

Chapter 16: Step-Time Entry: Speedy Entry

Speedy Entry Tool

[TOC](#)

What it does

[Index](#)

This tool allows you to rapidly enter one note, chord, or rest at a time. You specify the rhythmic value of each entry by pressing a number key on your computer keyboard; you can specify the pitches either by pressing the desired keys on your MIDI keyboard or by pressing the appropriate letter keys on your computer keyboard. For a complete description, see [SPEEDY ENTRY](#).

[Next
Chapter](#)

Special mouse/keyboard clicks

[Previous
Chapter](#)

- **Ctrl-click any measure with entries** to display the Edit Frame dialog box, which contains dozens of very technical parameters for each note in the measure.
- **Press ctrl-number when you're editing a measure** to tell Finale that the next notes you enter are part of a tuplet (triplet, quintuplet, and so on). Ctrl-2 through ctrl-8 signify tuplets from duplets to octuplets, respectively. If you press ctrl-1, Finale assumes you want to enter a tuplet that's more complex than one of the 2-through-8 tuplets. The Tuplet Definition dialog box appears, in which you can specify the temporal and visual aspects of more complex tuplet groupings. See [TUPLETS](#).
- **Press caps lock before pressing a rhythmic-value key** to tell Finale that you're about to enter a whole series of notes that all have that same rhythmic value. Now you can play notes on your MIDI instrument, rapidly, and Finale will automatically enter them into the score, without your having to press a rhythmic-value key each time. Use ctrl-number to enter a series of tuplets.
- **Press caps lock and the QWERTY keys** with Use MIDI Keyboard for Input turned off to enter pitches without a MIDI keyboard.

[TOC](#)

Accidentals

- **Press * (asterisk)** to toggle all accidentals of the entry or chord when the cursor is not on a notehead. When the cursor is on a notehead (and Autofreeze Accidentals is selected in the Speedy Menu), pressing * (asterisk) toggles the accidental as frozen.
- **Press + (plus) or - (minus)** to affect all notes in the entry when not on a notehead. This will reduce the required keystrokes for both chords and single lines.

[Index](#)[Next
Chapter](#)[Previous
Chapter](#)

Enharmonics

When cycling through the enharmonic spelling of entries, Finale directly cycles through all the possibilities.

- **When the cursor is on a notehead, press 9 or ctrl-9** to change the note or all notes in the measure to their enharmonic spellings. The cursor moves with each entry you change, so you can change the notes back to their enharmonic spelling.
- **When the cursor is not on a notehead, press 9** to change a single note on an entry at a time.
- **When the cursor is not on a notehead, press ctrl-9** to change all the notes of an entry enharmonically.

Arrow keys

- **Press ctrl ←** to move the insertion point to the first note or rest in the Speedy editing frame.
- **Press ctrl →** to move the insertion point just beyond the last entry in the Speedy editing frame.
- **Press ← when the insertion point is at the beginning of the editing frame** to move the insertion point just beyond the last entry of the previous measure.
- **Press → when the insertion point is on the last entry in the editing frame** to move the insertion point just beyond the last entry in the editing frame.
- **Press → when the insertion point is just beyond the last entry in the editing frame** to move the insertion point to the first entry of the next measure.

Metatools

While the Speedy Entry Tool's preprogrammed keyboard equivalents aren't technically Metatools, they're similar in that they're one-keystroke commands. They let you edit the notes very rapidly.

The Speedy Entry keyboard commands are summarized in the diagram that appears on your *Quick Reference Card*. See [SPEEDY ENTRY](#) for a complete discussion.

Speedy Menu

How to get there

Click the Speedy Entry Tool .

What it does

This menu contains a number of settings that govern the operation of the Speedy Entry Tool.

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)



- **Speedy Options.** Use the Speedy Options dialog box to control the size of the frame around a measure while editing with Speedy Entry. You can also determine how Finale will accept MIDI signals from your synthesizer to change durations, navigate and other commands. See [SPEEDY OPTIONS](#).
- **Use MIDI Keyboard for Input.** When this item is selected (a check mark is displayed in the menu), Finale assumes that you'll be entering notes in conjunction with a MIDI keyboard. When you press one of the number (rhythmic value) keys on the numeric keypad, Finale creates a rest of that value, unless you were pressing a key on the synthesizer at the time. In that case, Finale displays a note of that pitch (or a chord, if you were pressing more than one key). When Use MIDI Keyboard isn't selected, Finale enters a note of the specified rhythmic value when you press a number key—regardless of whether or not you were pressing a key on the synthesizer (if any). To create a rest, enter a single note of the desired rhythmic value and press backspace.
- **Playback.** When this item is selected, every time you move a note up and down in Speedy, you will hear the new pitch played through your MIDI device. You'll also hear a note when you enter it in non-MIDI. Deselect this item to turn off playback of pitches. This command is linked to the Playback selection in the Simple Menu. If you change the selection here, it will also change in the Simple Entry Tool.

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)

- **Jump to Next Measure.** When this item is selected (displays a check mark in the menu), Finale automatically moves the editing frame to the next measure as soon as there are enough notes to fill the current measure. Finale also displays the There Are Too Many Beats In This Measure dialog box immediately when you enter a note that puts the total rhythmic values in the measure over the limit allowed by the time signature.

If this item isn't selected, Finale doesn't move the editing frame to the next measure when the current one is full; you must press the right bracket (]) key to advance to the next measure. Finale also waits until you exit the current measure before it displays the There Are Too Many Beats In This Measure dialog box.

TOC

- **Create New Measures.** When this item is selected (a check mark is displayed in the menu), Finale automatically creates a new blank measure at the end the piece if you advance the editing frame beyond the last existing measure. In other words, if you're in the last measure of a piece and press the right bracket (]) key (or if Jump to Next Measure is selected and you fill the last measure to its rhythmic capacity), Finale adds a new blank measure and moves the editing frame to this new last measure.

Index

Next
Chapter

- **Check Beaming.** When this item is selected (a check mark is displayed in the menu), Finale automatically beams eighth notes (and smaller notes) together as they're created, according to the time signature. If this item isn't selected, Finale doesn't beam any notes together. See [TIME SIGNATURES](#) for a full discussion of the ways in which the time signature affects beaming.

Previous
Chapter

- **Check Accidentals.** When this item is selected (a check mark is displayed in the menu), Finale automatically keeps track of the accidentals on a given line or space in the measure, according to the standard rules of accidental notation. For example, if the first E in a measure has a flat, the next E in the measure doesn't normally display an accidental too. On the other hand, if the first E in a measure displays a flat, the next E that isn't flatted should display a natural.

If this item isn't selected, Finale doesn't keep track of the status of the accidentals on any particular line or space. If you add a new note or change a note's pitch, Finale doesn't update the configuration of accidentals on other notes. This could affect the playback of accidentals in your score.

- **Check for Extra Notes.** This option is selected by default. If you try to add too many notes to a measure, or extend the duration of an existing note beyond the maximum number of beats per measure when Check for Extra Notes is selected, Finale displays the There Are Too Many Beats In This Measure dialog box when you leave the measure. If you want to override Finale, choose Check for Extra Notes from the Speedy Menu to remove the checkmark, then enter the note. When this option is not selected, you can enter as many notes as you'd like in each measure, and Finale will not display the There Are Too Many Beats In This Measure dialog box. Remember that any extra notes you enter will extend past the barline of the measure, unless you choose Position Notes Evenly Across Measure in the Measure Attributes dialog box.

TOC

Index

Next
ChapterPrevious
Chapter

- **Use Five Line Staff.** When this command is selected (a check mark is displayed in the menu), Finale displays the standard five line staff in the editing frame even if the staff uses a different number of lines. If this command is not selected, Finale displays the number of lines defined for the staff. For example, if you had a single line tablature or percussion staff, Finale would display only one staff line in the editing frame. This command is useful for editing staves that have a custom number of staff lines. Use it to control whether a standard five line staff appears in the Speedy editing frame.

Tip: You may prefer to select (check) this command for tablature staves, but deselect (uncheck) it for percussion staves.

- **Edit TAB As Standard Notation.** When this command is selected (a check mark is displayed in the menu) Finale displays notes in tablature staves instead of fret numbers while in a Speedy editing frame. After exiting the editing frame, Finale will display the fret numbers. See [TABLATURE](#).

- **Auto Freeze Accidentals.** When Auto Freeze Accidentals is selected, Finale automatically freezes accidentals when you show or hide them in the Speedy editing frame. Frozen accidentals on notes remain the same until you manually change them, even if Finale checks accidentals in a measure you're editing (Check Accidentals is selected in the Speedy Menu). When Check Accidentals is selected, Finale will scan the measure to determine what accidentals should appear according to general notation rules; Finale then shows or hides the accidentals as needed, unless they are frozen. When Auto Freeze accidentals is not selected, you must use ctrl-* to freeze accidentals.

- **Insert Notes or Rests.** When Insert Notes or Rests is selected, Finale will insert the note or rest to the left of the cursor. If Use MIDI Keyboard is selected and you are holding down a key on your MIDI keyboard, you will insert a note. Otherwise, you will insert a rest. If Use MIDI Keyboard is not selected, press control-shift and the number (using the keyboard, not the number pad) representing the rest duration you are inserting. To toggle Insert mode on or off, hit Insert or Shift-0 (zero) on the number keypad.

Tip: Remember to turn off this mode, by selecting the item again, when you're done inserting.

- **Speedy Edit Commands submenu.** This submenu lists the Speedy Edit commands and their keyboard shortcuts. Select the desired option from the menu, or just use the menu as a reminder for the keyboard shortcut.

Speedy Edit Commands submenu

Command	Keyboard Shortcut
Add Note	enter
Delete Note	backspace
Delete Entry	delete
Show/Hide Entry	O
Raise Half Step	+ (plus)
Lower Half Step	– (minus)

TOC

Index

Next
ChapterPrevious
Chapter

TOC

Index

Next
ChapterPrevious
Chapter

Speedy Edit Commands submenu

Command	Keyboard Shortcut
Raise Half Step (entire measure)	ctrl- + (plus)
Lower Half Step (entire measure)	ctrl- - (minus)
Show/Hide Accidental	* (asterisk)
Freeze/Unfreeze Accidental	ctrl-* (asterisk)
Enharmonic	9
Enharmonic [entire measure]	ctrl-9
Add/Remove Accidental Parentheses	P
Flip Stem Direction	L
Set Stem Direction to Automatic	ctrl-L
Break/Join Beam	/
Flat Beam	\
Tie/Untie to Next Note	=
Tie/Untie to Prev Note	ctrl =
Add Dot	. (period)
Grace Note	;
Slash Flagged Grace Note	` (accent)
Freeze/Float Rest	* (asterisk)

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)

- **Speedy Navigation submenu.** This submenu lists the Speedy Navigation commands and their keyboard shortcuts. Select the desired option from the menu, or just use the menu as a reminder for the keyboard shortcut.

Speedy Navigation submenu

Command	Keyboard Shortcut
Previous Measure	[or shift - ←
Next Measure] or shift - →
Next Layer	"
Change Voice	' (apostrophe)
Up Staff	shift-↑
Down Staff	shift-↓
Start of Measure	ctrl - ←
End of Measure	ctrl - →
Previous Note	←
Next Note	→

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)

Speedy Navigation submenu

Command	Keyboard Shortcut
Up Step	↑
Down Step	↓

- **Tie Direction: Flip.** Choose Flip (or press ctrl-F) to reverse the direction of a tie. For example, if a tie previously appeared over tied notes it will now be placed under them. The tie will remain in this position even if you make key changes or transpositions that affect the position of the tied notes in relation to the middle staff line. A checkmark appears next to Over or Under indicating the new direction of the tie.
- **Tie Direction: Automatic.** Choose Automatic (or press ctrl-shift-F) to have Finale determine the tie's position over or under tied notes depending on whether the notes appear above or below the middle line of the staff. A checkmark appears next to Automatic.
If tied notes appear above the middle staff line and Automatic is selected, Finale always places the tie over the notes; if the tied notes appear below the middle staff line, the tie appears under the notes. If you subsequently change keys or transpose notes, Finale will reverse the tie's direction as necessary.
- **Tie Direction: Over.** Choose Over to place the tie over the tied notes regardless of the position of the notes in relation to the middle line of the staff. A checkmark appears next to Over. The tie will remain over the tied notes, even if you make key changes or transpositions that affect the position of the notes in relation to the middle staff line.
- **Tie Direction: Under.** Choose Under to place the tie under the tied notes regardless of the position of the notes in relation to the middle line of the staff. The tie will remain under the tied notes, even if for key changes or transpositions that affect the position of the notes in relation to the middle staff line. A checkmark appears next to Under.

Speedy Options dialog box

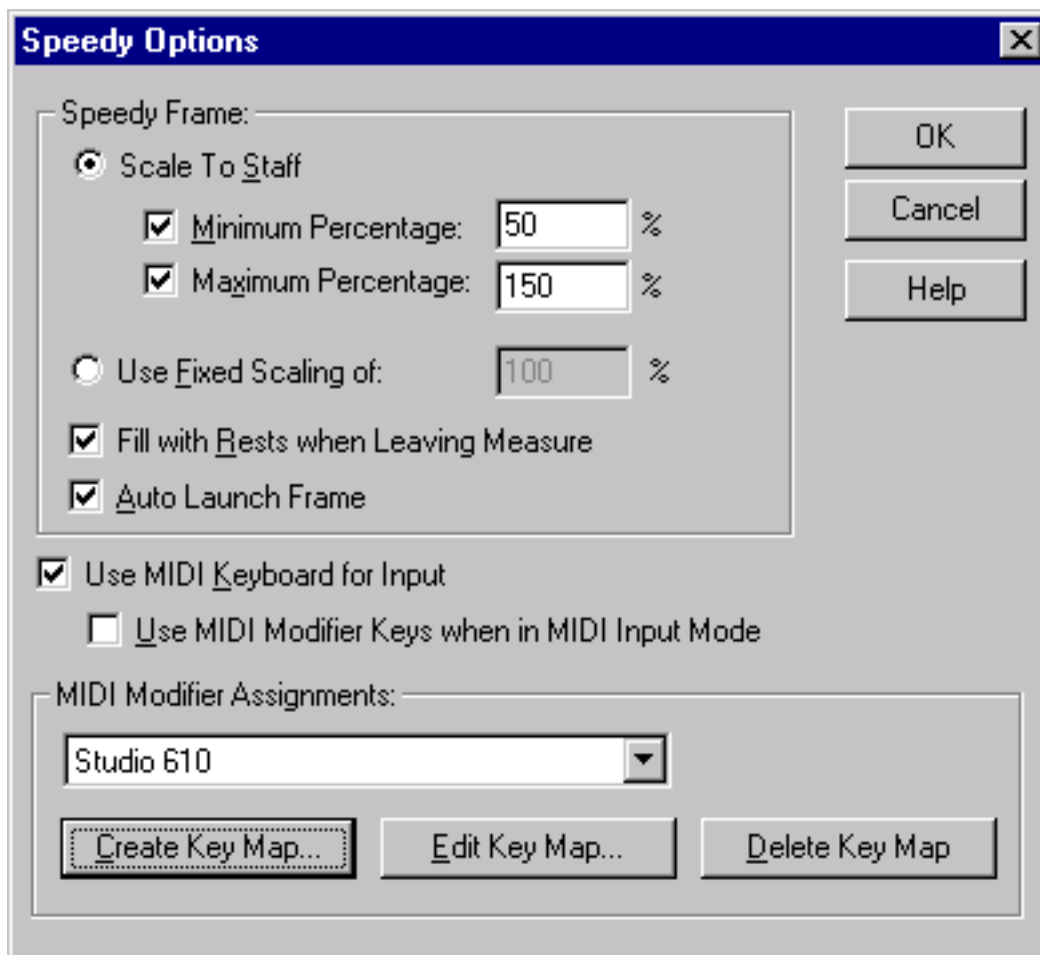
How to get there

Click the Speedy Tool . From the Speedy Menu, choose Speedy Options.

What it does

When you click on a measure with the Speedy Entry tool, an editing frame is drawn around the measure clicked. The Speedy Options dialog box allows you to control the size of this editing frame. You can also change other functions of the Speedy Frame in this dialog box. In the bottom of the dialog box, you can specify how Finale responds to your MIDI keyboard.

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)



- **Speedy Frame: Scale to Staff • Minimum Percentage • Maximum Percentage.** Select this radio button to adjust the size of the Speedy Frame based on a combination of the view percentage and the size of the staff. Use the Minimum and Maximum text boxes to keep the Speedy Frame within reasonable limits.
- **Speedy Frame: Use Fixed Scaling of.** Select this radio button to set the size of the Speedy Frame to a specific percentage. Enter a percentage of the original staff in the text box. The Speedy Frame will be displayed in the selected percentage.
- **Fill With Rests when Leaving Measure.** Check this box to have Finale add enough rests to make a full measure upon exiting the measure. See [FILL WITH RESTS](#).
- **Auto Launch Frame.** With this option checked, selecting the Speedy Entry Tool will open a measure for editing. No mouse click is needed.
- **Use MIDI Keyboard for Input • Use MIDI Modifier Keys when in MIDI Input Mode.** The Use MIDI Keyboard for Input checkbox mirrors the Use MIDI Keyboard for Input item in the Speedy Menu. When Use MIDI Modifier keys is checked, Finale will respond to MIDI signals to set the duration, tie notes and other functions, as specified in the selected Key Map.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)

- **MIDI Modifier Assignments:** [Key Map list] • **Create Key Map** • **Edit Key Map** • **Delete Key Map**. Select a map of MIDI keys from the drop-down menu to use, edit or delete. To create a new map, click Create Key Map. Select a map and click Edit Key Map to modify the selected map. See [EDIT MIDI MODIFIERS DIALOG BOX](#). To remove a map, select it then click Delete Key Map.
- **OK** • **Cancel**. Click OK (or press enter) to confirm, or Cancel to discard, your speedy options and return to the score.

Edit MIDI Modifiers dialog box

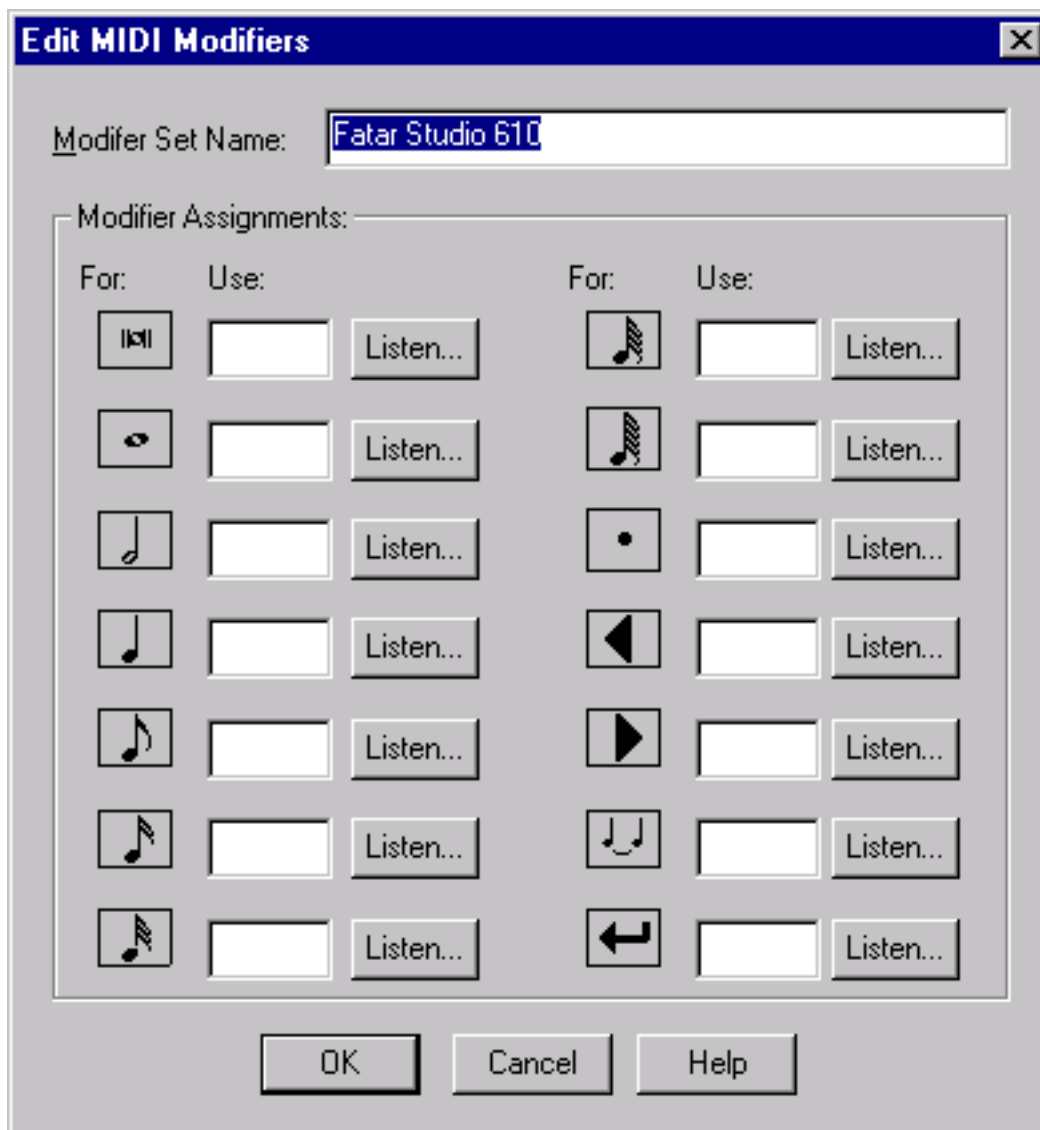
How to get there

Click the Speedy Tool . From the Speedy Menu, choose Speedy Options. Click Create Key Map or Edit Key Map.

What it does

The MIDI Modifiers dialog box allows you to use MIDI keys (such as keys on your MIDI keyboard or a sustain pedal) to set the duration of a note, navigate the score and other commands.

[TOC](#)[Index](#)[Next
Chapter](#)[Previous
Chapter](#)[TOC](#)[Index](#)[Next
Chapter](#)[Previous
Chapter](#)




- **Modifier Set Name.** Enter a name for this definition of MIDI notes to use.
- **Modifier Assignments: Note Durations • Listen.** Enter a MIDI code to use that duration. Or, click the Listen button and play the note on the MIDI keyboard.
- **Modifier Assignments: Dot • Listen.** Enter a MIDI code to add a dot. Or, click the Listen button and play the note on the MIDI keyboard.
- **Modifier Assignments: Triangle Left • Listen.** Enter a MIDI code to move the cursor backward one note or rest. Or, click the Listen button and play the note on the MIDI keyboard.
- **Modifier Assignments: Triangle Right • Listen.** Enter a MIDI code to move the cursor forward one note or rest. Or, click the Listen button and play the note on the MIDI keyboard.
- **Modifier Assignments: Tied Notes • Listen.** Enter a MIDI code to tie to the next note. Or, click the Listen button and play the note on the MIDI keyboard.
- **Modifier Assignments: Enter • Listen.** Enter a MIDI code to add a note to a chord or turn a note into a rest. Or, click the Listen button and play the note on the MIDI keyboard.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)

- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, your Key Map edits and return to the Speedy Options dialog box.

There Are Too Many Beats In This Measure dialog box

How to get there

Click the Speedy Entry Tool . Make sure Check for Extra Notes is checked in the Speedy Menu. Click a measure, if needed, and enter more notes than are permissible according to the time signature (five quarter notes in a $\frac{4}{4}$ measure, for example). (If the dialog box doesn't appear immediately, you've turned off the Jump to Next Measure feature in the Speedy Menu; click the screen or press zero to exit the editing frame, and the dialog box will appear.) See also [CHECK REGION FOR DURATIONS](#) in the Plug-ins section.

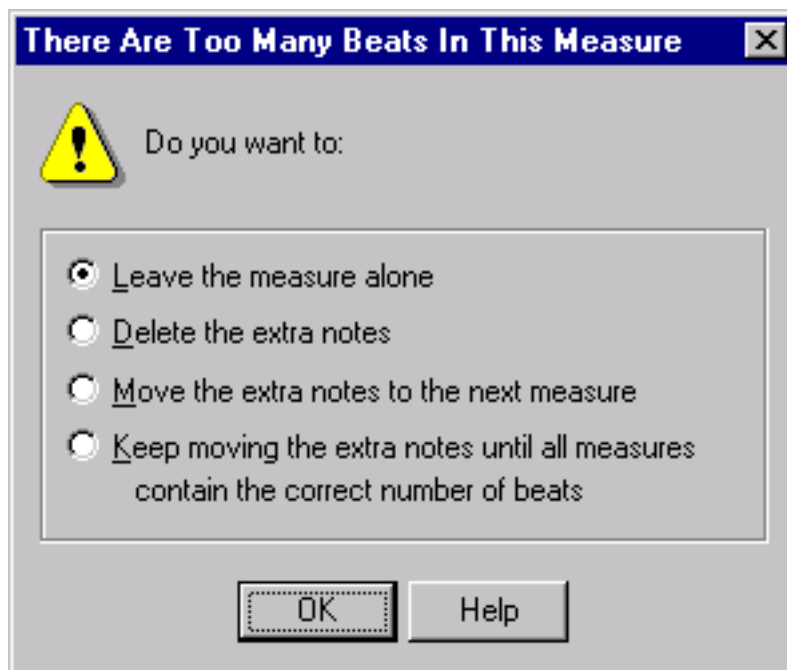
What it does

This dialog box lets you know you've put too many beats into a measure, and asks how you want to handle the extra beats.

If you're in the middle of editing a measure, you can tell Finale to wait until you exit the measure before determining whether or not to display. Exit the editing frame by pressing zero, and choose Jump to Next Measure from the Speedy Menu, so that there's no longer a check mark beside it. The dialog box will now appear only when you try to exit the editing frame (with check extra notes selected) of a measure with too many beats.

Note: As in any dialog box, you don't have to click the radio button itself to select one of the following options; you can also click anywhere on the words themselves that label the radio button.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)



- **Leave the measure alone.** Click this option (or press enter) to exit the editing frame, leaving the extra beats where they were. (You'd want to select this option if you were creating a cadenza, for example, which typically has more beats than the time signature would normally allow.) However, until you adjust the positions of the notes in the measure, you may see the extra notes "floating over" into the next measure.
- **Delete the extra notes.** Click this option if you want Finale to eliminate the extra notes or rests from the end of the measure, even if it means truncating the value of the last note or rest.
- **Move the extra notes to the next measure.** Click this option if you want Finale to cut the extra notes or rests from the end of the measure and notate them in the following measure. This could result in the last note being tied over the barline.
- **Keep moving the extra notes until all measures contain the correct number of beats.** Click this option if you want Finale to cut the extra notes or rests from the end of the measure and notate them in the following measure; if that measure then has too many beats, Finale cuts the extra notes from the end and puts them in the third measure, and so on until every measure contains the proper number of beats. In effect, this option rebars the music, redistributing the notes until every measure has the proper number of beats, according to the time signature.
- **OK.** Click OK (or press enter) to exit the dialog box—and the Speedy editing frame—and process the extra beats as you specified.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)

Flat Beams Plug-in, Flat Beams (Remove) Plug-in

How to get there

Select Flat Beams or Flat Beams (Remove) from the Plug-ins Menu. See [PLUG-INS MENU](#) for more information.

What it does

Use the Mass Edit Tool to select a region in which to make all the beams flat (or return to the default angle).

This plug-in is equivalent to pressing “\” in Speedy Entry to make a specific beam flat.

Note that this feature works best when the global and staff settings for flat beams are not selected. See [DOCUMENT OPTIONS-BEAMS](#) and [STAFF ATTRIBUTES DIALOG BOX](#).

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)

Notes and Rests (Hide) Plug-in, Notes and Rests (Show) Plug-in

How to get there

Select Notes and Rests (Hide) or Notes and Rests (Show) from the Plug-ins Menu. If there is no Mass Edit Selection when you invoke Notes and Rests (Hide) or Notes and Rests (Show), it will ask you if you want to process the entire document. See [PLUG-INS MENU](#) for more information.

What it does

Use the Mass Edit Tool to select a region from which you wish to hide or show notes from all entries, then choose the Notes and Rests (Hide) or Notes and Rests (Show) command from the Plug-ins Menu. The plug-in allows you to hide all notes and rests in the current Mass Edit Selection. You can also use it to make all hidden entries visible again.

This plug-in is equivalent to pressing “O” in Speedy Entry to hide a note or a rest.

Hidden entries are not printed and do not play back, but they can be used to influence the positioning of other musical items. A typical usage is to hide rests in contrapuntal keyboard music.

[TOC](#)

Slash Flagged Grace Notes Plug-in, Slash Flagged Grace Notes (Remove) Plug-in

How to get there

Select Slash Flagged Grace Notes or Slash Flagged Grace Notes (Remove) from the Plug-ins Menu. See [PLUG-INS MENU](#) for more information.

[Index](#)[Next Chapter](#)[Previous Chapter](#)

What it does

Use the Mass Edit Tool to select a region from which you wish to place slashes on all flagged grace notes (or remove slashes placed in Speedy Entry).


This plug-in is equivalent to pressing ` (accent) in Speedy Entry to slash or unslash a flagged grace note.

Note that this feature works best when the global setting for grace notes does not use slashes. See [DOCUMENT OPTIONS: GRACE NOTES](#).

Speedy Entry

With the Speedy Entry Tool, you can enter music in step-time very efficiently, using the synthesizer to specify the pitch of each note and the computer keyboard to specify the duration.

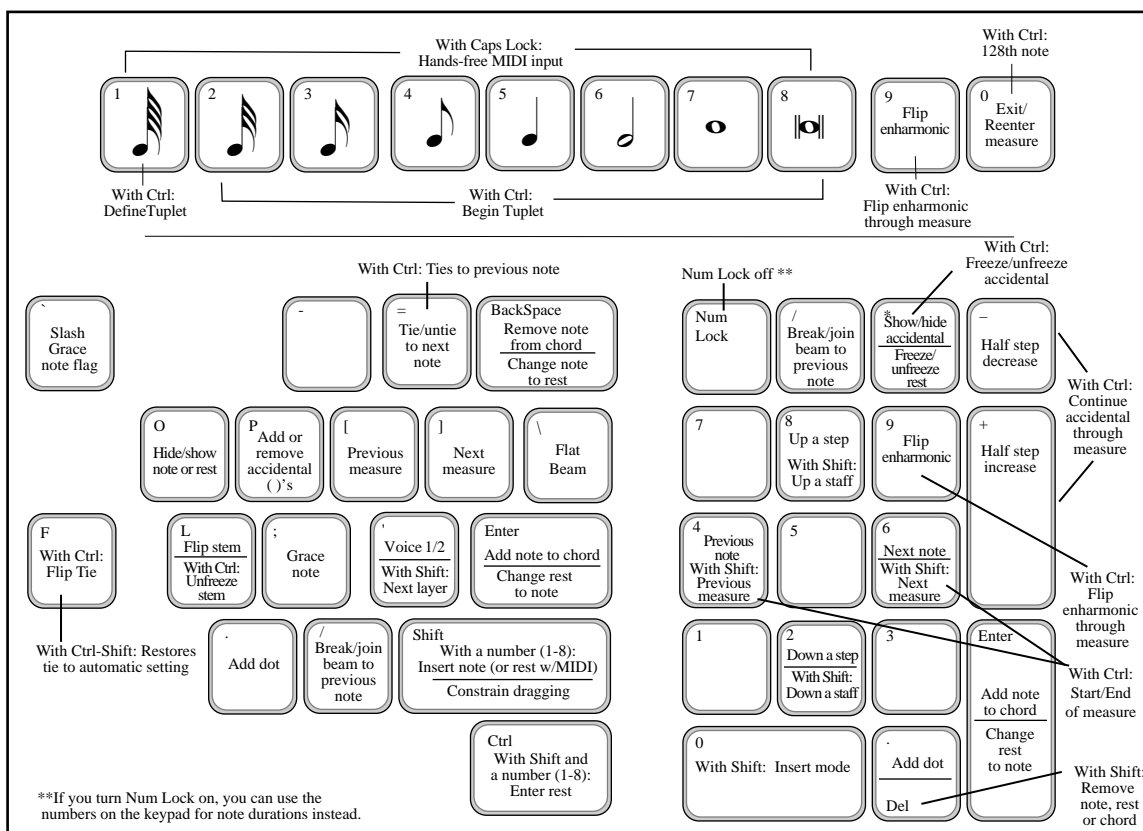
To enter music in step time using MIDI

- **Click the Speedy Entry Tool** . Check to make sure Use MIDI Keyboard for Input is selected in the Speedy Menu.
- **Click the first measure into which you want to enter music.** The Speedy Entry editing frame appears.
- **To enter a note or chord, hold down the desired key (or keys) on the synthesizer and press a number key on the computer keypad corresponding to the desired rhythmic value.** If you press a number key without holding down any synthesizer keys, a rest of the specified value appears. If you want to insert a note, chord, or rest before the insertion bar, press shift as you press the number key. Press the period key to dot the note (you can add up to ten dots by repeating this action).

If the next few notes you want to enter are part of a tuplet (a triplet, quintuplet, etc.), press ctrl-number, where 3 means triplet, 5 means quintuplet, and so on. Finale places a small “3” (or whatever number you pressed) in the upper right corner of the editing frame; the next notes you enter will automatically be grouped into a tuplet. (If you want to create an uncommon tuplet—such as 11 in the space of 2—press ctrl-1. The Tuplet Definition dialog box appears, in which you can specify exactly what kind of tuplet you’re about to create.)

- **To change the rhythmic value of a note or rest, position the insertion bar on it and press the number key corresponding to the desired value.** The following diagram, which also appears on your *Quick Reference Card*, shows which keys correspond to which note values.

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)



Move the insertion bar either by pressing the right or left arrow keys or by clicking the desired note. If Finale presents the There Are Too Many Beats In This Measure dialog box when you change a note's value, press enter to eliminate the dialog box. If you choose Jump to Next Measure from the Speedy Menu, so that a check mark no longer appears, this dialog box will only appear when you exit the editing frame of a measure with too many beats.

- **To add a note to a chord, position the crossbar at the desired pitch, and press enter.** You can also double-click where you want the new note to appear.
- **To remove a note, chord or rest, position the insertion bar on it and press delete.** To remove a single note from a chord, position both the insertion bar and the pitch crossbar) on the notehead and press backspace.
- **To change a rest to a note, position the insertion bar on it, position the crossbar at the desired pitch, and press enter.** This method can also be used to add a note to an existing chord. You can change a single note (not a chord) to a rest by pressing backspace.
- **To change a note to a different note or chord without changing the duration, position the crossbar on the note, hold down the desired note or chord on the MIDI keyboard, and press enter.**
- **To move a note or rest horizontally, drag it to the left or right.** Press the shift key as you drag to prevent you from accidentally dragging the note or rest up or down.
- **To move a rest vertically, drag it up or down.**

TOC

Index

Next
ChapterPrevious
Chapter

TOC

Index

Next
ChapterPrevious
Chapter

- **To move a note vertically, drag it up or down.** Press the shift key as you drag to prevent you from accidentally dragging the note or rest horizontally. If you want to move a whole chord up or down, double-click it; on the second click, keep the mouse button pressed and drag up or down.
- **To hide a note or rest, position the insertion bar on it and press the letter O or H key.** Press the O key again to display the note or rest again. See also [NOTES AND RESTS \(HIDE\)](#) and [NOTES AND RESTS \(SHOW\)](#) plug-ins.
- **To flip a stem, press the L key.** This process freezes the stem up or down, so that it's no longer free to flip if, for example, it gets transposed. To restore the note to its "flippable" status, press ctrl-L.
- **To raise a note by half steps, position both the insertion bar and the crossbar on it and press the plus (+) key.** The minus (–) key lowers the note by half steps; both keys only apply accidentals to an existing note, and won't actually move the note higher or lower on the staff. You can add up to seven sharps or flats to a note. Press ctrl-plus or minus, to apply the accidental through the rest of the measure. Use S to add a sharp, F for a flat and N for a natural.
- **To change a note to its enharmonic equivalent, position both the insertion bar and the crossbar on it and press the 9 key.** With the insertion bar on a note, press ctrl-9, to change the spelling of a note through the rest of the measure. If the pitch crossbar isn't squarely on a notehead, Finale changes the "spelling" of all notes in the chord each time you press 9.
- **To hide an accidental, position both the insertion bar and the crossbar on it and press the asterisk (*) key.** If no accidental is displayed, the asterisk key forces a courtesy accidental to appear; for parentheses, press the P key. If you've hidden an accidental, press the asterisk key again to display it again.
- **To create or break a beam, position the insertion bar on the second note of the pair and press the slash (/) or B key.** If the notes were flagged separately, they're now beamed; if they were beamed, the beam is broken (and the notes are individually flagged, if they're not beamed to any other notes). Use Shift-B to restore the beaming to the defaults found in [DOCUMENT OPTIONS-BEAMS](#).
- **To flatten a beam, position the insertion bar in the beam group and press the backslash (\) or M key.** If the beam was already flattened in Speedy Entry the beam will now return to the default angle. See [FLAT BEAMS](#) and [FLAT BEAMS \(REMOVE\)](#) plug-ins.
- **To tie notes, position the insertion bar on the first note and press = or T.** To tie the previous notes, press ctrl-= or ctrl-T.
- **To add a dot to a note, position the insertion bar on the note and press . (period) or D.**
- **To switch layers (from Layer 1 to Layer 2, for example), press shift-' (apostrophe).** To switch voices (from Voice 1 to Voice 2, for example), press the apostrophe key alone. For a more complete discussion of multiple voice mechanisms, see [MULTIPLE VOICES](#).
- **To advance to the next measure, press the right bracket (]) key.** Pressing the left bracket ([) key moves the editing frame to the previous measure. Press shift-↓ to move down a staff, or shift-↑ to move up a staff.

TOC

Index


Next
ChapterPrevious
Chapter

TOC

Index

Next
ChapterPrevious
Chapter

To enter many notes of the same value (hands-free MIDI method)


- Click the Speedy Entry Tool , and click a measure. The editing frame appears.
- Press caps lock; then press the number key on the computer keyboard corresponding to the value you want to enter. In other words, you're now telling Finale what the note values are going to be before you specify the pitches. Use ctrl-number to enter a series of tuplets.

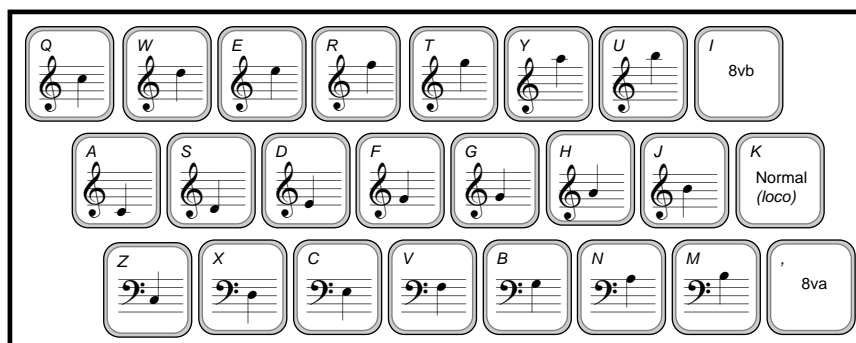
The number you press appears in the lower-left corner of the editing frame. The tuplet number, if any, appears in the top-right corner of the editing frame.

- Play the notes on your MIDI keyboard. Each note you play appears in the score; if Jump to Next Measure is checked in the Speedy Menu, the editing frame advances automatically as soon as you fill each measure. It's safe to outplay Finale, too; it will remember up to 500 notes (and continue to notate them as fast as your computer allows). To enter rests, play a three-note cluster, in other words, three notes each a half-step apart.

To enter music in step time without MIDI

You can also use the Speedy Entry Tool to enter music in step-time without using a MIDI keyboard. Use the number keys on your keypad to specify the durations of notes, just as you normally do. But to specify the pitches, you can use the arrow key or the alphabet keys to move the pitch crossbar instead of using the MIDI keyboard. With practice, this method of "typing in the music" can become extremely quick and precise.


- Click the Speedy Entry Tool . The Speedy Menu appears.
- Make sure no checkmark appears beside Use MIDI Keyboard for Input in the Speedy Menu. Otherwise, choose the command to make the checkmark disappear.
- Click the first measure in which notes are to appear. The editing frame appears.
- Use the arrow keys to place the cursor on the desired pitch. Press a number key (corresponding to a rhythmic value) to create a note. Hold down Control, shift and a number key to create a rest. You can also use the method below to specify the pitch.
- Hit the Caps Lock key, then press a letter key on your computer keyboard to specify a pitch. Press a number key (corresponding to a rhythmic value) to create a note. Hold down Control, shift and a number key to create a rest. The alphabet keys on your keyboard have been assigned pitch values in three octaves, as shown:


[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)

If you want to access a lower register, press the letter I key, which shifts the entire alpha-key pitch mapping down an octave. Press the comma (,) key to shift the entire keyboard up an octave. In either case, you can restore the alphabet keys to their original octave by pressing the K key. To help you remember, think of it this way: press a key (I, K, or comma) to designate the row of letter keys you want to contain middle C.

For a diagram showing the assignment of rhythmic values to the number keys, see “[To enter music in step time using MIDI](#),” above. These diagrams also appear on your *Quick Reference Card*. All other aspects of non-MIDI Speedy Entry are the same as described above.

To insert a note or a rest in a measure

- Click the Speedy Entry Tool . The Speedy Menu appears.
- Position the cursor on the entry before which you want the note inserted.
- From the Speedy Menu, choose Insert Notes or Rests. Press the number (using the keyboard, not the number pad) representing the note duration you are inserting. If you are holding down a key on your MIDI keyboard, you will insert a note. Otherwise, you will insert a rest. For non-MIDI, press a number to insert a note, or control-shift and a number to insert a rest.

[TOC](#)

[Index](#)

[Next Chapter](#)


[Previous Chapter](#)

Chords

This entry discusses chords as several notes played together. For information on chord symbols, see [CHORD SYMBOLS](#).


To edit chords in the score, you can use the Simple Entry Tool or the Speedy Entry Tool. You use the Special Tools Tool if you want to rearrange the notes of a cluster chord.

To add notes to (or remove notes from) a chord

- Click the Speedy Entry Tool , and click the measure in question.
- Position the insertion bar on the existing note or chord. Position the crossbar on the desired pitch. You can position the cursors either by clicking or by using the arrow keys.
- Press enter or double-click (to add a note where none exists), or press backspace (to remove the note from the chord).

[TOC](#)


To change the pitch of a chord

- Click the Speedy Entry Tool , and click the measure in question.
- To change the pitch of a single note within the chord, drag it up or down.
- To change the pitch of the entire chord, double-click one of its notes; on the second click, hold the button down and drag the entire chord up or down.

[Index](#)

[Next Chapter](#)



To change the enharmonic spelling of a chord

- Click the Speedy Entry Tool , and click the measure in question.
- Position the insertion bar on the chord. You can position it either by clicking or by using the arrow keys.

[Previous Chapter](#)

- **Position the crossbar on the note (to change a single pitch) or the stem (to change the “spelling” of the entire chord).**
- **Press the 9 key.** Each time you press 9, the note or chord changes its enharmonic spelling.

To rearrange the noteheads of a cluster chord

- Click the Special Tools Tool , and click the measure in question.
- Click the Notehead Position Tool . A handle appears on every notehead.
- **Drag the noteheads horizontally.** If the handles are in your way, deselect Show Handles; the handles are now invisible (but the notes are still draggable). If you make a mistake, click the handle and press delete to restore the notehead to its default position.

TOC


Index

Rests (Speedy Entry)

Next
ChapterPrevious
Chapter

You can edit, create, and move rests by using either the Simple Entry or Speedy Entry tools. If you do most of your editing with the Simple Entry Tool, see [RESTS \(SIMPLE ENTRY\)](#). You can change any existing note into a rest, or change the duration of any rest. See also [MULTIMEASURE RESTS](#), [SPEEDY ENTRY](#), and [WHOLE RESTS](#).

To move a rest vertically or horizontally

- Click the Speedy Entry Tool ; click the measure in question. The editing frame appears. If you have created two voices using the Voice 1/Voice 2 mechanism (the inner-voice mechanism used by the HyperScribe Tool), you can move any rest in Voice 2 by dragging it up or down.
- **Click the rest.** You can also use the arrow keys to position the insertion bar.
If you’ve created a separate voice in each layer, make sure you’re in the layer containing the rest. If not, press shift-’ (apostrophe) to switch layers.
- **To move the rest horizontally, simply drag it.** Press shift to prevent it from moving vertically.
- **Drag the rest up or down. When it’s where you want it, press zero (0) to exit the editing frame.** If you want to make sure you don’t inadvertently drag the rest horizontally, press shift as you drag.


TOC









Index

Note that if you’re using the Layer mechanism, you can move all rests in one layer (or all) a specified distance up or down from their default center-line position (see [MULTIPLE VOICES](#) for a more complete discussion).

Next
ChapterPrevious
Chapter


To add a rest

- Click the Speedy Entry Tool ; click the target measure. The editing frame appears.
- Press a number key (for non-MIDI, press control, shift and a number key). A rest appears of the duration corresponding to the number key you pressed, as shown below.


Press this key	To produce this rest	Press this key	To produce this rest
1		5	
2		6	
3		7	
4		8	

(If a note appears instead of a rest, even though you're using MIDI, it's because Use MIDI Keyboard isn't selected in the Speedy Menu. Use the arrow keys to position the insertion bar on the notehead and press backspace; this turns it into a rest.) If you want to insert a rest between existing notes, use the Insert mode. Hit Insert to turn the Insert mode on or off.


To change a rest's duration

- Click the Speedy Entry Tool ; click the target measure. The editing frame appears.
- Click the rest. You can also use the arrow keys to position the cursor.
- Press the number key corresponding to the desired new duration. (See the table of number key/rest value equivalents in "[To add a rest](#).") The rest changes to the specified duration.

To change a rest to a note

- Click the Speedy Entry Tool ; click the target measure. The editing frame appears.
- Click the rest. You can also use the arrow keys to position the insertion bar.
- Press enter. The rest becomes a note of the same duration.

To change a single note to a rest

- Click the Speedy Entry Tool ; click the target measure. The editing frame appears.
- Click the note. You can also use the arrow keys to move the cursor.
- Press backspace. The note becomes a rest of the same duration. Note: To change a chord to a rest, place the cursor on the stem of the chord.


Hiding notes and rests

A hidden note or rest in Finale may still takes up horizontal space, but it doesn't play back or print out. Hiding a rest is an excellent way to provide a placeholder in order for a second voice to enter

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)

in the middle of a measure. Hiding a note or rest will not hide lyrics and chords assigned to the entry. It will hide other items attached to a note or rest such as articulations or expressions. See [NOTES AND RESTS \(HIDE\)](#) and [NOTES AND RESTS \(SHOW\)](#) for hiding and showing notes or rests in a selected region. See also [DOCUMENT OPTIONS-MUSIC SPACING](#) for spacing hidden notes.

To hide a note or rest

- **Click the Speedy Entry Tool** , **and click the measure in question.** The editing frame appears.
- **Click the desired note or rest.** The pitch crossbar doesn't have to be on the notehead.
- **Press the letter O or H key.** To show the note or rest again, press O or H again.

[TOC](#)

[Index](#)

Whole rests


To save you extra work, Finale automatically places a default whole rest in every blank measure in the score. It's important to understand the difference between one of these default whole rests and a real whole rest that you've entered yourself using any of Finale's music input methods.

For example, a chord or a lyric syllable may be attached to a real whole rest (although Finale automatically skips rests when assigning lyrics by itself). Only a real whole rest can be moved up or down with the Speedy Entry Tool.

Finale considers a "real" whole rest an entry—something you placed in the score—just like a note or another kind of rest. Therefore, a real whole rest will not be part of a multimeasure block rest when you extract parts; it will be placed in a measure by itself. Furthermore, a real whole rest counts as "music" when you optimize staves (suppress the display of blank staves within a given system to produce a more compact and readable full score). Even though a staff appears to be empty, Finale won't hide it if it contains a real whole rest—a fact you can use to your advantage if you want to "force" an otherwise empty staff to appear in a certain system when you're optimizing systems. Just add a real whole rest, and Finale won't hide the staff.

Default whole rests are always centered between barlines.


To add a real whole rest

- **Click the Speedy Entry Tool** , **and click the measure in question.** The editing frame appears.
- **Press the 7 key.** Unless Use MIDI Keyboard has been turned off in the Speedy Menu, a whole rest appears. (If not, a whole note appears; click it and press backspace to turn it into a whole rest.)

[TOC](#)

[Index](#)

To move a real whole rest


- **Click the Speedy Entry Tool** , **and click the measure in question.** The editing frame appears.
- **Drag the rest up or down.** You can drag the whole rest to any line or space. It always appears with a short staff line segment when drawn in the score, so it won't be confused with a half rest.

[Next Chapter](#)


[Previous Chapter](#)

To turn off the default whole rests for a staff

If you prefer blank measures to be completely empty instead of displaying the default whole rest, follow these steps:

- **Click the Staff Tool** , **and double-click the desired staff.** The Staff Attributes dialog box appears.
- **Click Display Rests in Empty Measures to de-select it.** If you want to perform this operation on other staves, click the up and down arrows to scroll through the staff attributes for each.
- **Click OK (or press enter).**

To fill measures with rests

- **Click the Mass Edit Tool** , **and select the region of music to fill with rests.** Refer to [SELECTING MUSIC](#) for different methods of selecting regions.
- **From the Mass Edit Menu, choose Utilities, then Fill With Rests.** Finale scans each measure in the selected region, and automatically fills incomplete measures by adding the correct number of rests. Note that Finale does not convert empty measures to measures with actual whole rests.

To change the character for default measure rests

- **From the Options Menu, choose Document Options then select Notes and Rests.**
- **Select Default Measure Rest from the Rests Characters drop-down list and click on Select.**
- **Select the rest symbol you would like to use from the Symbol Selection dialog box.** Any characters selected other than rests will be ignored.
- **Click Select.**
- **Click OK.** All your default rests are now displayed using the selected character.


Accidentals

Accidentals (such as sharps, flats, and naturals) appear automatically if you've entered the music from a MIDI keyboard.

To change an accidental to its enharmonic equivalent

See [ENHARMONICS—To change a note to its enharmonic equivalent](#).

To hide (or show) an accidental

- **Click the Speedy Entry Tool** , **Click the measure containing the accidental.** The editing frame appears.
- **Position the insertion bar and crossbar on the note in question.** Use the arrow keys or the mouse.

[TOC](#)

[Index](#)

[Next Chapter](#)

[Previous Chapter](#)

[TOC](#)


[Index](#)

[Next Chapter](#)

[Previous Chapter](#)

- **Press the asterisk (*) key.** The accidental disappears (or, if there was no accidental, one now appears). The note's pitch, however, doesn't change; Finale still plays it back as though the accidental were visible. If you press the asterisk again, the accidental reappears.

To add or change an accidental

- **Click the Speedy Entry Tool** . **Click the measure containing the accidental.**
- **Position the insertion bar and crossbar on the notehead in question.** Use the arrow keys or the mouse.
- **Press the plus (+) key to raise the note's pitch, and the minus (–) key to lower it, by half steps.** If you press these keys repeatedly, you can add up to seven sharps or flats to a note. If you press the ctrl key as you do so, all subsequent notes on the same line or space in the measure also change. See [KEYBOARD SHORTCUTS - SPEEDY ENTRY](#) for more accidental shortcuts.


TOC

Index



To correct accidentals on tied notes

After entering music in step time (using the Simple or Speedy Entry Tools), you may discover that Finale hasn't correctly notated notes that are tied across a barline—and the notes that follow them in the second measure. Using the Check Accidentals command, you can quickly update all accidentals so that they follow the usual musical rules: a note tied from a previous measure doesn't show the accidental, but any notes of the same pitch in the second measure do repeat the accidental, as shown below.

Next
ChapterPrevious
Chapter

- **Click the Mass Edit Tool** , and select the region whose tied-accidental notes you want to correct. See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- **From the Mass Edit Menu, choose Utilities, then Check Accidentals.** Finale takes a moment to update and correct all ties and accidentals.

To move an accidental

- **Click the Special Tools Tool** . The Special Tools Palette appears.
- **Click the measure you wish to edit.**
- **Click the Accidental Tool** . Handles appear on any accidentals in the measure. Deselect Show Handles from the Special Tools Menu if the handles are obscuring the accidentals you want to move.
- **Drag any handle.** If you've made the handles invisible (by deselecting Show Handles), drag the accidental itself. If you want to undo any accidental repositioning you've done, click the accidental's handle and press delete. To drag the handle vertically, double-click on the handle and check Allow Vertical Positioning.

TOC

Index


Next
ChapterPrevious
Chapter

Courtesy accidentals

A **courtesy accidental**, also called a cautionary or reminder accidental, is one that, according to the rules of accidental occurrence, isn't strictly necessary before a note. But there are times when the composer wants to remind the player that an accidental is (or is not) in effect for a particular note. For example, in a measure containing several E \flat accidentals, the first E in the next measure often has a courtesy natural attached, even though the E \flat is technically canceled in the new measure. See also [CAUTIONARY ACCIDENTALS](#) plug-in.


[TOC](#)
[Index](#)

To create a courtesy accidental


- Click the Speedy Entry Tool , and click the measure in question. The editing frame appears.
- Click the notehead for which you want the accidental displayed. You can also position the insertion bar and crossbar on the notehead using the arrow keys.
- Press the asterisk (*) key. If there was no accidental on the note, a courtesy sharp, flat, or natural now appears. (If there was an accidental on the note, it's now hidden. Press the asterisk key again to restore it.)

[Next Chapter](#)
[Previous Chapter](#)

Parentheses

You can place parentheses around an accidental with a single keystroke (see below). You can also place parentheses manually around a note or a musical passage by placing them in the score as Articulations. (You could even define parentheses to be expressions, if need be; see [EXPRESSIONS](#).) See also [SIMPLE ENTRY: ACCIDENTALS](#).

To place parentheses around an accidental

- Click the Speedy Entry Tool , and click the measure in question. The editing frame appears.
- Use the directional arrows to position the insertion bar on the notehead whose accidental you want to enclose in parentheses. You can also click the mouse on the desired notehead.
- Press the P key. Parentheses enclose the accidental. To remove the parentheses, press P again.

[TOC](#)
[Index](#)

To place parentheses around a note or rest

You may sometimes want to enclose musical passages longer than a single note. To do so, you can insert individual parentheses as Articulations, attaching the opening parenthesis to the first note of the passage, and the closing parenthesis to the final note.

[Next Chapter](#)


Depending on the size of the note or chord you're enclosing, you may want to enlarge both parentheses by clicking Set Font and entering a higher point size. For complete instructions on creating and manipulating articulation markings, see [ARTICULATIONS](#).

[Previous Chapter](#)

Dotted notes

See also [DOCUMENT OPTIONS: AUGMENTATION DOTS](#) and [SIMPLE ENTRY](#).


To dot a note

- **Click the Speedy Entry Tool** . **Click the measure you want to edit.** The editing frame appears.
- **Click the note you want to dot.** You can also press the → key to move the insertion point.
- **Press the period (.) key.** The note is now dotted. By pressing the period key again, you'll add a second dot, and so on. You can add up to ten dots to a note. (If Finale tells you There Are Too Many Beats before you're finished editing this measure, turn off Jump to Next Measure in the Speedy Menu by choosing it.)

[TOC](#)

[Index](#)

To remove a dot from a note

- **Click the Speedy Entry Tool** . **Click the measure you want to edit.** The editing frame appears.
- **Click the note you want to dot.** You can also press the → key to move the insertion point.
- **Press a number key, 1 through 8.** The note changes to the undotted duration value corresponding to the key you pressed: 4 is an eighth note, 5 is a quarter, 6 is a half, and so on. A diagram of the duration corresponding to each key appears on the *Quick Reference Card*.
- **Click the note you want to dot.**



[Next Chapter](#)

[Previous Chapter](#)

To change the position of all dots

- **From the Options Menu, choose Document Options, then select Augmentation Dots.** The Augmentation Dot options appear.
- **Enter a new value in the Space Between Dot and Note text box.** This value determines how far away the dot will be from the note. The higher the number, the farther to the right the dot will be (and the more space there will be between dots when there is more than one). The units are whatever you've selected using the Measurement Units command (Options Menu).
- **Click OK (or press enter).**

To change the position of a single dot

- **Click the Special Tools Tool** . The Special Tools Palette appears.
- **Click the Dot Tool** .
- **Click the measure you want to edit.** A handle appears on each dotted note.
- **Click on the handle of the dot you want to move and drag it to its new position.** Or,
- **Double-click the handle of the note whose dot positions you want to change.** A dialog box appears, where you can enter positioning values for this dot. The units are whatever you've specified using the Measurement Units command (Options Menu).

[TOC](#)



[Index](#)

[Next Chapter](#)

[Previous Chapter](#)

- **Enter new values for the dot placement variables.** The H and V Offsets represent distances you want added to the horizontal and vertical coordinates of the dot, respectively, as measured from its default position. A higher H Offset value means farther to the right; a higher V Offset value means upward. (A change of 6 points moves the dot one space [the distance between two staff lines].) The Inter-dot Spacing sets the distance between the dots of a note that has more than one dot.

To undo individual dot positioning


- Click the Special Tools Tool . The Special Tools Palette appears.
- Click the Dot Tool .
- Click the measure you want to edit. A handle appears on each dotted note.
- Click the handle of the note whose dot you want to restore to its original position.
- Press Delete.

[TOC](#)
[Index](#)
[Next Chapter](#)


Grace notes

[Previous Chapter](#)

To create a grace note

- Enter the grace notes as “normal” notes.
- Click the Speedy Entry Tool  and click the measure in question. The editing frame appears.
- Using the arrow keys, position the cursor on the note you want to change to a grace note, and press the semicolon (;). The note becomes a grace note. On playback, the grace note will play just ahead of the beat—even if there are many grace notes together, forming a run. To change a grace note to a normal note, repeat the above procedure.

To beam grace notes

- Click the Speedy Entry Tool  and click the measure in question. The editing frame appears.
- Using the arrow keys, position the cursor on the second note of any pair you want beamed together, and press the slash (/). Repeat this process for any additional grace notes you want to include in this beam group.

[TOC](#)

To change the size of grace notes

[Index](#)

- From the Options Menu, choose Document Options, then select Grace Notes. The Grace Note options appear.
- Enter a new reduction value in the Grace Note Size text box. The size of regular notes is 100%; the default reduction percentage for grace notes is 50%.

[Next Chapter](#)
[Previous Chapter](#)

To add or remove the slashes from grace notes globally

When you first run Finale, it puts a tiny slash through the flag and stem of flagged (unbeamed) grace notes. If you wish, you can eliminate the slashes. See also [SLASH FLAGGED GRACE NOTES](#) and [SLASH FLAGGED GRACE NOTES \(REMOVE\)](#) plug-ins to slash grace notes over a selected region.

- **From the Options Menu, choose Document Options, then select Grace Notes.** The Grace Note Options appear.
- **Deselect Always Slash Flagged Grace Notes.** When the checkbox is deselected, slashes do not appear; otherwise, slashes appear on every flagged grace note.
- **Click OK (or press enter).**


[TOC](#)

To add or remove the slashes from individual grace notes

[Index](#)

This method will only slash flagged grace notes. See also [SLASH FLAGGED GRACE NOTES](#) and [SLASH FLAGGED GRACE NOTES \(REMOVE\)](#) plug-ins to slash grace notes over a selected region.


[Next Chapter](#)

- **From the Options Menu, choose Document Options, then select Grace Notes .** The Grace Note option appear.
- **Deselect Always Slash Flagged Grace Notes if it is selected.** When the checkbox is deselected, slashes do not appear.
- **Click OK (or press enter).**
- **Click the Speedy Entry Tool  and click the measure in question.** The editing frame appears.
- **Position the cursor over the flagged grace note requiring a slash and press ` (accent).** This will place a slash on the grace note.

[Previous Chapter](#)

To add a slash to beamed grace notes

Normally, Finale adds slashes only to flagged (unbeamed) grace notes. It's possible, however, to add slashes to beamed grace notes.

- **Click the Expression Tool  ; then click the grace note.** The Expression Selection dialog box appears.
- **Select Note Expression.**
- **Proceeding through the dialog boxes, click as follows: Shape; Create; Select; Create.** You are now in the Shape Designer. The following instructions give measurements in points (1/72 inch). If you've been working in different units, choose Rulers and Grid from the Shape Designer Menu and select Points. Also choose ".5 pt" from the Line Thickness submenu of the Shape Designer Menu.
Because you're making a very small shape, choose 400% from the View drop-down list to magnify your work area.
- **Click the origin (the small white circle); drag upward and to the right, until the H: and V: text boxes both say 6.**
- **Click OK and Select until you return to the score.** You return to the score, where you can adjust the slash by dragging its handle.

[TOC](#)

[Index](#)

[Next Chapter](#)

[Previous Chapter](#)

To eliminate grace notes from a transcription

When you're using HyperScribe to notate real-time performances, you may find grace notes in the transcription. The problem is one of quantization—Finale is transcribing too precisely. Fortunately, there's a simple solution.

- **From the Options Menu, choose Quantization Settings.** The Quantization Settings dialog box appears.
- **If you're importing a MIDI file, in the Import MIDI File Options dialog box, which appears after you have chosen your MIDI file to open, click Quant Settings.** The Quantization Setting dialog box appears. If you've told Finale not to display the Import MIDI File Options dialog box during a File Open, you can select Quantization Settings from the Options Menu.
- **Click More Settings.** The More Quantization Settings dialog box appears.
- **Select either Remove Grace Notes or Convert to Real Notes.** See [MORE QUANTIZATION SETTINGS DIALOG BOX](#) for details.
- **Click OK twice.**

TOC

Index

Next
Chapter

Previous
Chapter

To create a graphic only “slashed” grace note

In addition to the “intelligent” grace notes described above, you can also add a single, stem-up, “slashed” grace note symbol as an Articulation. In the Maestro symbol palette (accessed from the Articulation dialog box), the slashed grace note is #201. The grace note symbol without the slash is #59, and the stem-down grace note is #58. See [ARTICULATIONS](#) for instructions on creating, moving, and deleting articulations.

Note positioning

The positions of notes in Finale are determined by a number of factors. Their default horizontal positions are linear, according to the time signature—a whole note gets exactly as much room as four quarter notes.

When you have Automatic Music Spacing selected or use the Music Spacing command, notes are positioned according to the Allotment Library you've loaded (the default file already has one)—a table of width measurements for notes of various rhythmic values. For a full discussion, see [DOCUMENT OPTIONS-MUSIC SPACING](#). You can also position notes manually. To move a note and have all other notes that fall on the same beat (in other staves) remain aligned with it—in other words, to move the position of the beat itself—see [BEAT POSITIONS](#).


TOC

Index

Next
Chapter

Previous
Chapter

To move a note

- **Click the Speedy Entry Tool , and click the measure in question.** The editing frame appears.
- **Drag the note to the left or right.** If you want the note you're dragging to move only horizontally, press shift as you drag (so that you won't accidentally drag it up or down to a new pitch).

- **Drag the note up or down to change its pitch.** You need to click squarely on the notehead before dragging. If you want the note you’re dragging to move only vertically, press shift as you drag (so that you won’t accidentally drag it to the left or right).

Note values (durations)


You can enter notes of any rhythmic value (quarter note, eighth note, and so on) into the score with or without MIDI keyboard input. You can also change any existing note’s value (or region of notes) without having to re-enter them.

For instructions on adding and deleting notes, see [SIMPLE ENTRY](#) and [SPEEDY ENTRY](#). In any of these methods, however, the number keys on your computer keyboard determine the rhythmic values, as shown here. (This diagram also appears on your *Quick Reference Card*.)

To change a note’s rhythmic value

See [SIMPLE ENTRY - To change the rhythmic value of a note](#) and [SPEEDY ENTRY - To change the rhythmic value of a note or rest](#).

To change the note values in a selected region

- **Click the Mass Edit Tool**  **and select the region of music you want to change.** See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- **From the Mass Edit Menu, choose Change, then Note Durations.** The Change Note Durations dialog box appears.
- **Specify how you want to affect the notes in the selected region.** If you want to affect every note equally, choose a percentage from the drop-down list—200% to double each note’s value, 50% to make each note half its original value, and so on. Alternatively, you can change the durations of only a specific note value; click its existing value in the From palette, and the value you want it changed to in the To palette.

If you want Finale to re-bar the selected measures so that the proper number of beats appears in each measure, make sure Rebar Measures is selected. See [CHANGE NOTE DURATIONS DIALOG BOX](#) for details on these options.

- **Click OK (or press enter).** You can even double the values of the notes in one layer only (if Show Active Layer Only is selected in the View Menu).

Finally, note that this command does not affect empty measures. (A measure in which you’ve entered a “real” whole rest doesn’t count as empty in this context.) That is, it will double the values of all notes and rests you’ve entered, but it won’t create a second completely empty measure.

Multiple voices

You can have up to eight independent musical lines per staff. For a complete tutorial in handling multiple voices, see *Installation & Tutorials*.

Finale offers three methods for working with inner voices: the **Layer** mechanism, the **Voice 1/Voice 2** mechanism, and **superimposing staves**. You’ll probably find it easiest and quickest to work with the Layer system, which treats each staff as four transparent layers, if you’re entering

TOC

Index

Next
Chapter

Previous
Chapter

TOC

Index

Next
Chapter

Previous
Chapter

music in step time (Simple Entry or Speedy Entry tools). HyperScribe automatically transcribes inner voices with the Voice 1/Voice 2 feature.

The Voice 1/Voice 2 and four-Layer mechanisms are both capable of generating flexible stems-up/stems-down notation, and the two mechanisms can be combined (giving you a total of eight independent voices). If you have even more complex inner-voice relationships, you can use the super-imposed-staves technique (see below) as well.

To enter multiple voices using layers

Each staff in Finale has four transparent layers of music. Each layer can play back over a different MIDI channel and synthesizer patch, and each can have its own dynamics. You can view one layer at a time, or all simultaneously. When you're placing expression marks in the score, you can tell which layer is receiving the mark by the indicator in the lower-left corner of the screen, which identifies the current layer by number. (You can switch from one layer to the other by clicking the layer buttons.)

Finally, each layer may be taught to flip its stems up or down automatically, to help distinguish the multiple voices.

- **From the Options Menu, choose Document Options, then select Layers.** The Layer options appear, letting you specify the characteristics of each layer. In general, you'll want the stems of Layer 1 to flip up, but only when Layer 2 is present, and the stems of Layer 2 to flip down, but only when Layer 1 is present...and so on. Furthermore, you'll probably want ties to flip the "wrong way"—in other words, if there are notes in Layer 2, you'll want ties in Layer 1 to flip upward, even though the Layer 1 stems are upward.


Therefore, you'll probably want to select options as follows. For Layer 1, choose Up from the Freeze Stems drop-down list; select Freeze Ties in the Same Direction as Stems; and select Apply Settings Only if Notes are in Other Layers. For Layer 2, choose Down from the Freeze Stems drop-down list; select Freeze Ties in the Same Direction as Stems; and select Apply Settings Only if Notes are in Other Layers. The settings for Layers 3 and 4 are up to you, since their stem and tie directions probably depend on the piece you're notating.

In addition, you may wish to specify that the placement of rests in one layer is such that they don't "get in the way" of notes in another. You tell Finale how far out of the way you want these rests to appear by entering numbers into the Adjust Floating Rests By text box. This text box measures the distance, in lines and spaces, from the center line of the staff. In the usual situation, you'd enter a positive number for Layer 1 (such as 6), and a negative number for Layer 2 (such as -6).

If you choose not to use the Adjust Floating Rests option, don't worry—you can always drag rests vertically later.

- **Specify stem direction, tie direction, and rest placement for each layer.**
- **Click OK (or press enter).** If you like, choose Show Active Layer Only from the View Menu. When this option is selected, only the current layer (as indicated by the drop-down list in the lower-left corner of the window) is visible; the other layers are hidden. You can switch to another layer by clicking the Layer push buttons.
- **Choose the layer you want to edit first, using the Layer push buttons in the lower left corner of the screen.**

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)


- **Click the Speedy Entry Tool** , **and click a measure in which you want to enter music.** The editing frame appears. Enter the music for the first layer in the usual way (see [SPEEDY ENTRY](#)).
- **Press shift-' (apostrophe).** The editing frame flips to the next layer, and the first layer is dimmed. (Shift-' cycles you through the four layers— from Layer 1 to Layer 4.) You can now enter and edit music in this layer.
- **To flip an individual stem, position the cursor on it and press the L key.** Press L again to make it flip back.
- **If you need to adjust colliding noteheads, use Music Spacing.** See [DOCUMENT OPTIONS-MUSIC SPACING](#) for more information.
- **To drag a rest, position the cursor on it and press the asterisk (*); then drag it up or down.** If you want the rest to snap back to its default position, position the cursor on it and press the asterisk (*) key again.
- **To hide a note or rest, position the cursor on it and press the letter O key.** Press O again to restore the entry. Use this feature to hide a Layer 2 half rest, for example, to give the appearance of a second voice entering on the third beat. See also [NOTES AND RESTS \(HIDE\)](#) and [NOTES AND RESTS \(SHOW\)](#) plug-ins to hide and show notes and rests over a selected region.
- **Press zero (0) to exit the editing frame.** When you use the Mass Edit Tool to copy music, you'll copy whichever layer or layers are showing. To copy Layer 1 only, for example, choose Show Active Layer Only from the View Menu, and choose Layer 1 from the layer push buttons (lower-left corner of screen); copy in the usual way (see [COPYING MUSIC](#)).

TOC

Index

Next
ChapterPrevious
Chapter

To move music from one layer to another

- **Click the Mass Edit Tool** , **and select a region of music.** See [SELECTING MUSIC](#) for some region-selecting shortcuts, but note that, for this procedure, you must select a region of complete measures.
- **From the Mass Edit Menu, choose Move Layers.** The Move Layers dialog box appears.
- **Specify how you want the layers' contents moved.** For example, to move the contents of Layer 2 into Layer 3, select Move Contents of Layer 2 into and choose Layer 3 from the drop-down list.

TOC

Be careful how you use the elements of this dialog box. If you set it up incorrectly, you could lose music—for example, if you direct Finale to place the contents of one layer into a layer that already contains music. (Finale will warn you.)

Index

- **Click OK (or press enter).**

Next
ChapterPrevious
Chapter

To enter multiple voices using V1/V2

You can also have two independent voices within each layer, called Voice 1 and Voice 2 (or V1/V2, as they're called in the Speedy Entry editing frame). For a more detailed description of the V1/V2 mechanism, see *Installation & Tutorials*.

- **Click the Speedy Entry Tool**  **and click a measure in which you want to enter music.**

Unlike the layer mechanism, in which it doesn't matter which musical line you notate first, you must enter Voice 1 first when working with the V1/V2 mechanism. In general, it's best to enter the longer note values first.

- **Enter the notes of the first voice (Voice 1).** "First" doesn't necessarily mean upper. V1 and V2 may have their stems up or down at any point.
- **Press the arrow keys to move the insertion point to the Voice 1 note at which the first Voice 2 note is to appear.** A Voice 2 musical line may materialize at any point in the measure, as long as it's been "launched" from an existing Voice 1 note. Indeed, you can have several "launches" within a measure (although you can't beam together Voice 2 notes that have been launched from different Voice 1 notes).
- **To enter Voice 2, press the apostrophe (') key.** The indicator now reads V2. The insertion bar is offset slightly from the Voice 1 note to remind you that you're now editing a second voice.
- **Enter the notes of the second voice (Voice 2).** You may notice that the note stems don't always flip in the proper directions.
- **To correct note stem directions, switch to the correct voice by pressing the apostrophe key. Move the cursor to the note in question by pressing the arrow keys. Press the L key to freeze the stem in the opposite direction.** When a stem is "frozen" up or down, it's no longer free to change directions if it gets transposed. To restore a stem to its "floating" status, position the insertion bar on the note and press ctrl-L.

You can move rests up or down, too. If the rest is in Voice 1 or 2, you can simply drag it. If you later want the rest to snap back to its default position, position the cursor on it and press the asterisk (*) key.

[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)
[TOC](#)
[Index](#)
[Next Chapter](#)
[Previous Chapter](#)