when required, so that no note begins before another ends. This happens regardless of which pitch the notes have.

MIDI – Note Length – Damper Pedal To Note Lengths

This function scans for Sustain pedal On/Off events, lengthens the affected notes to match the Sustain pedal Off position, and then removes the Sustain Controller on/off events.

MIDI Functions – Delete Doubles

This command erases all double notes. Such doubles most often occur when you record in Cycle mode and record over more than one lap. Double notes can be hard to hear, but sometimes sound like short delays, flanger effects, or even just as one loud note.

MIDI Functions – Delete Cont. Data

This command erases all Continuous data, or more specifically, the following:

- Controllers
- Pitch Bend
- Channel Pressure
- Poly Pressure

MIDI Functions – Reduce Cont. Data

This function “thins out” continuous data such as Controllers, Pitch Bend, Channel Pressure and Poly Pressure The problem with too much data recorded has to do with MIDI's limitations. Only so much data can be sent down a MIDI cable at one time. Overloading MIDI as such is sometimes known as “MIDI Choke”, and manifests itself as delayed or stuck notes, MIDI error messages on the receiving units display, etc. In this case, Reduce Continuous Data might do the trick.

MIDI Functions – Restrict Polyphony

This function makes sure that a Part does not use up more synthesizer notes than specified (by selecting a number from the menu). This is useful when you have an instrument with limited polyphony and want to make sure all notes in the Part will be played. The effect is achieved by shortening notes as required, so that they end before the next note starts.

Audio Functions – Launch External Wave Editor...

This allows you to edit an audio segment in another program, some sort of wave or audio editor that you have installed on your hard disk.

The first time you select this menu item, a file dialog will appear, allowing you to locate the wave editor application on your hard disk. Your selection will automatically be “remembered” by the program.

- **Should you want to change to another application, hold down [Command] when you select the menu item.**
  This brings up the file dialog again.

Audio Functions – General Instructions

A number of processing functions specifically for audio are included in the program. These can be applied in a number of ways:

- **On one or more selected Parts in the Arrange window.**
  This will process all files in the Part(s) by equal amounts.
- **On one or more selected Events in the Audio Editor.**
  This will process those segments of the audio files that the Events play back.
- **On one or more files or segments in the Pool.**
- **A selection, segment or file in the Wave editor.**

❐ **Note that the audio processing makes permanent alterations to the audio file(s)! If you process a segment or Event, be aware that all segments playing this section of the file will be affected by the processing.**

You should also remember that a segment or an Event is most often only a smaller section of a complete audio file. If you perform audio processing to this section, you may not be able to use the audio file in other Songs, etc. Be sure to make backups of your audio files if required.

Applying the Processing

1. **Select the audio you want to process.**
2. **Select the desired function.**

Audio Functions – Reverse

This turns a recording backwards, just as when you turn a tape on a reel-to-reel recorder backwards.

Audio Functions – Silence

This replaces the audio with absolute silence.

Audio Functions – Fade in

This creates a linear fade in.

Audio Functions – Fade Out

This creates a linear fade out.

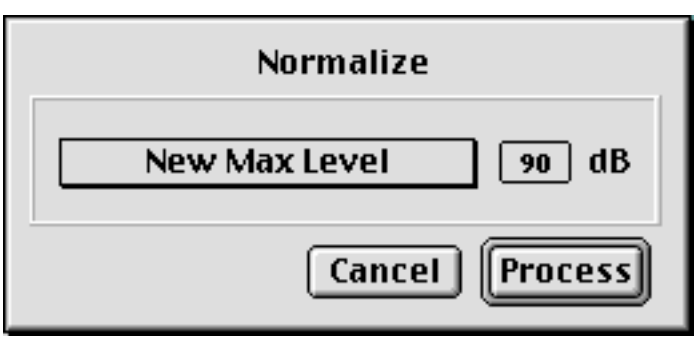
Audio Functions – Quieten

This lowers the amplitude of the recording to about half the level.

Audio Functions – Invert

This can be used with for example a stereo recording where one channel has accidentally been recorded out of phase with the other. You could say it turns the waveform ”upside down”.

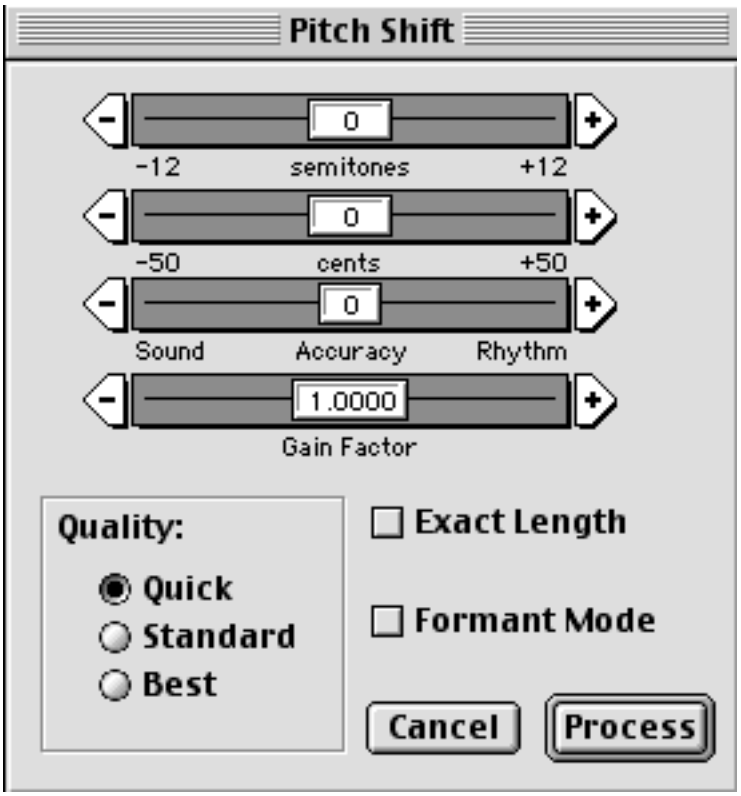
Audio Functions – Normalize



This function allows you to adjust the volume of the audio, by specifying the desired maximum level in the recording. The program then scans the audio to find the current maximum level, compares that with the desired maximum level, and raises (or lowers) the level of the whole recording accordingly.

Typically, this can be used for increasing the level of a recording that was made at too low a level.

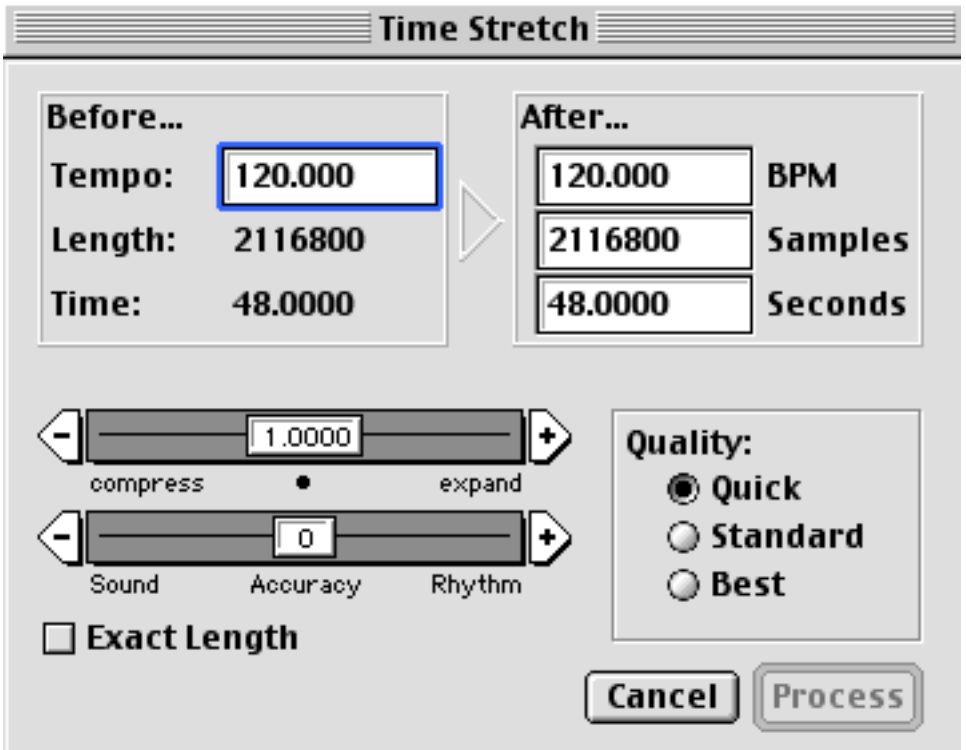
Audio Functions – Pitchshift



This command changes the pitch of a recording without affecting its length. The parameters are as follows:

Parameter	Description
Formant Mode	If you are pitch shifting vocal material, or other recordings with prominent resonant character, you should activate this option for best results.
Exact Length	If this is activated, the processed file will have the exact same sample length as the original. If it is deactivated the resulting file length may differ by a few milliseconds. If you don't need this length accuracy, you should leave this option deactivated, for a slightly improved audio quality.
Gain	This parameter allows you to lower the volume of the pitch shifted material. This can sometimes be necessary, as the pitch shift process may raise the volume, introducing clipping in the processed file.
Accuracy	Set this parameter according to whether the rhythmic feel of the audio material has a high priority or not. If you set this to a low value (drag the slider to the left), the timing and rhythmic feel will be preserved as accurately as possible. If you set it to a high value, the tonal quality gets priority, allowing slight changes in timing.
Quality	Allows you to select one of three Quality modes for the processing: Fast, Standard and Best. As indicated by the names, the higher the Quality, the slower the processing. For most uses, the Standard mode is probably sufficient.

Audio Functions – Timestretch



This command changes the length of a recording without affecting its pitch.

There are several ways to specify the amount of Time Stretch.

- **By defining a new tempo (in beats per minute) in the BPM "After..." field.**
  For this to make sense, you also need to tell the program the original tempo in the BPM "Before..." field. This method is useful if you have e.g. a drumloop of known tempo and want it to fit the current Song tempo, etc.

- **By defining a new length in the Samples "After..." field.**
  The length of the currently selected item is displayed in the "Before..." field (in samples).

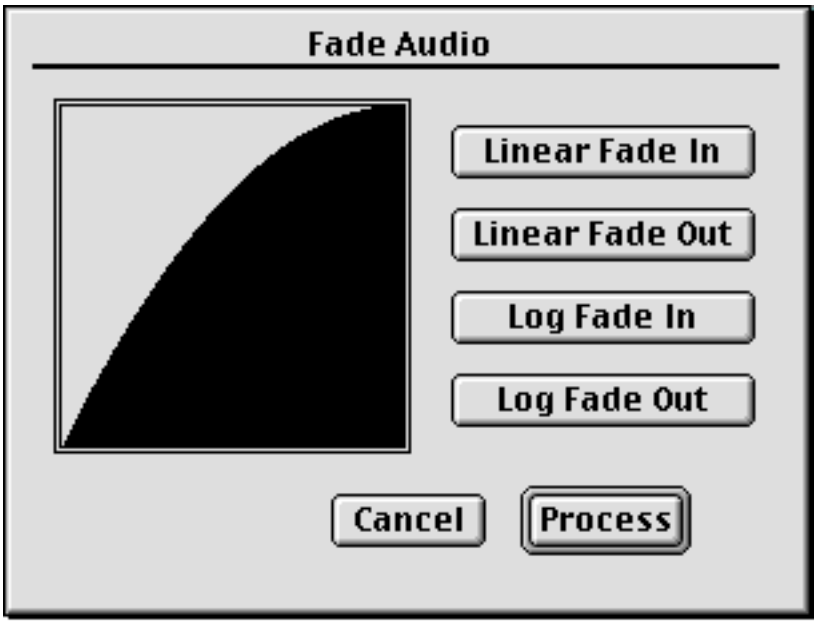
- **By defining a new length in the Time "After..." field.**
  The original sample length is displayed in the "Before..." field (in seconds).

- **By specifying a stretch factor using the Factor slider.**
  Note that regardless of which method you use, the other fields will automatically be adjusted when you make settings. This makes it easy to see the resulting stretch factor when converting to a new tempo, etc.

The remaining Time Stretch parameters are:

Parameter	Description
Exact Length	If this is activated, the processed file will have the exact same sample length as the original. If it is deactivated the resulting file length may differ by a few milliseconds. If you don't need this length accuracy, you should leave this option deactivated, for a slightly improved audio quality.
Accuracy	Set this parameter according to whether the rhythmic feel of the audio material has a high priority or not. If you set this to a low value (drag the slider to the left), the timing and rhythmic feel will be preserved as accurately as possible. If you set it to a high value, the tonal quality gets priority, allowing slight changes in timing.
Quality	Allows you to select one of three Quality modes for the processing: Fast, Standard and Best. As indicated by the names, the higher the Quality, the slower the processing. For most uses, the Standard mode is probably sufficient.

Audio Functions – Fade Dialog



This allows you to fade a recording with a curve that you specify yourself.

The Fade Dialog can be seen as an extension of the regular Fade In/Out functions on the Audio Functions submenu. You can choose between Linear Fade in/out (the same as in the other Fade functions) or Log Fade in/out (which produces a logarithimic, slightly "rounded" Fade curve). It is also possible to "draw" fade curves with the mouse directly in the window!

- **Note that the fade you set up in the dialog affects the full length of each audio selection!**
  If you want to make a quick fade in at the beginning of a long Audio Event, you should split the Event with the Scissors tool at where you want the fade to end, and then only perform the Fade operation on the short first Event.

- **If several Parts/Audio Events are selected, the Fade dialog will remain open, allowing you to specify a fade for each selected Part/Event.**

Audio Functions – Remove DC Offset

This function will remove any DC offset in the audio selection. A DC offset is when there is too large a DC (direct current) component in the signal, sometimes visible as the signal not being visually centered around the "zero level axis". DC offsets do not affect what you actually hear, but they affect zero crossing detection and certain processing, and it is recommended that you remove them.

❒ **It is recommended that this function is applied to complete audio files, since the DC offset (if any) is normally present throughout the entire recording.**

6
The Panels Menu

VST Channel Mixer 1

This menu item opens up the VST Channel Mixer 1 window where you can adjust levels and panning and set up EQ and effects for your Audio, Group, VST Instrument and ReWire channels. By using the Mixer Views functions you can tailor the Channel Mixer 1 to show any combination of channels and channel types.

VST Channel Mixer 2

This menu item opens up the VST Channel Mixer 2. This is, just like the VST Channel Mixer 1, completely customizeable to show any combination of channels or channel types. It is not a separate VST Mixer, it is simply a second Mixer window, allowing you to set up two Mixer windows to your liking.

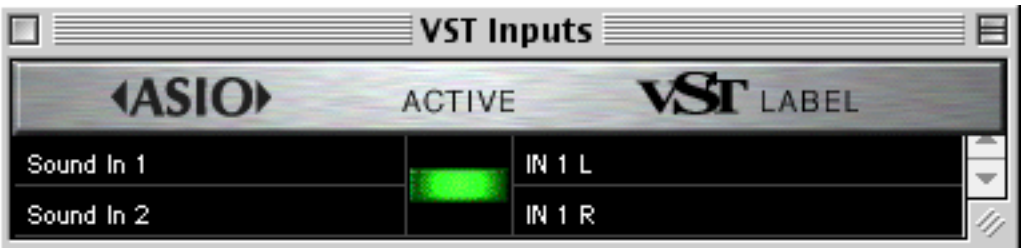
VST Master Mixer

This menu item open up the Master Mixer window which contains the Master faders and possibly sections for output buses (if your audio card and ASIO driver supports more than two channels).

VST Instruments

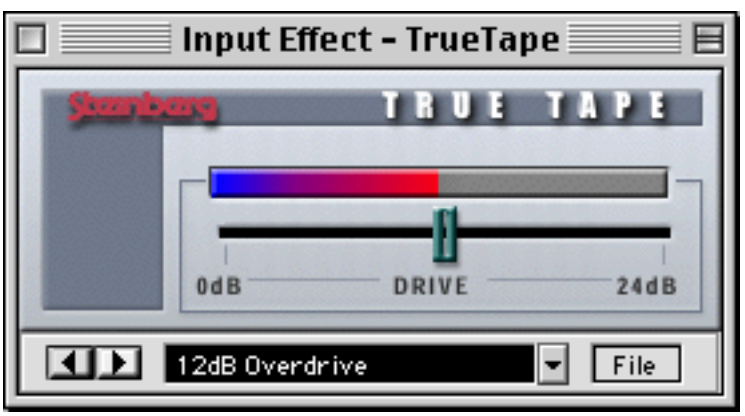
This menu item opens the VST Instruments window. This is where you load, activate and manage VST Instruments (MIDI controlled software synthesizers, drum machines or other sound sources). Clicking the Edit button brings up the control panel for the corresponding VST Instrument.

VST Inputs



This menu item opens up the VST Inputs window which allows you to activate and rename audio inputs in your audio hardware.

VST TrueTape (Cubase VST/32 only)



TrueTape is a unique Steinberg technology that emulates the behavior of a professional analog tape recorder. While digital audio recording has a number of benefits, some may perceive digital sound to be somewhat “sterile” and “cold” compared to high quality analog recordings. The TrueTape feature remedies this problem by recreating the sound of analog tape saturation at the recording stage.

- **To activate TrueTape, select “TrueTape 32 Bit” from the Record Mode pop-up menu in the Arrange window or Audio System Setup dialog.**
  Note that recording in this mode creates 32 bit audio files.

- **Selecting “VST TrueTape” from the Panels menu brings up the TrueTape window, in which you make settings for the effect.**
  Use the Drive control to adjust the amount of tape saturation effect to your liking, or select one of the Drive presets from the pop-up menu.

  For details, see the “Getting into the Details” documentation.

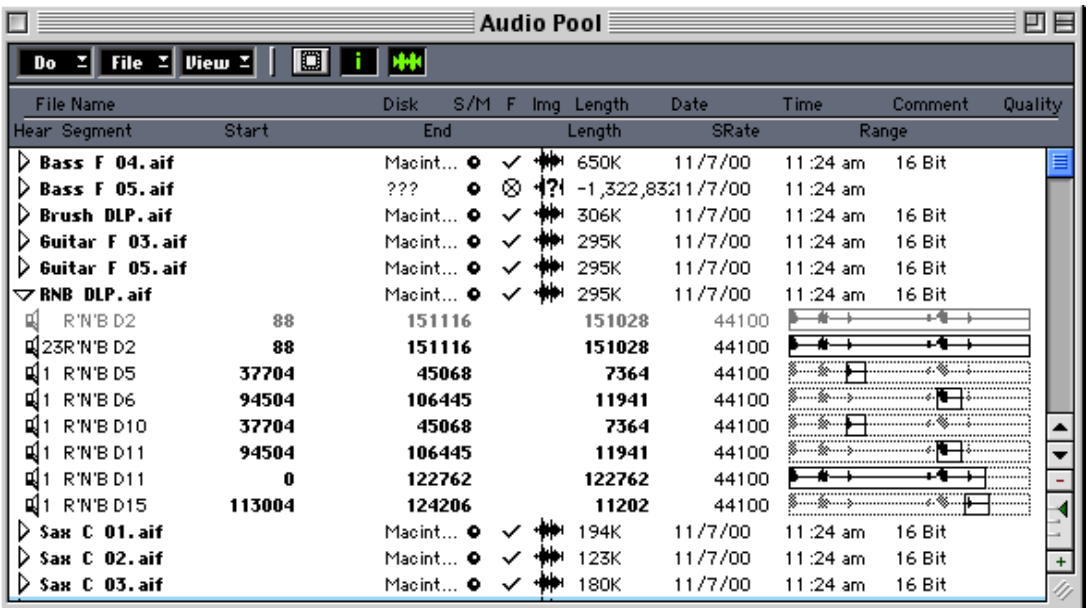
VST Send Effects

This menu item opens up the VST Send Effects window where you can select up to eight Send effects to use and make settings for. See the chapter “Mixing” in the Getting Started book and “Mixing Audio and using Effects” in the Getting into the Details document.

VST Master Effects

This menu item opens up the VST Master Effects window where you can select up to four Master effects to use and make settings for them. See the chapter “Mixing” in the Getting Started book and “Mixing Audio and using Effects” in the Getting into the Details document.

Audio Pool



The Audio Pool is where you manage your audio segments and files. The Audio Pool lists all the audio files in the Song. Please note that this means it shows the files for all Arrange windows that belong to the Song.

Each file is represented by a line in bold text, preceded by a triangle. For each file there are a number of settings and information, plus a waveform image on the right side. The files in the Audio Pool each represent an audio file on one of your hard disks that is (or has been) used in the Song.

Files are never used directly in the Song. Instead it is the “segments” that are played back from the Tracks. For each file you have one or more segments. Segments are specifications for a section of a file.

Segments are mainly created when you record audio and when you edit in the Audio editor.

ReWire

This menu item brings up a window that allows you to set up ReWire input channels. This window is only of any relevance to users of ReWire compatible programs (such as ReBirth RB338).

VST Performance

This menu item opens up the Performance window which allows you to monitor the “load” on the CPU (computer processor) and hard disk.

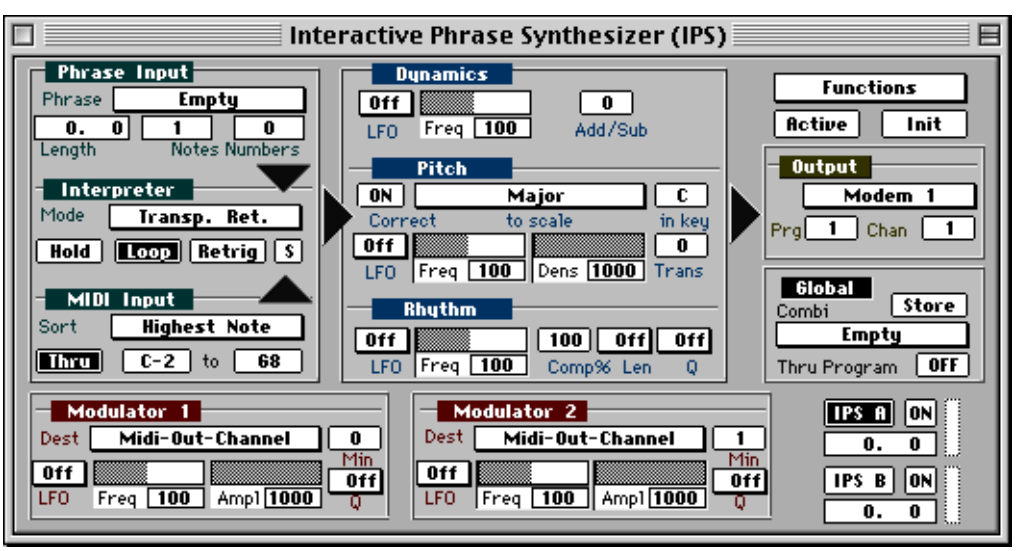
MIDI Track Mixer

This menu item opens up the MIDI Track Mixer window where you can adjust levels, panning and other parameters for your MIDI devices.

MIDI Echo/Pitch Shifter

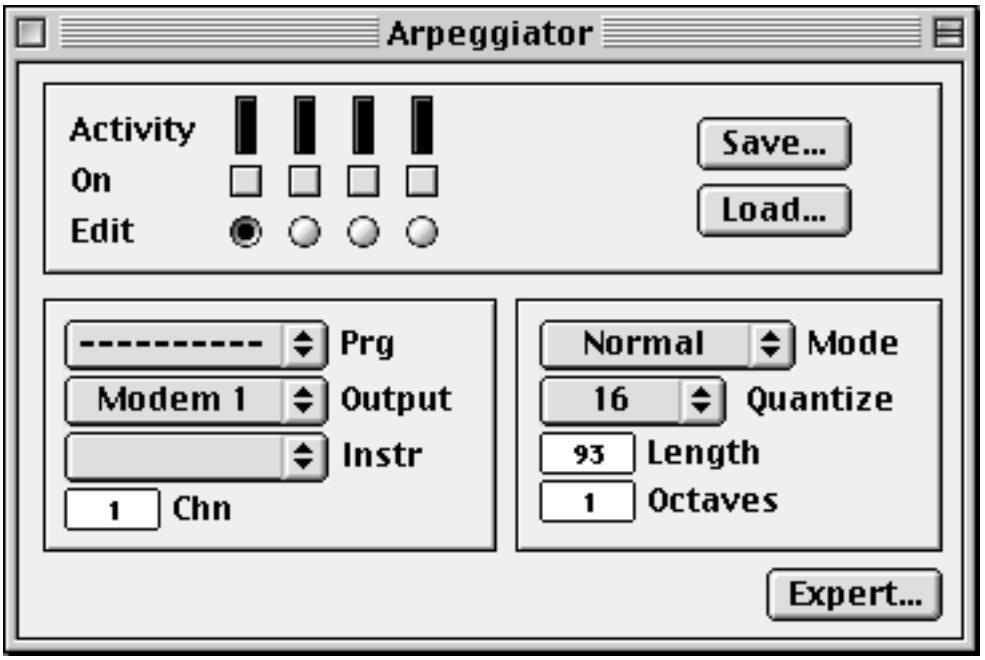
This menu item brings up a window for realtime processing of MIDI data, which allows you to create echo and harmonization effects. It is described in the separate document “The MIDI Echo/Pitch Shifter”.

Interactive Phrase Synthesizer



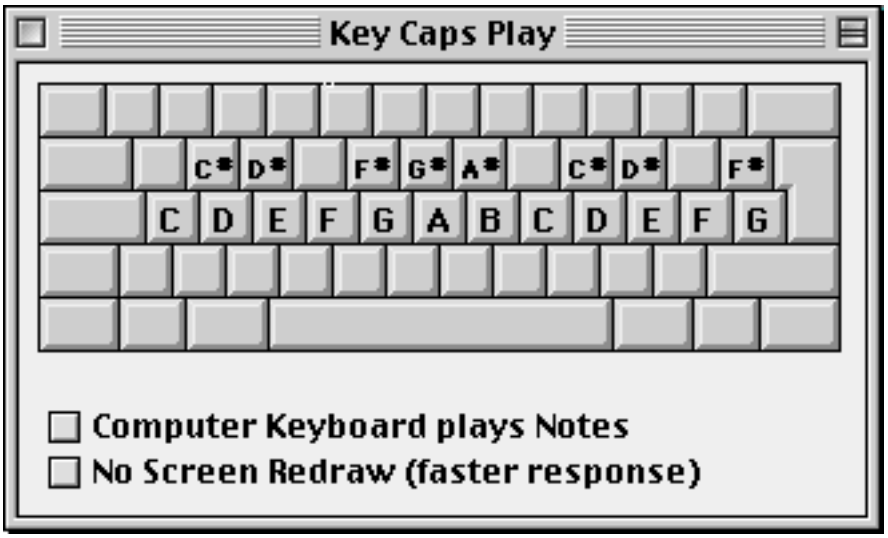
IPS (Interactive Phrase Synthesizer) is a type of synthesizer, not for audio data, but rather for musical (MIDI) data. It allows you to input a phrase (a recording in Cubase) and remodel it using various modules. A full explanation of the IPS can be found in the separate document “Interactive Phrase Synthesizer”.

Arpeggiator



This menu item brings up a window for realtime arpeggiation effects. It is described in the separate document “The Arpeggiator”.

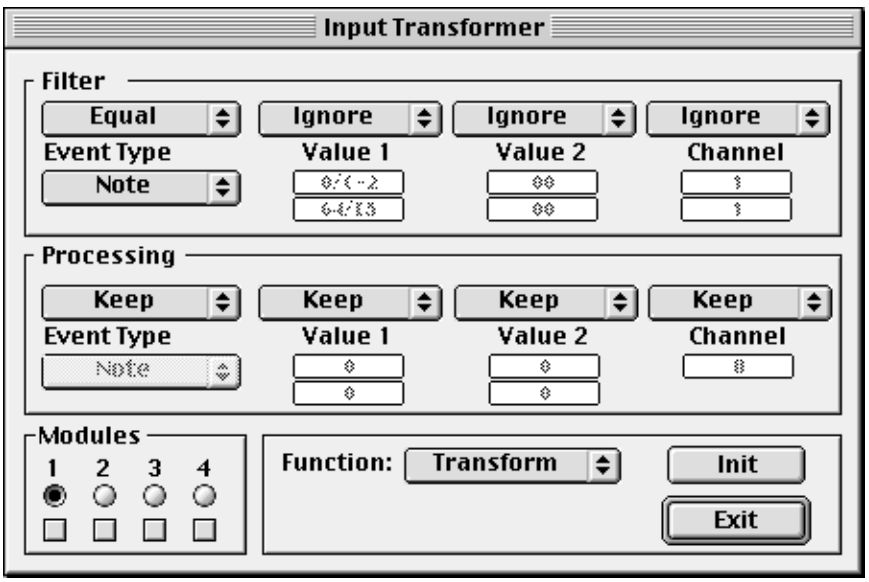
Key Caps Play



This little utility allows you to transmit MIDI data by pressing keys on your computer keyboard and by clicking on the “keys” on the screen. The graphics indicate what pitch each key “plays”.

- When “Computer Keyboard plays Notes” is deactivated, you can only click on the screen keys to transmit MIDI. The computer keyboard is used for keyboard shortcuts as usual.
- When “Computer Keyboard plays Notes” is activated, you can also press the corresponding keys on the computer keyboard to transmit MIDI. However, keys that are not indicated in the dialog as representing pitches, are still used for keyboard shortcuts. Furthermore, as soon as you close the dialog, the computer keyboard is only used for keyboard shortcuts.
- When “No Screen Redraw” is activated, the graphics in the dialog do not indicate which notes you “play”. However, in this mode, the response is faster.

MIDI Input Transformer...



This dialog box is used to selectively filter out or transform (change) incoming MIDI data, before it gets recorded. To use the Input Transformer you should be reasonably acquainted with Logical Edit, since the two are very similar.

Here are some of the things the Input Transformer allows you to do:

- Use four different filters/transforms at the same time.
- Make up split keyboard combinations for recording left and right hands separately.
- Turn a Controller like a foot pedal into MIDI notes (for playing bass drum the right way).
- Filter out one specific type of MIDI data on one MIDI channel only.
- Turn Aftertouch into any Controller (and vice versa).
- Inverse velocity or pitch.
- etc...

And again: four of these things can be done at the same time. For details, see the chapter " Filtering and Mapping MIDI Data" in the Getting into the Details documentation.

Rocket Network

These menu items refer to the Rocket Power feature, for collaborating with other users over the Cubase Network. This is described in the separate RocketPower document.

7
The Options Menu

Follow Song

When this is activated, the Arrange window and the editors scroll automatically with the Song during playback, when you record, fast forward etc.

Part Appearance

This allows you to tailor the appearance of the Parts in the Arrange window. You can choose between three options:

Option:	Description:
Show Names	Parts have their names displayed inside them. Show Names and Show events can be activated at the same time.
Show Events	Parts have a representation of the recorded data displayed in them. The lower half of the menu allows you to select which types of Events you want displayed in the Parts. Show Names and Show events can be activated at the same time.
Use Track Settings	When this is selected you can specify for each Track how you want your Parts displayed, as described below.

Using the “Use Track Settings” option

To specify appearance on a Track by Track basis, proceed as follows:

1. **Make sure “Use Track Settings” is activated on the Part Appearance menu, as described above.**
2. **Press the mouse button with the pointer over one of the Track columns, in the Track list.**
3. **Make sure the Appearance option is activated (ticked).**
4. **Arrange the Track columns so that you can see the “N-E” (Names–Events) column in the Track List.**
5. **In the “N-E” column, hold down the [Option]-key and click on the left side to turn display of names on/off and click on the right side to turn display of events on/off.**

Multirecord

This menu item is used to turn on Multi Recording, so that you can record on several Tracks at the same time. It is also used to choose one of four types of Multi Recording: Merge, Channel Split, Input Split or Layer (see below).

When Multi Recording is activated, a new Track column appears, labelled “R”. This is used to set a track to “Record Ready”, and in some cases for selecting different options from a pop-up. It all depends on the Track mode selected:

Mode:	**Details:**
Merge	This is the preferred mode for audio only recording or for recording audio and one MIDI Track.
Channel Split	This splits the incoming MIDI messages according to their MIDI Channel. Use this when you have several MIDI instruments connected, each sending on a different MIDI Channel. Four Tracks can be set to Record Ready, at the same time. The recording column pop-up lists the MIDI Channels the Track records on (each Track records on four MIDI Channels).
Input Split	This splits the incoming MIDI messages according to their MIDI Input. Use this when you have several MIDI instruments, each connected to a different MIDI Input. Four Tracks can be set to Record Ready at the same time. The recording column pop-up is labelled 1 to 4, corresponding to your first four MIDI Inputs.
Layer	In this mode, the same data is recorded on all activated Tracks. This allows you to layer sounds when recording, by setting the Tracks to different MIDI Channels and/or Outputs.

Record Tempo/Mutes

Tempo Recording

This allows you to record tempo changes into the Master Track.

1. **Just to make sure you don't accidentally replace any important MIDI recordings, select an empty Track.**
2. **Activate Record Tempo/Mutes.**
3. **Activate recording.**
4. **During recording, change the Tempo directly on the Transport bar or by using the computer keyboard or MIDI Input.**
   For Tempo change via MIDI input, a Remote Key has to be assigned in the Preferences dialog.
5. **Stop Recording.**
6. **Activate Master on the Transport Bar.**
7. **Start playback.**
   The program now plays back with the recorded tempo.

Mute Recording

You can either record a single Mute in the Track List, or a preprogrammed Mute on several Tracks. You can even record a click on the Solo button.

1. **Select a MIDI Track for recording. Pick a Track not used for any other purposes!**
2. **Activate Record Tempo/Mutes.**
3. **Activate recording.**
4. **During recording, click in the Mute column, recall sets of Mutes or click the Solo button.**
5. **Stop Recording.**
   You need to be a bit careful with Mute recordings. It is possible to do things like muting the Track that plays back the mutes, etc. which could lead to confusion. See the online documentation for details.

Play in Background

When this is activated Cubase will keep hold of MIDI and audio playback, even when another program is active. This allows it to continue playing even when you switch over to another program. However, this means that other programs may not be able to use the MIDI interface or audio card. If this is required, deactivate this option. OMS users should note that OMS has its own switch called 'Run MIDI in background' that keeps hold of MIDI ports as long as *any* OMS application is still running.

Ears Only

When this is activated, the entire screen goes black, to allow you to concentrate on listening to your music rather than both hearing and “seeing” it. To return to normal display, just press the mouse button.

Chase Events

When this function is turned on, Cubase transmits a number of MIDI messages to your synthesizers each time you move to a new position in your Song. It does this so that all MIDI units should be set up correctly with regard to Program Change, Controller messages (such as MIDI Volume) etc.

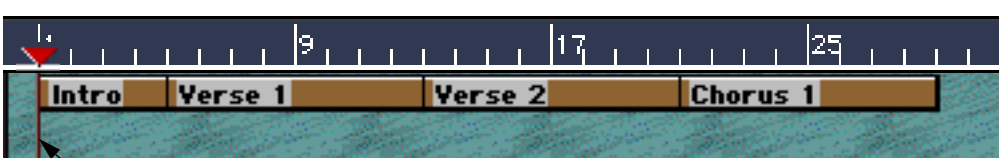
Theory

The theory behind Chase has to do with the way MIDI handles Continuous Controllers and other messages. Let us explain this by an example:

Let’s say you have an Arrangement with a Track that has a Program Change command inserted at the beginning. This command makes a synth switch to a piano sound.

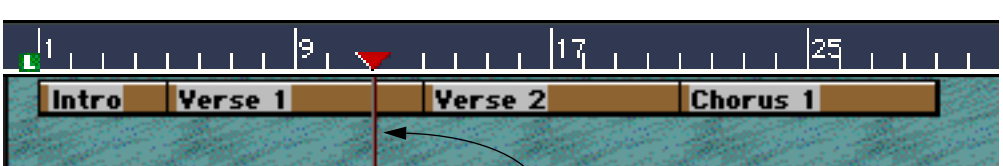
In the beginning of the first chorus you have another Program Change command which makes the same synth switch to a string sound.

You now play back the song. It begins with the piano sound and then switches to the string sound. In the middle of the chorus you stop and rewind to some point between the beginning and the second Program Change. The synth will now still play the string sound although you wanted it to be piano!



At this point the “Piano” Program change is sent out.

At this point the “String” Program change is sent out.



When you rewind to this position, the instrument is still set to “String”.

Chase Events solves this problem! If you have Chase Events turned on when you rewind, Cubase tracks the music back to the beginning and finds the first Program Change. It then sends this out, so that the synth is set to the right Program.

Summary

In other words, when Chase Events is activated, and you move to a new position, Cubase tracks all changes that have occurred since 1.1.0. It then sends out the last value for a number of parameters (as described below).

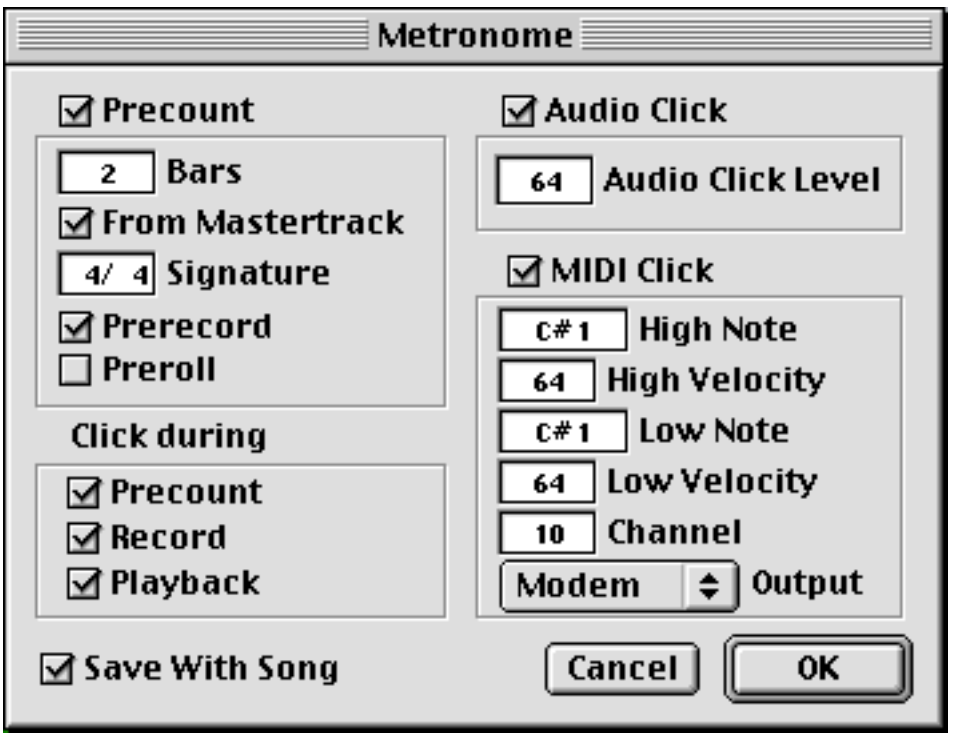
Setting Up Chase

1. **Activate Chase Events on the Options menu.**
2. **Select Preferences–MIDI–Playback from the Edit menu.**
3. **Activate the desired Chase options in the list.**

MIDI Message:	Description:
Mixer Data	All Mixer Events are chased.
Note Events	Chases Note On messages, which means that notes that should be sounding at this position are turned on when you hit Play.
Controller events	Chases Continuous Controllers (see below). When a Part is set to “Any”, only Controllers below Controller number 36 are chased.
Program Changes	When the Parts on the Track are set to MIDI Channel 1 to 16, Program Changes are chased throughout the whole Arrangement, regardless of how many Parts are on the Tracks. If the Part is set to “Any”, Program Changes are only chased within the Part.
Aftertouch	Chases Channel Aftertouch messages.
Pitchbend	Chases Pitch Bend messages.
Sysex	All System Exclusive Events in the current Part are sent out.
RPN/NRPN	Registered and Non-registered Parameters (a special type of Controller) are chased (this chasing can be time consuming).

Inside a Part (played back from the Arrange window), Controllers, Pitch Bend, Program Change, Note Ons, Mute Events and Mixer Events are always chased (if Chase is activated). Therefore, if you want to make sure that all Events are always chased, make up one long Part for each Track (by gluing Parts together).

Metronome...



The Metronome dialog is used for three things:

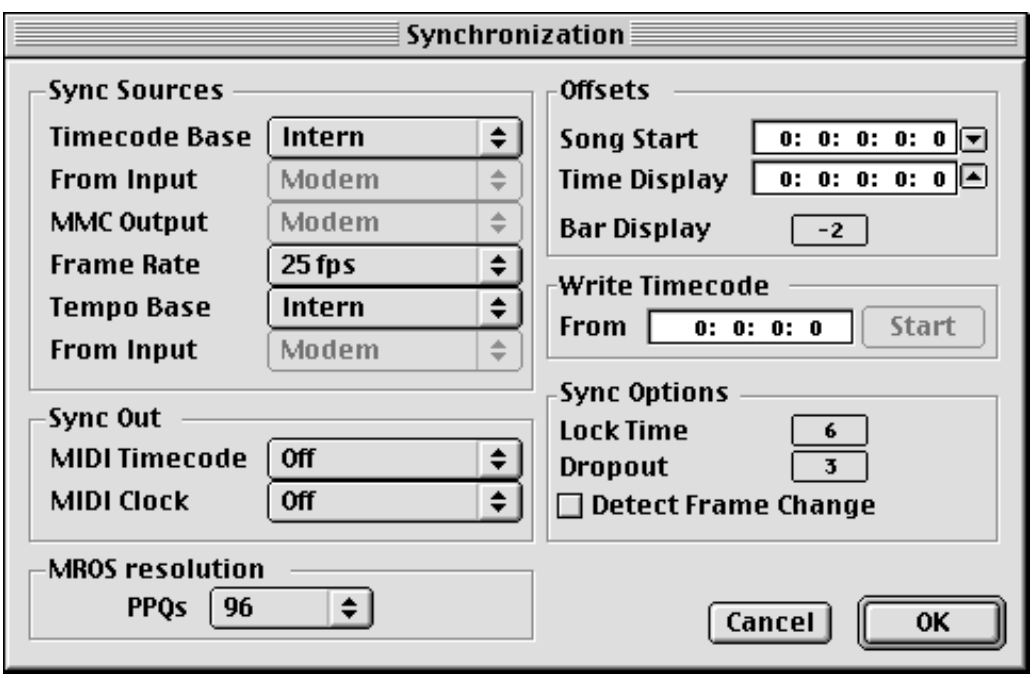
- **To set up how the program should behave when you activate recording (Precount, Prerecord and Preroll).**
- **To set up the Audio Click metronome (that uses the computer's sound).**
- **To set up the MIDI Click metronome (that plays a click on one of your MIDI instruments).**

Here are the options:

Option:	**Description:**
Precount	When this is activated, there will be a precount (count-in) before recording commences.
Bars	Use this to set the length of the Precount (in Bars).
From Mastertrack	When this is activated, the Precount will be in the time signature set in the Master Track.
Signature	If “From Master Track” is not activated, you can use these fields to set a Time Signature for the Precount.
Prerecord	If this is activated, Cubase will record even during the Precount (but not before the start of the Arrangement).
Preroll	When this is activated, Cubase starts playback from a position one or more bars back when you activate recording, instead of providing a “silent” Precount.
Click During	These three options allow you to set when the Click should be heard, during the Precount, during Recording and/or during Playback.
Audio Click	When this is activated, the Metronome will be heard as an audio “beep”.

Option:	Description:
Audio Click Level	This is used to set the volume of the audio beep.
MIDI Click	When this is activated, the Metronome will play back via MIDI.
High Note	The MIDI note number for the downbeat clicks.
High Velocity	The velocity value for the downbeats.
Low Note	The MIDI note number for all other Metronome clicks.
Low Velocity	The velocity value for all other Metronome clicks.
Channel	The MIDI Channel for all Metronome clicks.
Output	Use this to select a MIDI Output for the MIDI Metronome.
Save With Song	Use this option to set whether the settings should be saved in the Cubase VST Preference file or with the Song.

Synchronization



Synchronization is when you make two pieces of equipment agree on time or tempo. You can establish synchronization between Cubase VST and a number of other types of devices, including tape recorders and video decks, but also other MIDI devices that “play back”, such as other sequencers, drum machines, “workstation sequencers” etc.

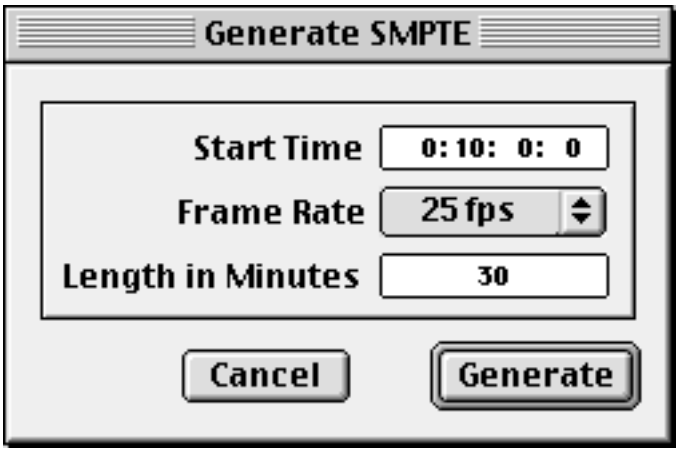
Cubase VST can be sync “master” or “slave” (or both). When synchronizing Cubase VST to other equipment (i.e. Cubase VST as “slave”), you need to activate sync as such by clicking on the Sync button on the Transport bar. When the Sync button is activated, Cubase VST will automatically start when it receives a proper synchronization signal.

Briefly, the items and functions in the dialog have the following functionality (for procedures and details, please refer to the manual):

Section	Item	Description
Sync Sources	Timecode Base	This determines which kind of timecode synchronization should be used when synchronizing Cubase VST to external equipment. When the “Intern” setting is selected, the program will not receive timecode.
Sync Sources	From Input	If you are synchronizing Cubase VST to incoming MIDI timecode, this is where you select the MIDI input to which the time code is coming in.
Sync Sources	Output	If you are using MIDI Machine Control (Timecode Base is set to “MMC”), this is where you specify the MIDI Output to which the external recorder is connected.
Sync Sources	Frame Rate	When synchronizing Cubase VST to external equipment, this is where you specify what frame rate to expect from the incoming time code.
Sync Sources	Tempo Base	This allows you to synchronize Cubase VST to incoming MIDI Clock. When the “Intern” setting is selected, the program will not receive MIDI Clock.
Sync Sources	From Input	If you are synchronizing Cubase VST to incoming MIDI Clock, this is where you select the MIDI input to which the MIDI clock signal is coming in.
Sync Out	MIDI Timecode	Used for selecting a MIDI Output to which Cubase VST should send MIDI Timecode (when using Cubase VST as sync master).
Sync Out	MIDI Clock	Used for selecting a MIDI Output to which Cubase VST should send MIDI Clock (when using Cubase VST as sync master).
Offsets	Song Start	When synchronizing to external equipment, use this parameter to specify which frame on the external device that should correspond to the beginning of the Song (position 1.1.0 in Cubase VST).
Offsets	Time Display	The Time Position display on the Transport bar usually starts at “zero”, even if the incoming time code is something else. But if you want Song Position 1.1.1.0 to correspond to some certain Time position on the Transport bar, set this parameter to that position.
Offsets	Bar Display	Allows you to set the number of the first bar in the Song. This allows you to record before position 1.1.1.0, which is otherwise impossible.
N/A	Write Timecode	This function can only be used if you are using a time code device, which can be instructed by Cubase VST to start writing timecode.
Sync Options	Lock Time	Using this field you can set how many frames of “correct” time code Cubase VST should receive before attempting “lock” (synchronize) to incoming time code. If you have a tape recorder with a very short start-up time, you could try lowering this number to make lock-up even faster than it already is. If you have Chase Events turned on, and many Events to chase, you could try raising this number.

Section	Item	Description
Sync Options	Dropout Time	On a tape with time code (SMPTE) dropouts may occur. If a drop-out is very long, Cubase VST may (temporarily) stop. In the Drop-out Time field you can set how long a drop-out (in frames) should be tolerated until Cubase VST decides that the tape isn't good enough to synchronize to. If you have a very stable time code source, you may lower this number to make Cubase VST stop more swiftly after the tape recorder has been stopped.
Sync Options	Detect Frame Change	If this option is ticked, Cubase VST will automatically detect frame rate changes in incoming time code and reset the Frame rate setting to the new value. The “normal” setting for this parameter is “Off”.
MROS Resolution	PPQ	This allows you to set the MIDI playback resolution of the program. Cubase VST normally gives MIDI playback first priority. This means that whatever the workload of the computer, MIDI data is sent out when – and as – it should. However, when a lot of MIDI data is handled and an unusual amount of real-time processing is going on, the program might not feel as smooth to use as it normally does. For example, if you feel the graphics aren't updated as quickly as you like, you could try lowering the resolution to 384 (or less) ticks per quarter note. On the other hand, if you need extremely high playback resolution, you should use the highest possible playback setting, 1920 ticks per quarter note. No matter what this setting is, audio is always recorded and played back at 15360 PPQs. Editing conforms to the display resolution, set in the Preferences-General-General dialog.

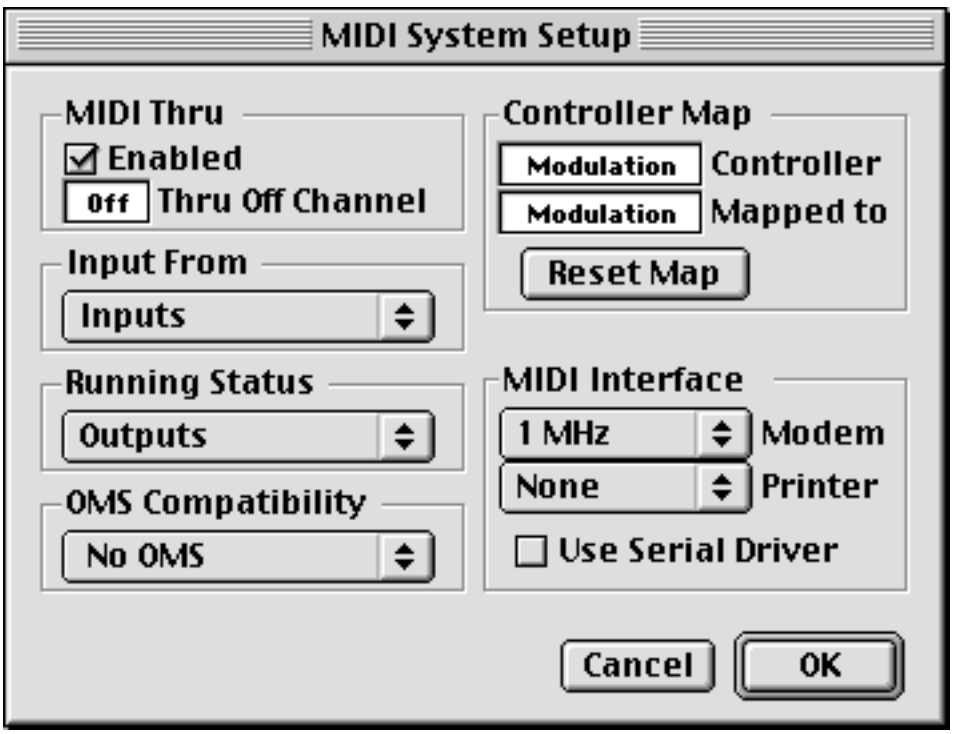
Generate SMPTE...



This function creates an audio file on your hard disk that contains SMPTE code. You can then play back or record this file onto a track of for example a multi track tape recorder. Cubase can then be synchronized to that tape recorder (provided you have the right synchronization equipment). The idea behind this is that the time code generated by this function is clocked by the audio hardware you are using. That means that this time code is in perfect ”sync” with the audio hardware. Using this time code rather than one generated by an external device will enhance synchronization stability between the external device and the audio recordings in Cubase.

Option:	**Description:**
Start Time	Use this to enter the first frame in the time code generated. A common figure is 1: 0: 0: 0: (one hour).
Frame Rate	Use this to select a Frame Rate. See the chapter “Synchronization” in the Getting into the Details document.
Length in minutes	Use this to set the length of the generated time code file.
Generate	Click this button to actually generate the file.

MIDI Setup – System...



This dialog allows you to make basic MIDI settings, activate MIDI Interfaces etc.

Here is a rundown of the options:

Option:	**Description:**
MIDI Thru – Enabled	When this is activated, signals coming in via MIDI will automatically be "echoed" to the Track's MIDI Out. This is necessary if you for example want to record yourself playing one synthesizer keyboard but are using a connected sound module as sound source. If possible this setting should always be activated, and your keyboard set to Local Off. See the Getting Started book for more details.
MIDI Thru – Thru Off Channel	If MIDI Thru (above) is activated this setting still prevents certain MIDI Channels from being "echoed". This should only be used with older keyboards which do not have a Local Off setting. See the Getting Started book for more details.
Controller Map - Controller	Cubase can convert any type of Controller into any other, in realtime and while the messages are being recorded. This field allows you to select which Controller to convert.
Controller Map - Mapped to	When you have selected a Controller to convert, using the field above this one, use this field to specify which Controller to convert into.
Reset Map	This resets the Controller mapping settings (see above), so that no Controller conversion takes place.
Input From	This allows you to make any combination of MIDI Inputs active for recording. Exactly what options appear here of course depends on what MIDI Interfaces you have installed, and whether you use OMS or not.

Option:	Description:
Running Status	This allows you to turn Running Status on/off for each MIDI Output in your system. If you are using “standard” MIDI interfaces, you should have Running Status activated for all Outputs, unless you run into problems with MIDI communication (should normally only happen with some very old MIDI equipment). If you do, try turning this option off for the offending outputs. If you are using a Multi Port MIDI Interfaces, you should turn Running Status off!
OMS Compatibility	This is where you specify whether the program should use OMS (Open Music System) for MIDI communication or not. OMS is described in detail in the separate OMS document.
MIDI Interface - Modem	This setting informs the program about what type of MIDI interface (if any) is connected to the Modem port on the computer (only relevant if you’re not using OMS). The most common MIDI interface combinations are as follows: 1 MHz: Standard MIDI interface connected to one Port. 1 MTP: MIDI Time Piece or Studio 4 connected to one Port. 2 MTP: 2 MIDI Time Pieces or Studio 4s connected to one Port. 2 MTP: 1 Studio 5 connected to one Port.
MIDI Interface - Printer	This pop-up is used to inform the program about what type of MIDI interface (if any) is connected to the Printer port on the computer (see MIDI Interface - Modem above for a description of the most common alternatives).
MIDI Interface - Serial Driver	Serial Driver is a modern DMA transfer technology built into most Macintosh computers. This switch should be active if at all possible. Only if you get hanging MIDI notes should you turn it off. This switch is of no relevance if you are using OMS.

MIDI Setup – Filtering...

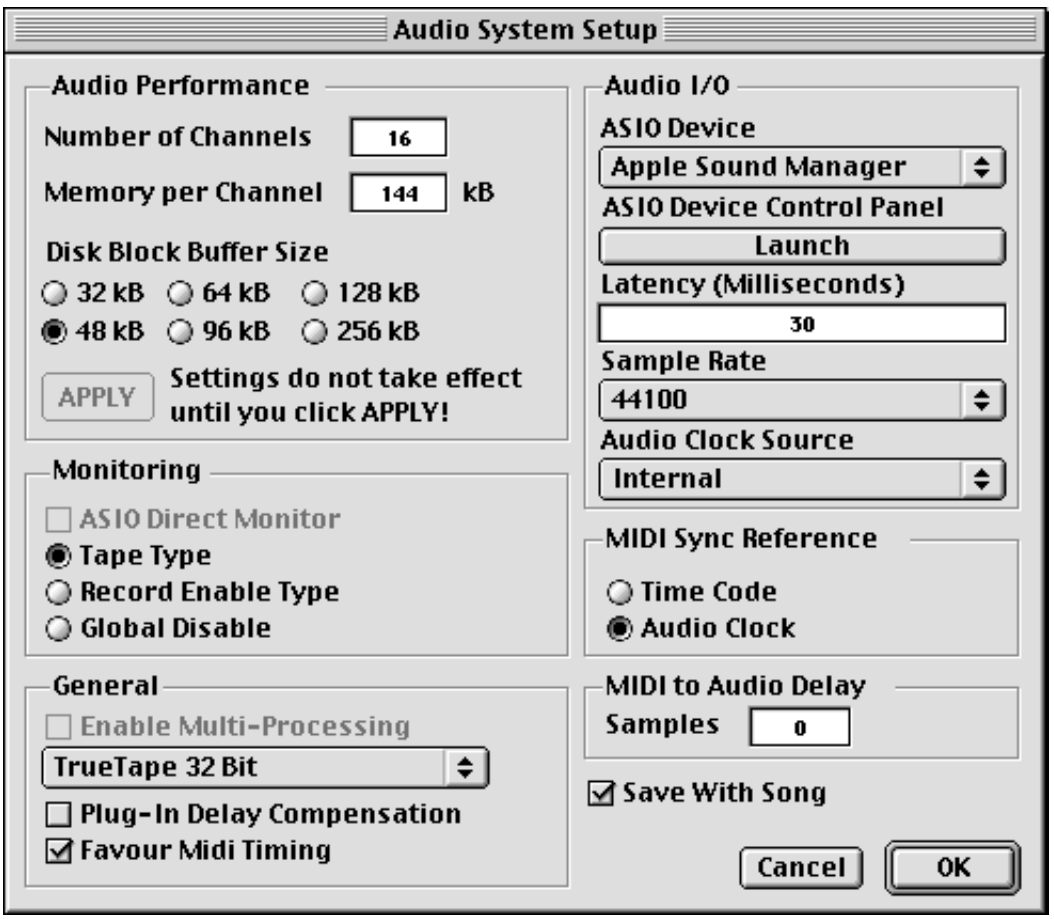
This dialog is used to prevent certain MIDI messages from being recorded and "thruput".

Option:	**Description:**
Record	Activating any of these options prevents that type of MIDI message from being recorded. It will, however, be thruput, and if already recorded, it will play back normally.
Thru	Activating any of these options prevents that type of MIDI message from being thruput. It will, however, be recorded and played back normally.
Channel	By activating any of the options, MIDI messages on that MIDI Channel will neither be recorded, nor thruput. Already recorded messages will, however, be played back normally.
Controller	Setting any of these four fields to a certain MIDI Controller (as opposed to "No Ctrl"), prevents Controller messages of that type from being recorded or thruput. Already recorded messages will, however, be played back normally. Since there are four fields you can filter out any four Controllers of your choice.

MIDI Setup – OMS

These options are only available if you have OMS installed and activated. This is described in detail in the separate OMS document

Audio Setup – System...



This dialog is used for setting up various options related to how your computer plays back audio. On the following pages, each section of the dialog is described.

Audio Performance section

- **Number of Channels.**
  Sets the number of audio channels you would like to have access to (4 - 72, or 4 - 128 in VST/32).

- **Memory per Channel.**
  Sets the amount of internal memory assigned to each audio channel. This value multiplied by the Number of Channels has a direct relation to the amount of RAM assigned to the program in the Finder. The higher the value the lesser the risk of playback problems. On the other hand, raising this will probably lower the number of channels you can use at the same time, since the total amount of RAM in the computer is always limited.

- **Disk Block Buffer Size.**
  Governs the buffer size used in Cubase VST when reading and writing data from/to the hard disk. The larger value, the smoother and faster performance.
  However, each Buffer Size value has a corresponding minimum Memory per Channel setting. For example, if the Disk Block Buffer Size is 64 kB, the Memory per Channel cannot be lower than 192 kB.

  As you can see, there is a quite involved relation between these three parameters. To ensure the best HD/audio performance, you would raise the Disk Block Buffer Size, but this automatically increases the Memory per Channel which in turn limits the possible Number of Channels. This means you will have to experiment with different settings to find the performance/memory/channel balance best suited for your system.

  The Apply button

  Clicking the Apply button applies the settings you have made. If you get a warning reading “Not enough memory for the Audio Engine”, you either have to decrease the number of audio channels or decrease the Memory per Channel figure.

  Try these settings first!

- **Generally, start with Disk Block Buffer Size set to 64 kB and Memory per Channel set to 256 kB.**

- **If you find that the audio and hard disk performance is poor (playback stutters, system momentarily slows down), try raising the Disk Block Buffer Size to 96 kB.**
  The Memory per Channel setting is automatically increased to 288 kB.

- **If you need more channels, try lowering Disk Block Buffer Size to 48 kB.**

- **If you have plenty of free RAM, another option would be to quit the program, increase its memory assignment in the Finder and re-launch it.**
  Generally, the more RAM you make available for the program, the better the performance.

❒ **All of the above assumes your hard disk is fast enough to handle the number of channels specified.**

Audio I/O

ASIO Device

Here you select the ASIO driver you want to use. The options depend on which drivers are available for your audio card:

- **If you are using the Mac's built-in audio hardware, you should select the "Apple Sound Manager" ASIO driver.**
- **If you are using additional audio hardware, for which there is a dedicated ASIO driver, you should always use that driver.**
  By "dedicated ASIO driver" we mean an ASIO driver specifically written for your audio hardware model.

ASIO Device Control Panel "Launch" button

If the driver supports it, this button brings up a window with settings specific to the audio card.

Latency indication

The Latency is the delay between when audio is "sent" from the program and when you actually hear it. The latency in an audio system depends on the audio hardware and its drivers. As described in the Getting Started book, latency may be a problem if you monitor through Cubase VST, when you are playing VST Instruments "live" from a MIDI keyboard or when you mix your audio (in situations where high time precision is required). However, the recorded audio will not be affected, since VST takes the latency into account, and adjusts the timing of the recorded audio accordingly.

The Latency indication in the Audio System Setup dialog shows you the latency with your current ASIO driver and settings. Depending on the ASIO driver, you may be able to reduce the latency by adjusting the number and size of the audio buffers in the ASIO Control Panel. Also, you should be aware that "dedicated" ASIO drivers (written specifically for the audio hardware) often give lower latency values than the Apple Sound Manager driver.

❒ **Audio playback and recording timing will not be affected by latency, since VST takes the latency into account, and adjusts the timing accordingly. Similarly, if you play back MIDI Parts routed to VST Instruments, the playback precision is sample accurate, regardless of the latency.**

Sample Rate

This setting determines the audio quality of your recordings. The higher the value, the better the quality, but when you raise the value, each recording also uses up more disk space and computer processing power.

You should not change the Sample Rate setting if you already have files in the Pool (which you will have if you have made any audio recordings at all in this Song).

Audio Clock Source

If the card and its driver supports it, this pop-up allows you to select an external source to which the audio playback can synchronize its sample rate. See the documentation that came with the card for details.

Monitoring

This section contains several options for how Cubase VST should handle monitoring (listening to the signal you are recording). Note that you could also monitor "externally", e.g. through an external mixer (see the Getting Started book).

ASIO Direct Monitoring

When the option ASIO Direct Monitoring is activated, monitoring is handled by the actual audio hardware, that is, the monitored signal does not pass through Cubase VST. Instead, the ASIO driver for the audio hardware is instructed to send the audio from the monitored input directly back to a specified output, thus providing monitoring with very low latency.

❒ **If this feature isn't supported by your audio hardware or its ASIO driver, the option will be greyed out in the Audio System Setup dialog.**

- **The monitored sound is sent to the output specified for the audio channel on the VST Channel Mixer's Output pop-up menu.**
  Not all ASIO drivers may support this feature. Also, some ASIO drivers may not allow Direct Monitored audio and playback audio to be sent to the same Output, in which case you need to designate a separate output for monitoring.
- **You can control the volume and pan of the monitored sound using the channel fader and pan control in the VST Channel Mixer.**
  Again, not all ASIO drivers may support this feature.
- **ASIO Direct Monitoring follows the same rules as the internal VST monitoring.**
  See below.
- **VST effects or EQ will not affect the Direct Monitored sound.**

Monitoring Modes

The three checkboxes determine how and when Cubase VST should activate and deactivate monitoring. Note that these apply both to "regular" monitoring through Cubase VST and to ASIO Direct Monitoring:

Mode	Description
Tape Type	Monitoring will automatically be activated for a Record Enabled Track in Stop and Record Mode. During playback monitoring is deactivated, allowing you to hear the recorded audio.
Record Enable Type	Monitoring will automatically be activated when you Record Enable a Track.
Global Disable	Monitoring is disabled, regardless of the Record Enable status. This is the mode to select if you are monitoring externally or directly via the audio hardware (without ASIO Direct Monitoring).

MIDI Sync Reference

This determines what clock source MIDI playback will use.

- If Time Code is selected, the MIDI playback will always be in time with any external time code coming in. However, there is a risk that MIDI playback will not be in perfect sync with the audio. This happens because the audio card is not aware of fluctuations in the incoming time code and therefore can not adjust to them.
- Audio Clock is the preferred option when you are not using any external synchronization. If Audio Clock is selected, MIDI and audio playback will always be in perfect sync. However, there's a risk they will both drift in relation to incoming time code.

MIDI to Audio Delay

If you experience that MIDI playback lags behind the audio, this could be because the MIDI response in your MIDI instrument is slightly slow. If this is the case, use this parameter to compensate.

Enable Multi-Processing

If you have a computer with multiple processors, activating this option will allow Cubase VST to take advantage of this. See the "Getting into the Details" document.

Record Mode pop-up

This pop-up menu is a mirror of the Record Mode pop-up menu in the Arrange window. Use this to select a resolution (16 bit or 24 bit) for your recordings. If you are using Cubase VST/32 you can also select 32 bit and TrueTape 32 bit.

This is described in detail in the "Getting into the Details" document.

Favour MIDI Timing

When this is activated, the MIDI processing gets somewhat higher priority than the audio processing, for optimum MIDI timing. As long as the "CPU Over" indicator in the Audio Performance window doesn't light up, leave this option activated.

❒ **If you are using OMS, you should always activate Favour MIDI Timing.**

Plug-in Delay Compensation

Some effect plug-ins may have a certain delay, which will be noticeable especially when you use them as Insert effects. If you experience delayed audio playback from Tracks with Insert effects, you should activate Plug-In Delay Compensation in the Audio System Setup dialog. When this option is activated, the playback timing of the delayed Tracks is adjusted to compensate for the delay in the plug-ins.

❒ **You may also need to activate this option when you are using the Channel Settings VST Dynamics panel. Even though these are not accessed as Insert Effects, technically they are just that, and may cause an audible delay.**

Audio Setup – Audio Files Folder...

This command is for specifying where on your hard disk your recorded audio files should be placed.

Audio Setup – Use Waveforms

When this is deactivated, no waveforms will be calculated for audio recordings you make. This will speed up the recording process, since you don't have to wait for the waveform overviews to be created.

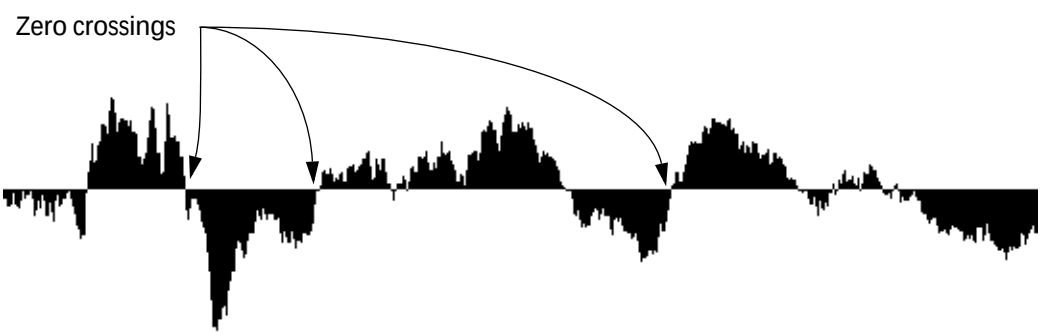
When you later reactivate this menu item, the program will create waveforms for recent audio files.

You can also manually update the waveform overview for a file, in the Audio Pool.

Audio Setup – Snap To Zero

If you are familiar with audio editing from other digital systems you will know that splicing two audio files together might create a "click" just at the split point. This is because the two signals happen to have a different amplitude (level) at this point which creates a transient (a sudden and dramatic change in signal level).

One way to avoid this is to always make all edits at "zero crossings".



An analog waveform is a voltage rising and falling around a center axis. This center axis is considered "zero" voltage. As indicated in the picture, a zero crossing is when the signal passes through this center axis.

To automatically make all edits happen at the closest zero crossing, activate Snap To Zero on the Audio Setup submenu on the Options menu. When Snap To Zero is activated, the following operations always occur at the closest zero crossing:

- Changing Start and End Insets.
- Splitting Event in the Audio editor.
- Splitting Parts in the Arrangement (the Events in the Parts are split at zero crossings).
- Using Snip Loop (in the Audio editor).
- Using Banish Silence (in the Audio editor or from the Pool).

Audio Setup – Confirm Record

When this is activated, you will be asked at the end of each audio recording whether you want to keep the file or not. The idea behind this is that hard disk space is normally precious, and this safety measure allows you to stay confident that no extra hard disk space is wasted for recordings that you make but not actually use in the Song.

Option:	Description:
File name	This allows you to specify a name for the file, before confirming.
Skip All	If you have made a multi channel recording, pressing this button skips them all.
Skip	This skips only the file currently displayed in the File Name field.
Confirm	This confirms that you want to keep this particular file.

Audio Setup – Disable Audio

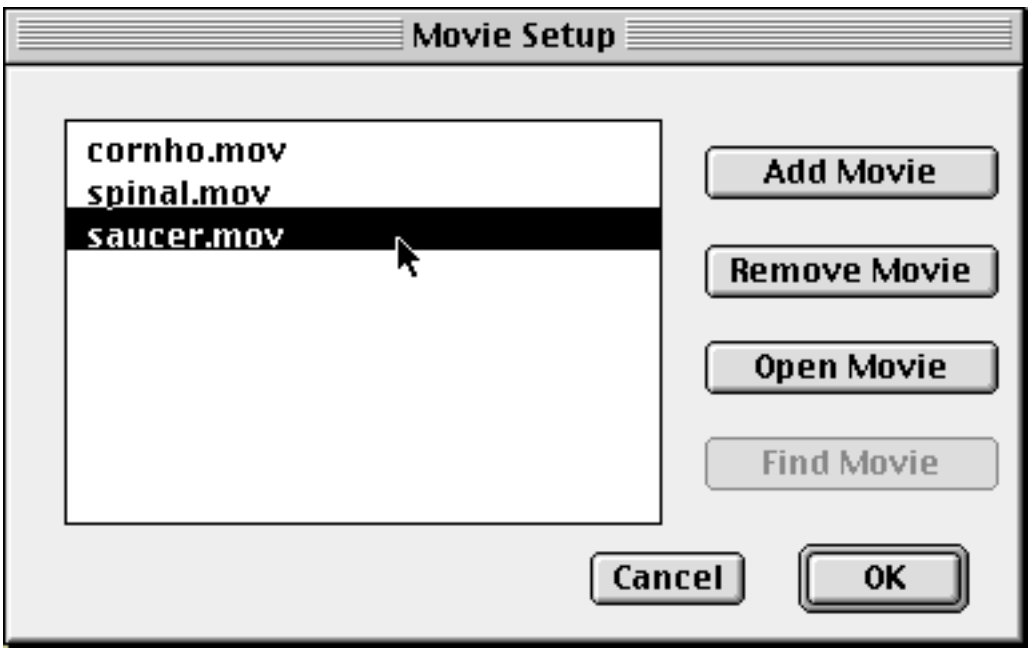
This feature allows you to deactivate the audio engine. It disables audio playback, recording and sync, although it is still possible to perform “silent” editing of audio, for example in the Audio Editor. You may want to use this feature if you are working with MIDI only and don’t want to waste computer processor power on the audio engine.

❒ **You can also disable audio on start-up, by pressing the [Shift] button when you launch Cubase VST.**

Remote Setup

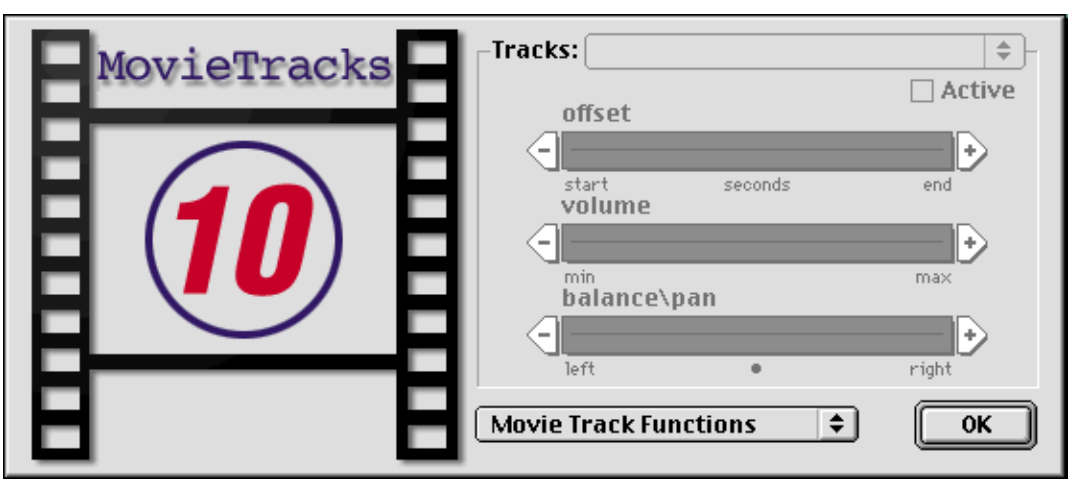
This dialog is used to select a Remote device type, and to specify the MIDI input and output ports the Remote device is connected to.

Movie Setup – Setup...



This menu item opens up a dialog that allows you to load and set up QuickTime movies for playback in sync with Cubase VST. It is described in the chapter “Movies” in the Getting Started book.

Movie Setup – Movie Tracks...



This menu item opens up a utility that allows you perform editing on QuickTime movies, such as inserting and extracting audio tracks. It is described in detail in the chapter “Quicktime Movie capabilities” in the Getting into the Details document.

Reset Devices

This command performs all the functions of a “Send Reset-Data on Stop” (as specified in the Preferences dialog), plus it resets all connected MIDI devices such as MIDI interface and synchronization devices, etc.

8
The Score Menu

About the Score Menu

This menu is only available in Cubase VST Score and Cubase VST/32. Furthermore, you can only access it from within the Score editor.

Edit/Page Mode

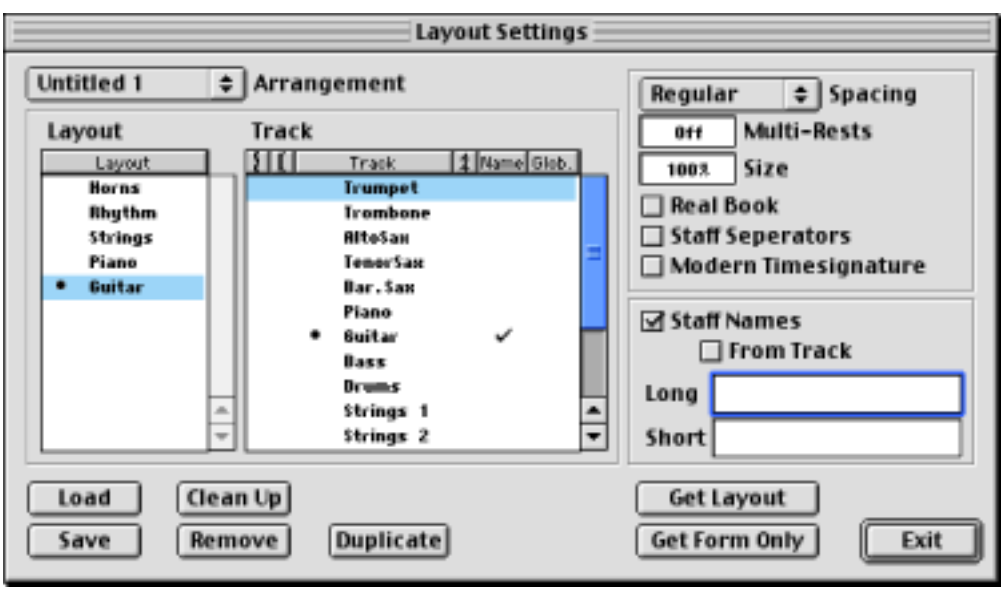
This command switches Score Edit between Page and Edit mode. The menu shows the mode you will be switching to when you select this item.

- Edit mode is the mode of choice when you only plan to edit MIDI data. In this mode as much as possible of music on the Track(s) is shown in the window.
- Page mode shows your score as it will appear on a page when you print it out. This is the mode of choice for preparing scores for printout.

Layout Layer Only

When this is activated, Score Edit only displays symbols that are in the ”Layout Layer”, that is symbols that can be found in the Layout Symbols Palette.

Layout Settings



This dialog is used for two things:

- For making a number of settings only applied in the Score Editor’s Page Mode.
- For handling Layouts.

The Layout section.

This is the section to the left in the dialog. It contains the following settings and functions:

Item	Description
Arrangement pop-up	Allows you to select one of the Arrangements in the Song (by default, the current Arrangement is selected). The Layouts available in that Arrangement are listed in the Layout list below.
Layout list	Lists the Layout in the currently selected Arrangement. The Layout used by the currently edited Track combination is indicated by a bullet. Currently unused Layouts are displayed in italics. You can select another Layout in this list and apply it to the current Track combinations with the Get Layout and Get Form Only functions. Double clicking a Layout in the list allows you to rename it.
Track List	This list shows which Tracks are displayed in the selected Layout (indicated by bullets). Furthermore it allows you to specify properties for the Tracks in the Layout: - drag in the leftmost columns to create Braces or Brackets, spanning some or all of the Tracks. - Use the columns to the right to determine whether a Track should be displayed with a Modern Time signature (see below), whether the Staff Name should be shown and whether the Track should display Global Symbols (inserted using the Global symbol palette).
Load	Allows you to load a saved layout from disk.
Save	Allows you to save the selected layout to disk, for use in other Songs.
Clean Up	Clicking this button will delete all Layouts that no longer have a Track combination to be assigned to. This does not delete Layouts that have a Track combination but are currently not used!
Remove	Allows you to delete the selected Layout. It is not possible to delete the Layout you are currently using (the one indicated by a bullet in the list).
Duplicate	Creates a duplicate of the selected Layout in the list.
Get Layout	Applies all properties of the selected Layout to the score.
Get Form only	Applies only some properties of the selected Layout to the score.

The Page Mode settings.

These are found in the upper right corner of the dialog:

Item	Description
Spacing pop-up	Adjusts the spacing of notes within a measure. This can be set to Regular (recommended for melody lines and syncopated material), Optimize (recommended for chord parts and non-syncopated parts) or Equal (spacing is always proportional to note value).
Multi Rests	Set this to the highest number of empty bars allowed in a row. If for example you set this to 2, any occurrences of 3 or more empty bars in a row will be replaced by a multi rest symbol. You can make settings for the appearance of Multi Rests in the Preferences-Score-Beams and Bars dialog, and select a font for the Multi Rests number in the Preferences-Score-Global Text dialog.

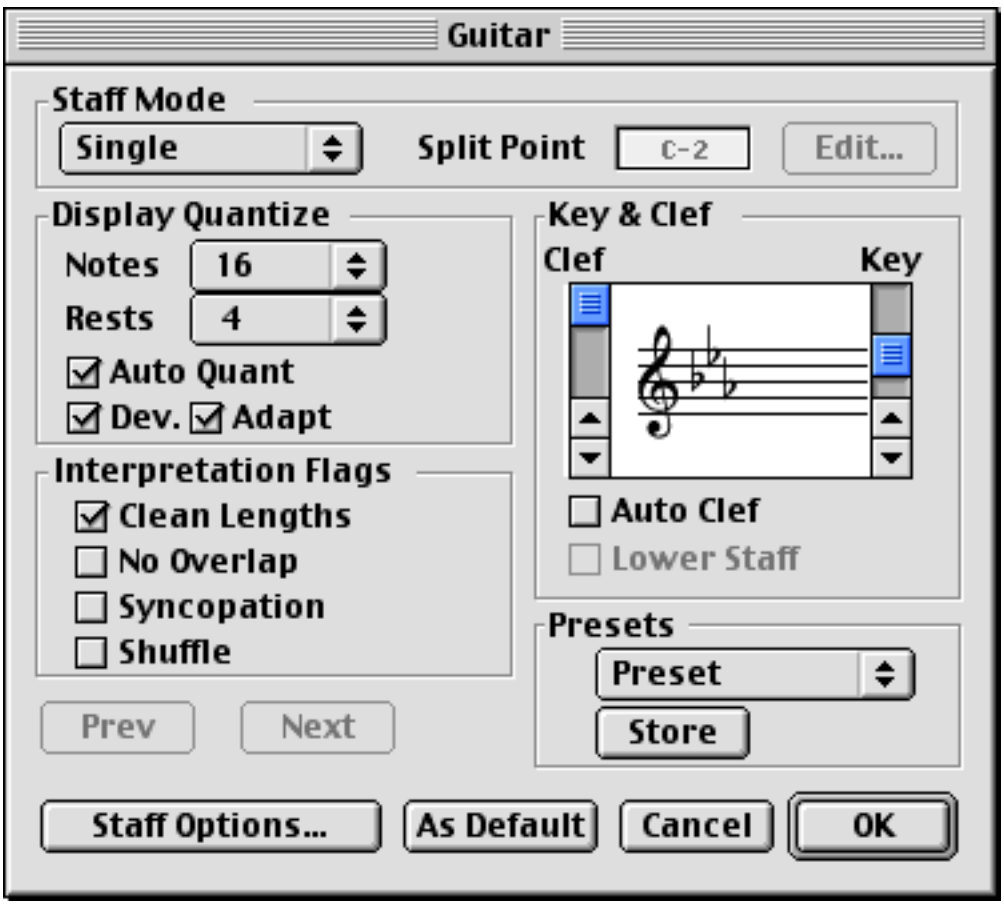
Item	Description
Size	Changes the size of all staves in this Layout. This setting is part of the Layout.
Real Book	When this is activated, Time Signature and Clef symbols are not set out at the beginning of each staff, only on the first staff on each page.
Staff Separators	When this is activated, separator symbols are inserted at the beginning of every Grand Staff.
Modern Timesignatures	When this is activated, Time Signatures are shown above the staves rather than in them. You can set the size of the Modern Time Signature in the Preferences–Scores–Additional Settings dialog. Also note that when Modern Time Signature is selected, you can use the “Sign” column in the Track list to specify for which Tracks time signatures should be displayed.

Staff Name settings

These are found in the lower right corner of the dialog:

Item	Description
Staff Names	Activate this if you want staff names to be shown.
From Track	Activate this if you want the actual names of the Tracks in the Arrangement to be used as staff names in the score.
Long/Short	If you want to specify custom staff names for the score, deactivate “From Track” and use the Long and Short fields to specify the desired staff names. Normally the “Long” name is shown for the first system only, and the “Short” name is used for all following systems. If the “Show Long Staff Names on new Pages” is activated in the Preferences–Scores–Additional Settings dialog, the Long name will be displayed for the first system *on every page*.

Staff Settings...



This is where you set up how the Score Editor should display (interpret) the MIDI notes, to make the score as legible as possible.The dialog contains the following items:

Staff Mode

Option:	Description:
Single	This is the mode to use when the Track is for example a simple lead or bass line.
Split	This mode allows you to set up a piano staff with a fixed split point. All notes below the split will appear on the lower staff and vice versa.
Polyphonic	This is the most advanced option which allows you to set up polyphonic voicing on a single or split (piano) staff.
Splitpoint	When Split is selected from the Staff Mode pop-up, this field is used to set the actual split point.
Edit button	When Polyphonic is selected from the Staff Mode pop-up, this allows you to open the Polyphonic Voicing dialog.

Display Quantize

By setting the values you "inform" the program about how you want the note values interpreted. These settings only affects how notes are displayed, not how they play back.

Option:	Description:
Notes	Set this according to the “smallest note position” you want to be shown in the score. For example, if you have notes on odd sixteenth note positions, the Note Display Quantize value should be set to sixteenth notes.
Rests	Set the Rest Display Quantize value according to the smallest note value (length) you want to be displayed for a single note, positioned on a beat.
Auto Quantize	Tick this if your music contains mixed straight notes and triplets.
Dev	If you have Auto Quantize activated, turning on "Dev." (Deviation) might help the program recognise imprecisely played notes.
Adapt	If this is activated, and the program finds a triplet, it "guesses" there is a higher probability that there are more triplets "surrounding it". Turn this on if not all triplets are found by the program.

Interpret Flags

Option:	Description:
Clean Lengths	When this is activated, slightly short notes will be displayed as longer, to avoid unwanted rests.
No Overlap	If one note starts before another has ended (they overlap) the score will be less legible (unless you use Polyphonic voicing). Turning on No Overlap "cuts off" one note where the next starts.
Syncopation	When this is off, the program adds ties to long notes extending over beats. When it is on, it doesn't.
Shuffle	When this is on, the program displays groups of for example a quarter note triplet, followed by an eighth note triplet as two regular eighth notes.

Key/Clef

Option:	Description:
Clef Scroll Bar	Use this to select a clef for the staff.
Key Scroll Bar	Use this to select a key for the staff.
Auto Clef	When this is activated, the program will automatically select a bass or treble clef, depending on the pitches of the notes.
Lower Staff	If you have a split or Polyphonic system with two staves, this allows you to decide which you are making key and clef settings for, the lower staff (activated) or the upper (deactivated).

Staff Presets

The items on this menu are the Staff Presets that have been created in the Staff Settings. Selecting one applies it to the activate staff. Staff Presets is also available as a Score menu item.

Staff Presets

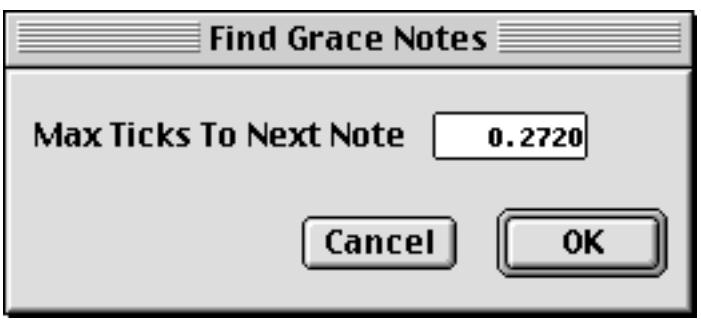
This menu item is used to select and apply Staff Presets to the score. Staff Presets are “macros” (predefined settings) for the Staff Settings dialog.

The items on this menu are the Staff Presets that have been created in the Staff Settings. Selecting one applies it to the activate staff.

Staff Functions – Grace Note

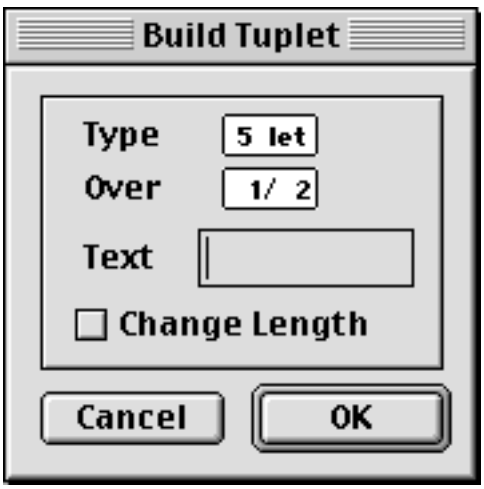
This converts the selected notes into grace notes.

Staff Functions – Find Grace Note...



The menu item opens up a dialog that allows you to automatically locate notes very close to another note, and convert these to grace notes.

Staff Functions – Build N-Tuplet...



This dialog is used to create N-Tuplets.

Option:	Description:
Type	This is used to specify the type of tuplet. “7let”, for example, means a septuplet.
Over	This is used to specify the final length of the tuplet, as a note value.
Text	This allows you to specify a text above the tuplet, for example “7” for a septuplet.
Change Length	If this is activated, the program will change the length of the notes to exactly the note value the tuplet indicates. If this is not activated, the length of the notes is not changed in any way.

Staff Functions – Move to Voice

This item brings up a submenu allowing you to select one of the Polyphonic Voices in the score. This is used to move notes from one Voice to another.

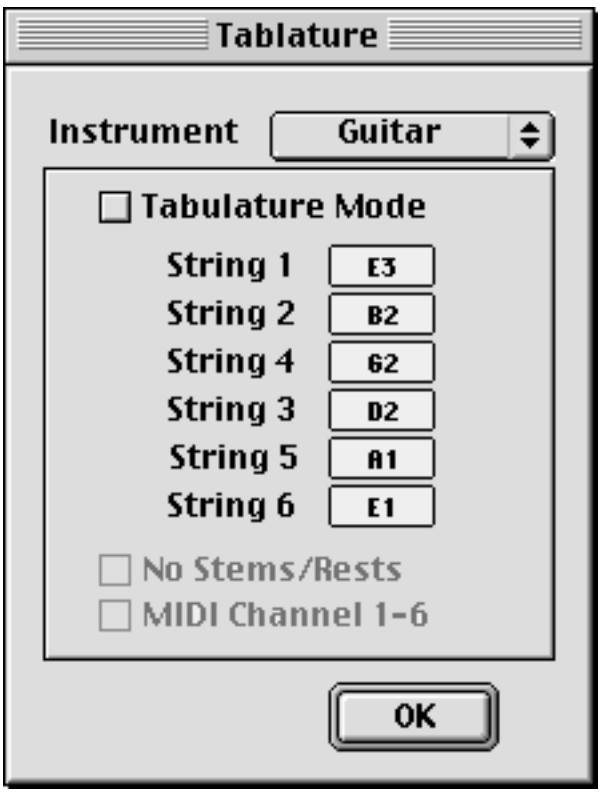
Staff Functions – Move to Staff

❒ **This function is only available in Page Mode.**

This allows you to move one or more notes under a beam to another staff, to create cross staff beaming.

1. **Make sure all the notes that should be under the same beam are grouped together (under one beam), and that they all have the desired pitch.**
2. **Select the notes to be moved.**
3. **Select Move to Staff. From the submenu that appears, select the Staff or Track the note(s) should be moved to.**
4. **If needed, adjust beam appearance.**

Staff Functions – Tablature...



This dialog is used for converting a regular score to tablature.

1. **If you only want to display a section of the Track as Tablature, use the "To" menu to specify which.**
2. **Make sure the notes in the specified section are actually within the range of the desired fretted instrument.**
3. **Select Tablature from the Staff Functions menu.**
4. **Fill out the dialog box and click OK.**

Option:	Description:
Instrument	This pop-up is used to select one of the pre-defined instruments.
Tablature Mode	This is used to actually activate the Tablature mode for the staff.
String 1 to 6	These are used to adjust the open tuning of each string, if you are scoring for an instrument tuned in a non-standard way.
No Stems/Rests	Activating this creates notes without stems and hides all rests.
MIDI Channel 1-6	If this is activated, the program will look at the original MIDI Channel values for each string and use this information to decide on which "string" each note should be placed. This is mainly intended for parts recorded with a MIDI Guitar controller.

Staff Functions – Move to String

This hierarchical menu item allows you to move Tablature notes from one “string” to another. For example, a note that was on the 2nd fret on the 1st string in a guitar tablature might be moved to the 7th fret on the second, without affecting its pitch.

1. **Select the note(s) to be moved.**
2. **Select “Move to String” from the Staff Functions menu.**
3. **Select one of the options on the menu.**

Staff Functions – Explode...

This dialog is used to turn one Track (staff) into either a number of new polyphonic voices or to new Tracks (for example to create individual Tracks from a polyphonic vocal score). Here are the options:

Option:	**Description:**
To Polyphonic Voices/ To New Tracks	If you select Polyphonic Voices, this dialog performs the same function as the Polyphonic Voices dialog. If you select New Tracks, the “extracted” notes are put into new Tracks.
Number of New Tracks	This allows you to specify the number of new Tracks to be created. Generally, this should be set to number of “lines” in the score.
Split Note	If you want notes above a certain note (the split note) to be moved to a separate Track, activate this option and set up a split note. By for example setting “Number of New Tracks” to 2, you can extract the left and right hand in a piano recording to one Track each.
Lines to Track	When this is activated, the program tries to put each line in the score on one Track each.
Bass to Lowest Voice	If this is activated, the program automatically finds the lowest notes throughout the Part and puts them on their own Track.

Staff Functions – Extract Voices

This function converts a staff with polyphonic voices to a number of Tracks, each containing the notes from one voice. The Tracks are named after the original Track, but with an indication of the voice number appended.

Staff Functions – Merge All Staves

This function creates a new composite Track, containing all notes and other elements from the currently edited Tracks.

Symbol Palettes – Palettes

This menu is used for bringing out and hiding the various Score Symbol palettes. Palettes with a tick mark in the menu are displayed on screen.

Clef etc.

This symbol palette is used to insert key-, clef- and time signature changes into the score.

Note Symbols

This symbol palette is used to insert note symbols, that is, symbols that each are directly tied to a certain note, like accents, staccato etc.

Dynamics

This symbol palette is used to add crescendo and decrescendo symbols, slurs and ties. It also allows you to add dynamic symbols.

Line/Trill

This allows you to add various lines, trills, arpeggios, octave indications and other symbols.

Note that the arpeggios, hand indications and strum symbols are all note dependent - that is, they must appear in front of a note or chord.

Graphic

This symbol palette is used to add notes and rests as “graphic” symbols which do not play back via MIDI.

Other

This allows you to add various type of text (lyrics and “regular”), guitar symbols, chord symbols, tempo indications, repeats etc.

Layout

❒ **This palette is only available in Page Mode.**

All the symbols in this palette are for the Layout layer.

Global Symbols

The symbols in the “Global” palette belong to the Layout layer. When you are editing a layout containing several Tracks, you can have inserted Global Symbols automatically copied to any combination of Tracks in the layout. You decide which Tracks should display Global Symbols by ticking their “Glob” column in the Layout Settings dialog.

- Any editing you perform to Global Symbols is automatically duplicated in the other Tracks.
- You can turn on and off the display of Global Symbols for different Tracks at any time.
- Global Symbols can be copied between layouts, by using the “Get Form Only” or “Get Layout” functions in the Layout Settings dialog.

Words

This allows you to add words or phrases to your score. To specify such a word or phrase, double click on a position in the palette and fill out the dialog box that appears.

Custom

This allows you to create your own collection of frequently used symbols from other palettes.

- **To add a symbol to this palette hold down [Option] and click on the symbol in the palette it normally resides in.**
- **To remove a symbol from this palette, hold down [Option] and click on it in this palette.**

Pictures

This allows you to create your own symbols, by copying and pasting images from painting and drawing programs. It is recommended to use “object” based images rather than “bitmap” images, because the former print better. For details see the chapter “Working with Symbols” in the Score Layout and Printing document.

Symbol Palettes – Close All

This menu item closes all Symbol Palette windows currently open on the screen.

Symbol Palettes – Arrange Palettes

This menu item arranges the positions of all symbol palettes and the Toolbox, on screen. For details see the chapter “Working with Symbols” in the Score Layout and Printing document.

Move Events to

This allows you to move events between Tracks.

1. **Select one or more events.**
2. **Select the Track to move them to, from this menu.**
   If you hold down [Option], the Events are copied instead of moved.

To determine which Tracks are displayed on the menu, proceed as follows:

1. **Select the Edit item, from this menu.**
2. **In the Track List that appears, activate/deactivate Tracks as desired, by clicking on them.**
   The currently edited Tracks are always available on the menu, as is the “All Staves” option (used for copying Events to all edited staves).

Text Font, Size and Style

These menu items are for determining the look of text you add to your score.

- **To specify the look of text before you add it, set up these menus before adding the text.**
- **To change the look of text you have already added, select the text and make the settings.**

For details about adding and editing text, see the chapter in the Score Layout and Printing document.

Font

The menu lists all fonts installed in your computer. For more information on fonts, see your Macintosh manual.

Size

This allows you to specify a point size for the text.

Style

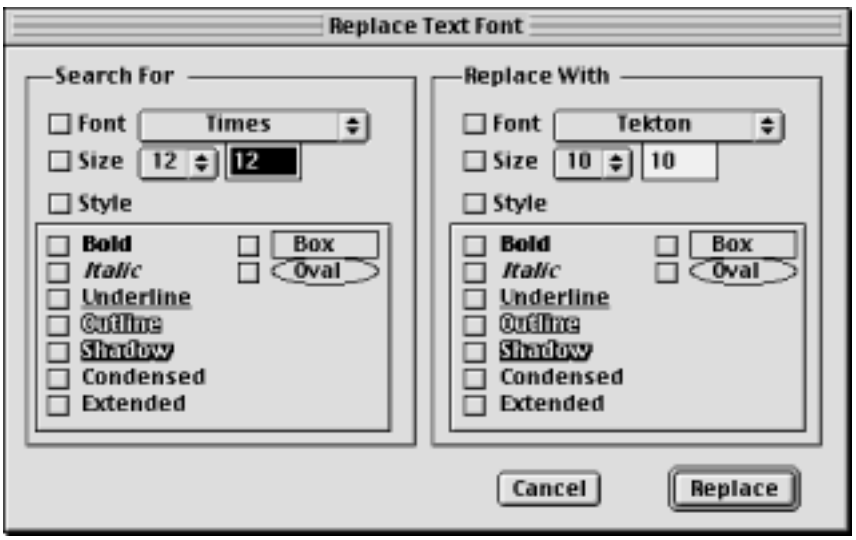
The options on this menu allow you to further tailor the look of the text. The first half of the menu lists the standard Macintosh text style options. The lower half lists options specific to Cubase VST. Many of these relate to the “text line” function, the black handle to the right of the text that allows you to “pull out” an extending line:

Option:	Description:
Box	This encloses the text in a square box.
Oval	This encloses the text in an oval.
Solid Line, End Line Down/Up/Arrow	These determine the shape of the end of the “melisma line”. This line appears at the right edge of a text block and can be dragged to the desired length in the score. It is used for indicating how long a syllable should be extended when singing, the duration of a articulation advice, etc.
Right Edge Position	When this is activated, the right side of a text block (rather than the left side) is used for calculating its position. This has an effect in situations where that text block is moved automatically (as a result of an Auto Layout function, when you move bar lines manually, etc.). If, for example, the text block appears just in front of a note (to the left of it), it will appear in a more sensible position after the adjustment, if this option is activated.
Align Middle/Align Right	This allows you to specify whether multi-line text should be left justified (no option activated), center justified (Align Middle) or right justified (Align Right).

Text Attribute Set

This menu item allows you to apply pre-defined text styles to format various text items. The Edit item brings up a dialog that allows you to create and manage such Text Attribute Sets.

Text Functions – Replace Text Font



This function will find text in a certain font, size and style and replace the text settings for it, to change the appearance. Specify the text format to search for to the left in the dialog, and the text format to apply (use for replacement) to the right.

- **If you want the "Search For" section of this dialog automatically set up with the setting of a certain font, size, etc, that you have in a text block on screen, select that text before opening the dialog.**

Text Functions – Find and Replace

This menu item allows you to find and replace all text in the Score that contains a certain phrase, by a single command:

Option:	Description:
Find	Here you type in the text to look for.
Replace	Here you type in the text to replace the found text with.
Ignore Case	When this is activated, the text will be found regardless of whether it has been typed with the same case (choice of small and CAPITAL letters).
Entire word	When this is activated, a phrase will only be found if it constitutes an entire phrase. For example, if you search for "cat", then the word "cat" will be found, but not the word "catalog".

Text Functions – Lyrics from Clipboard

This is used to convert text from some word processing or text editing program into lyrics in Cubase VST.

1. **Type the text in the word processing program.**
   Separate syllables by spaces, tabs or hyphens.
2. **Copy the text in the word processing program.**
3. **Switch over to Cubase VST.**
4. **Select the note where the first syllable should appear.**
5. **Select Lyrics from Clipboard.**

Text Functions – Text to Clipboard

This menu item copies text you have selected to the Macintosh Clipboard, so that it can be pasted in into another program.

Text Functions – Fill with Clipboard Lyrics...

This menu command automatically enters notes and corresponding lyrics, from text that you have copied to the Macintosh Clipboard. Proceed as follows:

1. **Copy some text (possibly including lines that are separated by carriage returns) to the clipboard.**
   Separate syllables by spaces, tabs or hyphens.
2. **Set the Snap and Quantize values to determine note length and spacing.**
3. **Set the Song position to where you want the notes to start appearing.**
4. **Select this command and fill out the dialog.**
   The “Bar Step...” option is only of interest if your text is separated into lines. It determines the minimum distance between lines in the text. If you for example set this to 4, there will always be at least four bars between the beginning of each text line.
5. **Click OK.**
   Notes appear with one word of lyrics underneath each.

For details see the chapter “Working with Text” in the Score Layout and Printing document.

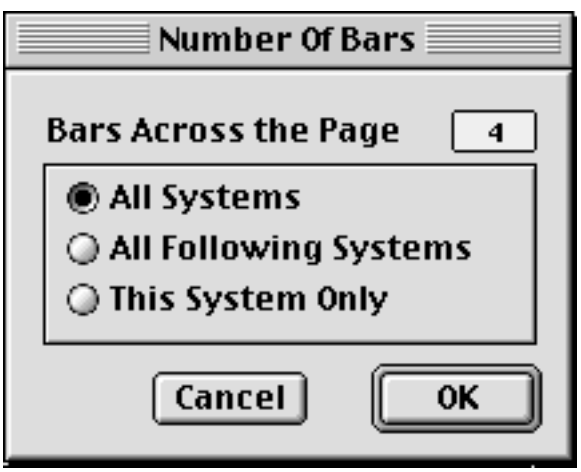
Text Functions - Text Settings

This menu item opens a dialog in which you can make settings for text. The options are exactly the same as the ones available on the Text Font, Size and Style submenus.

Text Functions - Move To Verse

This function allows you to assign the selected lyrics to a verse (1-6). Different verses are indicated by different colors in the score, but will print in black and white as usual. You can select all lyrics in one verse only, by selecting a lyrics text block from that verse and selecting “Same Verse” from the Select submenu on the Edit menu.

Format – Number of Bars...



❒ **This function is only available in Page Mode.**

This dialog is used to adjust the number of bars across the page.

Option:	Description:
Bars Across the page	This is where you specify the number of bars across the Page.
System options	These radio buttons are used to direct the “Bars across the Page” setting to all systems, the active staff/system and all following systems or the active staff/system only.

Format – Insert Bar

This inserts one bar at the Song position.

Format – Remove Bar

This removes one bar at the Song position.

Format – Clean Up Layout...

This dialog allows you to delete invisible layout elements, which in effect restores that part of the score to default settings. Open the dialog and activate the properties you want restored, and click the “Active Staff” or the “All Staves” button (see below).

Option:	**Description:**
Hidden Notes	This reveals any notes you might have hidden.
Quantize	This removes any Display Quantize “exceptions” you might have added.
Layout Tool	This undoes any adjustments you might have made with the Layout Tool.
Grouping	This undoes/reveals any beam grouping you might have made.
Cutflag	This removes any cutflag events you might have inserted.
Hidden	This reveals all hidden elements.
Split Rests	This restores/reveals any split multiple rests.
Stems/Beams	This undoes/reveals any stem or beam adjustments you might have made.
Note Info	This restores any Note Info changes you might have made to default settings.
Bar Offset	This cancels all Bar Offset settings you might have made.
Accent Coords	This restores Accent coordinates to their default positions.
Uncheck All	This deactivates all options in the dialog.
Active Staff	This closes the dialog and performs the “clean-up” (Clean Up Layout) on the active staff only.
All Staves	This closes the dialog and performs the “clean-up” on all staves.

Format – Move to Next/Previous Page

❒ **This function is only available in Page Mode.**

This allows you to control page breaks:

1. **Click on the first Grand Staff that should appear on the next/previous page so that it is selected.**
2. **Select Move to Next/Previous Page from the menu.**

Format – Copy To All Grand Staves

This copies the braces and broken bar line settings of the current grand staff to all grand staves.

❒ **This function is only available in Page Mode.**

Format – Marker Track To Form

This function inserts rehearsal symbols and double bar lines at the position where Marker Parts start. If you for example have three Marker Parts starting at bar 1, 17 and 33, you will get three rehearsal symbols at those positions, labelled “A”, “B” and “C” respectively.

❒ **This function is only available in Page Mode.**

Format – Show/Hide Marker Track

If you select “Show Marker Track”, the name of Marker Parts will be displayed, at their start position. This is independent of whether the Marker Track is visible in the Arrange window or not.

Format – Align Elements

This menu option allows you to graphically align symbols on the screen.

1. **Select the object that has the "correct" position.**
2. **With [Shift] pressed, select the objects you want aligned with the object you selected in step 1.**
3. **Select one of the options from the "Align Elements" menu:**

Option:	Description:
Left Sides	The left sides of the objects will be aligned.
Right Sides	The right sides of the objects will be aligned.
Top Edges	The top of the objects will be aligned.
Bottom Edges	The bottom of the objects will be aligned.
Horizontal Center	The objects will be aligned horizontally.
Vertical Center	The objects will be aligned vertically.

- **The "Dynamics" option is a special function for aligning dynamic symbols only.**

Format – Score Notes to MIDI

This function takes the Display Quantize and other "graphic" formatting you might have done to your score and applies it to the MIDI data. In other words, after using this function, notes will have "perfect" lengths and positions, just as they are displayed in the score. Proceed as follows:

1. **For safety, create a copy of the Track, in the Arrange window.**
2. **Open the Track in Score Edit.**
3. **Make sure the notes you want to affect are not hidden.**
4. **If you want only a part of the score converted, use the To menu to specify this section.**
5. **Select "Score Notes To MIDI".**
   The notes get "converted".

Format - Spacer and Hidden to Layout

This function moves all selected "Spacer" and "Hidden" Events (taking the "To" pop-up menu into account) from the note layer to the Layout layer. This is convenient if you need custom spacing of score events in the full score but not in the extracted parts, or vice versa.

Auto Layout

❒ **These functions are only available in Page Mode.**

This makes the program “walk through” the score and make adjustments to measure widths, staff distances etc, automatically.

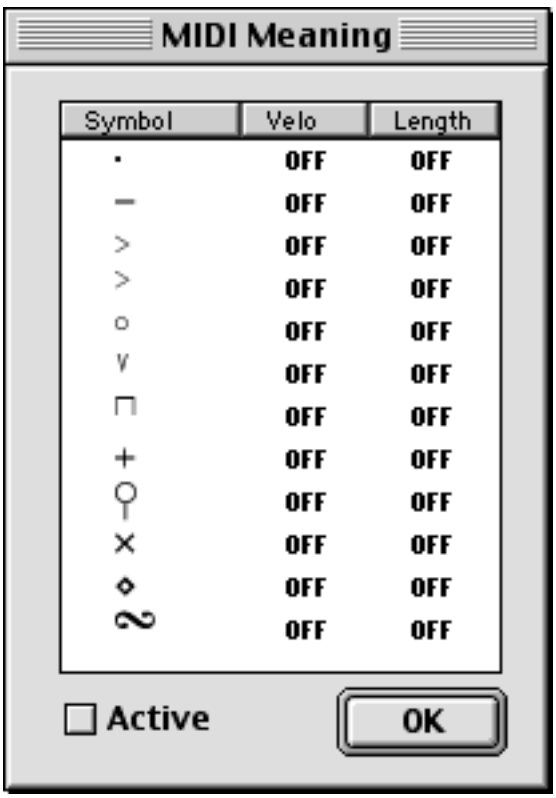
Before using Auto Layout you should adjust the “Default Number of Bars across Page” value in the Preferences–Scores–Beams and Bars dialog to give the program a hint on how many measures you want across the page in a “normal” part of the score.

Proceed as follows:

1. **If you want the command to only affect one system, select any staff in that system.**
2. **Select one of the options from the Auto Layout menu:**

Option:	Description:
Move Bars	Only affects the measure widths in the currently selected staff (one line only).
Move All Bars	Same as above, but affects all measures from the selected staff and onwards.
Move Staves	Affects vertical staff distance, starting with the selected staff.
Hide Empty Staves	This hides all empty staves. Note that polyphonic/split staves are in this case treated as one entity, if the clef in the upper system differs from that in the lower system. That is, a piano staff is considered “empty” only if there are no notes on either staff.
Bars & Staves	A combination of Move All Bars and Move Staves, plus automatic calculation of the number of bars across the page. However, the “Default Bars Across the Page” setting always constitutes the maximum number of measures across the page.
Spread Page	This corrects the vertical layout of the staves on the current page, so that they “fit onto the page”. In other words, this removes white space at the bottom of the page.
Spread All Pages	Same as above, but for all pages, starting with the current.
Optimize All	All of the above in one fell swoop. This procedure might take some time but usually yields great results.

Global Settings – MIDI Meaning...

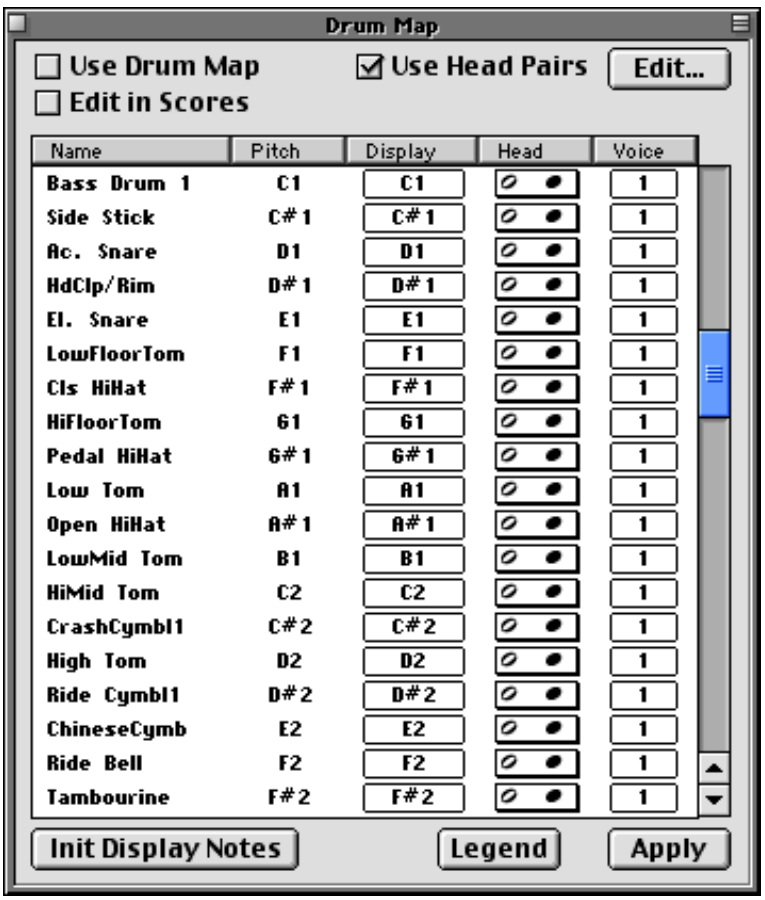


This dialog is used to set up how note symbols added to the score should affect MIDI playback

1. **Add the desired symbols to the score (accents, staccato, tenuto etc.).**
2. **Open the MIDI Meaning dialog.**
3. **Activate MIDI meaning by ticking the "Active" checkbox.**
4. **Set up how the different symbols should affect length and velocity.**
   See below.
5. **Close the dialog.**
6. **Play back the piece to check the settings.**

Option:	**Description:**
Symbol column	This is used to set which effect the symbol should have on MIDI playback.
Velocity column	Velocity can be left unaffected (Off), you can raise the notes' current velocities (values above 100%) or lower it (values below 100%).
Length column	Length can be left unaffected (Off), you can lengthen the notes (values above 100%) or shorten them (values below 100%).
Active	This is used to turn the MIDI Meaning function on and off altogether.

Global Settings – Drum Map...

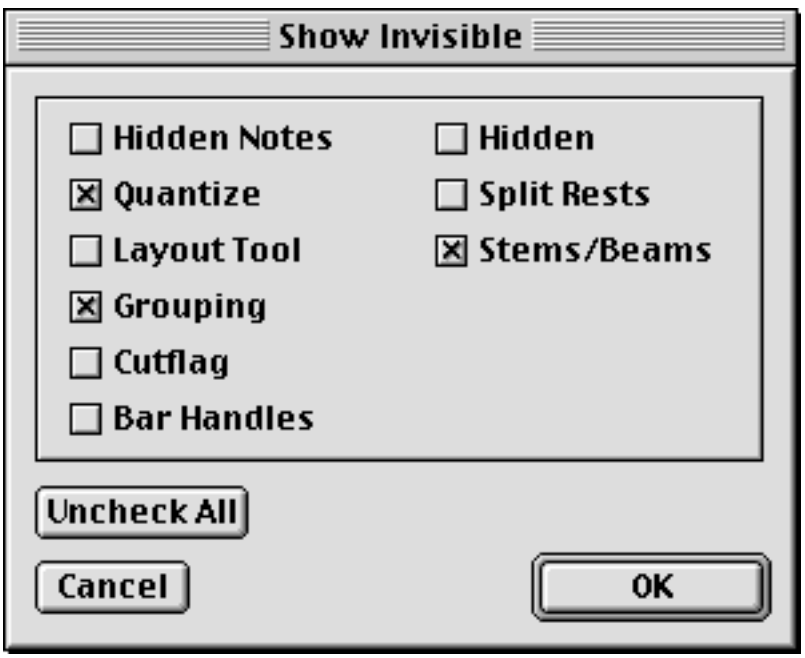


This dialog is used to set up the scoring drum map which “regulates” the appearance of drum notes.

Option:	**Description:**
Use Drum Map	When this is activated the Drum Map is used for the active Staff.
Use Head Pairs	When this is activated, you have two heads for each drum note. The left head will appear if the note is a half note or longer. The right will appear if the note is shorter than a half note.
Edit in Scores	When this is activated, you can edit the actual Drum map settings in the score. That is, transposing a note will only affect the display pitch of the drum sound, double clicking a note allows you to specify a note head style for that drum sound, etc. Note that you must leave the dialog open for this to work - closing the dialog automatically turns this option off, allowing you to edit the notes in normal fashion.
Edit	This button opens a dialog which allows you to edit Drum head pairs.
Name	This is the Drum Sound name, which can be edited.
Pitch	For Drum Tracks this is the In-Note in the Drum Map that plays this sound. For MIDI Tracks, this is the pitch of the MIDI note in the Track.
Display	The vertical position for this Pitch in the score. For example you can make all notes with pitch F3 appear as if they had the pitch A4.
Head	This field contains a pop-up which allows you to select one of a number of note heads for this pitch.

Option:	Description:
Voice	This allows you to make all notes with a certain pitch appear in a certain polyphonic voice.
Init Display Notes	This resets the Display note values to default settings.
Legend	This adds the name of each drum sound above each note that plays it.

Global Settings – Show Invisible...

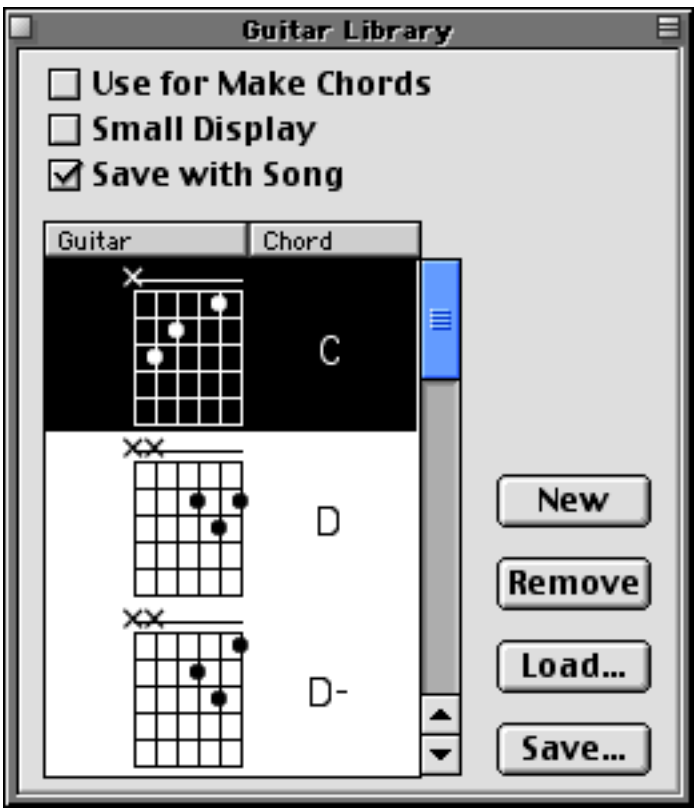


This menu item opens up a dialog that is used to make layout adjustments appear as text in the score so that you know where such adjustments have been made.

Option:	Description:
Hidden Notes	This reveals any notes you might have hidden.
Quantize	This displays markers in the score where you have made Display Quantize “exceptions”.
Layout Tool	This displays markers in the score where you have made adjustments with the Layout Tool.
Grouping	This displays markers in the score where you have made beam groupings.
Cutflag	This displays markers in the score where you have inserted Cutflag Events.
Bar Handles	This reveals the bar handles.
Hidden	This displays markers in the score for each hidden element (notes excepted).
Split Rests	This displays markers in the score wherever you have split multiple rests.
Stems/Beams	This displays markers in the score where you have made any stem or beam adjustments.
Uncheck All	This deactivates all options in the dialog. When all options are deactivated, the button changes name to “Check All”.

You can also hide and display “invisible” items using the Show Invisible Filter Bar in the Score window.

Global Settings – Edit Guitar Lib...



This dialog allows you to add combined fret and chord symbols to the score. It also allows you to create such symbols for later use. For details see the chapter “Working with Symbols” in the Score Layout and Printing document.

Option:	**Description:**
Use for Make Chords	When this is activated, and you use the Make Chords function, this guitar symbol will be added to the score when the corresponding chord is found.
Small Display	This is a convenience function for the dialog itself that allows you to see the fret symbols in a small or large format.
Save with Song	This determines whether the setting is saved with the Song or in the Cubase VST Preference file.
Guitar symbol	This is used to define the chord. By clicking on the frets you add strings to the cord. You can click at the top of the symbol to define whether a string should be played with open tuning or not at all. You can also click to the left of the frets to define a position on the fretboard (roman numbers).
Chord symbol	This column automatically displays the chord you have specified on the frets.
New	This creates a new chord symbol in the list.
Remove	This removes the selected symbol from the list.
Load	This allows you to Load ready-made symbol files from disk.
Save	This allows you to save your chords to disk.

Global Settings – Show/Hide Coordinates

This menu item hides/shows the Coordinate window which helps you position symbols and other elements on the page, by indicating their exact coordinates.

❒ **This function is only available in Page Mode.**

Export – Export Score

❒ **This function is only available in Page Mode.**

This menu item opens a file dialog allowing you to export a page as a picture file, for import into a drawing or DTP program.

- **You can choose to export one page, all pages or just the selection area (see below).**
- **You can choose between three picture formats:**
- EPSF – Encapsulated PostScript™ File. An advanced and precise object oriented image format used by most Layout (DTP) programs.
- Illustrator 88 – More or less the same as EPSF, but with better compatibility with the Adobe Illustrator™ program.
- PICT – A Bitmap (rasterized) file. If you select this format, you must also specify a resolution. The higher the value, the better the quality, but also the larger the file.

Export – Select Range

❒ **This function is only available in Page Mode.**

This menu item is used to select which part of the current page to export as a graphic file (see Export Score above).

When you select this menu item the pointer turns into a cross. Use this to drag a rectangle that covers the part of the page you want to export.

Force Update

This “forces” the program to redraw the entire screen. Use this in case the screen isn't redrawn properly (as a result of the computer's calculation of the page's appearance).

Display Tracks

This menu item lists all Tracks in the Arrange window. Selecting a Track adds/removes it to/from the Score Editor.

Display Layout

This menu item lists all Layouts defined in the “Page Mode Settings” dialog. Selecting one opens that Layout and its corresponding Track combination in Score Edit.

9
The Windows Menu

Transport Bar - Hide/Show

This allows you to switch between hiding and showing the entire Transport Bar. You can use the computer keyboard to activate the functions on the Transport Bar, even though it is hidden.

Transport Bar - Display Modes

The remaining options on the Tranport Bar submenu are for selecting a display mode for the Transport Bar. You can also step between the display modes by clicking the zoom box on the Tranport Bar.

Hide/Show Toolbar

This allows you to switch between hiding and showing the Toolbar, the strip with buttons for activating often used functions in Cubase VST.

Hide/Show Big Time

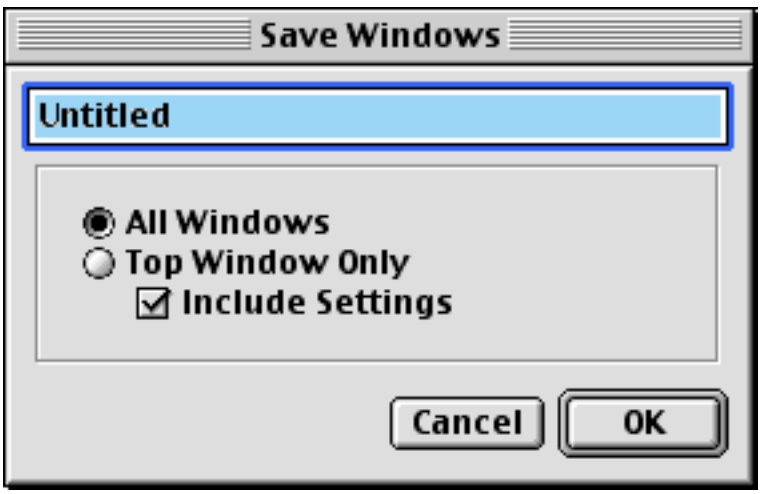
This hides/shows a big version of the position display. You can switch between time code and meter representation by clicking in the window.

Tile/Tile Editors

These commands resize and rearrange windows on the screen.

- **Tile arranges windows in rows and columns, regardless of whether they are Editors or Arrangements.**
- **Tile Editors is the same as Tile Windows, but only acts on Editor windows.**
- **Stack makes windows partially overlap.**

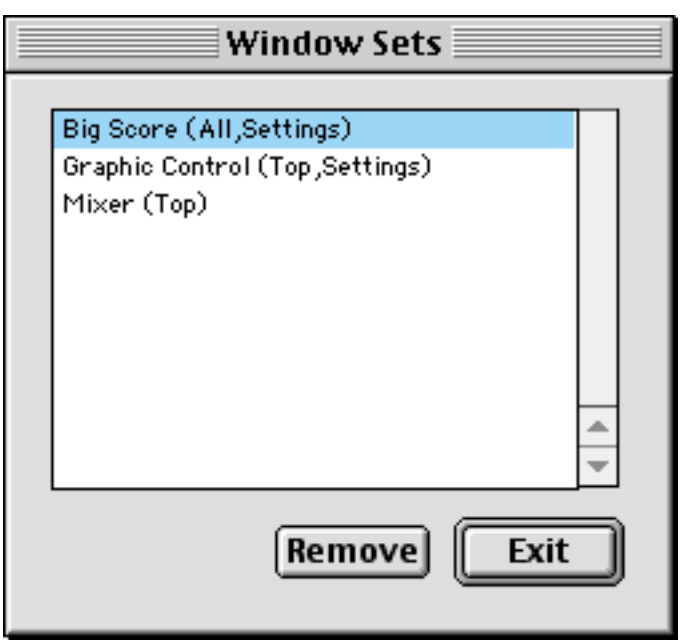
Window Sets – New Window Set...



This dialog allows you to create a new Window Set.

Option:	Description:
Name line	Here you enter the desired name for the Window Set.
All Windows	This stores the “state” (open/closed, position etc.) of all windows, including settings for each one.
Top Window Only	This stores the state of the currently active window only.
Include Settings	If this is activated, the settings for the currently active window are included.

Window Sets – Edit...



This dialog is used for changing the names of Windows sets (double click on the name) or for deleting Window Sets (select a set in the list and click Remove).

Window Sets – Window Set List

The remaining part of the Window Set submenu contains a list of all currently defined Window Sets. Selecting one recalls it.

Arrangements

This submenu contains a list of all Arrangements in the Song, including Arrangements that have been closed with the Set Aside option. Selecting one opens the window (if it is set aside) and makes it active.

Movies

This submenu contains a list of all QuickTime movies that have been added using the Add Movie function in the Movie Setup dialog. Selecting one makes the window active (brings it to the front). See the chapter “Quicktime Movie capabilities” in the Getting into the Details document.

Other

This submenu contains a list of all windows that are open and that are not Arrangements or QuickTime movies. Selecting one makes the window active (brings it to the front).

10
The Help Menu

Standard Macintosh Items

At the top of this menu you may find standard items, put there the by the Macintosh operating system. These are not used in Cubase VST.

Steinberg Web Items

The remaining items on the menu allow you to visit Steinberg sites on the Internet, where you can get support, update information and communicate with other Cubase VST users. Note that you need a working Internet connection for this to work.