

Chapter 7: Document Options

Document Options dialog box

How to get there

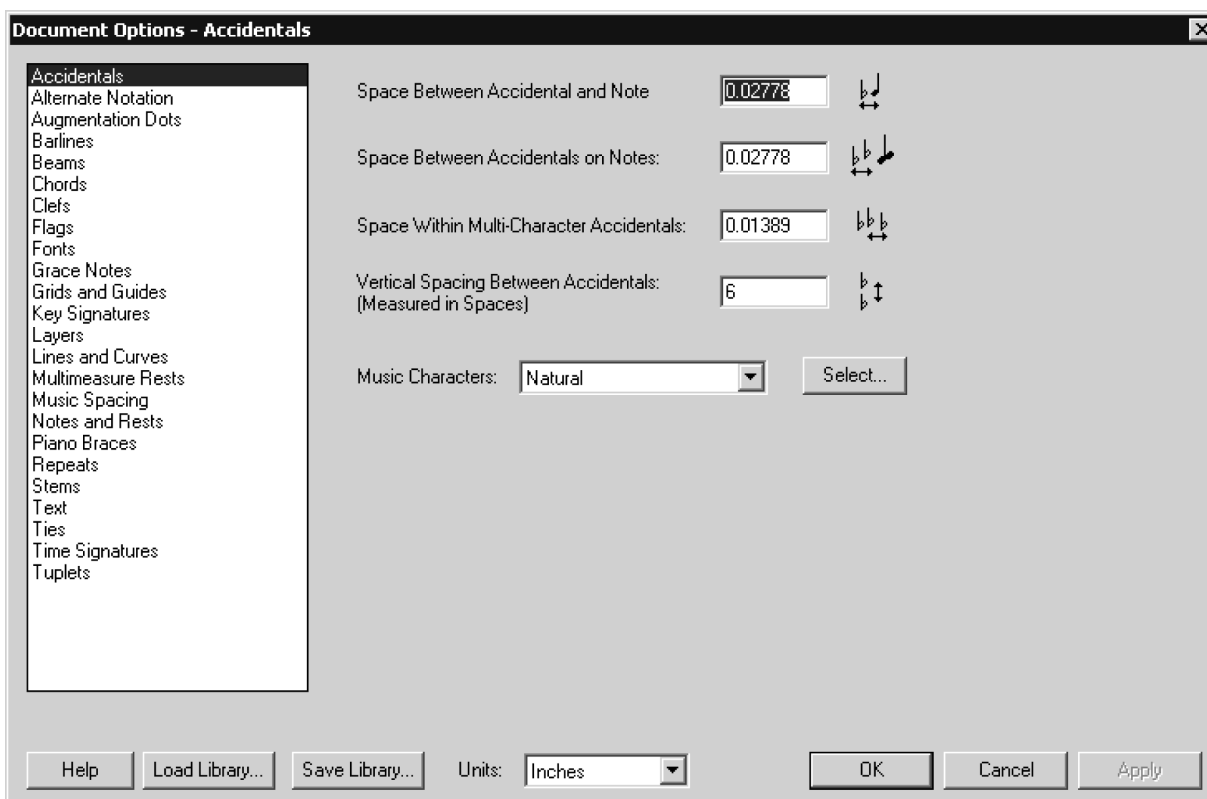
From the Options Menu, choose Document Options.

What it does

This dialog box allows you to change the global settings for a number of musical items. You will find global settings for augmentation dots, barlines, ties, text inserts and many other items. Choose one of the categories on the left side of this dialog box to display its options on the right.

Special mouse clicks and keyboard shortcuts

- Press **Ctrl-Alt-A** at any time to open the Document Options dialog box.
- Hold down the **Ctrl** key and press **PageUp** to move to the next page.
- Hold down the **Ctrl** key and press **PageDown** to move to the previous page.



- **Load Library • Save Library.** Click the Save button to select from a list of document elements to save in a library. Click the Load button to open an existing library. For more information, see [SAVE LIBRARY DIALOG BOX](#).

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- **Units.** Click the drop-down list to select the measurement unit you want Finale to understand—and display—in all of its dialog boxes. For more information, see [MEASUREMENT UNITS](#).
- **OK • Cancel • Apply.** Click OK (or press enter) to save the new settings and return to the score. Click cancel and you will be prompted to save or discard unapplied changes. Click Apply to save the selected changes in your dialog box and keep the Document Options box open.
- **Accidentals.** Select this category to modify the spacing of accidentals relative to notes and other accidentals. Also, change the font character of any accidental. See [DOCUMENT OPTIONS-ACCIDENTALS](#).
- **Alternate Notation.** Choose this category to customize the spacing of alternate notation elements such as slashes and two bar repeats. See [DOCUMENT OPTIONS-ALTERNATE NOTATION](#).
- **Augmentation Dots.** Choose this category to set global spacing for augmentation dots. See [DOCUMENT OPTIONS-AUGMENTATION DOTS](#).
- **Barlines.** Choose this command to set global parameters for barlines. See [DOCUMENT OPTIONS-BARLINES](#).
- **Beams.** Choose this category to display the Beaming dialog box where you can set a number of options relating to the angle, thickness and style of beaming. See [DOCUMENT OPTIONS-BEAMS](#).
- **Chords.** Choose this category to change the font of chord items and adjust their baselines. See [DOCUMENT OPTIONS-CHORDS](#).
- **Clefs.** Use the options in this category to modify spacing of clefs and other attributes regarding clef changes and where to display clefs. See [DOCUMENT OPTIONS-CLEFS](#).
- **Flags.** Choose this category to make global adjustments to flag positioning and spacing. Also, change the font character of any flag. See [DOCUMENT OPTIONS-FLAGS](#).
- **Fonts.** Choose this command to display the Font options, which allow global font changes for many elements of your score. See [DOCUMENT OPTIONS-FONTS](#).
- **Grace Notes.** Choose this category to adjust global spacing of grace notes, as well as modify sizing and playback attributes. See [DOCUMENT OPTIONS-GRACE NOTES](#).
- **Grids and Guides.** Choose this category to display the Grid/Guide options where you can set various options related to the display and actions of grids and guides. See [DOCUMENT OPTIONS-GRIDS AND GUIDES](#).
- **Key Signatures.** Choose this category to control where to display key signatures as well as adjust their spacing. See [DOCUMENT OPTIONS-KEY SIGNATURES](#).
- **Layers.** Using Finale's four transparent layers per staff, you can notate complex inner voices on a single staff. The Layer options that appear when you choose this item contains automatic stem direction, tie direction, and rest placement settings for each layer. See [DOCUMENT OPTIONS-LAYERS](#).

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- **Lines and Curves.** Here, modify thickness of various types of lines and specify curve resolution throughout a document. See [DOCUMENT OPTIONS-LINES AND CURVES](#).
- **Multimeasure Rests.** This item lets you specify options for Multimeasure rest settings. See [DOCUMENT OPTIONS-MULTIMEASURE REST](#).
- **Music Spacing.** Choose this category to display the Music Spacing Options dialog box where options pertaining to music spacing are set such as minimum measure width, collision avoidance settings, and spacing library specifications. See [DOCUMENT OPTIONS-MUSIC SPACING](#).
- **Notes an Rests.** Choose this category to specify note shapes for durations, adjust music spacing relative to barlines, shift rest positioning and select new font characters for notes and rests. See [DOCUMENT OPTIONS-NOTES AND RESTS](#).
- **Piano Braces.** This category displays options controlling the change the thickness, shape and curvature of the curly brace that brackets piano staves together. See [DOCUMENT OPTIONS-PIANO BRACES](#).
- **Repeats.** Choose this category to specify line thickness, line and dot spacing and various other options. See [DOCUMENT OPTIONS-REPEATS](#). Also, click the Repeat Endings button to bring up the Repeat Endings dialog box which allows you control over global values for bracket height, thickness, indentation, hook length and various other options. See [REPEAT ENDINGS DIALOG BOX](#).
- **Stems.** Choose Stems to show options that control the length and thickness of stems. See [DOCUMENT OPTIONS-STEMS](#). Also, create or edit stems connections for custom noteheads in your score. See [STEM CONNECTIONS DIALOG BOX](#).
- **Text.** These options control various parameters relating to entering text and text inserts. See [DOCUMENT OPTIONS-TEXT](#).
- **Ties.** This command allows you to change the global definition of ties. See [DOCUMENT OPTIONS TIES](#).
- **Time Signature.** Change the font size, style and spacing of time signatures globally. See [DOCUMENT OPTIONS-TIME SIGNATURES](#).
- **Tuplets.** Choose this category to change the global definition of tuplets. See [DOCUMENT OPTIONS-TUPLETS](#).

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Accidentals

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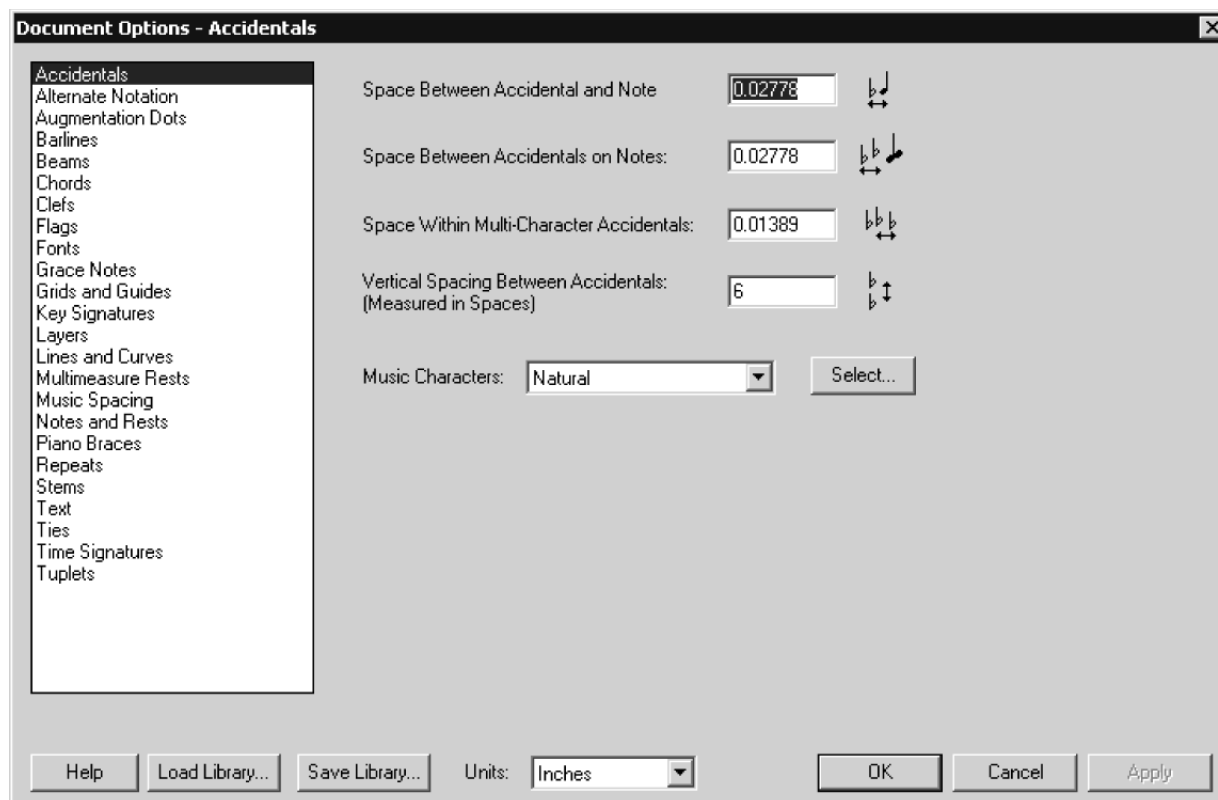
How to get there

From the Options Menu, choose Document Options and select Accidentals.

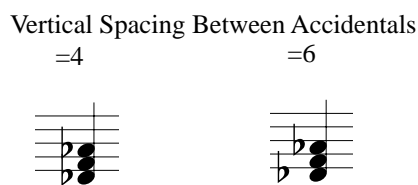
What it does

These options control the spacing of accidentals in relation to both the notes they are attached to and other accidentals in an entry.

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- **Space Between Accidental and Note.** This number determines the horizontal distance between the accidental and the notehead to which it is attached.
- **Space Between Accidentals on Notes.** This number determines the distance between accidentals that appear on notes that are a second apart or greater.
- **Space Within Multi-character Accidentals.** This number sets the distance between accidentals that appear on the same line or space. In general, this parameter only occurs in nonstandard key signatures where there are so many sharps or flats that triple sharps and flats are introduced, or where triple sharps or flats appear on a note in the score; in each case, this measurement defines the distance between the double-sharp (or double-flat) symbol and the next sharp or flat to its left.
- **Vertical Spacing Between Accidentals.** The number in this text box, measured in lines and spaces, specifies the minimum vertical distance between noteheads in a chord that will require Finale to rearrange the positions of accidentals to avoid overcrowding. If two accidentals are closer together than the Vertical Spacing Between Accidentals number (measured in half spaces), one of them will be forced into the next “accidental slot” to the left, as shown. The default is 6.


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- When the Vertical Spacing Between Accidentals is 4 (above left), both flats may occupy the same vertical position, because their noteheads aren't less than four lines and spaces apart. If the Vertical Spacing Between Accidentals is 6 however, one of the flats must move to the left to avoid crowding, because the noteheads are indeed less than six lines and spaces apart.
- **Music Characters; Select.** Here, specify font characters to use for accidentals in your notation. Select an accidental type from the drop-down list, then click Select to choose the character for the accidental. The available characters will depend on the default font for accidentals specified in the Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

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Alternate Notation

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How to get there

From the Options Menu, choose Document Options and select Alternate Notation.

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What it does

Use these options to specify spacing and font characters for alternate notation applied to a staff. Alternate notation can be applied to any staff or a portion of a staff. For more information, see [ALTERNATE NOTATION DIALOG BOX](#).

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	Baseline Adjust	Stem Connection
Quarter Note (Small) Slash:	0	-12
Half Note Diamond:	-24	0
Whole Note Diamond:	-24	
Double Whole Note Diamond:	-24	

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- **Vertical Offset for Two bar Repeat Number.** The number in this text box controls the vertical placement of the number for the two-bar repeat alternate notation.

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- **Rhythmic Notation Vertical Positioning: Quarter Note (Small) Slash: Baseline Adjust • Stem Connection • Half Note Diamond: Baseline Adjust • Stem Connection • Whole Note Diamond: • Double Whole Note Diamond.** Use these settings to control the exact placement of slash and diamond noteheads and how these symbols attach to note stems when you're using rhythmic notation, such as percussion notation. Enter values in the text boxes (in measurement units) for the amount that Finale should vertically adjust the stems to connect them properly.
- **Music Characters; Select.** Here, specify font characters to use for alternate notation. Select the alternate notation item from the drop-down list, then click Select to choose the character for that item. The available characters will depend on the default font for alternate notation specified in the Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

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Augmentation Dots

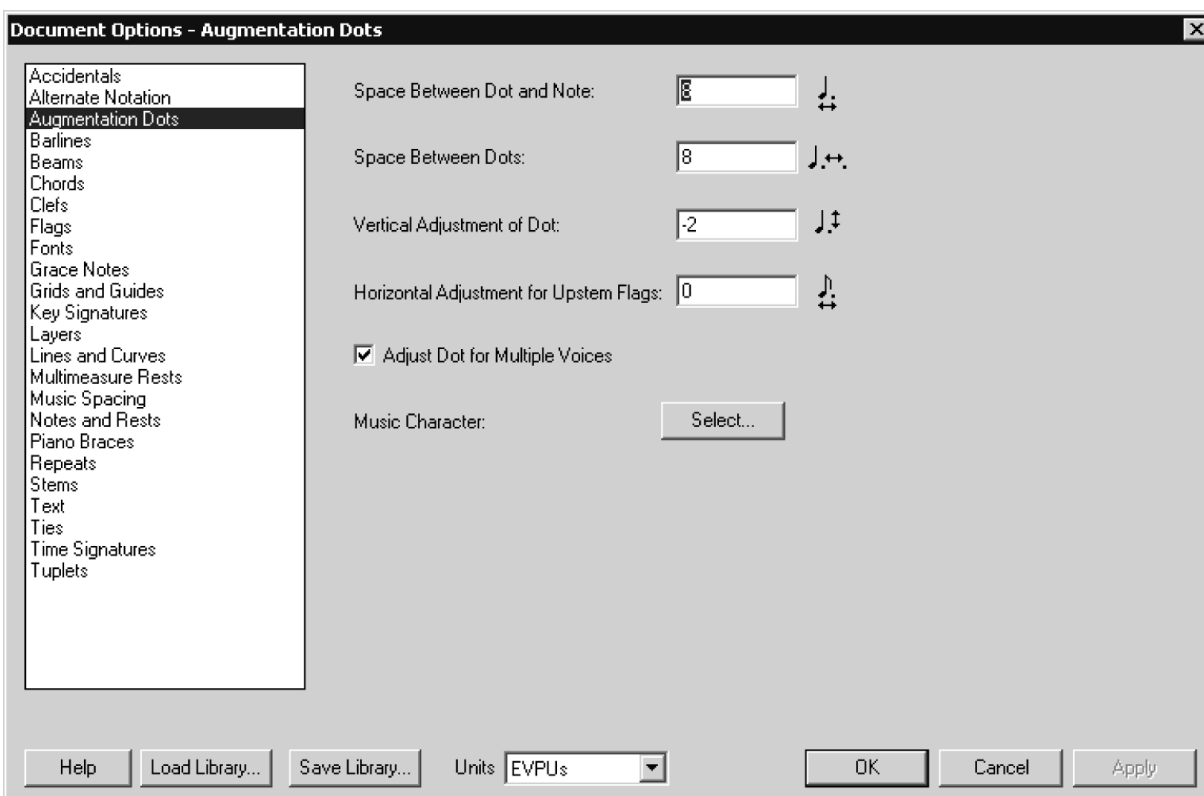
How to get there

From the Options Menu, choose Document options and select Augmentation Dots.

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What it does

The Augmentation Dots options have several controls for fine-tuning the placement of dots in your music. To select the default measurement units, click on the Options Menu, then Measurement Units, then select the desired units.

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- **Space Between Dot and Note.** This text box controls the placement of the first dot on a dotted note. Enter a value in measurement units for the horizontal distance between the notehead and the first dot.
- **Space Between Dots.** This text box controls the distance between the dots on a note with more than one dot. Enter a number in measurement units to set the horizontal distance between the dots.
- **Vertical Adjustment of Dot.** By default, Finale positions the dot between two staff lines. Depending on the font character you use for the dot, you may need to adjust the placement of the dot. Enter a larger value to raise the dot, a smaller value to lower the dot.
- **Horizontal Adjustment for Upstem Flags.** Use this setting to position dots on upstem flagged notes. By default, Finale positions the dot to the right of the flag to avoid collision. Enter a larger value to move the dot to the right, a smaller value to move the dot to the left.
- **Adjust Dot for Multiple Voices.** Finale automatically adjusts dot positions in multiple layer and inner voice situations (where stems are frozen up). When you select this option, Finale places dots below the staff line when necessary.
- **Music Characters; Select.** Click Select to choose a character for your augmentation dots. The characters available will depend on the default augmentation dot font (specified in Font options).

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Barlines

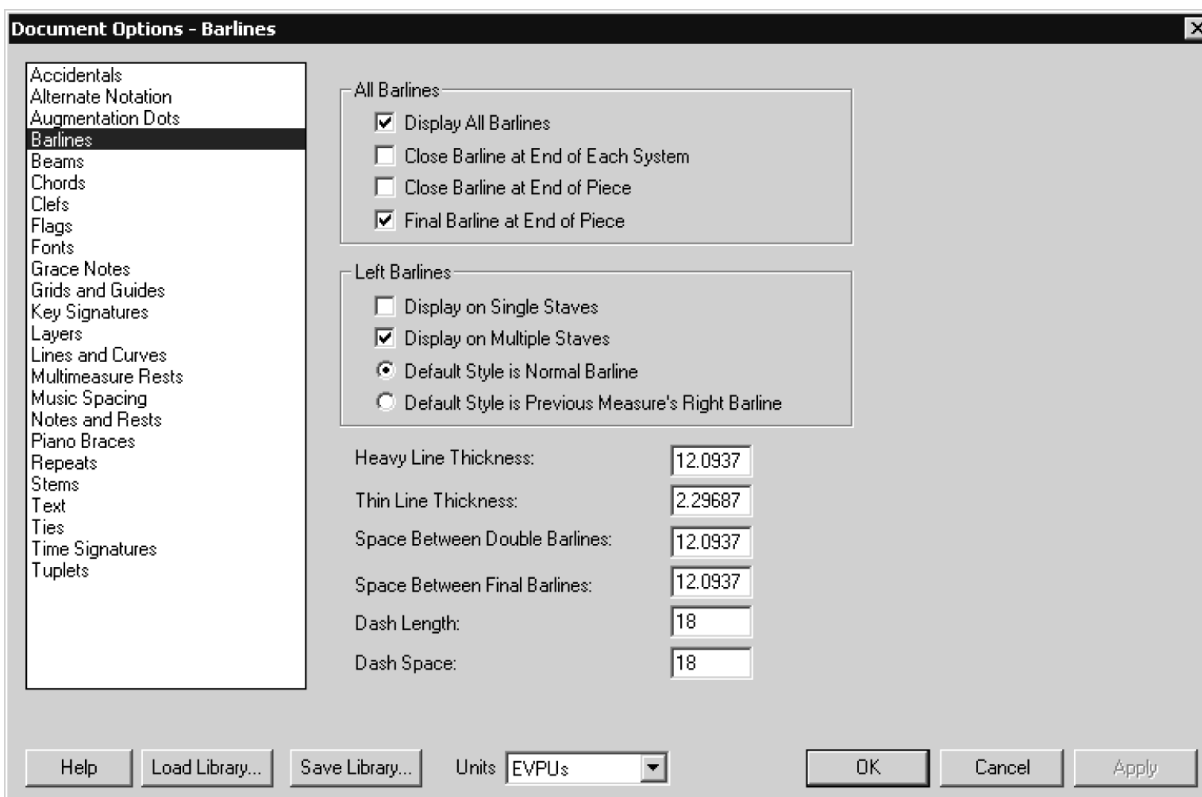
How to get there

From the Options Menu, choose Document Options and select Barlines.

What it does

The Barlines options provide global settings that allow you to tailor barlines to a consistent appearance and placement in your score, without having to edit each barline individually. You can fine-tune the appearance of barlines by separately specifying the thicknesses of the thin and heavy lines, by setting line spacings for thin, thick and final barlines, and by defining the dash length and dash spacing for dashed barlines. You can also direct Finale to display or hide left barlines on single and multiple staves (which is useful for scores with optimized page layout), and place final barlines through all staves at the end of each system or at the end of the piece.

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- **Display All Barlines.** When selected, Finale displays all barlines in your score. Note that barlines hidden by Staff Attributes or Staff Styles will remain hidden. See [STAFF ATTRIBUTES](#) or [STAFF STYLES](#).
- **Close Barline at End of Each System.** Select this checkbox if you want Finale to ignore the regular staff grouping at the end of each staff system, and draw the barline you selected for the end of each staff system through all the staves.
- **Close Barline at End of Piece.** Select this checkbox if you want Finale to ignore the regular staff grouping in the last measure, and draw the barline you selected for the last measure of the piece through all the staves.
- **Final Barline at End of Piece.** Select this checkbox if you want Finale to automatically place a final barline at the end of the piece. Even if you add or delete measures, the last measure will always have a final barline.
- **Left Barlines: Display on Single Staves • Display on Multiple Staves • Default Style is Normal Barline • Default Style is Previous Measure's Right Barline.** You can control whether Finale draws the left barline on a single staff, or on all staves in each staff system in the piece. Select the Single Staves option to have Finale draw barlines in each staff system that contains only a single staff, such as a solo line. If this is not selected left barlines will not display on a single staff no matter which left barline style is selected. Select the Multiple Staves option to draw the left barline in staff systems that contain two or more staves, such as a piano

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part. If you want Finale to display every left barline on every staff system, select both checkboxes. Deselect both options if you want to hide every left barline on every staff system. These options are useful when you prepare a score for creating parts. Before extracting parts, select the Multiple Staves option so that the left barline is drawn through the staves in each system, and deselect the Single Staves option. Finale will know to omit the left barline on each part.

- You can also set the default for the left barline style, whether it will be a normal barline, or if it will follow from the previous measure. For example, if you have a double barline in the previous measure and would like to start the next measure at the start of the system with a double barline, select Default Style is Previous Measure's Right Barline. If you prefer a different style of left barline, you can override the defaults using the left barline settings in the Measure Tool. See [MEASURE ATTRIBUTES DIALOG BOX](#).
- **Heavy Line Thickness.** This setting defines the line thickness of the heavy line used for the Final and Solid barlines. Enter a value (in measurement units) for the desired heavy line thickness. Finale's default thickness is .042 inches (three points).
- **Thin Line Thickness.** This setting defines the thickness of the thin line used for barlines. Enter a value (in measurement units) for the thin line thickness. Finale's default value for thin line thickness is .008 inches.
- **Space Between Double Barlines.** This setting defines the amount of distance between the two lines used for double barlines. The default distance is one half-space. Enter a larger value (in measurement units) to move the two lines farther apart and increase the space between the lines. Enter a smaller value (in measurement units) to bring the lines closer together.
- **Space Between Final Barlines.** This setting controls the distance between the two lines used for final barlines. The default distance is one half-space. Enter a larger value (in measurement units) to move the two lines farther apart and increase the distance. Enter a smaller value (in measurement units) to move the lines closer together.
- **Dash Length.** This setting controls the length of the dash used for dashed barlines. The default value is .0625 inches (4.5 points). Enter a larger value (in measurement units) to lengthen the dash. Enter a smaller value to shorten the dash.
- **Dash Space.** This setting controls the space between dashes used for dashed barlines. The default value is .0625 inches (4.5 points). Enter a larger value (in measurement units) to widen the gap between dashes. Enter a smaller value to narrow the gap between dashes.

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Beams

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How to get there

From the Options Menu, choose Document options and select Beams.

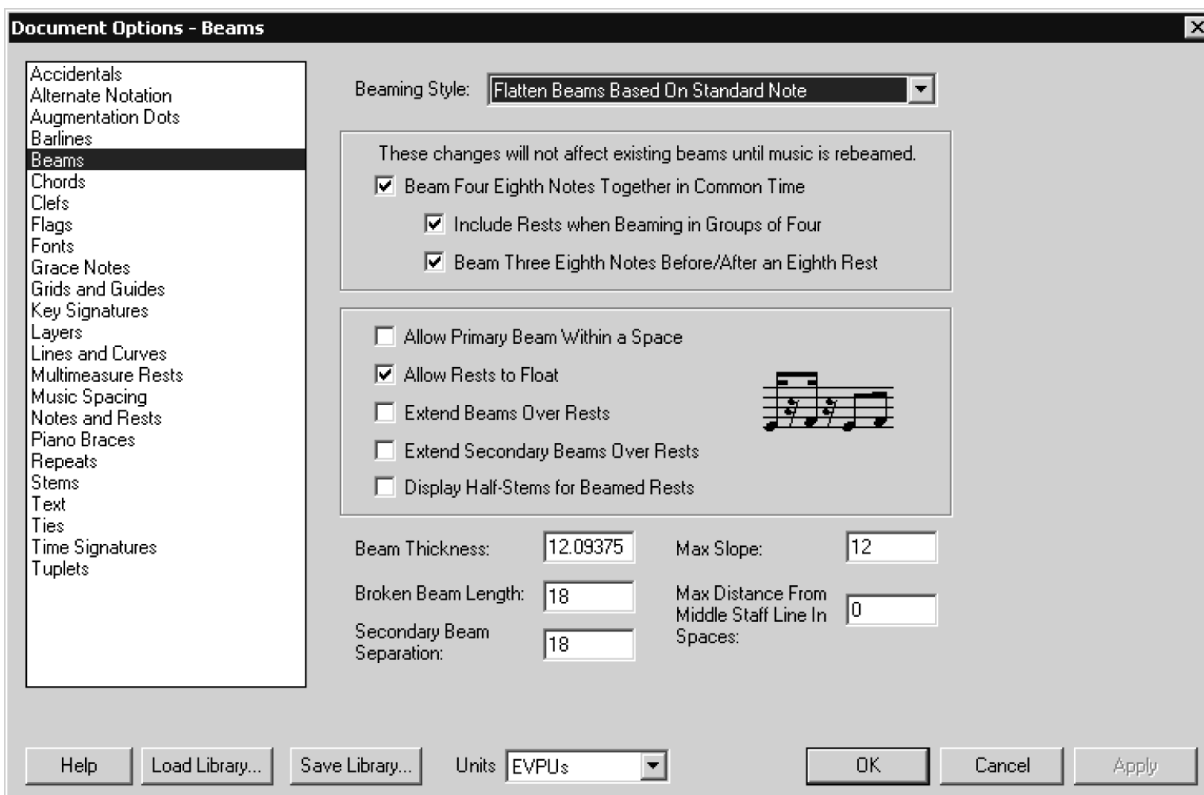
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What it does

This dialog box allows you to customize the beaming for your document. You can set the degree of flat beams by using the Beaming Style setting. Specify how you prefer your eighth notes beamed in common time. Improve the look of beams over rests, and disallow beams to cross the

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space in a staff. See also [PATTERSON BEAMS PLUG-IN](#). To select the default measurement units, click on the Options Menu, then Measurement Units, then select the desired units.



- **Beaming Style: Base Slant on End Notes Only.** With this option, Finale will draw beams at the angle created between the first note in the beam group and the last note in the beam group. This is also the beam angle style used previous to Finale 2000.
- **Beaming Style: Flatten Beams Based On Standard Note.** Using this option the beam angle will be determined by the note which is closest to the center staff line—the Standard Note. Where there are two notes equidistant from the center staff line, the note closest to the beam will be used as the Standard Note. If this note is on the outside of the beam group, the beam is angled, otherwise the beam is flattened. If there are two Standard Notes in the beam group the beam angle is flat. See [BEAM ANGLES](#) for a comparison.
- **Beaming Style: Flatten Beams Based On Extreme Note.** Using this option the beam angle will be determined by the note which is closest to the beam—the Extreme Note. If this note is on the outside of the beam group, the beam is angled, otherwise the beam is flattened.
- **Beaming Style: Flatten All Beams.** In standard notation, beams on eighth notes (and smaller values) slant at an angle corresponding to the melodic contour of the notes they connect. You may prefer nonslanting, horizontal beams—for example, to minimize the jaggedness of beams in lower resolution situations. Select this option if you want only horizontal beams. See also [STAFF ATTRIBUTES DIALOG BOX](#) for flat beams on a staff, [FLAT BEAMS PLUG-IN](#) for flat beams over a region, and [SPEEDY ENTRY](#) to change individual beams.
- **Beam Four Eighth Notes Together in Common Time.** Deselect this option to have eighth notes beamed in groups of 2 when in common time. Otherwise, Finale will beam eighth notes in groups of four when in common time.

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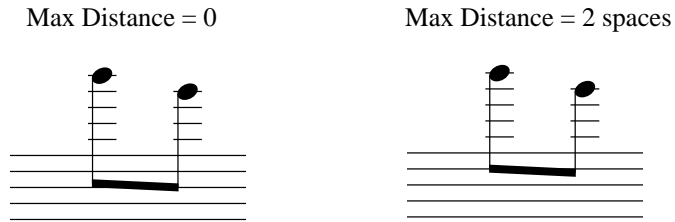
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- **Include Rests when Beaming in Group of Four.** Select this option to include any rests between eighth notes when the above option is selected.
- **Beam Three Eighth Notes Together Before An Eighth Rest.** Select this option to beam three eighth notes together as opposed to two when there is a rest in the first or last position of the group of 4 eighth notes.
- **Allow Primary Beam Within a Space.** Select this option to allow beams to cross over spaces in the staff.
- **Allow Rests to Float.** Select this option to allow rests to move away from beams.
- **Extend Beams Over Rests.** Select this option if you want Finale to extend primary beams over rests on the outside of a beam group. Even when this option is off, you can use Speedy Entry to create single, broken beams; just press the slash key to extend the beam over the rest to the left of the flagged note.
- **Extend Secondary Beams Over Rests.** Select this option to extend sixteenth and smaller beams over rests on the outside of a beam group.
- **Display Half-Stems for Beamed Rests.** If you've turned on Extend Beams Over Edge Rests in Beaming Options, you may also wish to select this option, which places a half-stem, or stem stub, for each rest that's bridged by a beam (see below).



- **Beam Thickness.** Change the thickness of beams globally using this text box.
- **Broken Beam Length.** Enter a value for the length of all broken beams in the score. To change the direction of a broken beam use the Special Tools Broken Beam Tool.
- **Secondary Beam Separation.** The number in this text box specifies the vertical distance between beams. For example, it sets the distance between the eighth and sixteenth note beams.
- **Max Slope.** This number specifies the maximum vertical distance between the high and low ends of any beam, measured vertically in the currently selected measurement units.
- **Max Distance from Middle Staff Line.** This setting pertains to the stem length of notes that are very far above or below the staff. In essence, the number in this text box specifies the maximum distance the endpoint of any beam may be from the middle staff line, based on its attachment to the note farthest from the middle staff line in the currently selected measurement units.

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The Max Distance from Middle Staff Line setting specifies the maximum distance a beam may be from the middle line of the staff. It's calculated based on the note that's farthest from the middle line.

There are a number of variables governing the angle of beams and the length of stem lines (such as Max Slope, above, for example). Therefore, if you change the default value for this parameter, you may not see any immediate changes in the score.

Chords

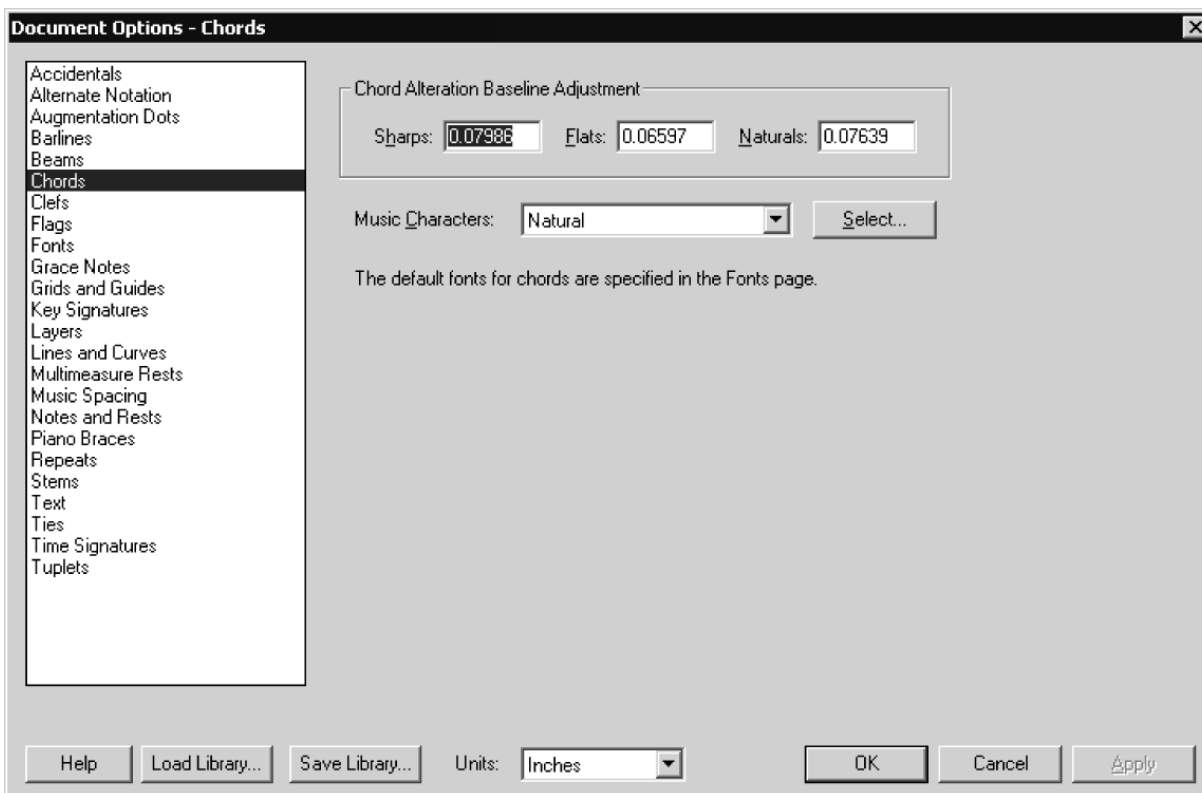
How to get there

From the Options Menu, choose Document options and select Chords.

What it does

Here, you can adjust chord baselines and change their font characters.

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- **Chord Alteration Baseline Adjustment: Sharps • Flats • Naturals.** Use these controls to set baseline values individually for sharp signs, flat signs and naturals placed on chord suffixes. To set the vertical distance of sharps, flats and naturals from the baseline, enter a value in each text box. Double sharps will use the offset for sharps and double flats will use the offset for flats. These offsets also depend on the font specified in [DOCUMENT OPTIONS-FONTS](#).
- **Music Characters; Select.** Here, specify font characters to use for accidentals in chords. Select an item from the drop-down list, then click Select to choose the character for that item. The available characters will depend on the default font for chord alterations specified in Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

Clefs

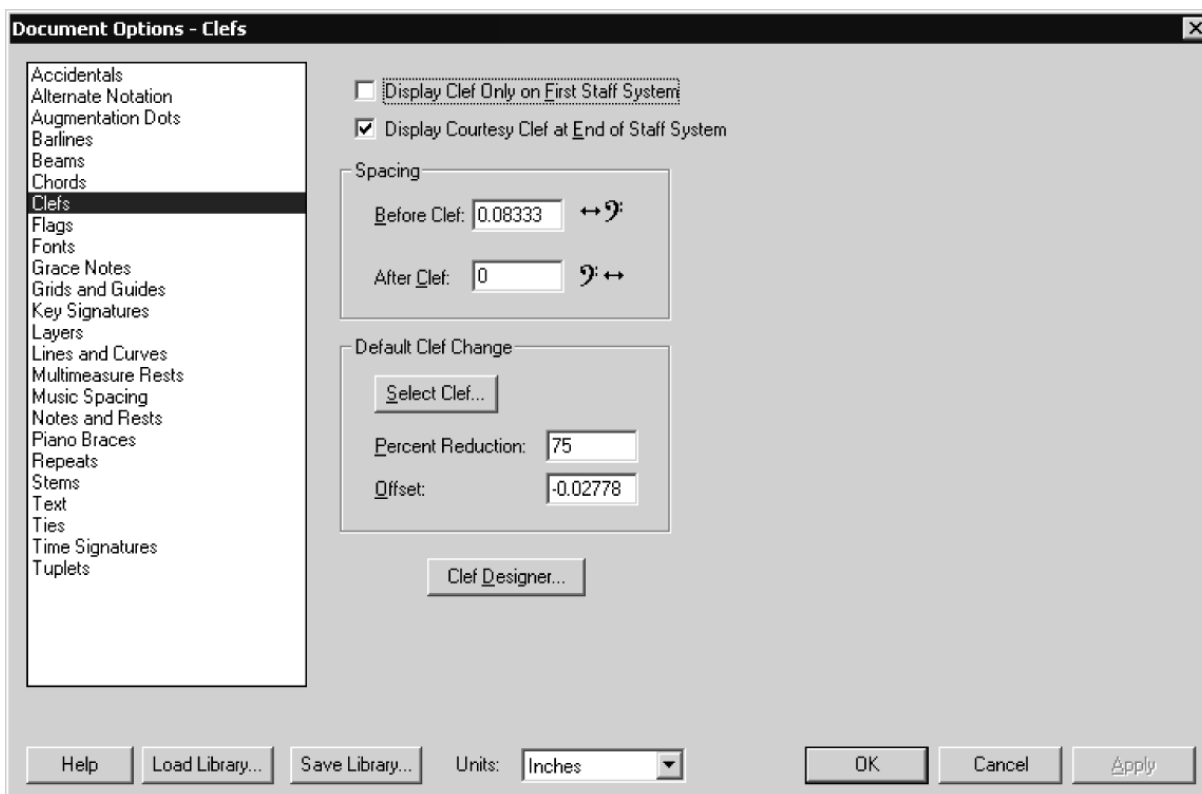
How to get there

From the Options Menu, choose Document options and select Clefs.

What it does

Finale treats each clef intelligently, correctly renotating the music that follows it. Use these options to specify when to display clefs, modify clef spacing, configure settings for clef changes, load and save clef libraries, and design your own clefs. Finale supplies you with eighteen standard clefs for use in your pieces. For more information on entering clefs see [CLEF TOOL](#).

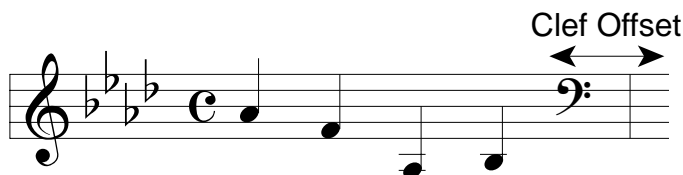
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- **Display Clef Only on First Staff System.** When selected, Finale displays the clef on the first staff system of each page only. This option is particularly useful for lead sheets.
- **Display Courtesy Clef at End of Staff System.** If a clef change occurs at the end of a line (system) of music, it's traditional to forewarn the musician by displaying the incoming clef at the rightmost end of the preceding system. Check this box to display these courtesy clef changes.
- **Spacing: Before Clef • After Clef.** These numbers determine the amount of space to the left and right of a clef in the score, respectively. The first text box specifies the distance from the left barline to the clef; the second text box specifies the distance from the clef to the key signature.
- **Default Clef Change: Select Clef.** This text box identifies, by number, the default starting clef of a new staff and any floating measures you create with the Ossia Tool. (Finale's usual default starting clef is the treble clef, number 0.) If you know the number of the clef you want to specify for all new staves, you can enter it in this text box (the available clefs are numbered 0 through 15). You may find it easier, however, to click Select; Finale displays a palette of all sixteen available clefs. Double-click the clef you want; Finale enters its number in this text box automatically.
- **Default Clef Change: Percent.** The number in this text box specifies the default size of an inserted clef (one that appears in mid-staff), expressed as a percentage of full size. (If the inserted clef is a mid-measure clef—one that appears in the middle of a measure—you can override this default reduction on a case-by-case basis.) The default value is 75%.

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- **Default Clef Change: Offset.** The number in this text box sets the distance between an inserted clef and the barline it precedes:



This offset applies only to “single” Finale clefs—those that appear just before the left barline of the measure they’re to modify. (Contrast with mid-measure clefs, which can appear anywhere in a measure.) The default value is $-.028$ inches (a negative number, because it’s being measured leftward from the barline).

- **Clef Designer.** Click the Clef Designer button to display the Clef Designer dialog box, where you can replace or edit any of the clefs—including their appearance, placement, and effect on the music. See [CLEF DESIGNER DIALOG BOX](#) under Clef Tool.

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Flags

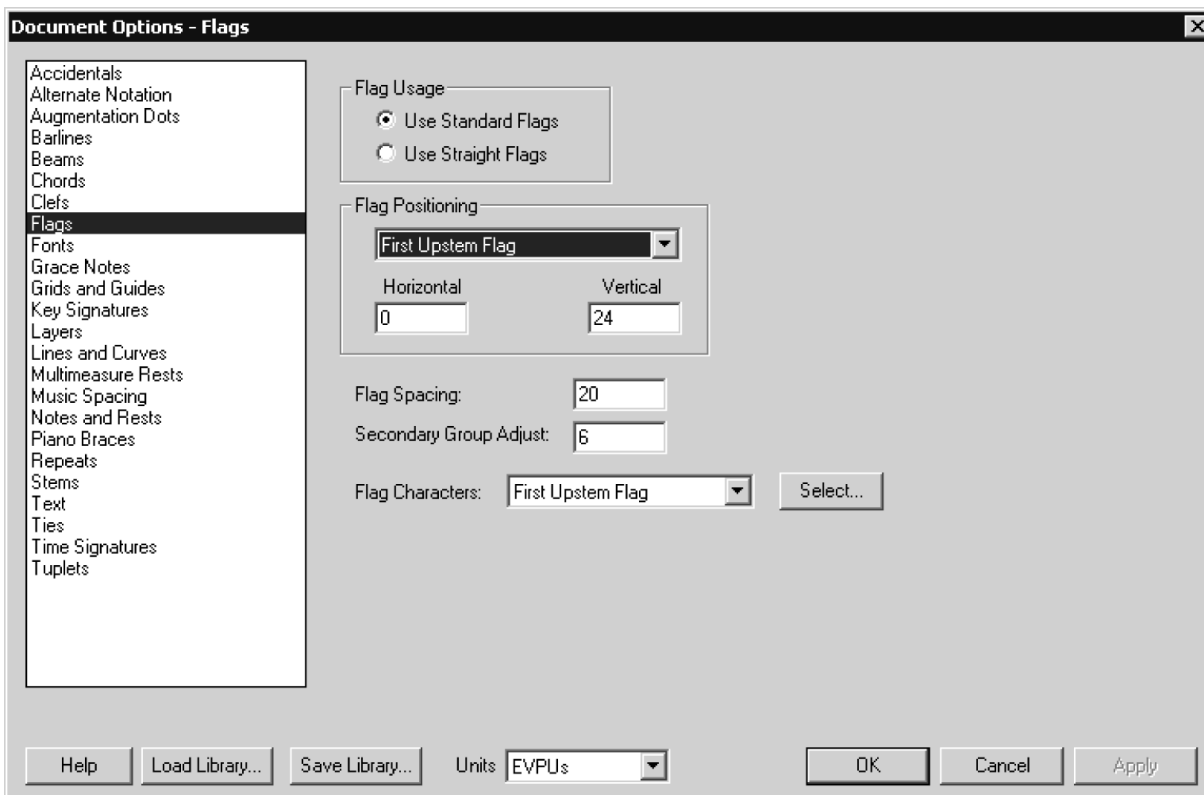
How to get there

From the Options Menu, choose Document options and select Flags.

What it does

With these options, specify global settings for flag type, positioning and spacing. You can also choose new font characters for each type of flag.

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- **Use Standard Flags • Use Straight Flags.** Click Use Standard Flags to use Finale's default flag characters. Click Use Straight Flags to place straight flags on note stems (angled or horizontal straight flag symbols are available). You must select Finale's Tamburo font in the Fonts options before you select Straight Flags. If Straight Flags is not selected, Finale places curved flags on stems.
- **Flag Positioning: First Upstem Flag • First Downstem Flag • Second Upstem Flag • Second Downstem Flag • 16th Note Upstem Flag • 16th Note Downstem Flag • Straight Upstem Flag • Straight Downstem Flag; H: • V:.** Choose the flag style that you want to adjust from the drop-down list, then enter a different value for H: and V: to adjust the horizontal and vertical placement of the character. You may need to adjust the placement of flags if you choose to use a font other than Maestro or Petrucci for flags.
- **Flag Spacing.** Type in the amount of space between flag symbols. You may need to change this value if you use a music font other than Maestro or Petrucci. For Petrucci this value is one space (24 EVPUs), as defined by Ted Ross in *Teach Yourself The Art of Music Engraving & Processing*. However, flag characters in other music fonts, such as Sonata, are not designed to be placed one space apart. In order to support the accepted standard of notating flagged notes where the eighth and 16th notes are the same height, we have added this control, which lets you move the flag symbols closer together or further apart. For example, if you use Sonata, you need to set the Flag Spacing to slightly less than one space in order to get consistent looking spaces between the flag characters. This is due to the shape of the flag character.

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- **Secondary Group Adjust.** Type in the amount to shift 16th and smaller flags (the secondary flags) away from the eighth flag. Hint: A larger number moves the secondary flags further from the eighth flag. A smaller number moves the secondary flags closer to the eighth flag. You may need to change this value if you use a music font other than Maestro or Petrucci. For example, if you use Sonata, you need to set the Secondary Flag Adjust to pull the secondary flags close to the eighth flag. This is due to the shape of the flag character.
- **Music Characters; Select.** Here, choose any character in the default flag font to use for any flag type. Select the flag type from the drop-down list, then click Select to choose a character for that flag. The available characters will depend on the default font for flags specified in Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

Finale supports two styles of notating 16th and smaller notes— one style for which flagged 16th notes are taller than flagged eighth notes (for files created in versions of Finale before 3.5)—and another style for which flagged 16th notes match the height of flagged eighth notes (used in files created with version 3.5 and later).

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Fonts

How to get there

From the Options Menu, choose Document options and select Fonts.

What it does

These options allow you to globally change the font for almost every element in your score. It lets you change all occurrences at once, or set the primary font to the one you most often use. Items marked with an * (asterisk) will not affect existing items, only new items added to the document. To change the font of existing items in the score, see [CHANGE FONTS](#).

Set the initial font for full and abbreviated staff names and group names. Choose a name item from the drop-down list, then click Set Font to specify the initial font for full and abbreviated staff names and group names. This font is used when you first create a name.

Use the Chord drop-down list where you can specify separate fonts and sizes for chord roots and chord suffixes, and setting the baseline positioning of sharps, flats and naturals that appear on some chord roots.

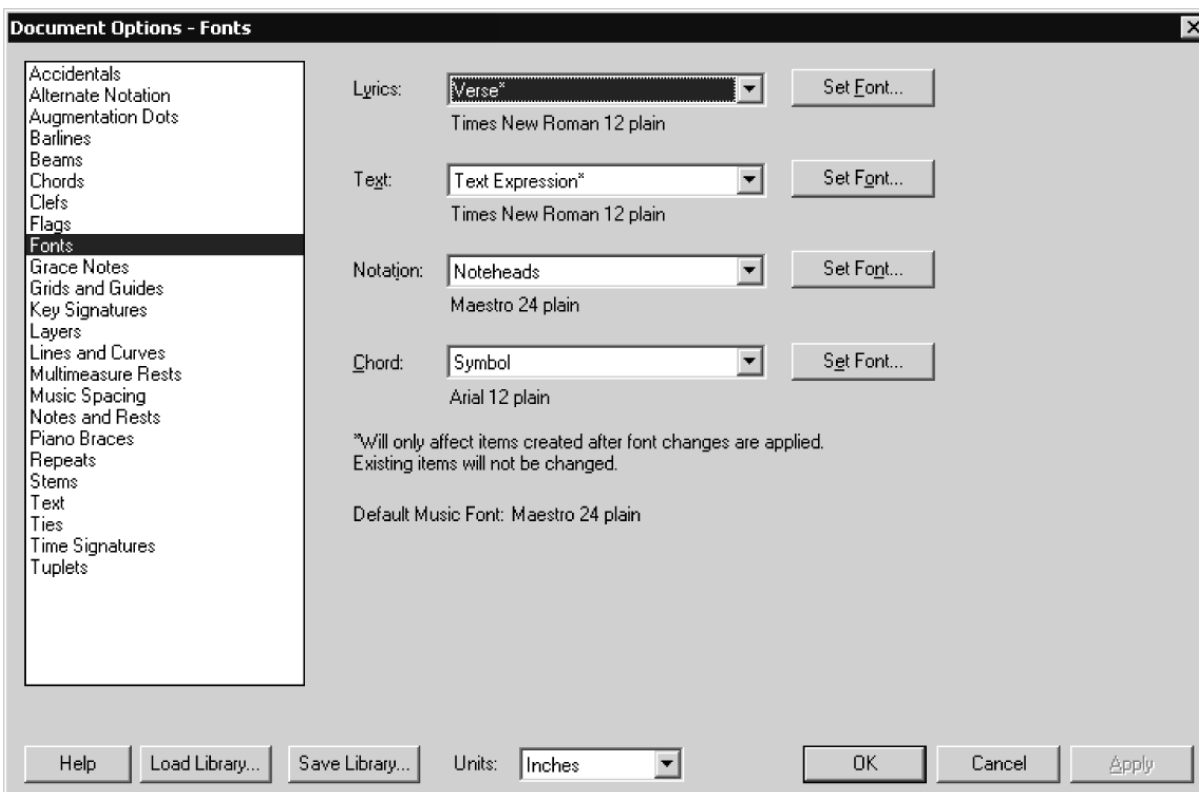
Maestro, a music font provided with Finale, is the default font for the musical symbol elements such as Music, Clef, Key, and Time. However, Finale offers you the option of setting these musical elements in any other music fonts, such as Engraver, Jazz, Petrucci (also provided), Sonata or Crescendo (see [FONTS](#)); you can mix and match fonts to suit your taste.

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- **Font display.** The font, size and style specified for an item appears below the selected item, so you can see what font is selected without entering the Font dialog box.
- **Lyrics: Verse • Chorus • Section; Set Font.** Choose this command, then click Set Font to specify the default font, size and style for Lyrics. These three types of lyrics are technically identical, as far as Finale is concerned, except that each type may have its own default font. (When you enter the text for lyrics, use the Set Font button in the Edit Lyrics window to specify variations from the primary font.)
- **Text: Text Expression • Text Repeat • Ending Repeat • Text Block • Measure Number • Staff Names (Full) • Staff Names (Abbreviated) • Group Names (Full) • Group Names (Abbreviated); Set Font.** Choose this command, then click Set Font to choose the default font, size and style of various text elements.

Choose **Text Expression** to specify the primary (default) font for text expressions you create with the Expression Tool.

Choose **Text Repeats** to specify the primary (default) font for these text repeats, such as *Fine*, that you create.

Choose **Ending Repeat** to specify the primary (default) font for the text under a repeat barline bracket (“1,2,3”, for example, or “Repeat and fade”).

Choose **Text Block** to specify the primary (default) font for text blocks.

Choose **Measure Number** then click Set Font to set the initial font for measure numbers in this dialog box. (You can still change the fonts for each measure number region in the Measure Number Map for Region dialog box.)

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The fonts you select for full staff names and full group names will also be used for the default, non-printing staff and group names. For details, see [STAFF TOOL](#).

- **Notation: Noteheads • Augmentation Dot • Accidentals • Flags • Rests • Clef • Key • Time • Time Signature Plus Sign • Alternate Notation • Alternate Notation Number • Repeat Dot • Multimeasure Rest • Tuplet • Tablature • Articulation; Set Font.** You can separately define a different font for each music element—notes, flags, rests and so on. Use the drop-down list to set the font for each item. There’s also an option for setting the initial font for articulations and the number displayed over multimeasure rests. Choose a notation type, then click Set Font to choose the font, size and style for the element.
- **Chord: Symbol • Suffix • Alteration • Fretboard; Set Font.** Items in the Chord drop-down list include Alteration and Symbol, Suffix and Fretboard. Suffix allows you to specify separate fonts, sizes and styles for chord roots and chord suffixes. This will ensure correct font and character spacing when you enter new chords directly into the score using Finale’s Type Into Score method. Items marked with an * (asterisk) will not affect existing items, only new items added to the document. To change the font of existing items in the score, see [CHANGE FONTS](#).

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Grace Notes

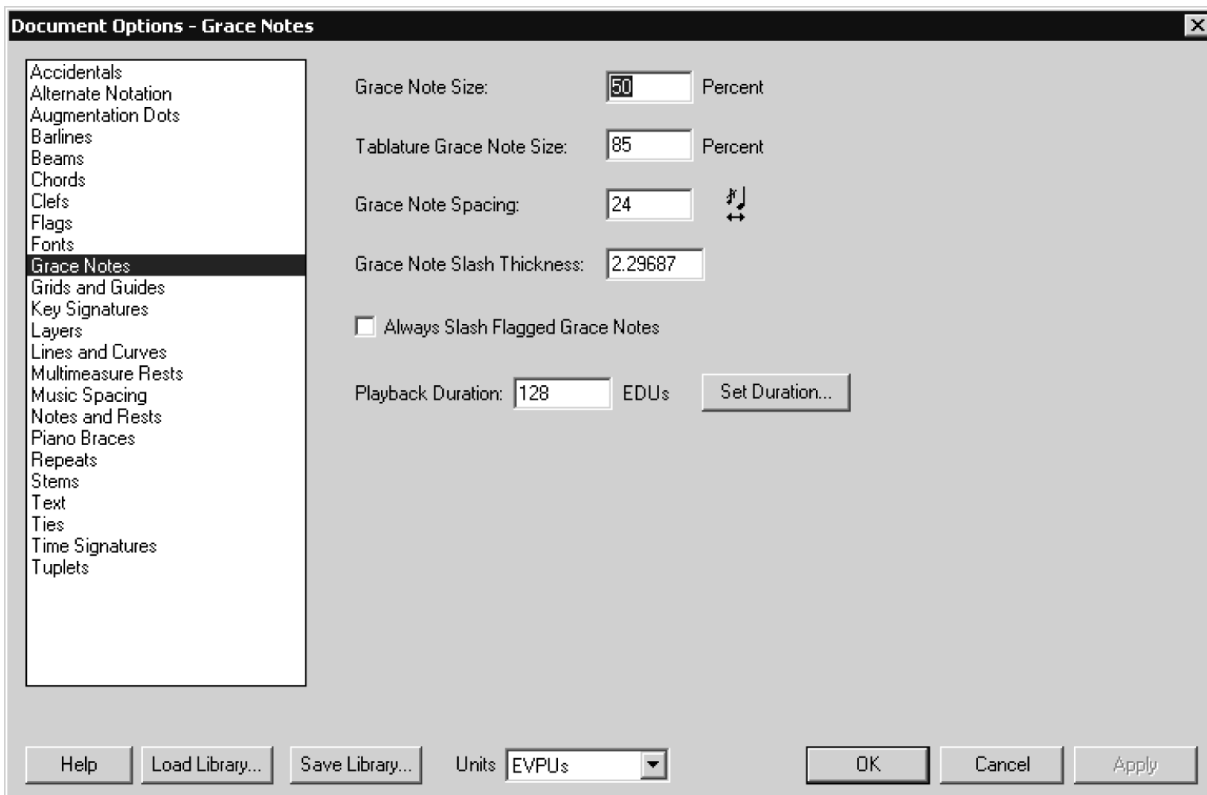
How to get there

From the Options Menu, choose Document options and select Grace Notes.

What it does

Use these options to globally modify the size, spacing, thickness and playback duration of grace notes throughout your document.

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- **Grace Note Size.** The number in this text box specifies the size of grace notes in your document, expressed as a percentage of normal-sized notes. The default is 50%.
- **Tablature Grace Note Size.** The number in this text box specifies the size of grace notes in a tablature staff, expressed as a percentage of normal-sized notes. The default is 50%.
- **Grace Note Spacing.** This option controls the distance of the first grace note from the note it is attached to, as well as the distance between grace notes. Enter a value in the current measurement units.
- **Grace Note Slash Thickness.** This value controls the thickness of grace note slashes.
- **Always Slash Flagged Grace Notes.** It's customary to place a small diagonal slash through the flag of any grace note that's not beamed to other notes. Select this option if you want the slash to appear by default on all unbeamed grace notes. If this option is on, the Simple Entry and Speedy Entry Tools will only toggle between slashed grace note and full note. If this option is off, you can slash grace notes on an individual basis with the [SIMPLE ENTRY TOOL](#), [SPEEDY ENTRY TOOL](#), or [SLASH FLAGGED GRACE NOTES PLUG-IN](#).
- **Duration of Grace Notes _ EDUs • Set Duration.** Enter a value in the EDUs text box to specify the grace note duration (there are 1024 EDUs in one quarter note), or click Set Duration. If you choose Set Duration, the Set Duration dialog box appears and you can choose a duration value from the note palette. Finale will automatically enter the corresponding EDU value in the text box. Grace notes on any given note will play back according to the duration that you specify.

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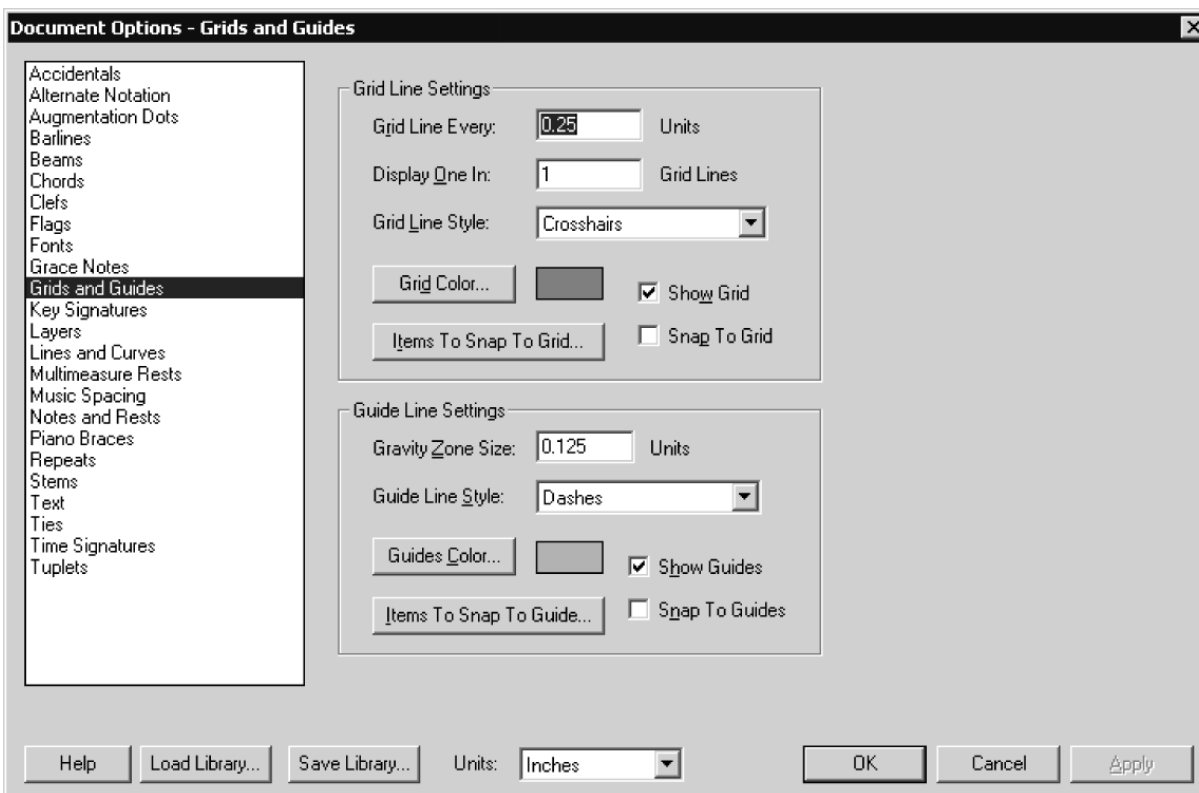
Grids and Guides

How to get there

Choose Grid/Guide Options from the View Menu, or from The Options menu, choose document options, and select Grids and Guides.

What it does

Use the Grid/Guide Options dialog box to set the various options for the grids and guides on your page.



- **Grid Line Every.** Type in the number and select the units for your grid spacing.
- **Display One In ____.** You can set how dense the grid is displayed. Even though you are snapping every quarter inch, you can display the grid every half inch.
- **Gravity Zone Size.** Use this text box and units selection to specify the area around the guide that will be affected by Snap to Guide.
- **Grid Line Style • Guide Line Style: Solid • Dashes • Dots • Cross hairs.** Select the type of grid and guide to be displayed.
- **Grid Color • Guide Color.** Click on these buttons to set the Grid and Guide color.
- **Items to Snap to Grid • Items to Snap to Guide.** Click on these buttons to select which items will be affected by snapping. See [ITEMS TO SNAP TO GRID DIALOG BOX](#).
- **Show Grid • Show Guide.** Select these checkboxes to display the grids and guides. This is the same as selecting Show Grid or Show Guide from the View Menu. See [VIEW MENU](#).

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- **Snap to Grid • Snap to Guide.** Select these checkboxes to activate Snap to Grid or Snap to Guide. This is the same as selecting Snap to Grid or Snap to Guide from the Edit Menu. See [EDIT MENU](#).

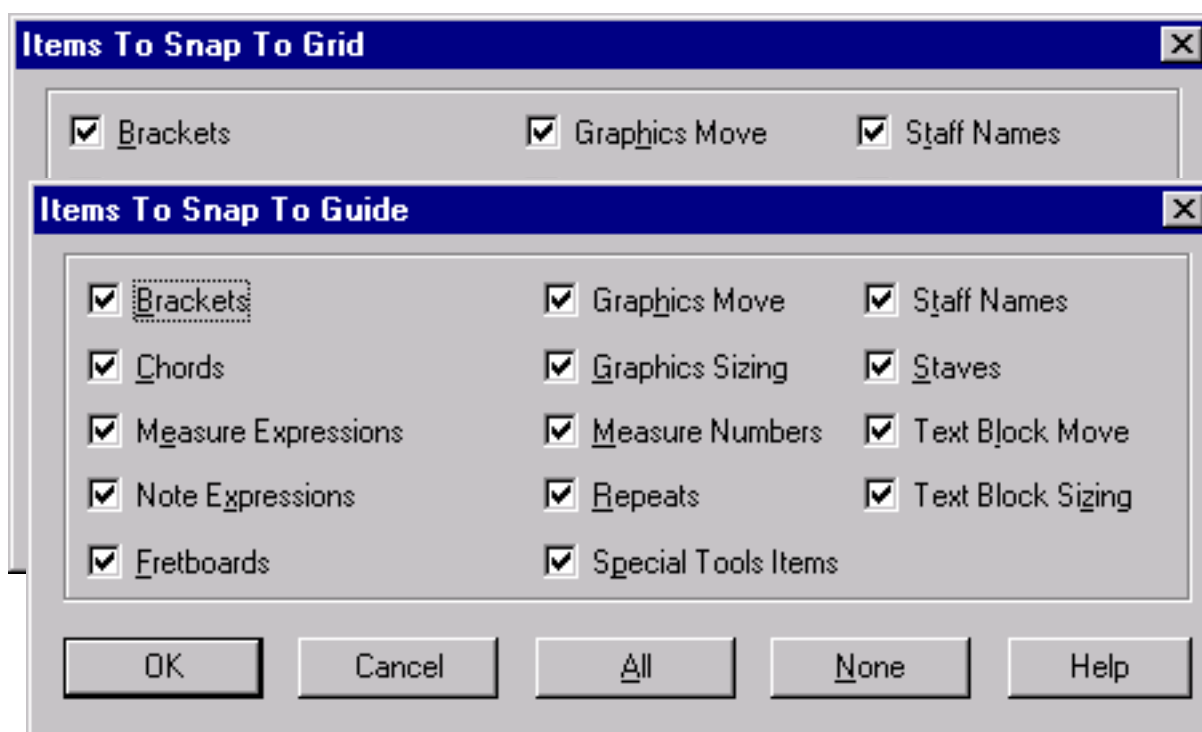
Items to Snap to Grid and Items to Snap to Guide dialog boxes

How to get there

Choose Grid/Guide Options from the View Menu. Or, from The Options menu, choose Document options and select Grids and Guides. Click on Items to Snap to Grid or Items to Snap to Guide.

What it does

Use the Items to Snap dialog boxes to select the types of items that will be affected by the snapping function.



- **Brackets • Chords • Measure Expressions • Note Expressions • Fretboards • Graphics Move • Graphics Sizing • Measure Numbers • Repeats • Special Tools Items • Staff Names • Staves • Text Block Move • Text Block Sizing.** Select any number of these items to be affected by snapping when it is implemented. Note: only Optimized Staves will snap when dragging the lower optimized handle.
- **All • None.** Use these buttons as shortcuts to select or deselected all the items at once.
- **OK • Cancel.** Click OK (or press enter) to save new settings and return to the Grid/Guide options, or click Cancel to cancel any changes you made to the settings.

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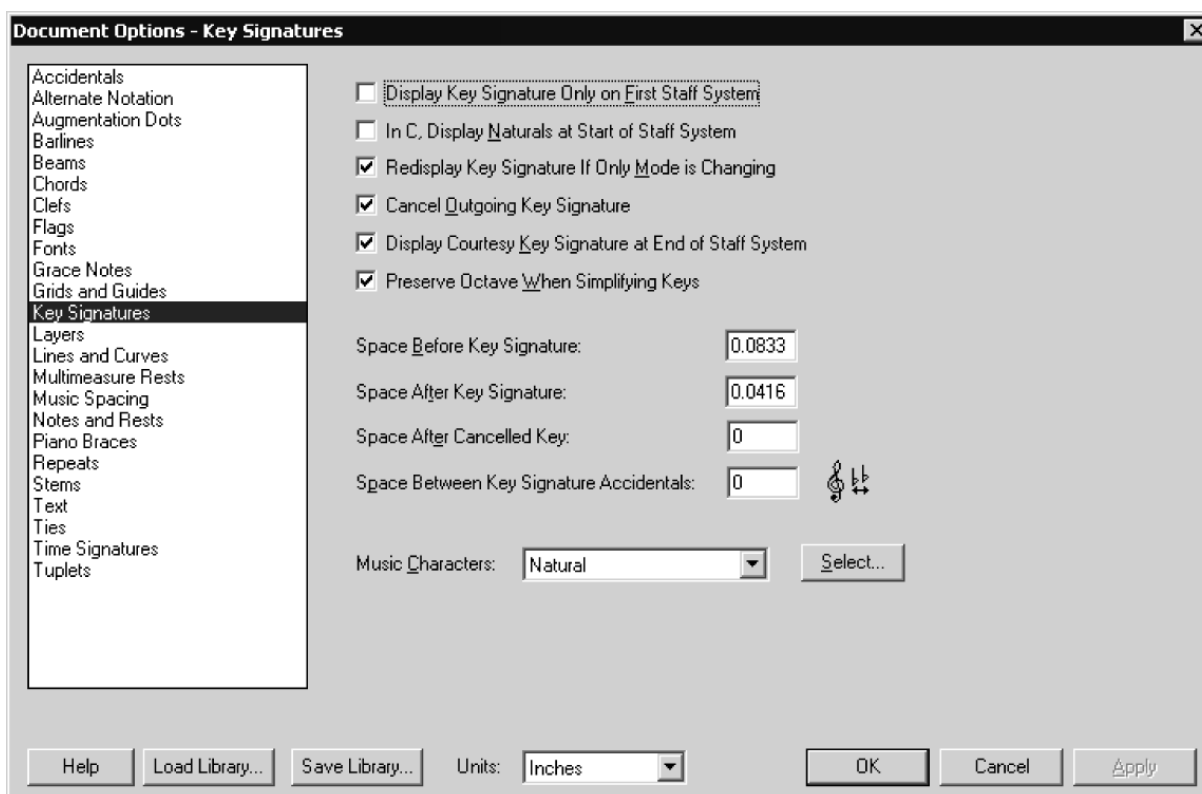
Key Signatures

How to get there

From the Options Menu, choose Document Options and select Key Signature.

What it does

Use these options to specify where to display key signatures, and configure key signature spacing.



- **Display Key Signature Only on First Staff System.** When selected, Finale will display the key signature on the first staff system of each page only. This options is particularly useful for notating lead sheets.
- **In C, Display Naturals at Start of Staff System.** If a key change to the key of C occurs at the end of a line, select this item if you want Finale to repeat the display of canceling accidentals by drawing them at the beginning of the new line. (The naturals appear at the end of the previous line whether this option is selected or not, if you've specified that you want "courtesy" key signatures to appear at the ends of lines.)

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- **Redisplay Key Signature if Only Mode is Changing.** Using the Key Signature Tool, you can create virtually any key signature; each can have any note of the scale as its root. This option has to do with key changes from one key to another that have identical sharps or flats in the key signature, but aren't actually the same key (and are instead in different modes)—for example, from C minor to E \flat major. Select this item if you want Finale to treat such a key change in the usual way—by canceling the first key signature before displaying the second. If you don't select this option, Finale won't cancel the first key signature before displaying the second.
- **Cancel Outgoing Key Signature.** If the key is changing from a “sharp” key to one with fewer sharps, or a “flat” key to one with fewer flats, select this option if you want Finale to display “canceling” naturals in the courtesy key signature for any sharps (or flats) that are no longer sharped (or flatted) in the new key signature. Otherwise, no naturals will appear in the courtesy key signature.
- **Display Courtesy Key Signature at End of Staff System.** If a time signature change occurs at the end of a line (system) of music, it's traditional to forewarn the musician by displaying the incoming time signature at the rightmost end of the preceding system.

If you want this “courtesy” key or time signature to appear, select this checkbox. If not, leave it unselected, and the new key or time signature will only appear at the beginning of the new line.
- **Preserve Octave When Simplifying Keys.** When using Simplify Keys in a Staff Transposition, Finale will octave displace a note in some rare circumstances. Checking this box will prevent the octave jump while attempting to simplify the key for transposing instruments. This box is unchecked for documents converted from earlier versions.
- **Space Before Key Signature • Space After Key Signature • Canceled Key.** The top two numbers determine the amount of space before and after a key signature in the score, respectively. The Canceled Key number sets the distance between a “canceled” (outgoing) key signature and a new one.
- **Space Between Key Signature Accidentals.** This number determines the distance between accidentals in key signatures.
- **Music Characters; Select.** Here, specify characters to use for accidentals on key signatures. Select an accidental type from the drop-down list, then click Select to choose the character for the accidental. The available characters will depend on the default font for key specified in Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

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Layers

How to get there

From the Options Menu, choose Document Options and select Layers.

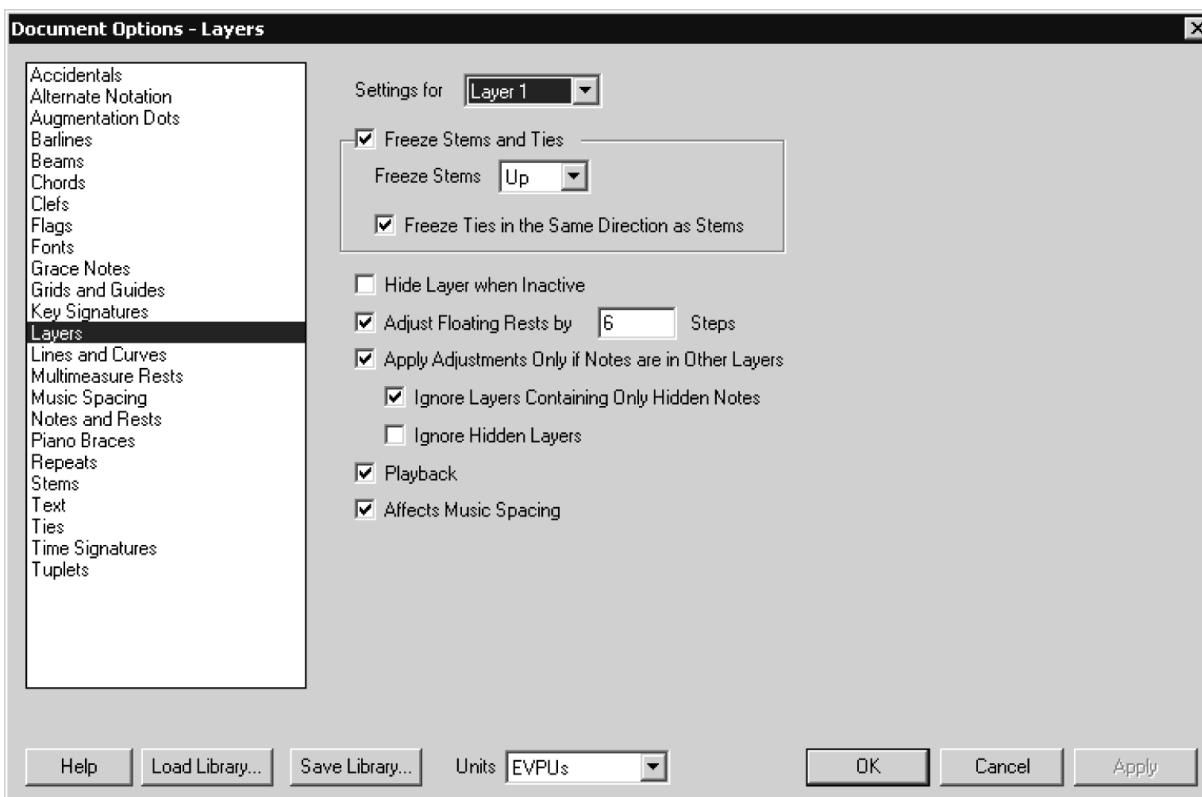
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What it does

The easiest way to notate simultaneous independent voices on a single staff is to use Finale's Layer mechanism. Using these options, you can define the behavior of music in each layer—for

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example, you might want the second layer's note stems always to go down, and you might want to make sure that second layer rests are out of the way of the upper layer. Note that the system of Voice 1/Voice 2 uses a completely independent method of flipping the stems. See [MULTIPLE VOICES](#) for more information.



- **Settings for Layer 1 • Layer 2 • Layer 3 • Layer 4.** Using this drop-down list, choose the layer for which you're establishing your settings. For example, you may decide that stems in Layer 1 should go up, and stems in Layer 2 should go down. How you handle Layers 3 and 4—since there aren't any more stem directions to choose from—depends on the structure of the inner voices in the particular piece you're working on.
- **Freeze Stems and Ties • Freeze stems Up/Down.** When you select this checkbox, you can choose an automatic stem direction for stems. Choose either Up or Down from the drop-down list. Most of the time you'll want to freeze Layer 1's stems up and Layer 2's stems down, and also to select Apply Settings Only if Notes are in Other Layers; with this setup, Finale will flip all stems up only when necessary—when there's another voice (that is, in another layer) on the same staff.
- **Freeze Ties in the Same Direction as Stems.** When there's only a single voice on a staff, a tie customarily arcs away from the noteheads it's attached to—hence, in the opposite direction from the note stems. If there are two voices on the staff, however, ties that followed this scheme would overlap and be difficult to read.

This option, then, tells Finale to flip ties the “wrong way”—in other words, if notes in Layer 2 are present, you'll want ties in Layer 1 to flip upward, even though the Layer 1 stems are upward.

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- **Adjust Floating Rests by ____ Steps.** If you select this item, you can enter a number in the text box that tells Finale, in lines and spaces, how much higher (or lower) than usual you want it to position rests in this layer. For example, you may want to enter a 4 in the text box and also select Apply Settings Only if Notes are in Other Layers; with this setup, Finale will move the upper voice's rests up out of the way only when there's a second voice on the same staff. (Of course, you could accomplish the same thing manually, by dragging any rest vertically using the Speedy Entry Tool; position the insertion bar on it and then drag it up or down.)

A typical setup might be an Adjust Floating Rest setting of 4 for Layer 1, and -4 for Layer 2.

- **Hide Layer when Inactive.** When this item is selected, the notes in this layer will only appear when it is the active editing layer. When this item is not selected, the notes in a hidden layer will appear as greyed notes when you are editing other layers.
- **Apply Adjustments Only if Notes are in Other Layers.** Select this option if you want the other options—involving stems, ties, and rests—to apply only when there's another voice (in another layer). If you don't select this option, Finale will flip all Layer 1 stems (for example), or adjust all Layer 1 rests, even when Layer 1 is the only voice in a measure.
- **Ignore Layers Containing Only Hidden Notes • Ignore Hidden Layers.** Check Ignore Hidden Notes to have Finale skip Layer Options settings for measures where only hidden notes appear in other layers. Uncheck this box to have hidden notes affect when Finale applies the Layer Options settings, if the Apply Settings Only box is checked. For example, you may wish to check this box if you're using hidden notes in another layer for playback of a notated trill. Check Ignore Hidden Layers to have Finale skip Layer Options settings if the entire layer is hidden by the Hide Layer when Inactive checkbox above.
- **Playback.** If you select this item, notes in this layer will playback as normal. If you uncheck this item, notes in this layer won't playback. For example, you may wish to leave layer 1 unchecked for playback for a notated trill. Note that the Play setting in the Instrument List provides the same function. See [INSTRUMENT LIST WINDOW](#).
- **Affect Music Spacing.** If you select this item, notes in this layer will be considered when music spacing is applied. If you deselect this item, notes in this layer will be ignored during music spacing. For example, you may wish to leave layer 4 unchecked for Affect Music Spacing for written-out playback-only trills.

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Lines and Curves

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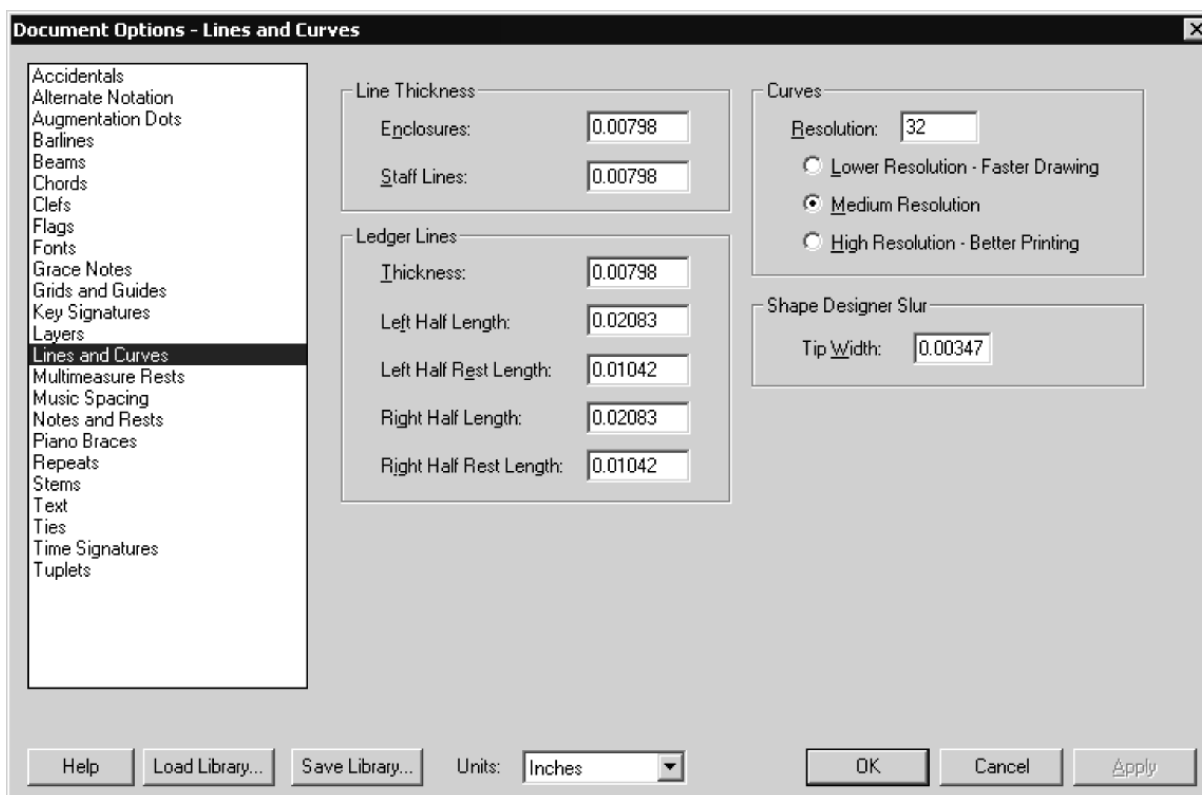
From the Options Menu, choose Document Options and select Lines and Curves.

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What it does

Lines means staff lines, ledger lines, underlines, and so on. Here, you can change their thickness. In the Curves section, you can specify the resolution for curves displayed on the screen and for Non-PostScript printers. The resolution settings apply to all slurs, ties and curves for on-screen display and non-PostScript printing.

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- **Line Thickness: Enclosures • Staff Lines.** In these boxes, enter the desired thickness for enclosures and staff lines.
- **Ledger Lines: Thickness • Left Half • Left Half Rest • Right Half • Right Half Rest.** Enter a value after Thickness to globally set the thickness of ledger lines. For the remaining parameters in this section, you can specify the lengths of the left and right halves of ledger lines independently—that is, the portion that protrudes from the left and right sides of the note or rest. A positive number makes the ledger half longer.
- **Resolution • Lower Resolution • Medium Resolution • High Resolution.** Technically speaking, these settings determine how many tiny, vertical line segments Finale uses to compose the display of each slur, tie, and brace. Instead of clicking one of the three general-setting buttons, you can also enter a number from 1 to 128 directly into the Resolution text box. The higher the number, the finer the resolution of these curves will be—but (as indicated in the wording of the dialog box) the longer it'll take the program to draw them on the screen. For that reason, you may want to leave the Curve Resolution on Low while you're preparing your piece, and then change it to High just before you print on a non-PostScript printer. If you have a PostScript laser printer, these settings have no effect on your printouts.
- **Shape Designer Slur Tip Width.** This setting determines the thickness of the curved line at the end of a slur in the Shape Designer.

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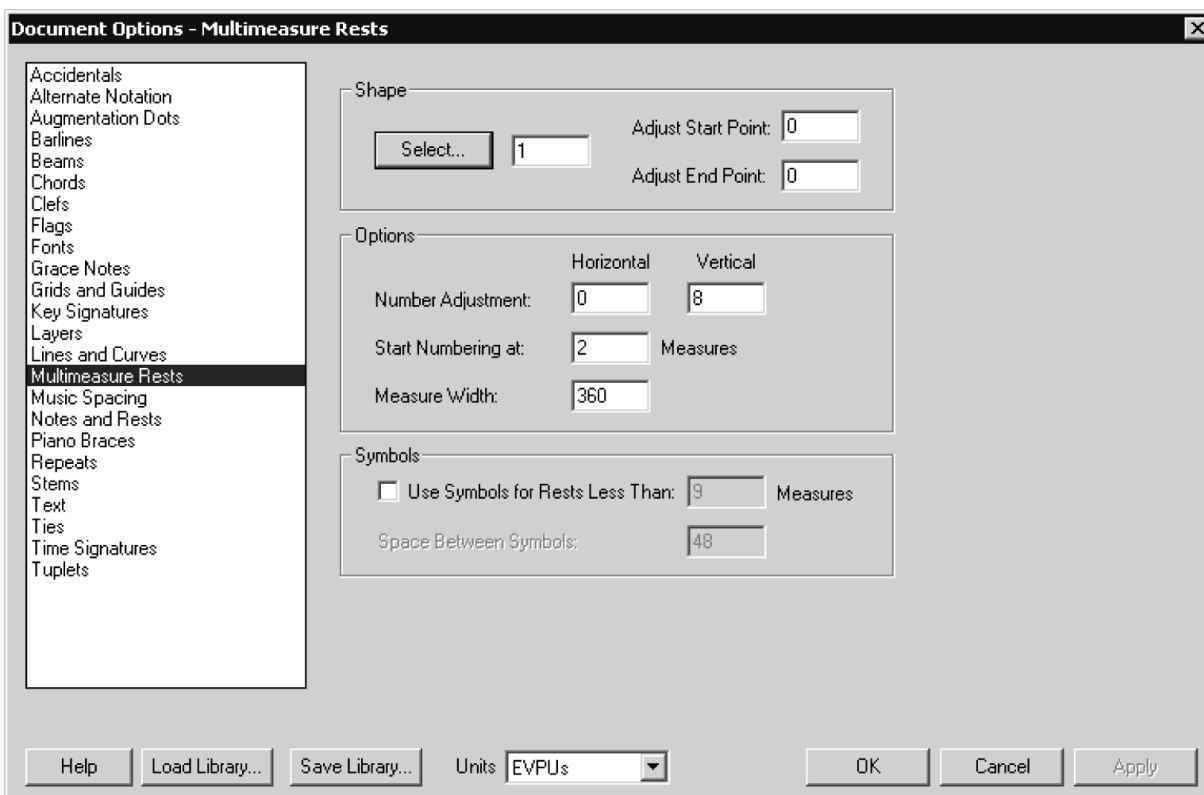
Multimeasure Rests

How to get there

1. From the Options menu, choose Document Options and select Multimeasure rest.
2. In Scroll View, select one or more staves with the Staff Tool , then choose Special Part Extraction from the Edit Menu.
3. From the File Menu, choose Print Parts, click Format Parts, then click Multimeasure Rest.
4. From the File Menu, choose Extract Parts and select Multimeasure Rest in the Extract Parts dialog box.

What it does

Use the Multimeasure Rest dialog box to define how Finale will display multimeasure rests for the score or parts. In this dialog box, you can set up the appearance of newly created multimeasure rest measures in the score. Here, you will be define the initial appearance of each multimeasure rest Finale creates. (Finale also uses the multimeasure rest settings from the Document Options when you create a multimeasure rest by choosing Create from the Multimeasure Rests submenu in the Measure Menu.) To change the appearance of an existing multimeasure rest, use the [MULTIMEASURE REST DIALOG BOX](#).


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- **Select.** The shape for the multimeasure rest itself is identified by the number in the text box next to the Select button. If a number other than zero appears in the text box, a rest has already been selected. If a zero appears in the text box, click Select to enter the Shape Selection dialog box, which contains the shapes available in this file. Click Select if you want to select an existing rest shape. If you want to create your own shape, click Create in the Shape Selection dialog box to enter the Shape Designer.
- **Adjust Start Point • Adjust End Point.** Use these values to adjust the start and end points of the shape used for the multimeasure rest. Changing these values lengthens or shortens the shape. You usually won't need to change these settings, but you may find them useful if you have a cautionary clef sign that appears in the multimeasure rest grouping. Enter positive values to shift the shape's start or end point to the right; enter negative values to shift the start or end point to the left.
- **Number Adjustment: H: • V:.** Set the horizontal and vertical position of the rest number by entering values (in measurement units) in the Number Adjustment fields. Enter a positive value in H: to move the number to the right. Enter a positive value in V: to raise the rest number higher on the staff.
- **Start Numbering at ____ Measures.** There are certain cases in which you may not want a number to appear over a multimeasure rest. If you have a section that's vamping, for example, you may prefer to have no number appear, then add an expression that says to vamp a certain number of times, or until a singer or instrument comes in. This value is also useful when you're notating rests with symbols instead of a shape. Standard notation practice advises using symbols for rests that are less than nine measures. If you don't want a number to appear over the symbols, enter "9" in this text box. A number will only appear on rests of nine or more measures.
- **Measure Width.** The value in this text box specifies the minimum width (in measurement units) of a multimeasure rest measure. Rests may actually be stretched somewhat wider when Finale justifies the systems on a page. You can also use the Measure Tool to adjust the measure width of a single measure right on the score. See [MEASURE TOOL](#).
- **Use Symbols for Rests Less Than ____ Measures.** Select this option if you want to use the alternate symbolic style of notating rests instead of using a shape. You can use a combination of double and whole rest symbols. Finale defaults to nine measures as the maximum for using symbols, adhering to standard practice. If you prefer to use the symbolic style and don't want numbers to appear over the rests, be sure to change the Start Numbering at ____ Measures text box to reflect the number of measures for which Finale should display a number over the rest.
- **Space Between Symbols.** This value (in measurement units) controls the distance that appears between each rest symbol when you're using the symbolic style to notate multimeasure rests.

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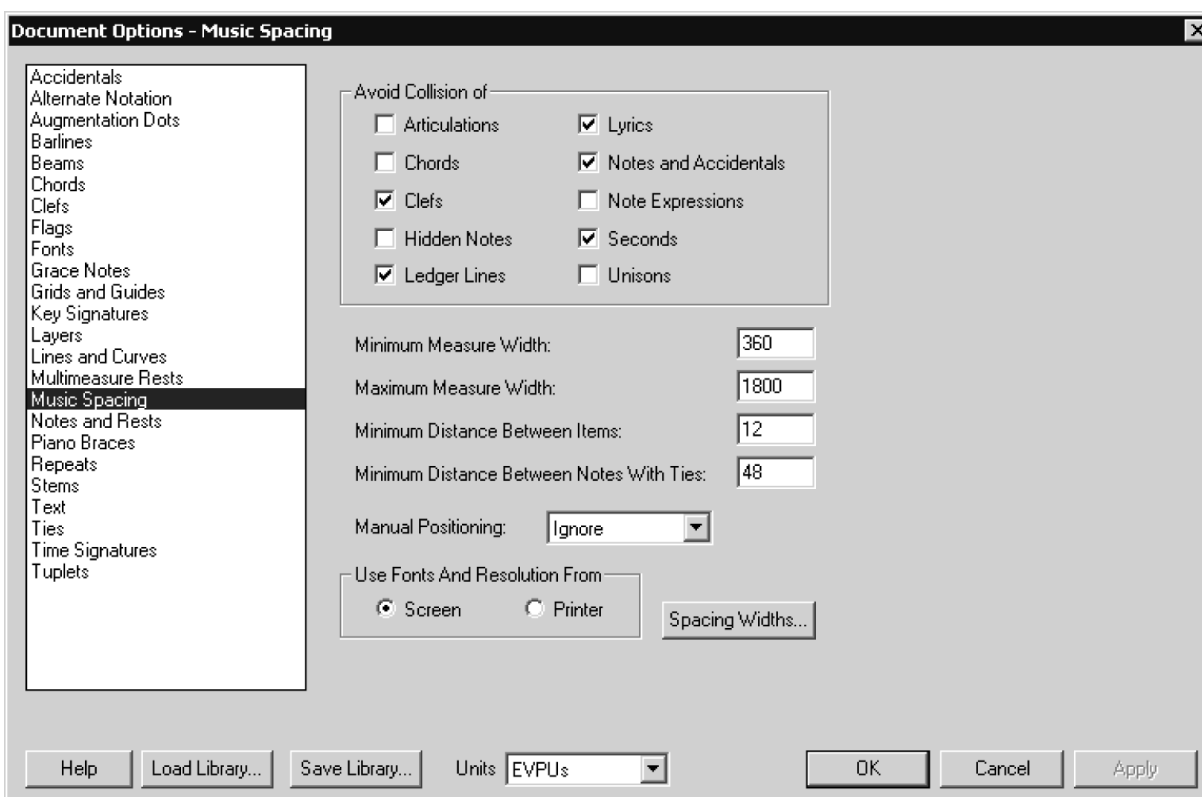
Music Spacing

How to get there

From the Options Menu, choose Document Options, then select Music Spacing.

What it does

Because the matter of music spacing is one of personal taste, this dialog box lets you determine how Finale handles music spacing; for example, you can specify whether or not extra space should be allotted to accommodate lyrics or chord symbols, or specify the minimum distance between tied notes. To select the default measurement units, click on the Options Menu, then Measurement Units, then select the desired units.



- **Avoid Collision of: Notes and Accidentals • Articulations • Chords • Lyrics • Note Expressions • Clefs • Unisons • Seconds • Ledger Lines.** Because lyric syllables, accidentals, and other elements are “attached” to their notes, they may require that extra space be allotted to their notes. If the appropriate options are selected, Finale will add enough additional space to each beat or note to ensure that none of these elements overlap (or, in the case of Notes and Accidentals, that no accidentals overlap other notes or a barline).
- **Minimum Measure Width • Maximum Measure Width.** Using these text boxes, you can specify a minimum or maximum width for the measures in the region you respace with the Music Spacing command. If any measures are narrower or wider than you’ve specified, Finale will adjust them so that they fall within the specified range.

This feature can be useful for setting whole-rest and whole-note measures to some width that’s wider than Finale’s spacing feature would ordinarily allot.

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- **Minimum Distance Between Items.** Enter the minimum distance (in the current measurement units) you want to appear between elements selected for collision avoidance.
- **Minimum Distance Between Notes with Ties.** Enter the minimum distance (In the current measurement units) you want to separate ties notes.
- **Manual Positioning: Clear • Ignore • Incorporate.** Manual positioning refers to any manual dragging you've done with the Speedy Entry Tool or the Special Tools Tool. Choose Clear from the drop-down list to remove all manual adjustments while spacing the music. Choose Ignore from the drop-down list to have Finale space the music as if it weren't manually positioned; after spacing, Finale will add the positioning to its result. Finally, choose Incorporate to include any manual adjustments into Finale's calculations while spacing the music.
- **Use Fonts and Resolution from: Screen • Printer.** These options account for the differences between the screen and printer resolution. Choose Printer to ensure that computations use printer fonts and resolution from the currently selected printer.
- **Ignore Hidden Notes.** Check this box to have hidden notes not affect the calculation of music spacing. Notes can be hidden with the O or H keys in Simple or Speedy Entry, or with the Notes and Rests (Hide) Plug-in. You may wish to use Ignore Hidden Notes when creating a hidden playback for a tremolo or trill. Leave this box unchecked if you want the hidden notes to affect the calculation of music spacing. You may wish to uncheck Ignore Hidden Notes for a source measure of an ossia.
- **Spacing Widths.** Click this button to display more options for defining spacing width. See [SPACING WIDTHS DIALOG BOX](#).

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Spacing Widths dialog box

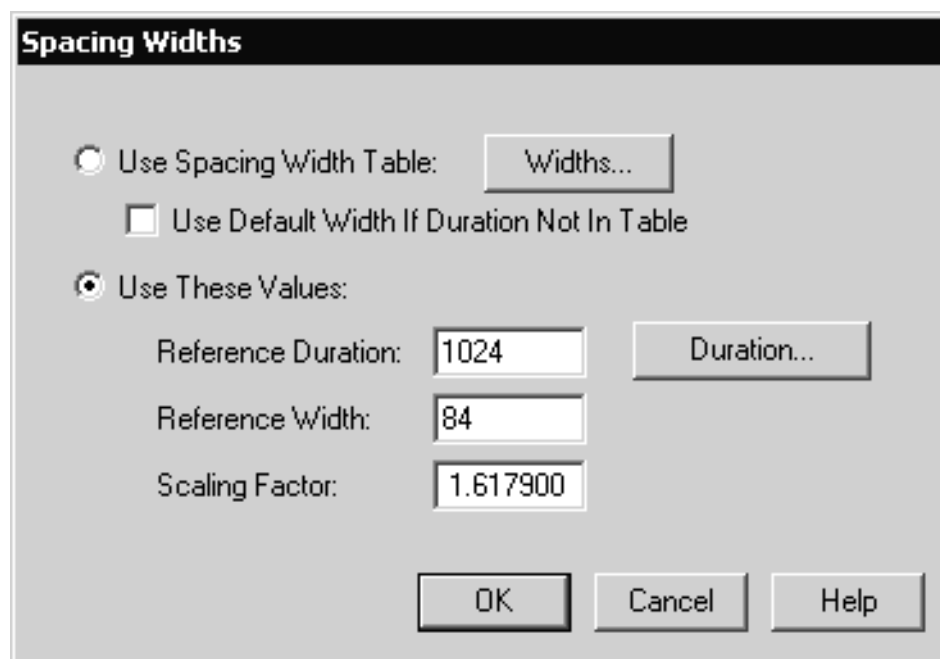
How to get there

From the Options Menu, choose Document Options, then select Music Spacing. Click Spacing Widths.

What it does

In this dialog box, enter width durations and scaling for music spacing, either using a Width Table or entering specific values.

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- **Use Spacing Width Table; Widths.** Select Use Spacing Width Table to use the spacing setting in the currently loaded Spacing Table. Click the Widths button to enter the [SPACING WIDTHS DIALOG BOX](#), where you can view or change the actual pairings of rhythmic values to width allotments.
- **Use These Values: Reference Duration; Duration • Reference Width • Scaling Factor.** Select Use These Values to use a spacing ratio for all values instead of setting individual values using the Spacing Table. The Reference Duration is the selected note to base the spacing on, such as the quarter note or whole note. Click Duration to bring up the Set Duration dialog box to select from a palette instead of typing in the EDU for the specified duration. See [SET DURATION DIALOG BOX](#). The Reference Width tells Finale the amount of space to allocate to the Reference Duration.
The Scaling Factor (a number from 1.0 to 2.0) determines the spacing relationship between the Reference Duration and other durations in the document. For example, if a quarter note has a Reference Width of 72 EVPUs and the Scaling Factor is set to 2.0, the half note will receive 144 EVPUs (or twice as much) space. Conversely, a Scaling Factor of 1.0 will give the same amount of space to every note. The Scaling Factor for Fibonacci Spacing, a commonly used relationship in many fields, not just music spacing, is 1.618.
- **Use Default Width If Duration Not In Table.** In each of the Spacing Width Libraries Finale uses to calculate the appropriate spacing to give each note, there are width allotments assigned to each of two dozen note values. For example, Finale knows precisely how much space to give a quarter note, an eighth note, and so on.

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Sometimes, however, Finale will encounter a note in your score for which it doesn't have a predetermined width value—a quintuplet sixteenth note, for example. If you leave Use Default Width unselected, Finale will automatically consult its Spacing Library to find out the widths assigned to the nearest note values—a sixteenth note and a 32nd note, in the quintuplet example—and interpolates a new value automatically. This intelligent method will always give you the most professional results.

If you select Use Default Width, Finale will assign all unknown note values to a single default catch-all width value. See [SPACING WIDTHS DIALOG BOX](#) for instructions on setting this default value, whose Duration is called zero.

- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the changes you've made in this dialog box. You return to the Document Options dialog box.

Widths dialog box

How to get there

From the Options Menu, choose Document Options, then select Music Spacing. Click Spacing Widths, then Widths.

What it does

By spacing your music with the aid of a Spacing Library, you can create extremely professional-looking scores, in which measures are neither wider nor narrower than they need to be.

There are several spacing libraries provided with Finale: Fibonacci, Loose, Medium, Tight, etc. After you've loaded one of these libraries into the document (by choosing Open Library from the File Menu), you apply its spacing to your music by selecting the desired region and using the Music Spacing command in the Mass Edit Menu. You can also edit or create your own Spacing Table using this dialog box.


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- **Duration.** The number in this text box, measured in EDUs (1024 per quarter note), identifies the durational value whose width allotment you're viewing. If you want to create a new duration/width pairing—for a tuplet that has no specified allotment, for example—you must first calculate the duration, as expressed in EDUs, and enter it in this box. (For example, the EDU value for a quintuplet eighth note is 205, because it's one-fifth of a quarter note, whose duration is 1024). Then you enter a width allotment in the Spacing Width box, and click Insert.

Instead of calculating the EDU equivalent, however, you can also click Duration to display a visual palette of rhythmic values. Click the desired value (and the dot, if it's a dotted value) and click OK; Finale returns to the Spacing Widths box and fills in the EDU equivalent in the Duration box for you. (If, when viewing a duration/width pairing whose EDU number isn't evenly divisible into a quarter note—a quintuplet value, for example—the duration palette will display the closest possible value.)

- **Spacing Width.** The number you enter in this text box specifies the horizontal width to be allotted to any note of the displayed rhythmic value (Duration box). (As usual, the units of measurement are whatever you've selected using the Measurement Units submenu of the Options Menu.) If you notice that a certain Spacing Table isn't allotting enough space for your sixteenth notes, for example, increase the Spacing Width value of the sixteenth note (Duration value: 256) and use the Music Spacing command again. You should notice that Finale is now giving more space to every sixteenth note in the selected region (if you made a large enough increase in its Spacing Width value).
- **Insert.** If you need to create a new duration/width pairing, enter new numbers into the Duration and Spacing Width boxes, as explained above. (Don't worry about typing over existing values; Finale will remember the values you're replacing.) Then click Insert to save your new pairing into this Spacing Table.
- **Delete.** Click Delete to remove a duration/width pairing from the table.
- **Prev • Next.** Click Prev or Next to move backward or forward through the displays of duration/width pairings.
- **OK.** Click OK to save any changes you've made to the Spacing Table and return to the Music Spacing Options dialog box. If you then click OK again, you will return to the Document Options dialog box and your modified spacing widths are applied to the selected measures. If you've made substantial changes, you may want to save the complete edited library into a separate file of its own (a spacing library on your disk with its own icon), so that you can load it later into other pieces. If so, choose Save from the Library in the lower left of the Document Options dialog box, click Music Spacing, click OK, give your customized library a title, and click Save. See also [SAVE LIBRARY DIALOG BOX](#).
- **Cancel.** Click Cancel to discard the last change you've made to the Spacing Table and return to the Spacing Widths dialog box.

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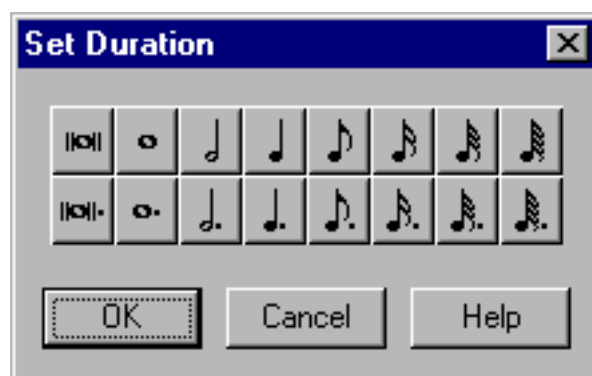
Set Duration dialog box

How to get there

This graphic palette of rhythmic values appears any time you're asked to specify a rhythmic value by clicking a Set Duration button in a Finale dialog box. For example, click on the Options Menu, choose Document Options, select Music. Click Widths. Click Duration.

What it does

The Set Duration dialog box is available almost any time Finale asks you to specify a rhythmic value for a note. You usually have the option of entering a number in a text box to specify the duration—in EDUs (1024 per quarter note)—but the dialog box provides a quicker and more visual method of selecting a rhythmic value. If you select a rhythmic value using this dialog box, Finale automatically enters the appropriate EDU value in the text box.



- **[duration icons]**. Click the icon representing the rhythmic value you want to select. You can only select one note icon at a time
- **OK • Cancel**. Click OK (or press enter) to confirm, or Cancel to discard, your note duration selection.

Notes and Rests

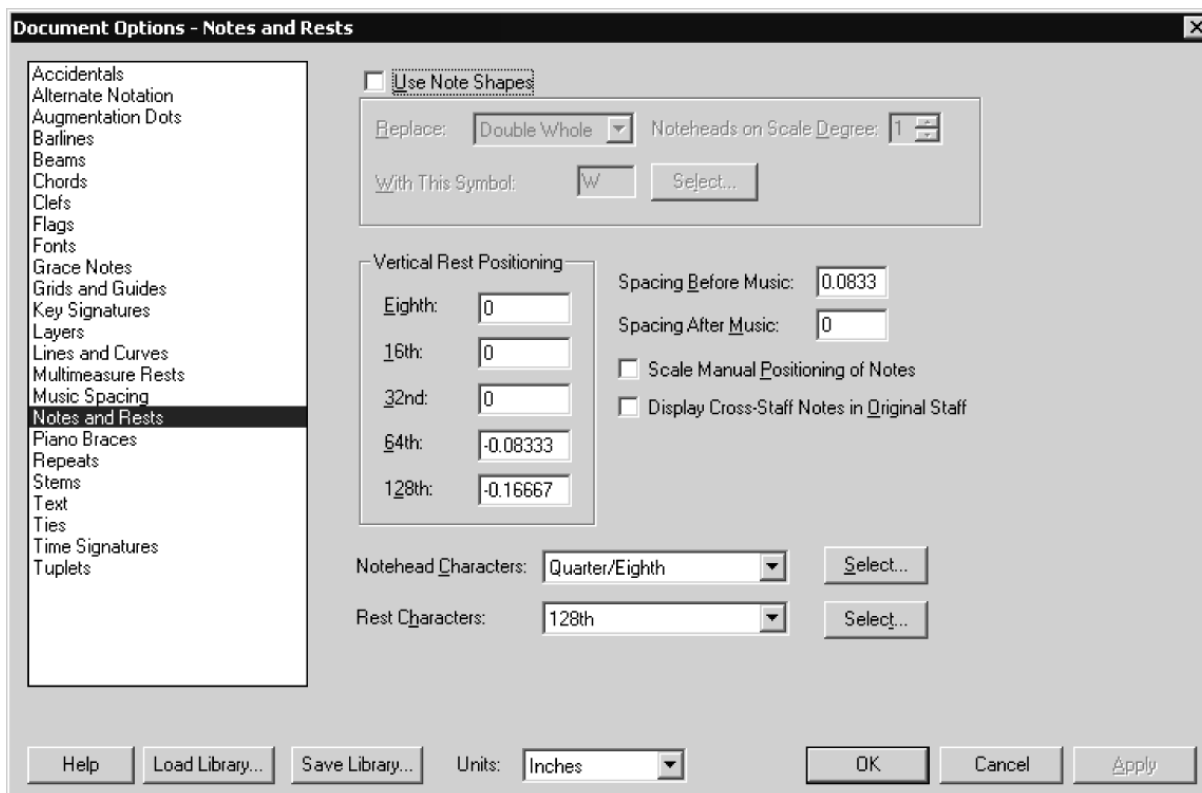
How to get there

From the Options Menu, choose Document Options, and select Notes and Rests.

What it does

This dialog box contains options for choosing specific characters for note and rest durations. Also specify rest positioning and the amount of space before and after each barline in your document.





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- **Use Note Shapes.** This checkbox is the switch for the settings you make in this section. When it's selected, the score displays your selected notehead shapes; deselect this checkbox to restore normal noteheads (until you re-select it).

The Special Tools Tool lets you change normal noteheads to X noteheads, diamond noteheads, and so on, on a case-by-case basis. There may be times, however, when you need every occurrence of a certain pitch to have a certain shape. “Shape-note” gospel music uses such a system, for example, as do many drum parts. This section not only lets you specify a different note shape for every note of the scale, but even a different note shape for every rhythmic value for every note of the scale. See also [STAFF STYLES](#).

You can also use this feature for creating rhythm part slashes by using the slash mark instead of a notehead (see [GUITAR PARTS](#)).

- **Replace: Double Whole • Half • Quarter.** Using this drop-down list, select the traditional notehead shape you want to change. The default notehead for Double Whole is , for Whole is , for Half is , and for Quarter (and smaller values) is . Bear in mind that you can specify a different notehead shape for each of these noteheads for each step of the scale.
- **Noteheads on Scale Degree ____ • [Arrow controls].** Either type, or click the arrow controls to select, the scale degree number for which you want to change the selected notehead shapes. For example, to change every occurrence of G to an X-notehead in the key of C, enter 5 in this text box, since G is the fifth note of the scale.
- **With This Symbol: ____ • Select.** The character displayed in this text box is the alphabetic equivalent of the particular notehead shape you're specifying; it appears in the system font,

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regardless of what it looks like in the music font. For example, even if you've selected an X notehead in the Maestro music font, you'll see an upside-down question mark in this text box. Instead of having to look up the alphabetic equivalent for the music symbol you want, simply click Select. Finale displays a palette containing every symbol in the music font; double-click the shape you want to use as the replacement notehead. When you return to the dialog box, Finale enters the symbol's alphabetic system font equivalent in the text box automatically.

- **Rest Positioning: Eighth • 16th • 32nd • 64th • 128th.** You can specify the exact vertical position of different rests. Enter a value in the text boxes and Finale will shift each rest type according to your setting.

The default rest position values in EVPUs for the Maestro, Petrucci and Engraver fonts are:

Rests	Values
8th, 16th, 32nd	0
64th	-24
128th	-48

The default rest position values in EVPUs for the Sonata font are:

Rests	Values
8th	12
16th, 32nd	-12
64th	-36
128th	-60

- **Spacing Before Music • Spacing After Music.** These numbers determine the amount of space before and after the music in a measure. The first number is the distance between the end of the measure header (the clef, key and time signatures) and the first note or rest; the second number sets the distance between the last note or rest and the final barline.
- **Scale Manual Positioning of Notes.** This option pertains to adjustments you make by dragging notes sideways (using the Speedy Entry Tool or the Special Tools Tool).

This setting has the most relevance when you consider notes in different voices (or layers) that are an interval of a second apart—an F in the stems-down voice and a G in the stems-up voice, for example—which you must drag apart so that their noteheads don't overlap. But even if you make such notes look perfect in Scroll View, they may look askew in Page View, because measures are slightly wider in Page View (Finale stretches them so that they're fully justified with the page margins). As the measure gets stretched, so does the relative distance between notes.

To eliminate this problem, deselect this checkbox. From now on, Finale will remember the specific amount you dragged a note—a quarter-inch, for example—instead of storing the noteheads' positions relative to the measure width. Therefore, even when the measures change width, notes that you've carefully dragged into position in Scroll View will be exactly the same distance apart in Page View.

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Note: When you open documents created with versions earlier than 3.0, you'll find that this checkbox is selected. Moreover, if you then deselect this checkbox, notes that you had positioned manually in the older file may shift positions, requiring you to re-adjust them.

- **Display Cross-Staff Notes in Original Staff.** If this checkbox is selected, Finale draws all cross-staff notes on their original or “source” staves, to make editing and proofreading easier for you. To restore cross-staff notes to their cross-staff positions, deselect this checkbox. (Even when the option is selected, you can still create cross-staff notes with the Note Mover—you just won't see the results until you deselect this checkbox.)
- **Notehead Characters, Select.** The items in this drop-down list refer to the shapes used as the basis of Quarter notes and smaller values (♣), Half notes (♢), Whole notes (♣), and Double Whole notes (♣). Use the drop-down list to choose the type of notehead you want to change, then click Select to choose an alternate shape. The available characters will depend on the default font for noteheads and rests specified in Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.
- **Rest Characters, Select.** The items in this drop-down list govern the character to be used for rests of the indicated values: Double Whole (■), Whole (■), Half (■), Quarter (♩), Eighth (♩), Sixteenth (♩), and so on. Use this drop-down list to choose the type of rest you want to change, then click Select to choose an alternate shape. Choose Default Measure Rest to select the rest character to be used in measures without entries. If you choose a non-rest character, Finale will reset to the whole measure rest. The available characters will depend on the default font for noteheads and rests specified in Font options. See [DOCUMENT OPTIONS-FONTS](#) for more details.

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Piano Braces

How to get there

From the Options Menu, choose Document Options and select Piano Braces.

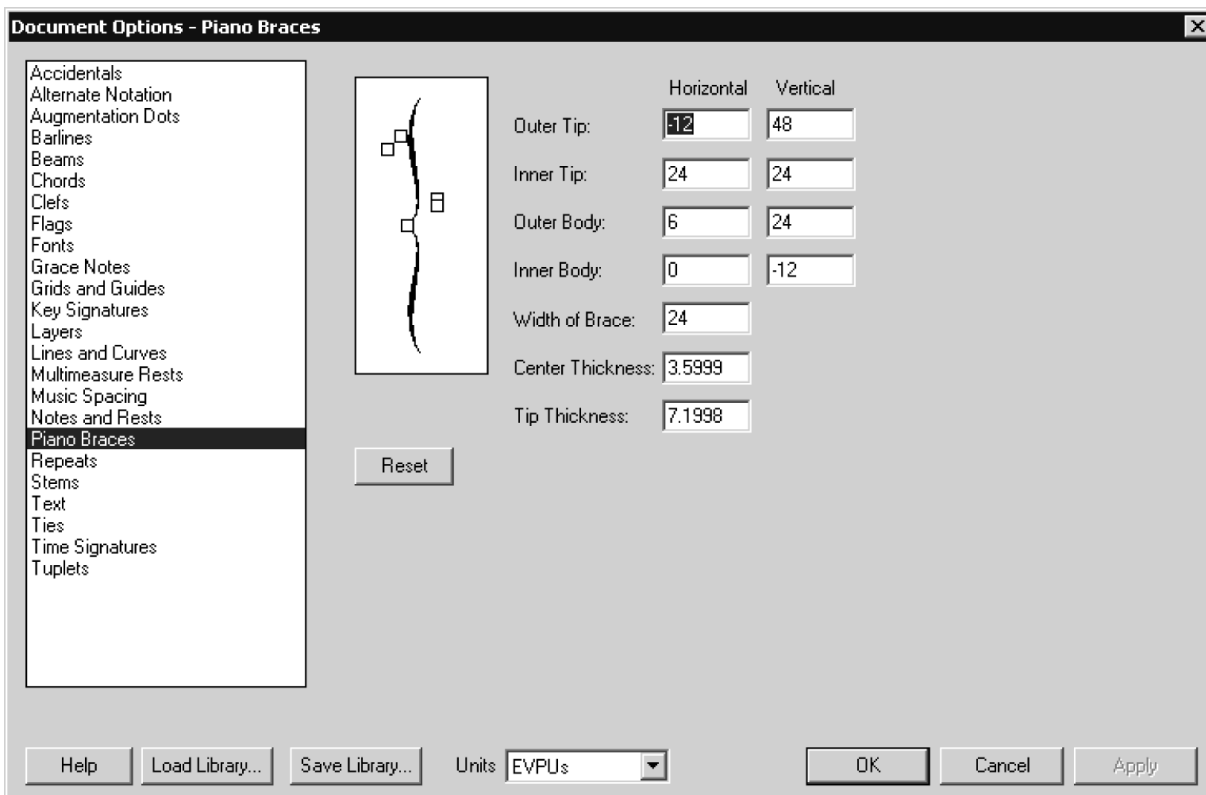
What it does

Using these options, you can adjust the curvature, thickness, and overall shape of the curly piano braces used in your document.

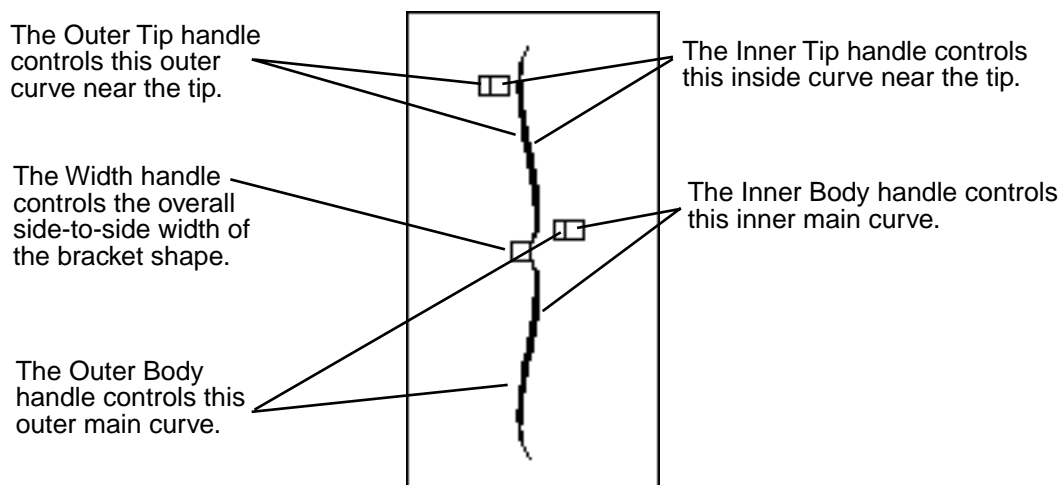
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- **[Display and handles].** Finale creates a piano brace by drawing two sets of curves, then filling the space in between with black to produce a smoothly tapered brace. By tugging on handles that control the curves, you can make different sections of the brace thicker or thinner.



- **H: • V:.** These values for each of the items listed below describes the horizontal and vertical placement of the corresponding handle (as shown in the diagram above). To move a handle to the right, enter a positive number in the H: text box. To move a handle down, enter a negative number in the V: text box, and so on.
- **Outer Tip • Inner Tip.** These handles (and their corresponding H: and V: coordinates) control the thickness of the brace near the outer tips.

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- **Outer Body • Inner Body.** These handles (and their corresponding H: and V: coordinates) control the thickness of the brace near the center—the main curve.
- **Width of Brace.** This variable controls the overall width of the brace, from its leftmost point (the center point) to the rightmost (the points of the tips).
- **Center Thickness.** Enter a value in measurement units for the thickness of the center point of the piano brace. Increase the value to make the center point thicker, decrease the value to make the center point thinner.
- **Tip Thickness.** Enter a value in measurement units for the thickness of the tips of the piano brace. Increase the value to make the tips blunter; decrease the value to make the tips thinner.
- **Reset.** Reset restores the piano brace to its original default settings.

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Repeats

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How to get there

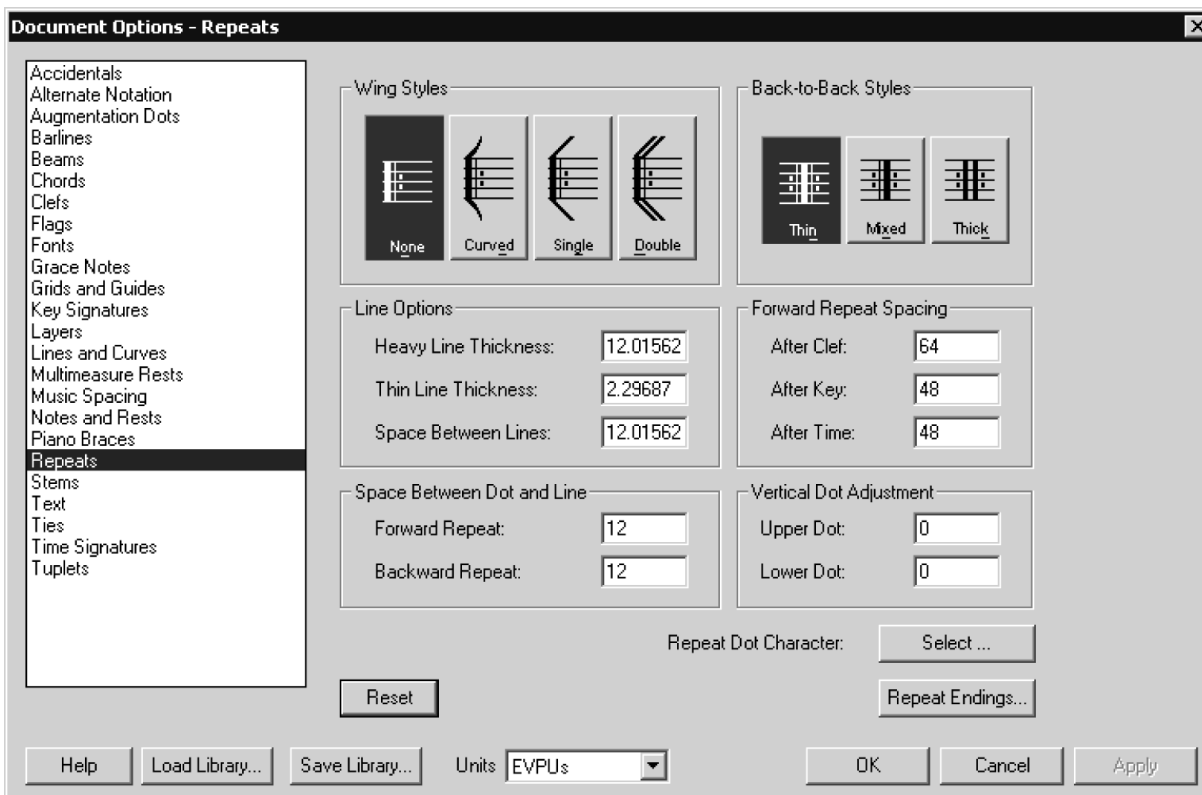
From the Options Menu, choose Document Options, then select Repeats.

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What it does

The Repeat options provide a number of powerful options that enable you to define global settings for repeats. The changes you make affect the appearance of all repeat bars in your score. You can set the thickness of both thin and thick lines of a repeat, tell Finale how much space to leave between repeat lines or between lines and dots, and draw repeats that have curved, single, or double “wings”. You can also set the amount of space to leave before a forward repeat that is placed after a starting clef, or a key or time change. You can define the appearance of repeat dots and position them in relation to the repeat, independently of each other. Finale also offers three choices of back-to-back repeat styles.

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- **Wing Styles: None • Curved • Single • Double.** Click to select a wing style for all repeat bars in your score.
- **Back-to-Back Styles: Thin • Mixed • Thick.** Click to select a style for back-to-back repeats in your score, using thin lines, a mixture of thin and thick lines, or only thick lines.
- **Line Options: Heavy Line Thickness.** Enter the line thickness (in measurement units) of the thick lines used in repeat bars. This setting affects the thick lines in all repeats currently in your score, as well as those not yet created.
- **Line Options: Thin Line Thickness.** Enter the line thickness (in measurement units) of the thin lines used in repeat bars. This setting affects the thin lines in all repeats currently in your score, as well as those not yet created.
- **Line Options: Space Between Lines.** Enter a value (in measurement units) to set the distance between the thin and thick lines in repeat bars.
- **Forward Repeat Spacing: After Clef • After Key • After Time.** These three new controls ensure that enough space appears before forward repeat bars in your score. Enter a positive value (in measurement units) to change the distance between forward repeats and any starting clefs, or key or time signatures at the start of staff systems.

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- **Space Between Dot and Line: Forward Repeat • Backward Repeat.** These settings enable you to position a repeat dot horizontally in relation to the thin line of a repeat. Enter a value in Forward Repeat (in measurement units) to set the horizontal spacing between a dot and the thin line in a forward repeat. As the value increases, so does the distance between the dot and the line. Enter a value in the Backward Repeat text box (in measurement units) to set the horizontal spacing between a dot and the thin line in a backward repeat. As the value increases, so does the distance between the dot and the thin line.
- **Vertical Dot Adjustment: Upper Dot • Lower Dot.** By default, Finale places repeat dots vertically in the center of the spaces above and below the middle line of the staff for the Upper and Lower Dot respectively. These settings allow you to vertically reposition dots in relation to their default positions. Enter a positive value (in measurement units) to raise the upper or lower dot above its default position. As the value increases, the dot moves higher up the staff. Entering a negative value moves the dot below its default position. As the negative value increases, the dot moves further down.
- **Repeat Dot Character: Select.** Click Select to choose the character used for the repeat dots.
- **Repeat Endings.** Click this button to open the Repeat Endings dialog box. See [REPEAT ENDINGS DIALOG BOX](#).
- **Reset.** Click Reset to restore the built-in Finale default settings.

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Repeat Endings dialog box

How to get there

From the Options Menu, choose Document Options and select Repeats. Then click Ending Repeats.

What it does

The Repeat options increase your control over how Finale places ending repeat brackets and numbers in your score. You can specify global values for the bracket height, the length of the hook, the thickness of the bracket line, the distance to indent the bracket, and the position of the bracket number.

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- **Height of Bracket.** Enter a value in the current measurement units to set the height of the horizontal line of ending repeat brackets, measured from the top line of the staff. As the value increases, so does the bracket's distance from the top staff line.
- **Length of Front Hook • Length of Back Hook.** Enter a value in the current measurement units for the length of the ending repeat bracket's front and back hooks (the short vertical line of the bracket). As the value increases, so does the length of the hook.
- **Line Thickness.** Enter a value in measurement units to set the thickness of the ending repeat bracket lines.
- **Inset for Start of Bracket.** This setting measures the distance between the start of the bracket (in measurement units) and the first barline in a measure. The default starting inset is zero, which positions the bracket at the first barline of the measure. Enter a positive value to move the start inset to the right. This shortens the bracket. Enter a negative value to move the start inset to the left. This stretches the bracket, extending it into the preceding measures.
- **Inset for End of Bracket.** This setting measures the distance between the end of the bracket (in measurement units) and the ending repeat symbol. The bracket's default ending inset is zero, which positions the end of the bracket at the ending repeat. Enter a positive value to move the end inset to the left. This shortens the bracket. Enter a negative value to move the end of the bracket to the right of the ending repeat, lengthening the bracket and extending it into the following measures.
- **Ending Repeat Text: Horizontal • Vertical.** These settings determine where Finale places the text for an ending repeat, measured horizontally from the bracket hook, and vertically from the end of the bracket hook.

Enter a positive value (in measurement units) in the Horizontal text box to set the text's horizontal distance from the start of the bracket. As the value increases, Finale moves the text further to the right. As the value decreases, the text moves further to the left. Enter a positive value in the Vertical text box to set the text's vertical distance from the end of the bracket hook (in measurement units).

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As the value increases, Finale moves the text higher. As the value decreases, the text is lowered. This setting affects the appearance of all ending repeats already in the score, as well as those yet to be placed in the score.

- **Reset • Cancel • OK.** Click Reset to restore the built-in Finale default settings, or click OK to save new settings and return to the Document Options dialog box.

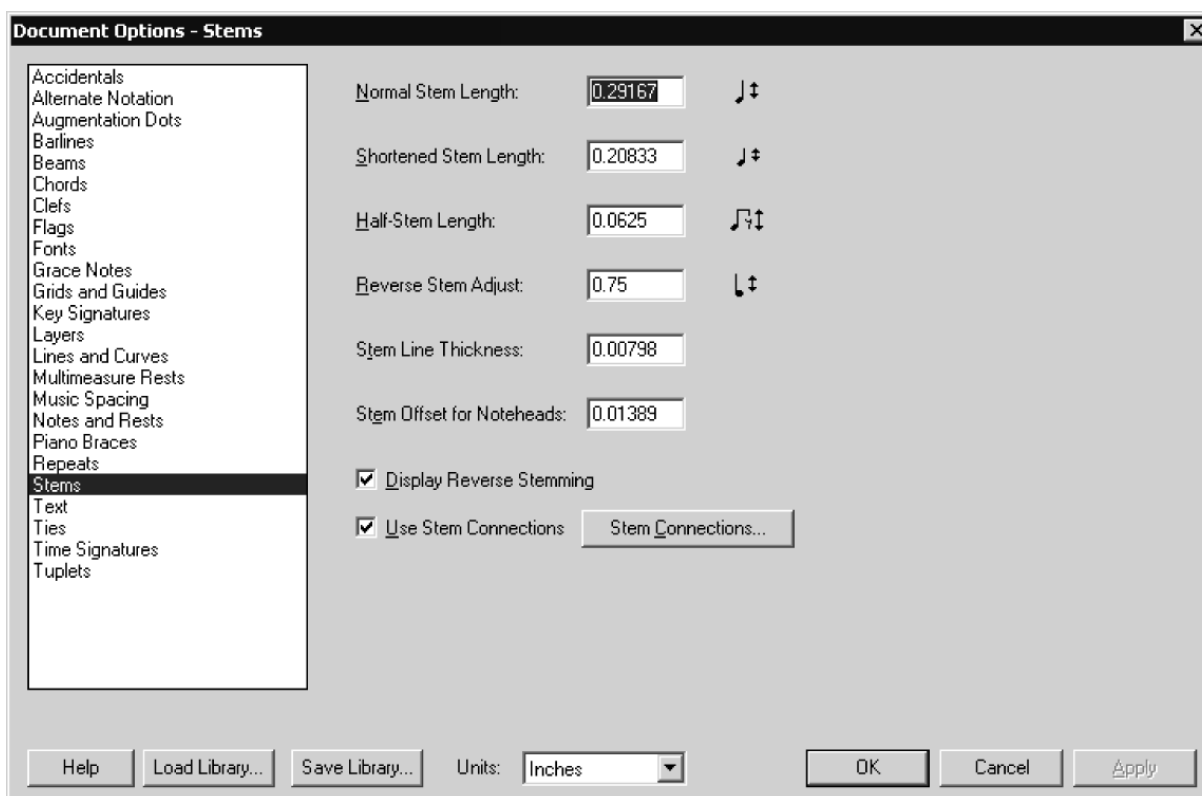
Stems

How to get there

From the Options Menu, choose Document Options, and select Stems.

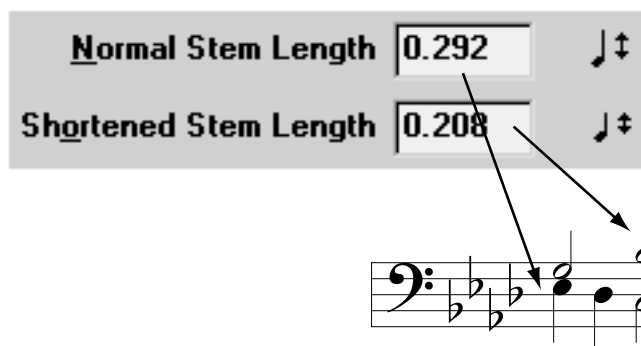
What it does

This dialog box contains options for controlling stem length, thickness and offset from notehead as well as options for customizing your stem connections.

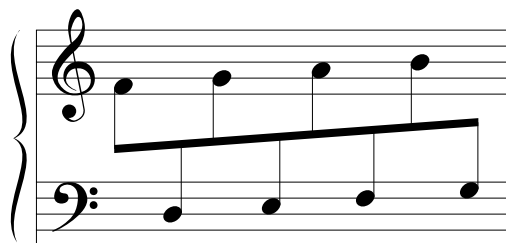


- **Normal Stem Length • Shortened Stem Length.** These numbers determine the lengths of note stems, measured in the currently selected measurement units. (Set both boxes to zero if you want stemless notes.) The first number is the length of a normal stem. The Shortened Stem Length specifies the length of a stem that's been flipped in the “wrong” direction, on a note a line (or more) away from the middle staff line.

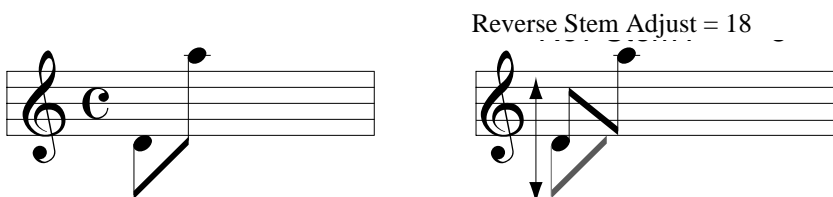
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- **Half-Stem Length.** Enter a value in measurement units for the length of all half-stems placed over rests. Use the Document Options dialog box to set whether Finale displays half-stems over rests in your score.
- **Reverse Stem Adjust.** A **reverse stem** is one that's attached to the "wrong" side of its note-head, often in conjunction with cross-staff notes or notes in different registers, as shown here:

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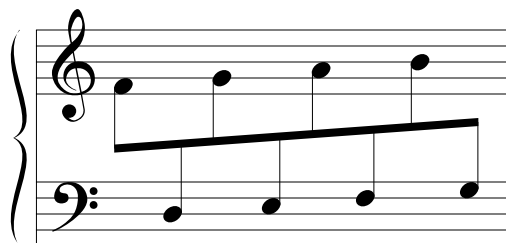
The number in the Reverse Stem Adjust text box specifies where a note's stem should end, measured in the currently selected measurement units from its normal location, in those cases where the stem direction is also reversed (see figure below).



- Note, however, that Finale also considers a number of other variables when it decides how long a stem should be, including the Max Slope and Max Distance From Middle Staff (in the Beaming Options dialog box) parameters, as well as standard notation rules for stemming. Therefore, if you change the value for this parameter you may not see any immediate changes in the score.
- **Stem Line Thickness.** Enter a value here to specify stem line thickness throughout your document.

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- **Stem Offset for Noteheads.** This value, which you may need to change if you use a music font other than Maestro or Petrucci, adjusts the vertical position of the note stems relative to their noteheads. The number (in measurement units) specifies the distance between the notehead and the bottom of the stem. The default is .5 points (or the equivalent unit of measurement). You can also specify the settings for each individual notehead type. See [STEM CONNECTIONS DIALOG BOX](#).
- **Display Reverse Stemming.** A **reverse stem** is one that's drawn on the "wrong" side of its notehead; it's encountered most frequently in conjunction with cross-staff notes.



You may find your score easier to edit, however, if these stems are temporarily drawn on the correct sides of their noteheads; if so, select this option. At any time, you can restore these stems to reverse-stem status by turning this option off again. (You might want to select this option at the same time you select Display Cross-staff Notes in Original Staff, so that all notes are temporarily drawn without their unusual beaming configurations.)

- **Use Stem Connections.** When Use Stem Connections is selected, Finale uses all the special stem connections defined in the document. If you have X noteheads or other custom noteheads in the piece and Use Stem Connections is selected, Finale will adjust the stems on the noteheads shown in this dialog box. When this option is not selected, no special stem connection settings are used.
- **Stem Connections.** Click to display the Stem Connections dialog box, where you can define custom stem connections. See [STEM CONNECTIONS DIALOG BOX](#).

Stem Connections dialog box

How to get there

From the Options Menu, choose Document Options and select Stems. Then click the Stem Connections button.

What it does

Use the Stem Connections dialog box to control whether special stem connections are used in your score. Create new stem connections and edit or remove stem connections for the custom noteheads in your score. The available stem connections in the Stem Connections dialog box support 128 custom noteheads. The adjustments are measured in 1/64ths of an EVPU.

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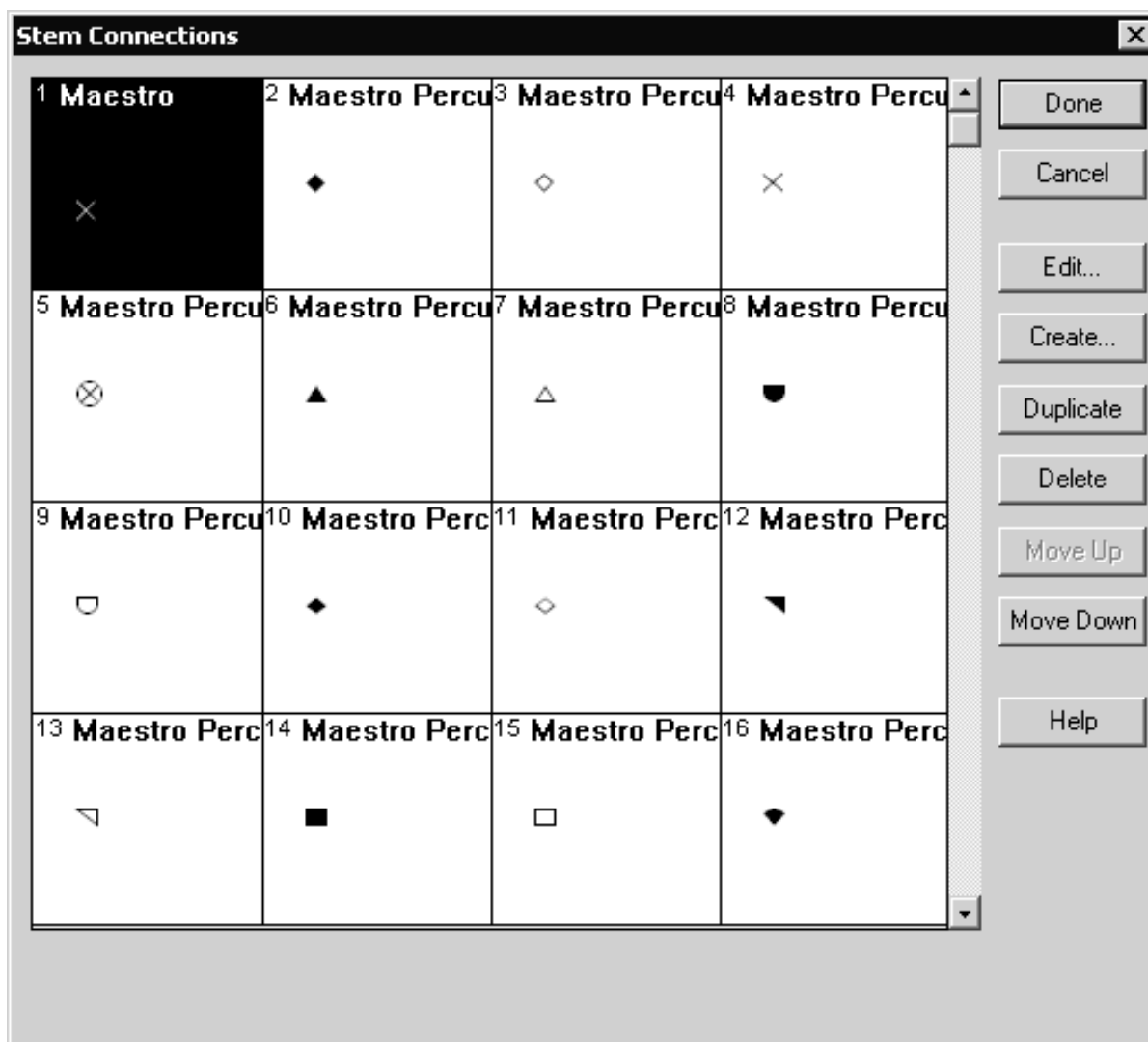
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- **Edit • Create.** Click Edit or Create to display the Stem Connection Editor dialog box, where you edit an existing stem connection or create a new one. Each newly created stem connection appears at the end of the list.
- **Duplicate.** Click Duplicate to make a copy of the selected stem connection. The new item appears at the end of the list. You can then edit it to change the notehead.
- **Delete.** Click Delete to remove the currently selected stem connection from the list.
- **Move Up • Move Down.** Click these buttons to move the selected item or items up or down in the list.
- **Cancel.** Click Cancel to return to the score discarding any changes to the Stem Connections dialog box.
- **Done.** Click Done (or press enter) to return to the Document options dialog box. Any changes made in the Stem Connections dialog box will take effect.

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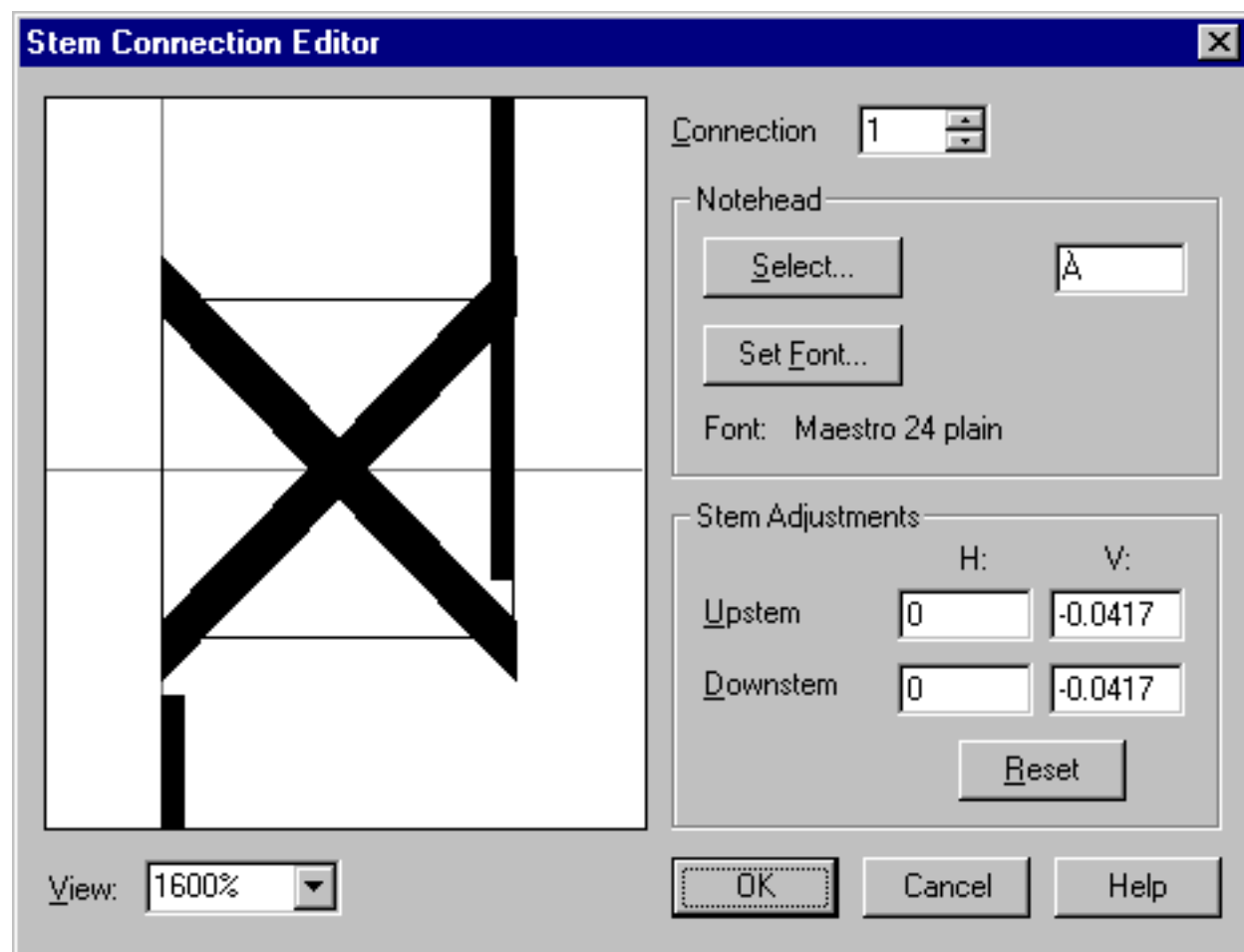
Stem Connection Editor dialog box

How to get there

From the Options Menu, choose Document Options and select Stems. Then click the Stem Connections button and click Edit.

What it does

Use this dialog box to graphically adjust where stems connect to every occurrence of a notehead, such as an X or a diamond, in your score. You can adjust how upstems and downstems connect to noteheads by entering values in the dialog box; or you can drag and precisely position stems on the notehead that appears in the display area.



- **Display area.** This area displays the alternate notehead shape with its upstem and downstem. Adjust how the stems connect to this notehead in the score by dragging the stems vertically and horizontally. Drag the upstem and downstem to adjust their connections to the notehead. As you drag, the values in the Upstem and Downstem H: and V: text boxes change to match the new stem positioning.

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- **Connection.** Up to 128 stem connections for alternate noteheads (such as X noteheads, diamonds, and so on) may be defined in a single document. The number of the currently displayed connection (1 through 128) appears in the text box; this number matches the slot number of the connection in the Stem Connections dialog box. To move forward or backward through the list of stem connections in the current Finale document, just click on the up and down arrows, or type the number of the connection you want to adjust.
- **Notehead: Select • Set Font.** Click Select to choose the notehead whose stem connections you want to adjust. The alphabetic equivalent of the notehead character appears in the notehead text box. Note that this character always appears in a regular text font, regardless of the music or text font you selected for the notehead shape. Click Set Font to tell Finale which font to use for the notehead. The Font dialog box appears; make your selection and click OK. The notehead symbol in the font that you've selected appears in the display area.
- **Stem Adjustments: • Upstem: H: • V: Downstem: H: • V: • Reset.** Instead of dragging the stems in the display area, you can adjust the stems by typing values. Enter new values in the H: and V: text boxes, in the current measurement unit, to adjust the horizontal and vertical positioning of the upstems and downstems in relation to the notehead. A positive number in the Upstem or Downstem H: text box moves the downstem or upstem to the right, and a negative number moves it to the left. A positive number in the Upstem or Downstem V: text box moves the stem's base (where the stem connects to the notehead) up; a negative number in a V: checkbox moves the base of the stem down, at a resolution of 1/64s of an EVPU. Click Reset to reset all H: and V: settings to zero (the default value).
- **View.** For more precise control over positioning of stems, you can enlarge the view of the notehead from its actual size (100%) up to over 32,000%. Type a value for the percentage into the checkbox, or select a percentage from the drop-down list.
- **OK • Cancel.** Click Cancel to return to the Stem Connections dialog box without changing any settings for the currently displayed stem connection. Click OK to confirm your stem connection settings and return to the Stem Connections dialog box.

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Text

How to get there

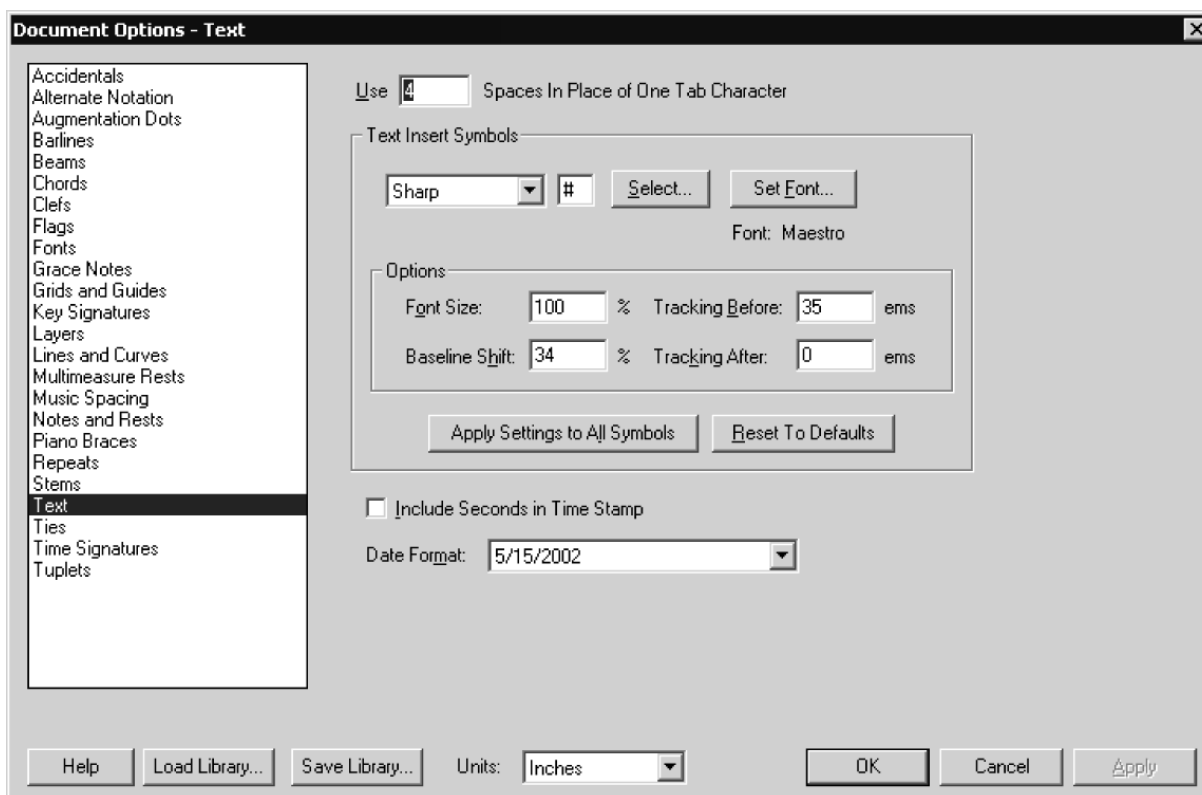
From the Options Menu, choose Document Options and select Text.

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What it does

On this page, specify the number of spaces in place of one tab character. Use the Text Inserts subsection to change the global definition of the sharp, flat, natural, double sharp, and double flat signs used as text inserts. The default settings are based on the Maestro font. These settings, which are saved with the document, are available if you wish to use a music font other than Maestro. Also, modify the format of the time stamp.

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- **Use _ Spaces in Place of One tab Character.** You enter a number in this text box to specify how many spaces you want Finale to “type” for you when you press Tab while entering the text for lyrics or text blocks. (Finale considers a tab in a set of lyrics an “end-of-syllable” mark, just like a space or hyphen.)
- **Symbol: Sharp • Flat • Natural • Double Sharp • Double Flat.** Choose the symbol that you want to change from the Symbol drop-down list. Any change you make to these global settings affects the appearance of all inserts of the same type in your score. You may want to change these if you’re using a font other than Maestro for your music font.
- **Symbol: Select.** Enter the text font equivalent for the symbol, or click the Select button to display the Symbol Selection dialog box, where you can choose the character you want to use for the currently selected insert. The symbol you select will be used when you place the insert into the text.
- **Set Font.** Click this button to display the Font dialog box, where you can choose the font and style for the currently selected insert.

Note: You cannot select a specific size for the insert character in the Font dialog box, since the size of the character is proportional to the preceding text. (If no text is entered yet in the text block, the insert will be proportional in size to the default font in [DOCUMENT OPTIONS-FONTS](#).)

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- **Options: Font Size • Baseline Shift • Tracking Before • Tracking After.** Enter values to size and position the insert proportionally, in relation to the point size of the font preceding the insert. Enter percentages for Font Size and Baseline Shift to adjust the size of the font and vertical position of the insert, respectively. Since music characters usually seem smaller than text characters at the same font size, you may want a value larger than 100%. Enter values, in ems (1/1000 of the current font size), in Tracking Before and Tracking After to adjust the amount of horizontal space before and after the insert, respectively.
- **Apply Settings to All Symbols.** Click this button if you want the current settings (except for the selected character) applied to each symbol. Finale updates the font, baseline, and tracking values for each symbol.
- **Reset All Symbols.** Click this button to restore the default settings, including their default Maestro characters, for each symbol. Finale updates all symbols in the score.
- **Include Seconds in Time Stamp.** Select this option if you want to include seconds (2:43:15) in the time stamp you apply to a document (using the text inserts in the Text Tool). See [TEXT MENU](#).
- **Date Format.** From this drop-down list, choose a short or long date form when Finale date-stamps its printouts. Finale is sensitive to the date, time, and decimal settings in the International portion of the Control Panel. You create such a date stamp using the Text Inserts in the Text Tool. See [TEXT MENU](#), [DATE STAMPS](#).

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Ties

How to get there

From the Options Menu, choose Document Options and select Ties.

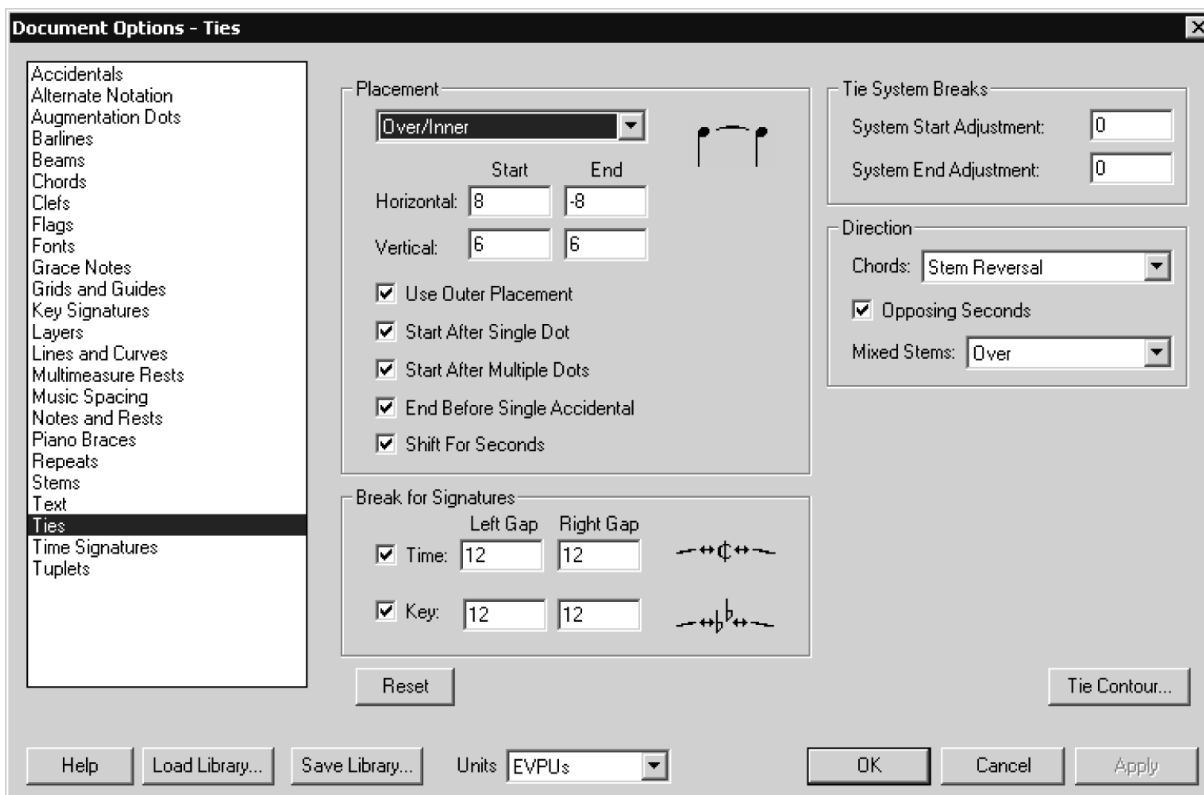
What it does

Use the Ties page to define global settings for the appearance and placement in the score of short, medium and long ties. Changes to these settings affect all ties to be added to the score as well as ties already in the score (note that you can override some Tie Options settings for individual ties—see [TIE ALTERATIONS DIALOG BOX](#)). To select the default measurement units, click on the drop-down list at the bottom of the Document Options dialog box.

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- **Tie Placement: Over/Inner • Under/Inner • Over/Outer/Note • Under/Outer/Note • Over/Outer/Stem • Under/Outer/Stem.** These six settings let you precisely place ties in your score for different situations. Over and Under refer to ties over the notes or chords and ties under the notes or chords, respectively. Inner ties are ties that sit inside of a tied chord. Finale uses the Inner settings to draw and place all ties in the score unless Use Outer Placement is selected.

When either type of Outer tie is selected in the drop-down list, Finale uses these settings to draw and place outer ties on chords (an “outer” tie is the tie on the notehead farthest away from the stem end) when Use Outer Placement is selected.

- **Start H: • End H: • Start V: • End V:.** Enter a value (in measurement units) into the Start H: text box for the tie’s distance horizontally from the inside edge of the first tied note. A larger number moves the tie to the right, further away from the note. A smaller number moves the tie to the left, closer to the note.

Enter a value (in measurement units) into the Start V: text box for the vertical distance of the tie’s left end over or under the first tied note. A larger number moves the tie up and a smaller number moves the tie down.

Enter a value (in measurement units) into the End H: text box for the tie’s distance horizontally from the inside edge of the second tied note. A smaller number moves the tie to the left, farther away from the note. A larger number moves the tie to the right, closer to the note.

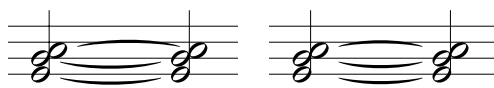
Enter a value (in measurement units) into the End V: text box for the vertical distance of the tie’s right end over or under the second tied note. A larger number moves the tie up and a smaller number moves the tie down.

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- **Use Outer Placement.** Click the checkbox if you want to use the global Outer settings to draw single ties and ties on the outer notes for chords (the “outer” note is the notehead farthest from the stem end of a chord, or highest and lowest ties on stemless chords) differently than ties on the other notes. Use Outer Placement will override the four checkboxes directly below it. When Use Outer Placement is not checked, Finale uses the Inner settings for all ties in the score; there is no difference in the appearance of ties on the outer notes of chords.
- **Start After Single Dot • Start After Multiple Dots.** Click the Start after single dot checkbox to start ties after the augmentation dot on dotted notes. When unchecked, ties start before the dot (which is the default setting).

Click the Start after multiple dots checkbox to start ties after the last dot on multi-dotted notes. When unchecked, ties start before the first dot (which is the default setting).

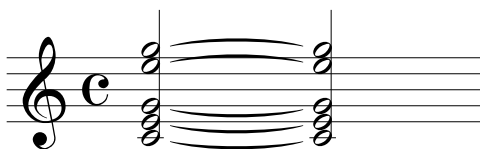
- **End Before Single Accidental.** When this option is selected, ties will end before a single accidental. If this option is not selected, ties will end after a single accidental.
- **Shift For Seconds.** When this option is selected, ties will shift left or right to account for noteheads being on either side of the stem. When this option is not selected, ties will be aligned even though there are seconds in the chord.



On the left: Shift For Seconds is selected. On the right: Shift For Seconds is not selected.

- **Tie System Breaks: System Start Adjustment • System End Adjustment.** When a tied note pair is divided by a system (line) break, Finale breaks the tie before the break and continues after the new system. Enter a value (in measurement units) into System Start Adjustment for the tie’s position after the new system. A larger number moves the tie to the right, away from the system; a smaller number moves it to the left, closer to the system. Enter a value (in measurement units) into System End Adjustment to specify the tie’s position before the system break. A smaller number moves the tie to the left, away from the system; a larger number moves it to the right, close to the system.
- **Chords: Stem Reversal.** Select Stem Reversal from the drop-down list to set tie direction on chords based on the stem reversal point of notes on the staff. For information about the stem reversal point, see [STAFF SETUP DIALOG BOX](#).

Ties on the top and bottom notes of chords always curve in opposite directions. Ties on inside notes at or above the stem reversal point go over tied notes. Ties on inside notes below the stem reversal point go under tied notes.



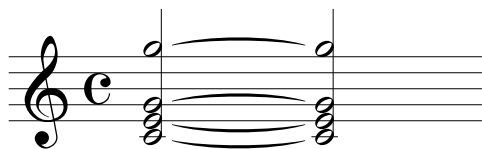
Note: Finale ignores this global Tie Direction setting when you set an individual tie’s direction to Over or Under in the Tie Alterations dialog box.

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- **Chords: Split Evenly.** Select Split Evenly from the drop-down list to set the direction of ties on chords as follows:

Ties on the top and bottom notes always curve in opposite directions.

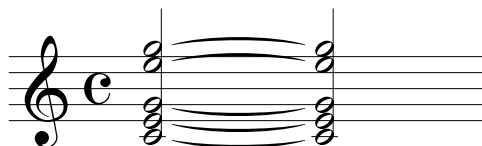
In chords with an even number of notes, ties on inside notes are split evenly—ties in the upper half of the chord go over tied notes, and ties in the lower half of the chord go under tied notes.



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In chords with an uneven number of notes, ties on inside notes at or above the stem reversal point go over tied notes. Ties on inside notes below the stem reversal point go under tied notes. For information about the stem reversal point, see [STAFF SETUP DIALOG BOX](#).

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- **Chords: Inside/Outside.** This selection has been provided for compatibility with previous version only. Older files converted from before Finale 97 will have this option set.
- **Opposing Seconds.** Click to select the checkbox. When checked, the two ties on second intervals curve in opposite directions. When not selected, Finale determines tie direction based on the Tie Direction setting.
- **Mixed Stems: Over • Under • Opposite First Stem.** Select the desired setting for tie direction that you prefer when the stems of the tied notes are in opposite directions.
- **Time: Left Gap • Right Gap.** Click to choose this option. When selected, Finale always breaks a tie before a time signature change and continues it after the new signature. Enter a value (in measurement units) into Left Gap for the distance to leave after ending the tie before the new time signature. Enter a value (in measurement units) into Right Gap for the distance to leave before continuing the tie after the new time signature.

Note: This setting affects ties already in the score only when Default is the Break for Time Signature setting in the Tie Alterations dialog box for an individual tie. See [TIE ALTERATIONS DIALOG BOX](#).

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- **Key: Left Gap • Right Gap.** Click to choose this option. When selected, Finale always breaks a tie before a key signature change and continues it after the new signature. Enter a value (in measurement units) into Left Gap for the distance to leave after ending the tie before the new key signature. Enter a value (in measurement units) into Right Gap for the distance to leave before continuing the tie after the new key signature.

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Note: This setting affects ties already in the score only when Default is the Break for Key Signature setting in the Tie Alterations dialog box for an individual tie. See [TIE ALTERATIONS DIALOG BOX](#).

- **Tie Contour.** Click to display the Tie Contour dialog box, where you define the global appearance and overall shape of short, medium, and long tie spans. See [TIE CONTOUR DIALOG BOX](#).

- **Reset.** Click Reset to restore the original settings.

Tie Contour dialog box

How to get there

From the Options Menu, choose Document Options and select Ties. Then click the Tie Contour button.

What it does

Use the Tie Contour dialog box to define global settings for the length, height, and overall shape and appearance of ties. To select the default measurement units, click on the Options Menu, then Measurement Units, then select the desired units.

Ties are identified by their spans—short, medium, and long. Each span has its own settings for appearance and shape. The height of a tie varies, depending on the span and other settings in the Tie Contour dialog box. Finale uses the Height settings in the Tie Contour dialog box to calculate the curve of the arc when a tie is drawn. Separate Height settings for the left and right sides of the arc allow very precise control over the curve. Note that the “height” setting is not the tie’s actual height, but the height of the tie’s control points, which Finale uses (along with the Inset setting) to calculate the curve of the arc. When a tie is drawn, its height does not quite reach the control point height. Combined with the Height and Span settings, the Inset setting determines a tie’s overall shape. Inset controls the amount of “hook” at tie’s endpoints.

Changes to these settings affect all ties to be added to the score as well as ties already in the score (note that you can override some settings for individual ties—see [TIE ALTERATIONS DIALOG BOX](#)).

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- **Span: Short • Medium • Long.** Enter a value (in measurement units) into each text box to specify a length for each tie span (Short, Medium, and Long). Finale uses the Span settings to size ties proportionally.
- **Style: Short • Medium • Long • Tie Ends.** This drop-down list allows you to have different settings for your ties depending on the length of the tie. The Height and Inset shown are for the style selected in this drop-down list.
- **Use Tie End Style.** This checkbox is provided for compatibility with previous versions of Finale. Files created in Finale 97 should not use this checkbox.
- **Height: Left • Right.** Height is not the actual height of the tie, but of its left and right control points (imaginary points above the tie's arc that Finale uses, along with the Inset setting, to calculate the height and curve of the arc). When a tie is drawn, its arc approaches, but does not actually reach, the height of the control points. Enter a value (in measurement units) into the Left and Right Height text boxes to set the height of the left and right control points of the tie. A larger number increases the height of the arc. A smaller number decreases the height.

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- **Inset Percent: Left • Right.** The Inset value determines the amount of “hook” or “flatness” of the tie ends. When Inset percent is the selected Inset Style, enter values into the Left and Right Inset text boxes to set the amount of “hook” of the left and right ends of the tie for each span. Inset is a percentage of the span (tie length). Enter a lower percentage to hook the end of the tie more, curving it more sharply. A higher percentage will flatten the end of the tie. You can inset all spans by the same percentage to give them the same look, or use a different percentage for each span so each has a different appearance.
- **Inset Fixed: Left • Right.** When Inset Fixed is the selected Inset Style, enter a value (in measurement units) into the text box. Inset is a fixed number that applies to the three spans. The left and right ends of the tie are always hooked by this amount, regardless of the tie length. Enter a lower number to hook the end of the tie more, curving it more sharply. Enter a higher number to hook the end of the tie less, flattening it.
- **Inset Style: Inset percent • Inset Fixed.** Select an inset style to specify how you want Finale to interpret the Inset value. Click Inset percent to make Inset a percentage of the tie span. When selected, the Left and Right Inset (Percent) text boxes appear for each tie span and you can enter a percentage. Click Inset Fixed to make Inset a fixed amount, regardless of the tie span. When selected, the Inset (Fixed) text box appears, and you can enter a fixed amount that applies for all three spans.
- **Interpolate height between short and long span.** Click to select. When selected, Finale automatically calculates a proportional height for ties that fall somewhere between the short and medium, or the medium and long span lengths and their defined heights.
- **Use medium height between short and long span.** Click to select. When selected, all ties whose lengths fall somewhere between the specified short and long span lengths, are set to the defined height of medium span ties. This can provide a consistent looking tie height across your score.
- **Avoid Staff Lines By ____ • In Staff Only.** To always draw the peak of an arc so it avoids a staff line, check Avoid staff lines by and enter the desired distance from the staff line (in measurement units) into the text box. If you only want this behavior in the staff select In Staff Only.
Note: This setting only affects ties already in the score when Avoid Staff Lines is selected in the Tie Alterations dialog box for a tie. See [TIE ALTERATIONS DIALOG BOX](#).
- **Tie Thickness: Left • Right.** Enter a value (in measurement units) into the Left text box to set the thickness of the arc on the left side of a tie. Enter a value (in measurement units) into the Right text box to set the thickness of the arc on the right side of a tie. Larger numbers make the arc thicker, smaller numbers make it less pronounced.
- **Units: EVPUs • Inches • Centimeters • Points • Picas • Spaces.** The first time you enter the Tie Options dialog box for the selected tie type, Units defaults to the current measurement unit selected in the Measurement Units submenu of the Options Menu. If you prefer, choose a different measurement unit for ties from the drop-down list.
- **OK • Reset • Cancel.** Click Reset to restore the original settings, and Click Cancel to return to the Tie options without making any changes. Click OK to save your changes and return to the Tie options.

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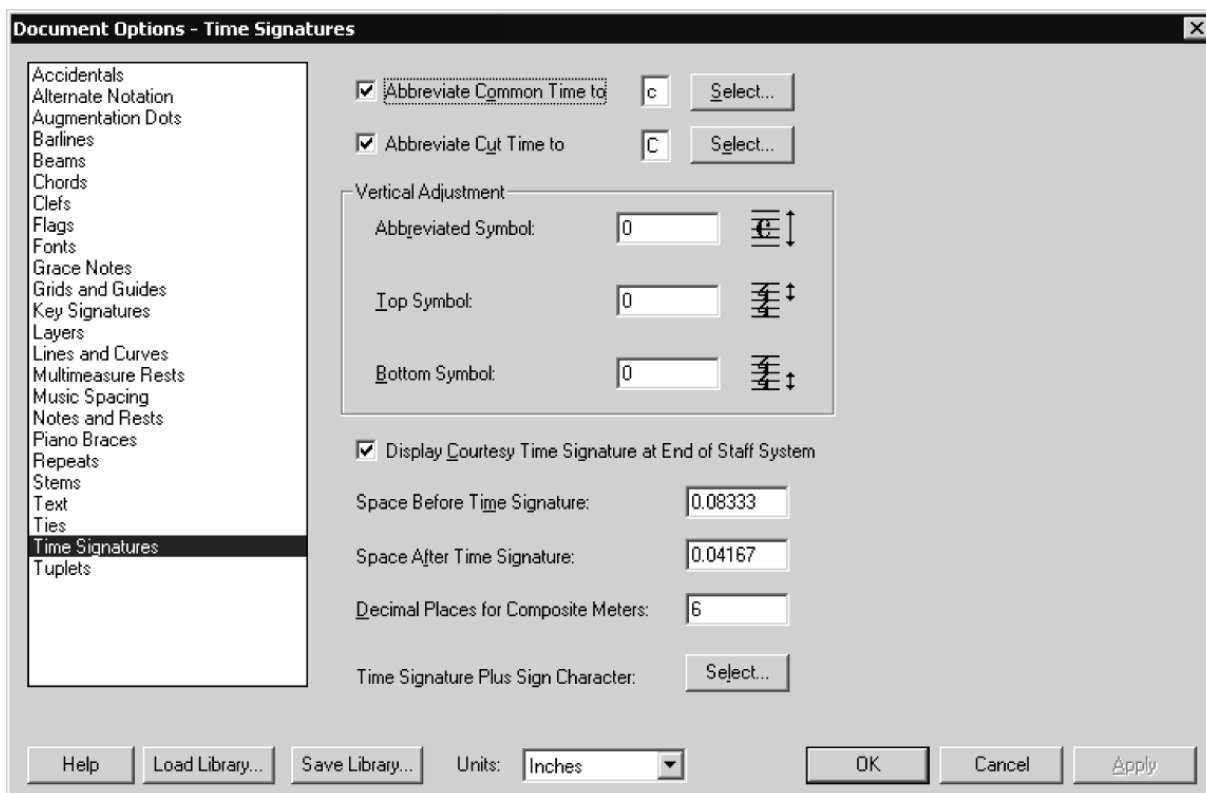
Time Signatures

How to get there

From the Options Menu, choose Document Options and select Time Signatures.

What it does

You can vertically adjust the abbreviated cut and common time symbols, and you can also separately adjust the top time signature symbol that shows the number of beats and the bottom symbol that shows the duration of the beat. You can easily create enlarged time signatures by choosing a larger point size for the time signature font (in the Select Default Fonts dialog box), then adjusting the placement of the top and bottom symbols within this dialog box. This dialog box also contains the settings for selecting the abbreviated cut and common time symbols, as well as spacing options.



- **Abbreviate Common Time to • Abbreviate Cut Time to; Select.** These options allow you to select the symbol for Common or Cut time signatures. Click the checkbox to use the symbols for Cut and Common Time. Click Select to choose a different symbol to use or just type the keyboard equivalent into the text box.
- **Vertical Adjustment: Abbreviated Symbol • Top Symbol • Bottom Symbol.** Enter values to change the vertical placement of the abbreviated time signature symbols used for cut and common time, the top symbol that shows the number of beats, and the bottom symbol that shows the duration of the beat. Enter a positive value to raise the symbol. Enter a negative value to lower the symbol.

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- **Display Courtesy Time Signature at End of Staff System.** If a time signature change occurs at the end of a line (system) of music, it's traditional to forewarn the musician by displaying the incoming time signature at the rightmost end of the preceding system.


If you want this “courtesy” time signature to appear, select the appropriate checkbox here. If not, leave these checkbox unselected, and the new time signature will only appear at the beginning of the new line.

- **Space Before Time Signature • Space After Time Signature.** These numbers determine the amount of space to the left and right of a time signature in the score, respectively.
- **Decimal Places.** When you create a composite meter (using the Time Signature Tool) that includes a fraction in the upper number, it's displayed in decimal notation when it appears in the score. This number specifies the maximum number of decimal places you want Finale to use when it expresses these fractional numerators.
- **Time Signature Plus Sign Character; Select.** Click this button to open the Symbol Selection dialog box where you can choose the character for the plus sign in composite time signatures. Choose the font for this character in [DOCUMENT OPTIONS-FONTS](#), under Notation.

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Tuplets

How to get there

Ctrl-click the Tuplet Tool  to display Document Options-Tuplets. Or, from the Options menu, choose Document Options and select Tuplets.

What it does

When you create a new tuplet, Finale usually places a number over it (such as the 3 above a triplet). In this dialog box, you can change the default tuplet notation; for example, you could tell Finale to display a slur or bracket in addition to the number. Thereafter, each new tuplet you create will appear with all of these visual aspects already in place.

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- **Number: Nothing • Number • Ratio.** Use this drop-down list to specify whether Finale should place a number, a ratio, or no mark on a tuplet.
- **Shape: Nothing • Slur • Bracket.** Use the Shape drop-down list to display the tuplet with no shape appearing over it, or with a slur or bracket. Tuplets with slurs actually use slurs (with tapered ends), unless the slur is “broken” (Break Slur or Bracket is selected) in which case Finale uses curves (with non-tapered ends).
- **Placement: Manual • Beam Side.** When Manual is selected in this drop-down list, Finale uses the settings from the Default Tuplet Visual Definition dialog box to position the tuplet on the notes in the score. Drag to reposition the tuplet in the score. When Beam Side is selected and you create a tuplet on beamed notes, Finale automatically places the tuplet on the beam side and matches the beam angle. If Beam Side is selected and you create a tuplet on unbeamed notes, Finale places the tuplet using the Default Tuplet Visual Definition dialog box settings. You can then drag to adjust the tuplet in your score.
- **Use Bottom Note.** If the first note in the tuplet group is a chord, the numbers in the Position text boxes are generally measured from the top note; if you transpose that note up or down, the entire tuplet moves with it. Select this option, however, if you want these numbers measured from the bottom note instead.
- **Break Slur or Bracket.** If you’ve chosen a slur as the shape for the tuplet, then select Break Slur or Bracket, to have Finale break a slur or bracket to allow for a number to be placed there.
- **Ignore Format Offset.** If you have specified a global sideways shift for the numbers in your tuplets, select this option if you don’t want it to apply to this tuplet.

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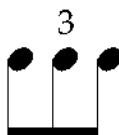
- **Allow Horizontal Drag.** Select this option so you can drag every tuplet handle horizontally on-screen. You can move a slur, bracket, and number to the left or right.
- **Match Length of Hooks.** This option is selected by default so that the tuplet shape is symmetrical. If you shorten or lengthen one hook in a tuplet, when this option is selected, Finale automatically draws the other hook the same length.
- **Auto Bracket.** Choose this option to have Finale automatically place only numbers on beamed groups of notes, and a number with bracket or slur on unbeamed groups. If this option is not selected, Finale always places numbers and shapes according to the Number and Shape settings.
- **Number: H: • V:.** Enter values (in measurement units) to adjust the horizontal and vertical position of the tuplet number displayed in the score.
- **Shape: H: • V:.** These values show the horizontal and vertical adjustments for placing the shape (slur or bracket) in relation to the tuplet number. Enter a smaller or larger value for H: to change the position of the entire shape in relation to the notes. To move the shape closer to or further away vertically from the note, enter a smaller or larger value for V:.
- **Left Hook • Right Hook.** These options replace the Left Offset and Right Offset text boxes that controlled the length of the left and right hooks on horizontal brackets in previous versions of Finale. Enter a negative value (in measurement units) in Left Hook or Right Hook to set the length of the left-most or right-most hook. The value is negative because Finale measures down from the bracket. If Match Length of Hooks is selected, Finale updates the Right Hook text box with the new Left Hook value. If Match Length of Hooks is not selected, you can enter different values in each text box.
- **Left Extension • Right Extension.** By default, Finale initially creates a tuplet that surrounds the position of notes in the measures. However, in some cases it's easier for a musician to interpret the music if the tuplet can encompass the visual space of the beat instead of just surrounding the notes. You can accomplish this by using these settings to specify how far the bracket or slur should extend beyond the notes. Enter a larger value to lengthen the bracket or slur.



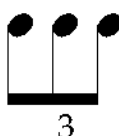
- **Slope.** Enter a positive value to angle the bracket or slur so the right side is higher than the left. Enter a negative value to angle the right side of the tuplet lower than the left.

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- **Tuplet Number Offset on Upstem Side of Note • Tuplet Number Offset on Downstem Side of Note.** When Finale places the number above a tuplet grouping (such as the “3” above a triplet), it chooses a position that’s aligned precisely with the central notehead of the group, as shown here:



When the number appears on the stem side of the triplet, Finale follows the same rule—it aligns the number with the central notehead. However, a few publishers feel that the number appears to be off-center when positioned that way, as shown here:



Some publishers prefer that the number be aligned with the central stem instead of the notehead. These two text boxes let you nudge the tuplet numbers in your piece to the right or left (by entering a positive or negative number, respectively). The first text box controls only stems-up notes; the second text box controls stems-down notes. As an example, entering -14 (EVPUs) into the second text box would nudge each tuplet number just enough to align it with a triplet’s central stem.

- You can override this global tuplet-number positioning offset on a case-by-case basis, using the Ignore Format Offset checkbox in Tuplet Definition dialog box (see [TUPLET DEFINITION DIALOG BOX](#)).
- **Tuplet Bracket.** In this box, enter the desired thickness for all tie brackets.

Music spacing

Music spacing is automatically applied when you enter music into Finale. However, if you decide to turn off Automatic Music Spacing, the spacing is linear; in other words, a whole note gets exactly the same horizontal space as four quarter notes. Furthermore, this newly-entered music may contain collisions between lyric syllables, overlapping chord symbols, and crowded 32nd notes.

One of Finale’s most important features—and one not found in any other notation program—is its Music Spacing Options. Finale can apply a sophisticated system of width allotments to each note of your score or scale all note durations proportionally. This feature is modeled on traditional professional music typesetting, where the engraver would consult a table of width measurements for each note value. The result is nonlinear spacing, where notes of different duration occupy only as much space as they need. Music Spacing Options have the added benefit of neatly adding additional space to each measure, as necessary, to accommodate lyrics, chord symbols, and “notey” passages.

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In Finale, the width tables used to space the music are stored in Music Spacing Libraries. Spacing tables are width measurements, one per rhythmic value. For example, in the library called Loose Spacing, a quarter note is given 1/3 inch of width and an eighth note is given 1/4 inch. By spacing your music with the aid of a Music Spacing Library, you can create extremely professional-looking scores, which are neither wider nor narrower than they need to be. See [APPENDIX—LIBRARIES](#) for more Music Spacing Libraries.

You apply a music spacing to your music using the Music Spacing command or you can use the default Automatic Music Spacing option that applies music spacing as you enter notes or edit your music.



This example is spaced with Beat Spacing. Each beat is spaced non-linearly first, then spaced within the beat linearly.



This example is spaced with Note Spacing. Each note is spaced non-linearly.



This example is spaced with Time Signature Spacing. Each note is spaced linearly.

You can edit Finale's Music Spacing libraries so that they distribute width differently, and you can also create your own Music Spacing Libraries. Aside from the tables, you can use a scaling factor to smoothly set the relationship between the different note durations in you document. The picture below illustrates this difference between Time Signature Spacing (or a scaling factor of 2.0) and a Fibonacci scaling factor of 1.618.

Scaling Factor of 2.0



Scaling Factor of 1.618
Fibonacci spacing



To turn off Automatic Music Spacing

- **From the Edit Menu, choose Automatic Music Spacing.** When the checkmark is not shown, Automatic Music Spacing is not enabled. Choose the menu item again to turn it back on.

To load an Music Spacing library into an open document

- **From the File Menu, choose Open Library.** The Open Library dialog box appears, letting you navigate through the folders on your disk. Find and open the Libraries folder.

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- **Double-click the name of the desired Music Spacing Library.**

To reapply music spacing over a region

- **Click the Mass Edit Tool** .
- **Select the music you want to respace.** In general, you'll want to select all the staves in a system. If you select only one staff, for example, you could get unexpected results, because the respacing command sets the measure widths for all staves according to the spacing of the selected region. Thus, if you select and respace measure 1 in the flute staff, which contains only a whole note, the running eighth notes in another staff's measure 1 will be compressed and overlapping.
- **From the Music Spacing submenu of the Mass Edit Menu, choose either Apply Beat Spacing or Apply Note Spacing.** If you use Beat Spacing, Finale calculates where each beat should be positioned in the measure; any notes within the beat are spaced linearly (where an eighth note gets half as much space as a quarter note, and so on). If you use Note Spacing, Finale uses the table of values to determine the exact position of each note or rest in a measure. Thus, the Note Spacing command provides more exact spacing than does the Beat Spacing command.

Either command takes time. But when the truck cursor disappears, you'll find that your music has been carefully respaced according to the Music Spacing Library's specifications. Note: For a more complete discussion of Finale's spacing feature, see [DOCUMENT OPTIONS-MUSIC SPACING](#)

The final step is extremely important:

- **Choose Update Layout from the Edit Menu.** The Music Spacing commands are responsible for laying out the notes within each measure. In doing so, Finale adjusts the widths of the selected measures, and they may no longer fit neatly into one line of music across the page. The Update Layout command is responsible for laying out the measures across the page; it justifies the measures with the page margins.

If you don't choose Update Layout after respacing your music, you may find measures at the ends of systems in Page View that seem much too wide or too narrow. (Choosing Update Layout will solve the problem immediately.)

Note: When Finale spaces the notes of your score, it widens the selected measures as necessary to make room for lyrics, if any. If you choose Music Spacing in the Document Options dialog box, you'll discover that there are other elements you can take into consideration when spacing measures: chord symbols, and accidentals, for example. Select the appropriate checkboxes, and click OK.

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To edit an existing Music Spacing library

Finale's music spacing libraries were constructed by listing rhythmic values—from 64th note to double whole note—and assigning each a horizontal space measurement. Depending on your own tastes, you may sometimes want to alter the music spacing libraries.

- **Load an existing Music Spacing Library as described above.**
- **From the Options Menu, choose Document Options and select Music Spacing.** The Music Spacing options appear.
- **Click Spacing Widths, then click Widths.** The Widths dialog box appears, displaying a durational value (measured in EDUs, 1024 per quarter note) in the top box and its allotted horizontal width in the bottom box. (The units of the lower box are whatever you've selected using the Measurement Units command in the Options Menu.) Click Duration to see the closest notated equivalent of the EDU value.

If you click the Prev and Next buttons, you can step through the various rhythmic values to see what horizontal space each has been assigned. (To help you with the math, remember that 512 EDUs is an eighth note.) Or click Duration and click the durational value whose allotment you want to change.


- **Click Prev or Next until you locate the rhythmic value whose width you want to alter. Enter its new value in the bottom text box.** In the quintuplet example, you'd actually want to create a new rhythm/width pair, and insert it into the existing library.
- **To create a new rhythm/width pair, enter the rhythm value (in EDUs) in the top box, and its width allotment in the bottom box; then click Insert.** When you do this, it will appear that you've typed over an existing duration/allotment pairing. But in fact, when you click Insert, you merely add your new pair to the library.

Similarly, you can remove the displayed duration/allotment pairing by clicking Delete.

Note the other options in this box, by the way—by selecting the appropriate checkboxes, you can specify which musical elements you want Finale to consider when calculating new measure widths: Notes and Accidentals, Articulations, Chords, Lyrics, Note-attached Expressions, Clefs, Unisons and Seconds. See [DOCUMENT OPTIONS-MUSIC SPACING](#) for details.

- **When you're finished, click OK. Use the Music Spacing command (Mass Edit Menu) to apply the new allotments to your score.**

To restore a region to proportional spacing

- **Click the Mass Edit Tool , and select the region you want to restore.**
- **From the Music Spacing submenu of the Mass Edit Menu, choose Apply Time Signature Spacing.** Finale restores the music to proportional spacing, where a whole note is allotted the same width as four quarter notes. Adjust the widths of the measures, if you wish (see [MEASURES](#)).

To create a new Music Spacing library from scratch

- **Load one of the existing libraries.** You'll save time by simply modifying the allotment values of an existing library.

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- **From the Options Menu, choose Document Options and select Music Spacing.** The Music Options appear.
- **Click Spacing Widths, then click Widths.**
- **Type over the existing allotment value for each duration value. Insert new duration values as needed, following the steps in “[To edit an existing Music Spacing Library](#),” above.**
- **When you’re finished, click OK. Use the Music Spacing command (Mass Edit Menu) to apply the new allotments to your score.**

To save your edited or newly created Music Spacing library

- **Choose Save Library from the File Menu.** The Save Library dialog box appears.
- **Click Music Spacing; then click OK.** You’re then asked to title the new library.
- **Type in a new title and click Save (or press enter).** The next time you need your customized spacing, load the modified library (choose Open Library from the File Menu) and use one of the Music Spacing commands.

To specify minimum or maximum measure widths

If, after using Finale’s music spacing feature, you feel that the measures in your piece that contain whole rests (or whole notes) are too narrow or wide, you can adjust them all at once. For instructions, see [MEASURES—To specify minimum or maximum measure widths](#).

Ledger lines

Ledger lines appear automatically in Finale whenever you enter a note that requires them. In addition, any tool that performs a staff- or measure-related function automatically draws ledger lines as you move the cursor, letting you know which staff you’re attached to. See also [LEDGER LINES \(HIDE\)](#) and [LEDGER LINES \(SHOW\)](#) plug-ins.

To change the thickness or length of ledger lines

- **From the Options Menu, choose Document Options and select Lines and Curves** The Lines and Curves options appear.
- **Enter a new thickness value in the Ledger Lines text box.** The units are whatever you’ve selected using the Measurement Units command (Options Menu). Or, to change the ledger lines’ length, enter new values in the Left Half and Right Half text boxes. For extra flexibility, you can control the length of each side of the ledger line independently.
- **Click OK (or press enter).**

Note size

You can change the size of the music in your documents in a number of ways, both globally and locally. For specific instructions regarding cue notes, see [CUE NOTES](#). For information on reducing or enlarging the entire score at once (for printing purposes), see [REDUCING/ENLARGING](#).

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To reduce or enlarge the notes (but retain staff size)

Using this technique, you can create large-note music for beginning readers, or reduce all the notes slightly (with respect to the staff) for a sparser, finer look.


- **Choose Select Default Fonts from the Options Menu.** The Select Default Fonts dialog box appears.
- **Click Noteheads.** The Font dialog box appears.
- **Enter a new value in the Point Size text box.** The standard size for Finale's music font (Maestro) is 24 point.
- **Click OK.** If you chose a size that's not a multiple of 12, the notes may have slightly jagged edges if you print on a dot-matrix printer (unless you use Adobe Type Manager or the True-Type Maestro font; both are described under [FONTS](#)). On a PostScript printer, however, the notes will be crisp and smooth.

If you discover that the stems of stems-up notes no longer attach correctly to the newly-sized noteheads, you can adjust their horizontal positions using the Stem Connections dialog box.


For full instructions, see [STEMS—To change the position of the stem relative to its notehead](#).

To reduce or enlarge selected notes (or noteheads)

These instructions show you how to resize one notehead or one beamed group of notes. If you want to create cue notes (by resizing a longer region of notes), however, see [CUE NOTES](#).

- **Enter the music at normal size.**
- **Click the Resize Tool** .
- **To change the size of a notehead, click it. To change the size of the entire entry group—the note or chord, stem, flag, lyric, articulations, and any notes beamed to it—click the stem (of the first note in the group).** The Resize dialog box appears.
- **Enter the desired reduction or enlargement value.** The number you enter here is a percentage of the full-size notes, so 200 (%) would result in a double-size note.
- **Click OK (or press enter).** The note (or entry group) is now resized. To restore the notes to normal size, repeat the process, but change the number to 100% in the Resize dialog box and click OK.

To restore a region of modified notes to their original size

- **Click the Mass Edit Tool** . the Mass Edit Menu appears.
- **Select the measures containing the resized notes.**
- **Choose Clear Items from the Mass Edit Menu. Proceeding through the dialog boxes, click as follows: Only Selected Items; Entries.** A dialog box appears, listing various elements you can erase.
- **Click Notehead and Percentage Alterations. Click OK (or press enter) twice.**

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Stemless notes

Music with stemless notes (noteheads only) appears in plainchant and some hymn scores. In Finale, the stems can be hidden either globally or on a note-by-note basis. See also [STEMS](#).



To create stemless notes globally

- **From the Options Menu, choose Document Options and select Stems.** The Stem options appear.
- **Enter zero (0) in both the Normal and Shortened Stem Length boxes. Click OK (or press enter).** No stems appear anywhere in the document.

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To create stemless notes, note-by-note

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- **Click the Special Tools Tool , and click the measure in question.**
- **Click the Custom Stem Tool .** A handle appears on each note.
- **Double-click the handle of the desired note.** The Shape Selection dialog box appears.
- **Click Create.** The Shape Designer appears.
- **Click OK, then Select (or press enter twice).** In effect, you've selected a stem that consists of nothing.

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To restore the original stem, click the modified note's handle and press delete. If you have several measures requiring stemless notes, you can copy the "no-stem" information onto other notes; see [STEMS—To copy custom stemming to other measures](#). See also [STEMS—To remove custom stemming from a region](#).

Stems

This entry contains information on stem direction, length, position, thickness, and shape. See [STEMLESS NOTES](#).

To flip a stem

- **Click the Speedy Entry Tool , and click the measure in question.** The editing frame appears.
- **Click the note whose stem you want to flip.** (Or use the arrow keys to position the insertion bar.) Make certain you're in the correct layer (if you've entered music in Layers) and the correct voice (if you're using the Voice 1/Voice 2 feature). Press shift-' (apostrophe) to change layers; press the apostrophe key to change voices.
- **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.


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To flip all stems in a region in one direction

- Click the Mass Edit Tool  and select the region to be affected. See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- From the Utilities submenu of the Mass Edit Menu, choose **Freeze Stems Up** (or **Freeze Stems Down**). All stems in the selected region are now “frozen” in the direction you specified.

To change “frozen” stems back to variable-direction stems

- Click the Mass Edit Tool  and select the region to be affected. See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- From the Utilities submenu of the Mass Edit Menu, choose **Remove Stem Changes**.

To change stem lengths, note by note

- Click the Special Tools Tool , and click the measure in question.
- Click the Stem Length Tool . A handle appears on every unbeamed stem. If you select the Beamed Stem Length Tool , then the handles appear on all beamed stems.
- **Drag the desired handle up or down.** As you drag, the stem length changes. Press shift as you drag to constrain the cursor to vertical movements, and moving the stem left or right. To restore the original stem length, click the handle and press delete.

To change stem lengths globally

- From the Options Menu, choose **Document Options** and select **Stems**. The Stem options appear.
- **Change the numbers in the Normal Stem Length and Shortened Stem Length boxes.** The numbers in these two text boxes set the lengths of note stems, measured in the currently selected measurement units. See [DOCUMENT OPTIONS-STEMS](#) for details.
- Click **OK** (or press enter).

To change the position of the stem relative to its notehead

If you want to change the position of a single stem, use the Stem Length Tool or Beamed Stem Length Tool (Special Tools Tool) to move the stem left or right.

Or, you may want to globally change the way a stem attaches to its note, especially when you’re working with alternate noteheads (slashes, diamonds, and so on). See [STEM CONNECTIONS DIALOG BOX](#).

To change the thickness of stems



- From the Options Menu, choose **Document Options** and select **Stems**. The Stem options appear.
- **Enter a new number in the Stem Lines text box.** The units are whatever you’ve selected in the Measurement Units submenu (Options Menu). (The default setting for stems is half a point.)

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- Click OK (or press enter).

To draw completely new shapes for stems

You don't have to use a simple vertical line for a stem; you can customize stems by using any shape you can draw in Finale's Shape Designer. This feature is particularly useful in creating "splayed" stemming for note clusters—for example, you might have a stem with three spokes extending to a C \flat , C, and C \sharp struck at the same time.

- Click the Special Tools Tool , and click the measure in question.
- Click the Custom Stem Tool . A handle appears at the base of each stem.
- Double-click the handle of the stem you want to change; in the dialog box that appears, click Create. The Shape Designer dialog box appears.
- Draw the new stem's shape. For instructions on using the Shape Designer, see [SHAPE DESIGNER](#). As you draw, remember that the small white dot you see in the Shape Designer—the origin—will appear at the base of the notehead, where the stem is normally connected.
- When you're finished, exit the Shape Designer by pressing enter twice. To restore the original stem, click the modified note's handle and press delete. Once you've created custom stems in a measure, you can copy the stem information to other measures.

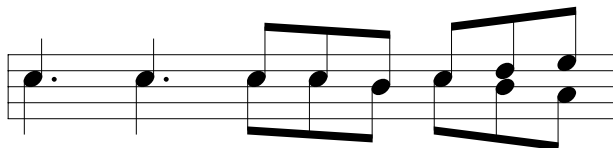
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

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To create a double or split stem

A double stem is a second stem, pointing in the opposite direction from the note's original stem. A note with a double stem often signifies two voices in unison.



- Click the Special Tools Tool , and click the measure in question.
- Click the Double/Split Stem Tool . A handle appears on every notehead in the measure; another appears above the staff, and another below.
- To create a double stem, click the handle below any note or chord. A second stem appears on the note you clicked, no matter which way the original stem pointed. To restore the note to its original single-stemmed status, click the lower handle again so that it's no longer highlighted.
- Once you've created a chord with a double stem, you can create split stemming within the chord, giving the effect of a separate inner voice.
- To create a split stem, click the handle of each notehead that you want to attach to the upper stem only. Each notehead you click joins the upper stem. The remaining notes are attached to the lower stem. To restore a note to its original stem, click the split stem handle again so that it's no longer highlighted.

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To create reverse stems

A reverse stem is one that's drawn on the "wrong" side of its notehead. It's encountered most frequently in conjunction with cross-staff notes. See [REVERSE STEMS](#).

To copy custom stemming to other measures


- Click the Mass Edit Tool .
- Choose Copy Entry Items from the Mass Edit Menu. A dialog box appears.
- Click Stem and Beam Alterations. Click OK (or press enter).
- Select the source measures (the ones containing the custom stems).
- Drag the first source measure so that it's superimposed on the first target measure. Unless you're dragging to a measure directly above or below the source measure, the Copy Measures dialog box appears.
- Specify how many times you want the stemming information copied. Click OK.

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To remove custom stemming from a region

- Click the Mass Edit Tool , and select the measures in which the modified stems appear.
- Choose Clear Items from the Mass Edit Menu.
- Proceeding through the dialog boxes, click as follows: Only Selected Items; Entries; Beam and Stem Alterations. Click OK (or press enter) twice.

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Beaming over rests

In normal circumstances, Finale doesn't include rests in beam groups. However, you may prefer to have eighth-note (and smaller value) beams include rests on the outside of beam groups.

To globally beam over rests on the outside of beam groups

- From the Options Menu, choose Document Options and select Beams. The Beam options appear.
- Select Extend Beams Over Edge Rests and Extend Secondary Beams Over Rests. Click OK (or press enter). This is a global option. You can, of course, override this beaming pattern in the usual way; see [BEAMING—To break \(or create\) a beam](#).

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To create (or remove) half-stems on beamed rests

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- From the Options Menu, choose Document Options and select Beams. The Beam options appear.
- Select Display Half-stems for Beamed Rests. Click OK. To hide the half-stems, turn this option off. To adjust the position of the stems, see [TO CHANGE THE POSITION OF THE STEM RELATIVE TO ITS NOTEHEAD](#).

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Pickup measures

To create a pickup measure at the beginning of a piece


The following method, in effect, places an “invisible rest” at the beginning of the first measure of your piece. Follow these steps to convert the first measure into a pickup measure. If you wish to add a pickup measure before the first measure of your piece, first insert a measure with the Measure Tool. See [MEASURE MENU](#). Any notes you enter will be pushed to the right of this invisible rest. Finale will also automatically skip over your pickup measure when displaying measure numbers. There is another method which some users prefer to create both pickup measures at the beginning of a piece and pickup measures within a piece. See [To create a pickup measure within a piece](#).

- **From the Options Menu, choose Document Options, then Pickup Measure.** The Set Pickups dialog box appears containing rhythmic values.
- **Click the rhythmic value corresponding to the sum of the pickup note or notes.** If the duration of the pickup notes is equivalent to a dotted note, click the dotted note.
- **Click OK (or press enter), and enter the pickup notes.** Finale will still play back the entire measure—including the invisible rest before the pickup measure. If you’ve entered the notes before creating the pickup measure, you may need to reapply music spacing.

To create a pickup measure within a piece

- **Enter the pickup notes first.** For the moment, notate them at the beginning of the measure, even though they’ll eventually be right-justified.
- **Choose the Time Signature Tool** .
- **Click in the pickup measure.** The Time Signature dialog box appears.
- **Set the Number of Beats to match the sum of beats in the pickup measure.**
- **Click Options.** The Time Signature dialog box expands.
- **Select Use a Different Time Signature for Display.**
- **Set the Number of Beats to match the sum of beats in the full measures of music after the pickup measure.**
- **Set the Beat Duration to match the beat duration in the full measure of music after the pickup measure.**
- **Click OK.** Now you may want to adjust the measure numbers to account for the pickup measure.

To adjust the measure numbers to account for the pickup measure

- **Click the Measure Tool**  **and select Edit Regions from the Measure Number sub-menu of the Measure Menu.** The Measure Number dialog box appears.
- **In the Includes Measure _ through _ change the through field to match the measure number before the pickup measure.** For example if the pickup measure is 5, enter a 4.

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- **Click Add.** This will create a new region which will be measure numbers after the pickup measure.
- **Select the newly created region in the window.**
- **In the Includes Measure _ through _ enter the number of the measure after the pickup measure.** For example if the pickup measure is 5, enter a 6.
- **In the through field, enter the last measure of the piece.**
- **In the First Measure in Region, enter the measure number you want displayed.** For example if the pickup measure is 5, then measure 6 would be numbered as 5, so enter a 5.
- **Set other fields as desired in the Measure Number dialog box.** See [MEASURE NUMBER DIALOG BOX](#) for more information.
- **Click OK.**

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