

# Chapter 22: Articulation Tool

## Articulation Tool

### What it does

Use this tool to enter one-character articulation markings (such as accents, staccato marks, fermatas, and so on) into your score. You attach an articulation to a single note in a single staff (by clicking on, above, or below it); if the note moves, the articulation moves with it.

You can also define an articulation for playback; it can affect either the timing or the volume (key velocity) of the note on which it appears.

### Special mouse clicks

- **Click on, above, or below a note or rest that doesn't have an articulation attached** to display the Articulation Selection dialog box, from which you can select an articulation marking you want to insert. (If you are using voices, click above the staff for Voice 1 and below for Voice 2.)
- **Click a note to which an articulation has been assigned** to display a handle on the articulation.
- **Click or shift-click articulation handles** to select one (or additional) articulations, respectively. Click and drag to select multiple handles, or press ctrl-A to select all the handles assigned to the entry.
- **Drag a selected handle** to move all selected articulations; press delete, or right mouse click the handle and select Delete from the contextual menu to remove them.
- **Ctrl-drag a handle** to adjust an articulation's position without using dynamic drawing (where the element is visible at all times while you're dragging it). The marking will disappear until you release the mouse button.
- **Click a note whose articulations' handles are visible** to display the Articulation Selection dialog box, from which you can select an additional expression to attach to the same note.
- **Double-click an articulation handle (or select the handle and press enter), or right mouse click the handle and select Edit Articulation Definition from the contextual menu** to display the Articulation Designer dialog box, where you can edit the character used for an articulation marking, including its playback definition, font, and automatic-placement options.
- **Drag-enclose a series of notes** to bring up the Apply Articulation dialog box. Hold down delete and drag-enclose note to remove the articulations.

### Metatools

You can create Articulation Metatools—one-key equivalents for articulation markings—that can save you time if you need to insert many expression markings into your score (because you bypass the Articulation Selection dialog box).

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## To program an Articulation Metatool

Click the Articulation Tool. Press shift and a letter or number key. Finale displays the Articulation Selection dialog box; double-click the marking you want to correspond to the letter or number you pressed. Click OK.

## To use an Articulation Metatool

Click the Articulation Tool. While pressing the number or letter key to which the desired marking was programmed, click on, above, or below a note or rest. If you have notes in both Voice 1 and Voice 2, click above the staff for Voice 1 or below the staff for Voice 2 to place the articulation. The marking appears at the place you clicked.

You can also press a metatool key and drag-enclose the desired notes to apply the articulation to those notes.

## Contextual menus

Contextual menus are reached by right mouse-clicking on the handle of an object. A contextual menu will be displayed where you can select various items.

### Articulation handles

Menu item	What it does
Edit Articulation Definition	Display the Articulation Designer dialog box
Delete	Removes selected articulations

# Articulation Selection dialog box

## How to get there

Click the Articulation Tool . Click on, above, or below any note. Or, to program a Metatool, press a letter or number key while pressing shift.

## What it does

An articulation is a one-character marking that affects only a single note (an accent, staccato, or fermata, for example). You can select, edit, delete, or create articulations in this dialog box. The number in the top left corner of each item lists the slot number for the item. This can be handy if you have the option of typing in the slot number in a dialog box instead of scrolling through the selection dialog box. Occasionally, a character in parenthesis appears in the top right corner of an item in the selection dialog box. This character indicates the Metatool assigned to the item.

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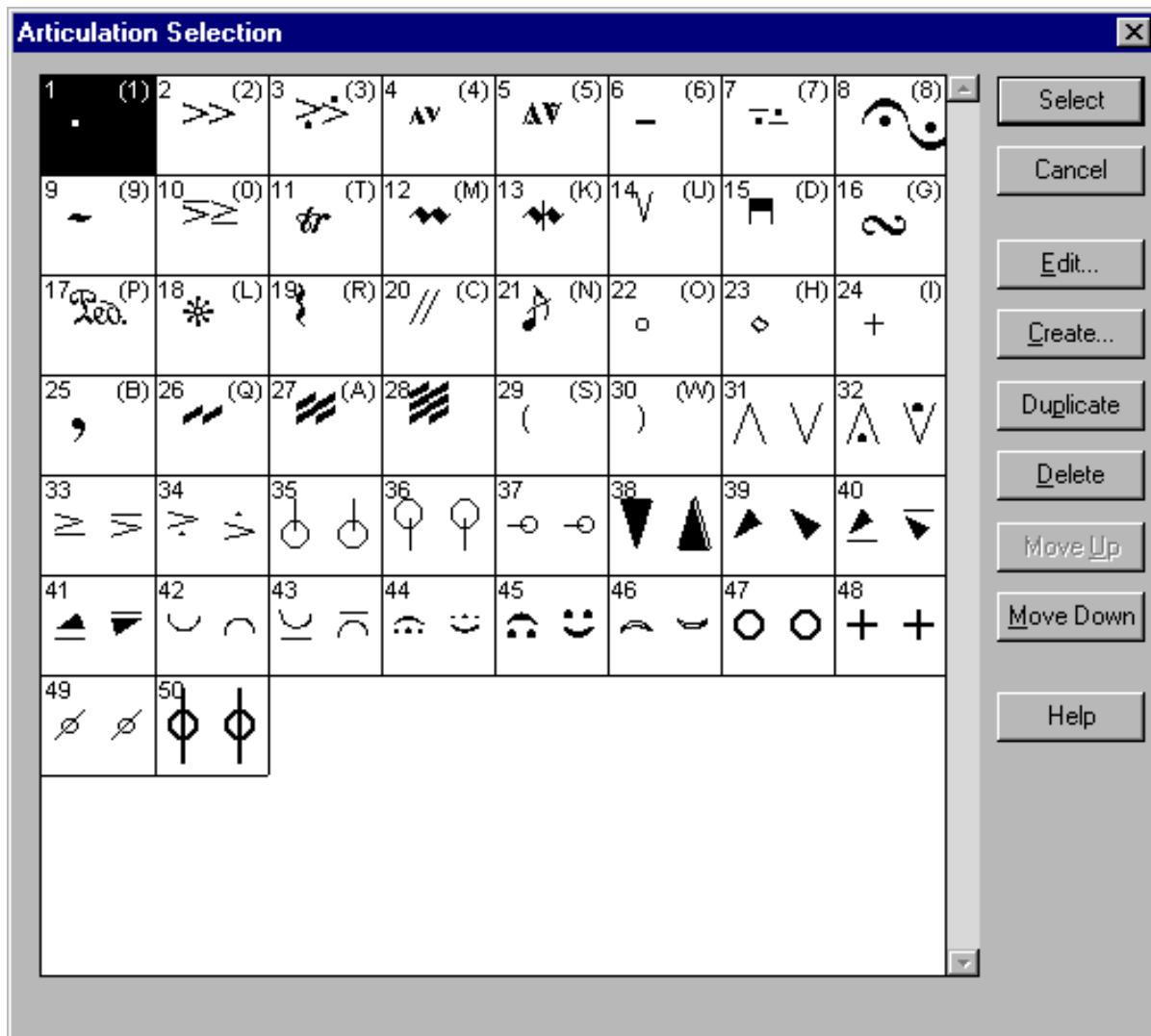
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- **Edit.** After selecting an existing articulation by clicking it, click Edit to enter the Articulation Designer dialog box. You can change any aspect of the articulation selected, however, keep in mind that when you edit an articulation, your editing affects every occurrence of it in the score.
- **Create.** Click Create to enter the Articulation Designer dialog box, where you can design a new articulation. See [ARTICULATION DESIGNER DIALOG BOX](#).
- **Duplicate.** Click Duplicate to create a copy of the selected shape to modify. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Delete.** After selecting an existing articulation by clicking it, click Delete to remove it from the Articulation Selection dialog box. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use Ctrl-click to select only a specific additional item in the list. If the expression is used in the score, the Delete Element dialog box is displayed, where you can specify delete options. See [DELETE ELEMENT DIALOG BOX](#).

- **Move Up • Move Down.** Click these buttons to move the selected item or items up or down in the list. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Cancel.** Click Cancel to return to the score without placing an articulation in the score.
- **Select.** After clicking the symbol you want to apply to the note, click Select. You return to the score, and the marking is attached to the note.

Instead of using the Select button, you can simply double-click the desired marking. (In fact, you can avoid this dialog box completely by using Articulation Metatools. See [ARTICULATIONS—To create an Articulation Metatool](#).)

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# Articulation Designer dialog box

## How to get there

Click the Articulation Tool . Click on, above, or below any note. When the Articulation Selection dialog box appears, click Create (or click an existing symbol and click Edit).

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If an Articulation already appears in the score, click its note; a handle appears. Double-click the handle.

## What it does

An articulation is a one-character marking that affects only a single note (an accent, staccato, or fermata, for example). In this dialog box you can specify the character to be used for the symbol, whether or not (and how) it should be “smart” (capable of centering itself and flipping when the note stem flips), and what playback effect, if any, it should have on the note it’s attached to.

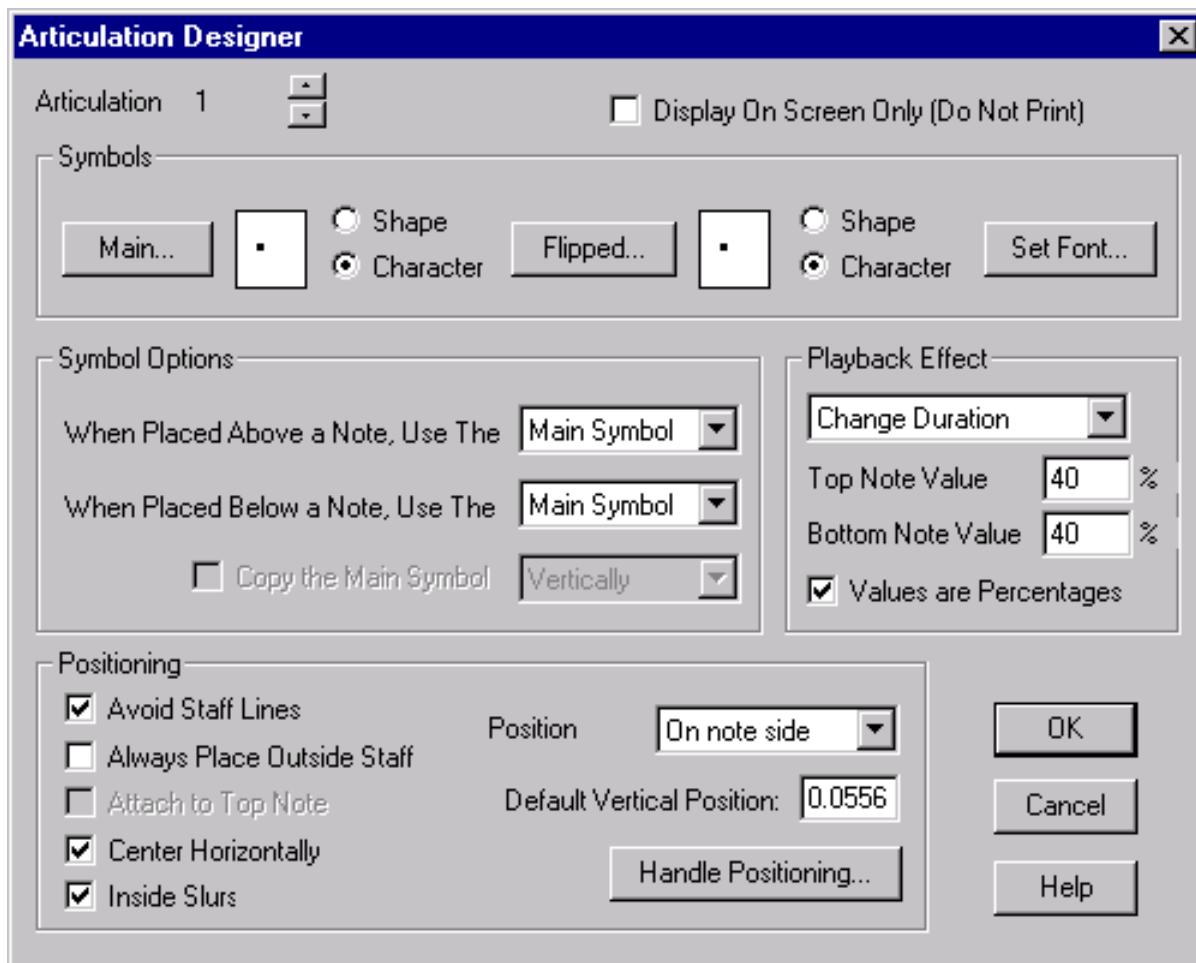
You can make excellent use of these intelligent, self-positioning markings without ever even reading the following descriptions or understanding their workings. Simply load the pre-defined Articulations Library we’ve provided, work from the Maestro Font Default file we’ve provided, or copy the settings shown in the articulations table in the [FINALE LIBRARIES](#) section the Appendix.

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- **Articulation Designer • [Arrow controls].** The number at the top of this dialog box is the ID number of the symbol you’re working on; click the up or down arrows on the small control to view the settings of other articulations in the current document’s library.
- **Display On Screen Only (Do Not Print).** Select this checkbox to prevent the articulation from printing.
- **Main.** The articulation you’re defining appears in the Main display.  
To choose (or change) this symbol, click the button. Finale displays every character (letter, symbol, or marking) in the selected font; double-click the marking you want.
- **Main: Shape • Character.** The articulation that you define here will appear in the Main display. Click Shape to tell Finale to use a shape for the articulation, then click Main to specify the shape. The Shape Selection dialog box appears. You can create your own shapes or combine characters using the Shape Designer. Click Character to tell Finale to use a symbol for the articulation, then click Main. The Symbol Selection dialog box appears. Double-click the symbol you want to use.
- **Flipped.** Certain articulations, notably the fermata and marcato symbols, appear one way when they’re above a note (⌚ or ⚑), and upside-down (⌚ or ⚑) when they’re below a note. Finale lets you choose a different character to represent the upside-down version. Click the

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button to view the full palette of musical symbols, and double-click the one you want to serve as the upside-down version of the Main symbol.

If you do so, be sure you choose Flipped Symbol from one of the two “When Placed...” drop-down lists described below.

- **Flipped: Shape • Character.** The articulation defined here specifies the “flipped” version of the Main symbol or shape (so Finale can display the articulation correctly when it’s placed below a note). Click Shape to tell Finale to use a shape for the articulation, then click Flipped to specify the shape. The Shape Selection dialog box appears. You can create your own shapes or combine characters using the Shape Designer. Click Character to tell Finale to use a symbol for the articulation, then click Flipped. The Symbol Selection dialog box appears. Double-click the symbol you want to use.
- **Set Font.** Click this button to display the Font dialog box, where you can specify the font from which you want to select the character for the articulation.
- **When Placed Above a Note, use the: Main symbol • Flipped symbol.** If you’ve specified both a Main and a Flipped symbol to represent this articulation in its upright and upside-down conditions, use this drop-down list to select which symbol appears above the note. For example, if your Main symbol was this fermata , and your Flipped symbol was this one , you’d choose Main from this drop-down list.

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Once you’ve specified which symbol appears above, and which below, a note, Finale will place the correct symbol into the score automatically when you select it from the Articulation Selection dialog box. And if the note gets transposed so that its stem changes direction, Finale will automatically substitute the inverted symbol.

- **When Placed Below a Note, use the: Main symbol • Flipped symbol.** If you’ve specified both a Main and a Flipped symbol to represent this articulation in its upright and upside-down conditions, use this drop-down list to select which symbol appears below the note. For example, if your Main symbol was this fermata , and your Flipped symbol was this one , you’d choose Flipped from this drop-down list.

If there’s no “upside-down” version of a symbol—which is usually the case—choose Main symbol from both drop-down lists.

- **Copy the Main Symbol: Vertically • Horizontally.** Some markings—notably the rolled chord and trill symbols—need to be variable in length. For this reason, you can select the Copy the Main Symbol option, which provides two handles on the articulation in the score instead of the usual one. When you drag the second handle, the marking (in the case of the rolled chord and trill symbols, a single segment of a wavy line) duplicates itself as many times as necessary, allowing you to stretch the marking.

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Choose either Vertically or Horizontally from the drop-down list, depending on how you want the symbol to stretch: Vertically for a rolled chord marking, and Horizontally for a trill. See [TRILLS AND ROLLED CHORDS](#).

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- **Playback Effect: None • Change Attack • Change Duration • Change Velocity.** Use this drop-down list to display and edit the settings for the three playback effects that Finale will use when playing back the note affected by this articulation. Choose each Playback Effect option from the drop-down list, then enter values for that option in the dialog box. Choosing None disables all three playback effects for the articulation.

When you choose **Change Key Velocity** the numbers in the Top Note Value and Bottom Note Value text boxes represent MIDI key velocity (volume) values. These values can range from –127 to 127, where a negative number makes the affected note softer than unaffected notes, and a positive number makes it louder. Your marking will then affect the velocity (volume) of its note; accents, stress marks, and marcato marks are good examples.

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When you choose **Change Duration** the numbers in the Note Value text boxes represent changes in the duration of the affected notes. A staccato mark is a good example of an articulation that uses this setting. When Change Duration is selected, Finale sustains the affected note for its notated value plus the duration indicated in the Top Note Value text box. (If you want every note of a chord to be sustained by a different amount, enter a different value in the Bottom Note Value text box too.)

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The numbers in these text boxes are in EDUs, of which there are 1024 per quarter note. To affect the timing of a note, therefore, be sure to enter numeric values large enough to create a noticeable rhythmic difference on playback—256 EDUs (a sixteenth note) and higher, for example. Because EDUs are hard to compute, the best way to use this setting may be to select Values Are Percentages (see below), so that you can simply type a percentage of the notated value into the text box. To create a staccato marking, for example, you might type 50 (% of full note value) into the Top Note Value text box.

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When you choose **Change Attack**, you’re telling Finale to shift the attack of the affected note forward or backward in time (without changing the note’s duration). A negative number tells Finale to strike the note slightly before the beat during playback; a positive number tells it to strike the note just after the beat.

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This option is most useful in creating the rolled chord effect, which you can achieve by entering different values in the Top Note Value and Bottom Note Value text boxes. That’s because Finale ranges the attack times of the middle chord notes proportionally between the earliest and latest attacks (as specified by the values in the Top Note and Bottom Note text boxes), producing a true rolled-chord sound.

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If you want the chord rolled from top to bottom, enter a negative number in the Top Note Value text box, and zero in the Bottom Note Value text box. If you enter zero for the Bottom Note Value and a positive number in the Top Note Value text box, the attacks of the upper chord notes will be late—in other words, the rolled chord will begin on the beat. (For a more detailed discussion, see [ROLLED CHORDS](#).)

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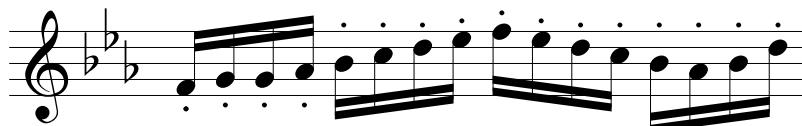
- **Top Note Value • Bottom Note Value.** These text boxes let you enter specific values for increased or decreased velocity, duration, or attack time for the affected notes. The separate text boxes for Top and Bottom notes come into play when you’re attaching an articulation to a chord, because a chord’s top and bottom notes can have different key velocity values or durations. Because Finale scales the key velocities or durations of any middle notes proportionally between the values in the Top and Bottom Note Value text boxes, it’s easy to create effects such as rolled chords.

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If you don't need a varied playback effect in chord situations—which is likely to be most of the time—leave the Bottom Note Value text box empty, and enter a value in the Top Note Value text box; Finale will apply the Top Note Value to the entire chord.

- **Values are Percentages.** When this checkbox is selected, the numbers you enter into the Note Value text boxes represent percentages of the note's notated value. For example, if Change Durations is selected in the Playback Effect drop-down list, you could enter 50 in the Top Note Value text box, and the affected note would play back with only half its notated rhythmic value (as in the case of a staccato). If Change Key Velocity is selected, you could enter 150 to represent emphasis that's 50% greater than an unaffected note (as in the case of an accent).
- **Avoid Staff Lines.** If you want to ensure that the articulation you're designing will never overlap a staff line, select this checkbox. Note, though, that Finale will only see to it that the marking's handle doesn't fall on a staff line. It's up to you to adjust the handle's position (using the Handle Positioning button) so that the symbol itself doesn't fall on a staff line. In the case of large symbols, you may not be able to find a position that doesn't overlap any lines, but you can use this option (and the Handle Positioning button) to place it in the best position possible.
- **Always Place Outside Staff.** In one school of music-engraving thought, if a staccato mark (for example) is so close to a notehead that it would appear within the staff lines, it should be placed as close as possible outside the staff, as shown here.



Select this checkbox if you want the articulation you're designing always to fall outside the staff.

- **Attach to Top Note.** Use this checkbox to specify whether the articulation should be attached to the top or bottom note of a chord, so that when the notehead changes pitch, the articulation changes position accordingly. Select Attach to Top Note if the marking's distance should be fixed from the top note; don't select it if you want the marking attached to the bottom note.
- **Center Horizontally.** Select this checkbox if, when you place this articulation into the score, you want it to automatically center itself relative to the notehead. (You can always drag it into a new position once it appears in the score, of course.)
- **Inside Slur Ends.** Select this checkbox to force a SmartShape slur tip to avoid this articulation by moving farther out. See [SLURS](#).
- **Position: Manually • On Notehead Side • On Stem Side • Above Note • Below Note.** Using this drop-down list, you can instruct the articulation you're designing always to appear in—and maintain—a certain vertical position relative to the note. Choose **On Notehead Side** if this marking should always appear on the notehead side of a note, even flipping if a transposition flips the note's stem in the opposite direction. Choose **On Stem Side** for a marking that does the opposite—appears on, and always flips as necessary to remain on, the stem side of a note. (If you've specified a Flipped symbol, Finale will automatically substitute the upside-down symbol when the stem direction changes.)

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Choose **Above Note** if you want this articulation always to appear above the note, regardless of the note's stem direction, and **Below Note** if it should appear below the note, regardless of stem direction. (Choose **Manually** if you want to place this articulation by hand each time you place it into the score.)

- **Default Vertical Position:** In this text box, specify how far you want this articulation to appear from the notehead you're attaching it to. (This distance, of course, is subject to the other settings you've made in this dialog box, such as Always Place Outside Staff.)
- **Handle Positioning.** Finale's musical symbols are actually just characters in a special font. Since the computer places these characters onto the screen by the invisible "handle" in the lower-left corner of each symbol, Finale lets you adjust the position of each character's handle, so that all the positioning-sensitive options in this dialog box will work properly; generally, you only need this option to compensate for unusually large symbols (or symbols from unusual fonts); let your eye be your guide. (You don't need to specify a handle position if you're using the Center Horizontally option.) This button displays the Handle Positioning dialog box; see [HANDLE POSITIONING DIALOG BOX](#) for details. To find out some appropriate handle settings for various articulations, see the table in the [FINALE LIBRARIES](#) section of the Appendix.
- **OK • Cancel.** Click OK (or press enter) to confirm your editing and return to the Articulation Selection dialog box (or to the score). If you've just designed a new articulation, it now appears in the selection box. Click Cancel to tell Finale to ignore any editing you've done in this dialog box. You return to the Articulation Selection dialog box or to the score.

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# Symbol Selection dialog box

## How to get there

You can access this dialog box by clicking a Symbol button anywhere it appears in the program, such as the Articulation Definition, Chord Suffix Editor, Clef Designer, Note Shape Assignment, and Stem Connection dialog boxes.

## What it does

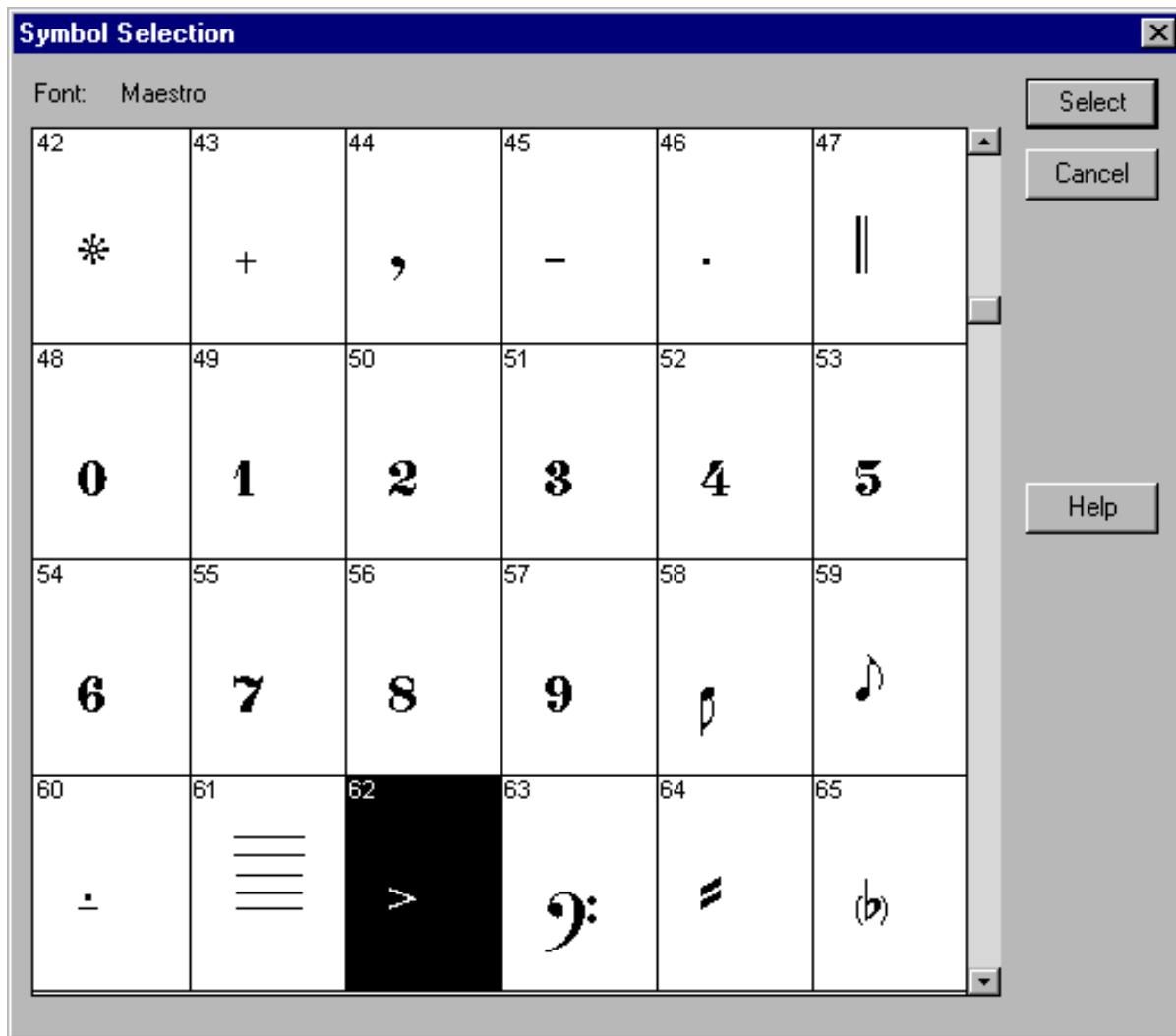
From this dialog box you can choose any letter, number, or symbol in the selected font by double-clicking it. The currently selected font for the element appears in this dialog box.

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- **Font.** The currently selected font is displayed.
- **Select.** Instead of double-clicking any character, you can click it once and then click Select. You return to the previous dialog box.
- **Cancel.** Click Cancel to return to the previous dialog box without selecting a character.

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## Handle Positioning dialog box

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### How to get there

Click the Articulation Tool , and click a note. Click Create (or click a symbol and click Edit). In the Articulation Designer dialog box, click Handle Positioning.

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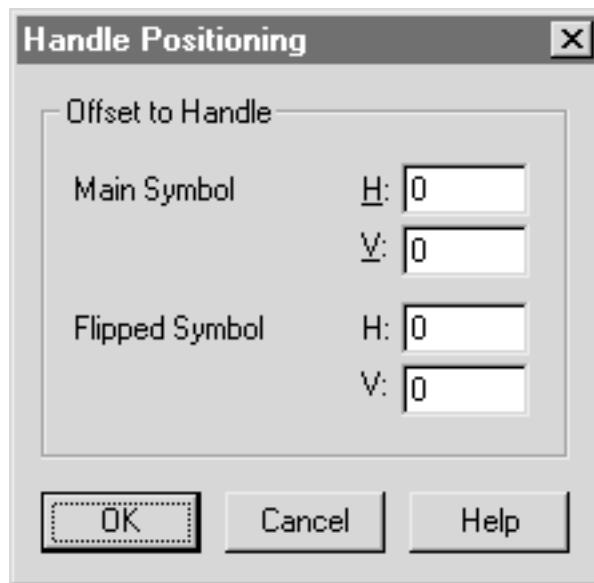
### What it does

The Articulation Designer dialog box contains positioning options which let you create articulation marks (accents, staccatos, and so on) that center themselves—and distance themselves uniformly from the notehead—automatically.

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Not only do markings come in all different sizes and shapes, but different fonts handle symbols differently. For example, suppose you place a fermata on a note that comes from a nonstandard music font, and you decide that even though you've told Finale to center it on the note, it's a little bit too far to the left. Using the Handle Positioning dialog box, you can teach Finale to place the symbol slightly farther to the right from now on, by slightly shifting the symbol's handle (which is always in the lower-left corner of the symbol).

You might also use the Handle Positioning feature to place breath marks and railroad tracks to the right of their attached notes automatically, for example, or to compensate for a symbol's extra height when you use the Avoid Staff Lines placement option. See [ARTICULATION DESIGNER DIALOG BOX](#). (Note: You generally don't need to specify a handle position for each marking for centering purposes; Finale automatically measures a symbol's width and centers it over its note, even if the handle is to the left of the note.)



- **Main Symbol • Flipped Symbol • H: • V:.** In the H: and V: text boxes, type numbers that specify how much you want to move the marking. A positive H: number moves the marking to the right, and a positive V: number moves it upward. You can specify these options separately for the Main Symbol and its upside-down “Flipped” symbol (see [ARTICULATION DESIGNER DIALOG BOX](#)).
- **OK • Cancel.** Click OK to confirm, or Cancel to discard, the changes in handle positioning you've just made. You return to the Articulation Designer dialog box.

## Easy Harmonics Plug-in

### How to get there

Select a region with the Mass Mover Tool. From the Plug-ins Menu, choose TGTools, then Easy Harmonics.

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## What it does

The Easy Harmonics plug-in allows you to easily create string harmonics. This plug-in searches the selected region for intervals of two notes. The selected region can include partially selected measures. When the selected interval is found, the upper note is turned into a diamond.

Before:



After:



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- **Apply to: thirds • fourths.** Select an interval to turn into harmonics. These intervals need to be entered as normal notes before running the plug-in.
- **Apply • Close • About.** Click Apply to create the harmonics and leave the dialog box available for further commands. Click Close to return to the score without making any changes. Click About for more information about the complete TGTools plug-in collection.

# Easy Tremolos Plug-in

## How to get there

Select a region with the Mass Mover Tool. From the Plug-ins Menu, choose TGTools, then Easy Tremolos.

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## What it does

The Easy Tremolos plug-in allows you to easily create tremolos for display and playback. First enter the notes so they fit into the measure without the tremolo. The Easy Tremolos plug-in converts any two consecutive identical pitches into a tremolo. The tremolo's note durations are doubled:

Before:



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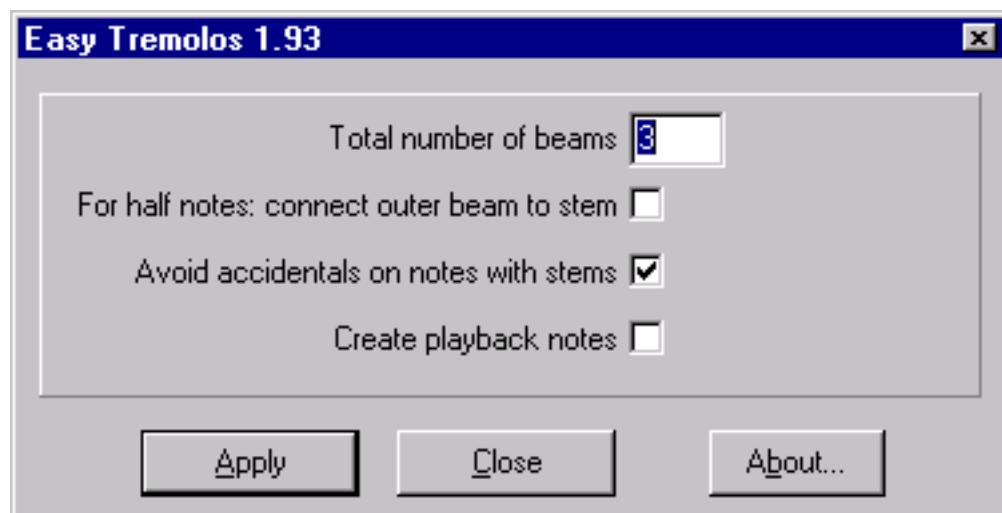
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After:



Some options enable fine-tuning tremolo notation (such as the number of beams). The plug-in can be re-applied to change the options on an existing tremolo: for example, to change the number of beams or add playback notes. The plug-in won't revert tremolos back to normal notes.

If you want to convert a specific pair of notes or chords within a measure, use Partial Measure Selection.



- **Total Number of Beams.** Enter the number of tremolo beams between the two pitches.
- **For half notes: connect outer beam to stem.** Check this box to extend the outermost or “eighth” beam to the stem for half notes.
- **Avoid accidentals on notes with stems.** Check this box to have the tremolo beams avoid any accidentals.
- **Create playback notes.** Check this box to have the tremolo written out for playback in hidden notes in layer 4.
- **Apply • Close • About.** Click Apply to create or modify tremolos based on your options and leave the dialog box available for the next command. Click Close to return to the score without making any changes. Click About for more information about the complete TGTools plug-in collection.

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## Articulations

An articulation is a symbol used to tell the player how a particular note is to be played: an accent, staccato mark, or harmonic symbol, for example. You can apply these markings either one note at a time, or to a whole group of notes at once. Finale will automatically center the markings, if you wish, and place them the proper distance from the noteheads; you'll even hear their effect on the music when you play it back.

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The Articulation Tool is used for creating and placing these markings. Each consists of a single character (letter) from any font or a shape; most of the time, you'll want to use Finale's Maestro music font, in which all the characters are musical symbols. A complete list of Maestro characters appears on the *Quick Reference Card*.

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An articulation must be attached to a note (or a rest); you can't insert one into an empty measure. The marking maintains its position relative to that note, even if you transpose it; in fact, the symbol will automatically flip to the opposite side of the note if the stem changes direction, and even switch to a different symbol if the new stem direction warrants (as when a fermata symbol flips upside-down).

## To put one articulation mark in the score

- **Click the Articulation Tool**  **. Click on, above, or below the note in question.** If you are using voices, click above the staff for Voice 1 and below for Voice 2. The Articulation Selection dialog box appears.
- **Double-click the symbol you want.** If you don't see it, even when you use the scroll bar, see ["To design an articulation."](#)

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The marking now appears in the score. Finale can automatically center the articulation, and choose the correct side of the note for it, depending on the option selected for it in the Articulation Designer dialog box. Even if these options are set, you can adjust its position by dragging its handle.

Note that you can bypass the Articulation Selection dialog box altogether by assigning each Articulation symbol to a key on your computer keyboard, and inserting each symbol into the score with one mouse-click. Such keyboard shortcuts are called Metatools; see ["To create an Articulation Metatool."](#)

You can also apply the same marking to many notes at once: see ["To apply an articulation to every note in a region."](#)

## To apply an articulation to every note in a region

- **Click the Articulation Tool**  **, and drag-enclose a region of notes.** The Apply Articulation dialog box appears. If you have programmed a metatool for the particular articulation press the metatool while drag-enclosing the notes, and you're done! See ["To create an Articulation Metatool."](#)
- **Click Select.** The Articulation Selection dialog box appears.
- **Double-click the symbol you want.** You return to the Apply Articulation dialog box. At this point, you can specify a number of other parameters. Click Notes within Range of Durations to select a range of note values you want affected by the marking—for example, if you're placing a staccato mark on every note in a region, you might want it only to appear on eighth notes and quarter notes; you'd click the eighth note in the upper palette and the quarter note in the lower one.

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You can also specify whether or not Finale should place the articulation mark on notes beginning or ending a tie (since an accent mark, for example, doesn't mean much on a note at the right end of a tie). Select Include Notes that Start a Tie or Include Notes that Continue or End a Tie, respectively.

Finally, you can specify an additional amount of distance added to (or subtracted from) the marking's usual distance from the notehead. See [APPLY ARTICULATION DIALOG BOX](#) for more information.

- **Click OK (or press enter).** You return to the score, where Finale places the marking on every selected note.

## To move or delete an articulation

Follow the first step only if the marking's handle isn't visible.

- **Click the Articulation Tool** , and then **click the note to which the symbol was attached.** Its handle appears.
- **Drag the handle to move the marking.** Select it and press the arrow keys to “nudge” it for fine positioning; select it and press delete to remove it.

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## To create an Articulation Metatool

A Metatool is a keyboard equivalent for a certain Articulation. By creating a Metatool for a symbol, you can pop it into the score with a single click of the mouse. You bypass the selection box that would otherwise appear.

- **Click the Articulation Tool** . While pressing shift, press any letter or number key.

The Articulation Selection dialog box appears. If the marking you want isn't present in the Articulation Selection dialog box, you can create it in the usual way; see “[To design an articulation](#)” for instructions.

- **Double-click the desired marking.** You return to the score, having successfully prepared the Metatool for use.

You've just assigned a specific Articulation mark to a number or letter key; you might want to write down which symbol you assign to each number. Repeat this procedure for other number or letter keys, if you wish; you can re-assign your Metatools at any time by repeating this procedure.

Here's how to place the marking in the score:

- **While pressing the appropriate letter or number key, click the note on which you want the marking to appear.** The Articulation appears in the score. By pressing a different key each time you click a note, you can rapidly add articulations to your score. You can also drag-enclose a number of notes while pressing the metatool key and apply the articulation to all the notes at once.

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## To design an articulation

Follow these steps to add a new symbol to the Articulation Selection dialog box.

- **Click the Articulation Tool** , and **click a note in the score.** It makes no difference what note you click; the symbol you're about to design won't appear in the score until you want it to. The Articulation Selection dialog box appears.
- **Click Create.** The Articulation Designer dialog box appears. If the symbol you want to create isn't a musical symbol in the Maestro music font, click Set Font to specify a different type style.
- **Next to the Main Symbol display, click Main.** The Symbol Selection dialog box appears. Use the scroll bars to view all the musical symbols available in the font.

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- **Double-click the marking you want.** You return to the Articulation Designer dialog box.
- **Describe how you want this marking to appear, using the Positioning options.** How you use these options depends upon the type of music you’re notating, and your own preferences. If you make these settings carefully, you’ll save an immense amount of time when you place articulations into your scores, because Finale’s articulations don’t merely snap into place on a note—when a note’s stem direction changes, its marking even flips to the other side, and, as in the case of a fermata (⌚), even turns upside down automatically.

Important note: As you read about the following options, remember that all of these placement options have already been established for the basic set of articulation markings included in your Finale package. You can safely skip this entire section, unless you want to learn to edit these settings (or create new articulations of your own).

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In some jazz and popular music, it’s standard practice to place certain markings consistently above the staff, regardless of stem direction. If that’s the case, choose **Above note** from the Position drop-down list.

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In other music, you may decide that a symbol should appear either above or below the note, depending on the note’s stem direction. In that case, choose either **On note side** or **On stem side** from the Position drop-down list.

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Finally, you’ll find some additional placement options in the form of checkboxes. Click **Avoid Staff Lines** if you don’t want Finale to place a symbol so that it falls on a staff line. (Since symbols are different sizes, Finale will attempt to place the symbol’s handle so that it doesn’t fall on a staff line. This may mean, however, that the handle of a marking is between lines, but part of the symbol itself crosses a line. In that case, click the Handle Positioning button, and use the H: and V: controls to further adjust the symbol’s positioning within the staff lines.)

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Click **Always Place Outside Staff** if you want Finale to place this marking as close as possible to a note, but never within the staff.

Finale can accommodate either notational convention: to place articulations a certain distance from the notehead whether or not they’re inside or outside the staff, or to place them as close as possible to their noteheads without appearing within the staff lines.

Click **Center Horizontally** if Finale should neatly center the articulation with the notehead automatically. Finally, click **Attach to Top Note** if, when you attach this marking to a chord, you want Finale to measure the marking’s distance from the top note instead of the bottom one.

- **If this marking is supposed to flip “upside down” when the stem direction changes, click the Select button to the right of the Flipped symbol display.** Some symbols, such as ⌚ or ⌚, are supposed to appear inverted when below a note. Finale can’t turn a symbol upside down; instead, Maestro and other music fonts contain both the normal and inverted versions of each such symbol. When a note’s stem direction changes, Finale can substitute the appropriate “upside-down” symbol automatically.
- **Find the drop-down list that begins, “When Placed Below a Note, use the...”, and choose Flipped Symbol.** See [FINALE LIBRARIES](#) in the Appendix for the settings for typical markings.

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- **Define the marking for playback, if you wish.** Your marking can affect key velocity (i.e., volume—an accent, for example) or timing (a staccato mark, for example). See “[To define an articulation for playback](#).”
- **Click OK (or press enter).** From now on, you may click as sloppily as you wish when attaching this marking to a note; Finale will neatly center it, place it on the correct side of the note, and substitute an inverted symbol when necessary—if you’ve set the marking up that way. Once you’ve placed an articulation on a note, of course, you’re still free to drag it to a new position.

The settings for the articulations provided in the Articulation Library that came with your Finale package are listed in the [FINALE LIBRARIES](#) section of the Appendix.

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## To center and reposition existing articulations

When you place an articulation marking onto a note, Finale automatically centers it and places it a precise distance away from the notehead. Once the marking appears in the score, you’re free to drag it into a new position.

Using the following technique, you can tell Finale to restore the markings’ original positions, eliminating any hand-positioning you’ve done.

The following command can also be used to move a specific marking into a new position, such as moving breath marks a uniform distance to the right of the notes to which they’re attached.

- **Click the Mass Mover Tool  and select the region of music you want to affect.** See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- **From the Change submenu of the Mass Mover Menu, choose Articulation Assignments.** The Change Articulation Assignments dialog box appears.
- **If you want Finale to reposition all articulations in the selected region, click OK.**
- **If you want Finale to reposition only a certain articulation marking, click Position Selected Articulations; click Select, and double-click the symbol you want.** You can also swap one marking for another throughout the selected region: select Change All Articulations (or Selected Articulations) to Articulation, and click Select to specify the replacement symbol.

You can also specify new positioning information by entering numbers into the H: and V: text boxes. You’re adding distance to either the usual or existing positions of the selected markings, depending on your selection from the drop-down list. The units are whatever you’ve selected using the Measurement Units command (Options Menu). For articulations designed to be placed On Notehead Side, or On Stem Side, positive numbers move the symbols to the right (H:) and away from the staff (V:); negative numbers move them left and in toward the staff. For articulations designed to be placed Manually, Above Note or Below Note, positive numbers move the symbols to the right (H:) and upward (V:); negative numbers move them down and left. See [CHANGE ARTICULATION ASSIGNMENTS DIALOG BOX](#) and [ARTICULATION DESIGNER DIALOG BOX](#) for more detailed explanations of these options.

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- **Click OK (or press enter).** Finale neatly positions every articulation mark in the selected region, according to your specifications.

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## To define an articulation for playback

- **Click the Articulation Tool** . If you haven't yet placed the Articulation in the score, click any note. When the Articulation Selection dialog box appears, click the desired symbol and click Edit; then skip to the instruction marked by the asterisk (\*).
- **Click the note to which the marking is attached.** A handle appears on the symbol.
- **Double-click the handle.** The Articulation Designer dialog box appears.
- \* **To specify how the marking will affect playback, make a selection from the Playback Effect drop-down list.** You have three playback choices: Change Attack, Change Duration, and Change Key Velocity.

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Choose Change Attack to shift the attack point forward or backward in time—a useful option for producing rolled chord effects.

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Choose Change Duration to affect the note's length by changing its release point—to create a staccato mark, for example.

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Finally, choose Change Key Velocity for accents, stress markings, and marcato markings—symbols that affect a note by striking it with more or less force (generally making it louder or softer).

- **In the Top Note Value and Bottom Note Value text boxes, enter the amount of playback effect you want this Articulation to have.** When Change Attack is selected, the numbers you enter in these text boxes are 1024ths of a quarter note. To create an Articulation that strikes a note earlier or later than notated, therefore, enter numeric values large enough to create a noticeable rhythmic difference on playback: 256 (a sixteenth note) and higher, for example.

A Change Attack marking makes especially good use of the Top Note Value and Bottom Note Value text boxes. These text boxes come into play when you're attaching an Articulation to a chord, because the top and bottom notes can have different values; Finale scales any middle notes proportionately. With this setup, it's easy to create effects such as rolled chords. For example, you might enter -256 as the Bottom Note Value, and 0 as the Top Note Value. Finale would roll the chord from bottom to top, and the top note would land on the beat.

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If you're creating a Change Duration marking, the numbers in these text boxes are, once again, 1024ths of a quarter note. Generally, however, you wouldn't use the Change Duration setting to lengthen or shorten a note's notated value by a fixed amount. Instead, you'd want an articulation to change a note's duration by a percentage—a staccato mark should shorten a note's playback duration by 50%, for example, regardless of whether it's a quarter note or an eighth note. Therefore, click the Values Are Percentages checkbox, so that the numbers represent percentages of the note's written value. You'll usually want to leave the Bottom Note Value blank, so that the Top Note Value affects the entire chord to which it's attached.

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Finally, if you've selected Change Key Velocity, the numbers you enter are MIDI velocity values. These range from -127 to 127, where a negative number will make the affected note softer than unaffected notes, and a positive number will make the affected note louder. If you're creating an accent mark, for example, you could enter, say, 40 into the Top Note Value text box; if an affected note has an original MIDI velocity value of 60, it will now play back with a velocity of 100.

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Of course, it may be easier to click the Values Are Percentages checkbox, so that the numbers you enter represent percentages of the note's original value. If you enter 200 into the Top Note Value text box, the note would be twice as loud as an unaffected note.

- **Click OK (or press enter).** The changes you've just made affect all occurrences of this Articulation, even those you've already placed into the score.

## To erase articulations from a region

- **Click the Articulation Tool** .

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- **Press delete while drag-enclosing a region.** The articulations in the selected region are removed.

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## To copy articulations

You can copy any musical elements—such as articulations—from one passage to another. In this discussion, the source region is the music that contains the articulations, and the target region is the music to which you want to copy them.

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- **Click the Mass Mover Tool** .

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- **Choose Copy Entry Items from the Mass Mover Menu.** The Entry Items dialog box appears.

- **Select Articulations; then click OK (or press enter).** You've just told Finale to copy and paste only articulation markings, and to leave all other musical elements alone.

- **Select the source region.** See [SELECTING MUSIC](#) for some region-selecting shortcuts.

- **Drag the selected region so that it's superimposed on the beginning of the target region.** If the first target measure is offscreen, scroll to it; then, while pressing ctrl and shift together, click it.

The Copy Measures dialog box appears (unless you drag to a region directly above or below the source region). In that case, specify the number of times you want the articulations copied, and click OK.

Finale only copies articulations to notes that fall on the same beats as they did in the source measures. The articulations maintain their positions relative to the noteheads.

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## To remove an articulation from the list

- **Click the Articulation Tool** . **Click any note.** The Articulation Selection dialog box appears.

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- **Click the symbol you want to remove; then click Delete.** If the item is being used in the score, the Delete Elements dialog box appears. Select whether to replace the articulation with a different articulation, or simply delete all instances from the score. See [DELETE ELEMENT DIALOG BOX](#).

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- **Click Cancel.**

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# Breath marks

In Finale, a breath mark, or luftpause (?), is an Articulation; see [ARTICULATIONS](#). Hint: If you make a habit of attaching a breath mark to the previous note, you'll always remember where to click in order to see its handle. In fact, when you create a breath mark using the Articulation Designer dialog box, you can use the H: and V: positioning text boxes to place it automatically just to the right of the note it's attached to.

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# Cesuras

In Finale, a cesura, or “railroad track” (//), is an Articulation; see [ARTICULATIONS](#). Hint: If you make a habit of attaching a cesura to the note that precedes it, you'll always remember where to click in order to see its handle. When you create a cesura using the Articulation Designer dialog box, you can use the H: and V: positioning text boxes to place it automatically just to the right of the note it's attached to.

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# Fermatas

The fermata, or hold (⌚ or ⚩), is an Articulation. For complete instructions on creating, positioning, and moving articulations, see [ARTICULATIONS](#). If you've loaded an Articulation library into your file (or if you have the Maestro Font Default file in place), you won't have to create the symbol anew.

There may be cases, however, in which you want to create the fermata as an expression. For example, if you want the fermata to appear in every part, you should enter it as a measure attached expression. The instructions below lead you through the process of using expression fermatas.

## To put a fermata in many staves at once

- Click the Expression Tool .
- Double-click on, above, or below the measure in which the fermata is to appear. The Expression Selection dialog box appears. If you've previously created the fermata, it appears in this dialog box; click it and skip to the next instruction marked by the asterisk (\*).
- Click Create. The Text Expression Designer dialog box appears.
- While pressing shift, type U. Or type a lower-case u for an inverted fermata ⚩.
- Click Set Font, and specify 24-point Maestro. Press enter twice.
- \* Click Select (or press enter). In the Measure Attached Expression Assignment dialog box that appears, you can select Allow Individual Positioning (which allows you to move each staff's fermata independently) or a Staff List (which allows you to specify a subset of staves in which the fermata is to appear). If you plan to define the Fermata for playback, also select Position in Measure. See “[To define a fermata for playback](#).”
- Click OK (or press enter).

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## To move or delete a fermata

- Click the tool you used to create the fermata (Articulation  or Expression Tool ).
- If the fermata's handle isn't visible, click the note (or measure) to which it was attached.
- Drag the handle to move the fermata. Select it and press the arrow keys to "nudge" it for fine positioning; select it and press delete to remove it.

## To define a fermata for playback

Only the expression fermata can affect tempo playback.

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- Click the Expression Tool . If you've already placed the fermata in the score, click the measure in which it appears; ctrl-double-click the fermata's handle, and skip to the instruction marked by the asterisk (\*).
- Click any measure. The Expression Selection dialog box appears.
- Click the fermata; then click Edit. The Text Expression Designer dialog box appears.
- \* Click Playback Options. The dialog box expands.
- From the Type drop-down list, choose Tempo. Select Execute Shape, then click the Executable Shape Select button. Proceeding through the dialog boxes, click as follows: Create; Shape ID; Create. You're now in the Shape Designer.
- Choose Rulers and Grid from the Shape Designer Menu. Click Eighth Notes, type 1, and click OK. To make your work match the illustration below, also choose Grid from the Show submenu of the Shape Designer Menu. The grid that now appears has an imaginary vertical line for each eighth note whose duration will be affected by the fermata. Each implied horizontal line—for the moment—represents a one beat-per-minute change in tempo.
- Click the Multiline Tool . You're about to draw a tempo graph for the fermata, segment by segment. To use the Multiline tool, you drag to create the first line segment, click at each subsequent corner, and then double-click to complete the shape. To make your shape match the dimensions of the one pictured here, observe the H: and V: numbers as you move the cursor, and place your mouse clicks according to the table below. (Of course, you can always drag individual control-point handles, using the Selection Tool, after you've finished creating the initial shape.)
- Draw the shape as shown:



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Action	H: value	V: value
Start at...	0	0
Drag to...	0	-4
Double-click...	1	0

You've just created a graph of the tempo, which will be executed by the fermata. It takes on a half-V shape: the tempo immediately drops well below normal; during the hold, the tempo eases back to speed, reaching normal tempo in time for the next eighth note. (This particular fermata works best when placed on a note whose value is an eighth note or larger.)

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- **Press enter to exit the Shape Designer.**

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- **In the Level Scale text boxes, enter 22:1.** The Level Scale controls how much, or how deep, the tempo fluctuation will be (how long the fermata will be held). The line you drew only crossed four horizontal gridlines—at this point, it would only decrease the tempo by 4 beats per minute, which you'd barely hear.

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Therefore, in the Level Scale text box, you can multiply the effect of that Executable Shape. A 22:1 Level Scale produces a crescendo that's 22 times as pronounced as what you drew—in other words, that same shape would produce a tempo drop of 88 beats per minute. For more information, see [EXECUTABLE SHAPE DESIGNER DIALOG BOX](#).

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Be aware, however, that if the first Level Scale number multiplied by 8 exceeds the current tempo by more than a small amount, you'll get unexpected playback results. This is because the fermata works by abruptly dropping the playback speed (tempo) to a very low number, then bringing the tempo back to speed. If the tempo dips much below zero, playback may halt entirely. For this particular fermata, then, don't enter a Level Scale which, when multiplied by 8, exceeds the current tempo. You typed 22 here, which works well for any tempo above 96 beats per minute; for 60 beats per minute, don't enter any Level Scale higher than 9:1. For a more complete discussion of Time and Level Scales, see [RALLENTANDO](#).

- **Click OK or Select in each dialog box until you return to the score.**

## Fingering numbers

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Numbers that are added to a part to indicate fingerings are Articulations; see [ARTICULATIONS](#) for full instructions. A note or chord can have as many Articulations as you want.

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One of the easiest ways to put fingerings into a score is with the use of Metatools. Assign the numbers 1 through 5, for example, to Articulation Metatools 1 through 5; you'll be able to quickly and accurately place one number after another. For instructions, see [ARTICULATIONS—To create an Articulation Metatool](#).

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Note: the Maestro font contains a set of attractive numbers that make good fingering numbers. You'll find these numbers in the fifth and sixth columns from the right of the Maestro selection palette (which you access from the Articulation Designer dialog box).

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# Mordents

A mordent is a form of ornament, akin to a turn (or gruppetto), denoted by the symbol (❖, ❖, or ❖) placed over a note. For complete instructions on creating and manipulating articulation markings, see [ARTICULATIONS](#). You can't define the Articulation mordent for playback. You can, however, create a mordent marking as an expression and define it for playback. For full instructions, see [TRILLS—To define a trill marking for playback](#) (but adapt the Executable Shape you draw to a more appropriate shape, depending on how you want the mordent to sound). If you have trouble navigating the Shape Designer, see [SHAPE DESIGNER](#); if you're not yet familiar with the concept of Executable Shapes, see [EXPRESSIONS—To define an expression for playback](#).

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## Rolled chords

The rolled-chord marking (a vertical wavy line) uses a special Articulation feature called Copy the Main Symbol Vertically, letting you drag the wavy line to make it as long or as short as you want it to be.

If you've loaded an Articulation library into your file (or if the Maestro Font Default file is in place), you don't have to create the marking anew.

### To create the rolled chord marking

- **Click the Articulation Tool** .
- **Click the top note of the chord.** The Articulation Selection dialog box appears. If the rolled chord marking appears in the palette, double-click it; the marking appears in the score. If not:
- **Click Create.** The Articulation Designer appears.
- **Click the Select button next to the Main Symbol.** The Symbol Selection dialog box appears.
- **Double-click the { symbol.** If you have trouble finding it, scroll to slot 103 and click the symbol. Click OK.
- **Select Copy the Main Symbol.** This command lets you to stretch the marking as long as necessary. Make sure Vertically is selected in the drop-down list.
- **Press enter twice.** The marking appears in the score, superimposed on the chord, much taller than necessary. See “[To adjust, move, or delete the rolled chord marking](#).”

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### To adjust, move, or delete the rolled chord marking

- **Click the Articulation Tool** .
- **If the marking's handle isn't visible, click the chord to which it was attached.**
- **Drag the top handle horizontally to move the entire marking. Drag the bottom handle up or down to shorten or lengthen the marking.** For best results, don't adjust the bottom handle horizontally, or you'll move the composite “links” of the marking out of alignment.
- **Click either handle and press delete to remove the marking.**

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## To define a rolled chord marking for playback

- **Click the Articulation Tool** . If you haven't yet placed the marking in the score, click the chord to be rolled. When the Articulation Selection dialog box appears, click the rolled chord marking and click Edit, and then skip to the instruction marked with a asterisk (\*).
- **Click the rolled chord.** A square handle appears at the top and bottom of the marking.
- **Double-click a handle.** The Articulation Designer dialog box appears.
- \* **From the Playback Effect drop-down list, choose Change Attack. Enter 0 as the Top Note Value, and -256 as the Bottom Note Value.** The Top Note Value and Bottom Note Value define how the chord is rolled. The units are 1024ths of a quarter note; thus, a negative Bottom Note Value tells Finale to strike the bottom note slightly before the beat during playback. The attacks of any chord notes between the top and bottom notes are scaled proportionally between the Top Note Value and Bottom Note Value, producing a true rolled chord sound. (You may also wish to select Values Are Percentages, which lets you enter percentages into these text boxes; 100% would equal the value of whatever note the marking is attached to.)

If you want the chord rolled from top to bottom, enter the negative number as the Top Note Value, and zero as the Bottom Note Value. (If you enter zero as the Bottom Note Value and a positive Top Note Value, the upper chord notes will be struck late—in other words, the chord roll will begin on the beat.)

- **Press enter twice to exit the dialog boxes.**

## To copy rolled chord markings (and other articulations)

See [ARTICULATIONS—To copy articulations](#).

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# Staccato marks

The staccato mark (\*) is an Articulation. For complete instructions on creating and manipulating articulation markings, see [ARTICULATIONS](#).

## To define a staccato mark for playback

- **Click the Articulation Tool** . If you haven't yet placed the mark in the score, click any note. When the Articulation Selection dialog box appears, click the desired symbol and click Edit, and then skip to the instruction marked by the asterisk (\*).
- **Click the note to which the staccato mark is attached.** A square handle appears on the staccato mark.
- **Double-click the handle.** The Articulation Designer dialog box appears.
- \* **From the Playback drop-down list, choose Change Duration. Select Values Are Percentages. Enter 50 as the Top Note Value; leave the Bottom Note Value blank.** You're telling Finale that a note affected by this mark should last only 50% as long as it normally would. You can use any percentage you like instead of 50%—just be sure Values Are Percentages is selected.

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- Press enter twice to exit the dialog boxes.

## To create staccato playback with the MIDI Tool

If you want to create a staccato playback effect but you don't need an actual staccato mark on each of the affected notes, you can use the MIDI Tool to achieve the same effect by altering the Start and Stop Times of the notes.

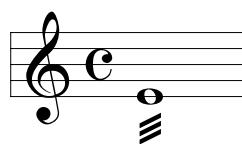
- **Click the MIDI Tool** , and **select the region to be affected**. Click to select one measure, shift-click to select additional measures, drag-enclose to select several on-screen measures, click to the left of the staff to select the entire staff, or choose Select All from the Edit Menu.
- **If the region you want to edit lies on a single staff, double-click the highlighted area to enter the MIDI Tool split-window. Select the specific notes whose durations you want to edit.** Once in the MIDI Tool split-window, you can select entire regions of notes by dragging through the “graph” area of the window. You can also choose specific notes to edit by selecting their handles (in the notation display at the bottom of the window). Select one handle by clicking, additional handles by shift-clicking, a group of handles by drag-enclosing, and additional groups by shift-drag-enclosing.
- **Choose Note Durations from the MIDI Tool Menu.**
- **Choose Percent Alter from the MIDI Tool Menu.** The Percent Alteration dialog box appears, letting you specify how much shorter you want each note to be.
- **Enter 50 (or any other percentage).** You're telling Finale how much to shorten each note relative to its notated full value (50% of full value, for example).
- **Click OK.** Close the MIDI split-window if it's open by clicking the MIDI Tool. To restore the affected notes to their full values, select the affected measures and press backspace.

# Tremolos

A tremolo marking, usually used to indicate either the rapid restriking of a note or a rapid alternation between notes, can be either measured (where each note is struck every eighth note or sixteenth note, for example) or unmeasured (where the notes are played as fast as possible, out of time). There are several ways to create a tremolo marking in Finale, depending on the effect you want to create. See also [EASY TREMOLOS PLUG-IN](#).

## To place a tremolo marking , , or (Articulation)

You can place one of these markings on a note stem (for a string tremolo, for example) or above or below a note. You can also place one between two stems to indicate a rapid alternation between the two pitches.



For full instructions, see [ARTICULATIONS](#).

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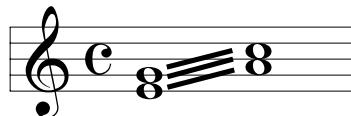
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## To create a measured or unmeasured tremolo marking (Shape Expression)

Another form of tremolo often connects two longer values—for example, whole notes, as shown here:



It's customary to notate the tremolo duration twice—once for each part of the tremolo. Therefore, a measure displaying a whole-note tremolo appears to display a total duration of eight beats (two whole notes with the tremolo marking between them). If you don't wish to use this double-value custom, skip to the instruction marked by the asterisk (\*). See also [EASY TREMOLOS PLUG-IN](#).

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- **Click the Measure Tool** , and double-click the barline handle of the tremolo measure. The Measure Attributes dialog box appears.
- **Select Position Notes Evenly Across Measure.** This option will allow you to put more notes in the measure than technically allowed by the time signature—for example, you'll be placing two whole notes in a  $\frac{4}{4}$  measure in order to notate the long tremolo in the customary way.
- **Click OK (or press enter).** Now you'll create the tremolo marking itself.
- \* **Click the Expression Tool** .
- **Double-click on, above, or below the note to which you want to attach the tremolo marking.** The Expression Selection dialog box appears.
- **Click Shape.** If the marking appears in the Expression Selection dialog box, double-click it; then press enter. The marking appears in the score, where you can adjust its position. However, if you plan to place more than one of this Shape Expression into the score, be sure to do so with the use of Metatools. For full instructions, see [EXPRESSIONS—To create Expression Metatools](#).
- **Click Create. In the following dialog boxes, click Select and Create.** The Shape Designer dialog box appears.
- **Click the Line Tool** .

The following instructions give measurements in points (1/72 inch). If you've been working in different units, choose Rulers and Grid from the Shape Designer Menu, click Points and then type "24.". To make your screen match the illustration of the tremolo, choose Grid from the Show submenu of the Shape Designer Menu. Also choose 200% from the View drop-down list to enlarge the display.

  - **Choose "2 pt" from the Shape Designer Menu's Line Thickness submenu.**
  - **Click the Line Tool** .

You're about to draw the slashes that form the tremolo marking. To use the Line tool, you click at one end, and drag to form a line. To make your shape match the dimensions of the one pictured here, observe the H: and V: numbers as you move the cursor, and place your mouse clicks according to the table below. (Of course, you can always drag individual control handles, using the Selection Tool, after you've finished creating the initial shape.)

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- **Draw three short lines, as shown:**



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Do this	where H: is	and V: is	Index
Start the first line	0	0	Next Chapter
...and end it	24	8	
Start the second line	0	-4	Previous Chapter
...and end it	24	4	
Start the third line	0	-8	
...and end it	24	0	

- **Choose Select All from the Edit Menu, then choose Group from the Shape Designer Menu.** This will allow you to change the shape of all three lines at one time in the score.
- **Click OK or Select in each dialog box until you return to the score.** Note that you've just created a Shape Expression. As with other Shape Expressions, if you anticipate placing into the score more than one copy of the Shape Expression you just created, you must do so using a Metatool. Otherwise, if you reshape or adjust any one tremolo marking, you'll reshape all occurrences of it. For full instructions, see [EXPRESSIONS—To create Expression Metatools](#).

An alternate method of creating a Shape Expression three-slash tremolo marking is to create a single slash in the Shape Designer (by completing only first two steps in the table above).

Assign this tremolo-slashes shape to a Shape Expression Metatool. Using Metatools, place this single-slash marking into the score three times, aligning them only a few points apart (you can specify exact coordinates as you're placing any expression; see [NOTE EXPRESSION ASSIGNMENT DIALOG BOX](#)).

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## To delete the Shape Expression tremolo marking

- **Click the Expression Tool** .
- **Click the note to which the tremolo was attached.** Its handle appears.
- **Drag the handle to move the entire shape.** Click its handle and press delete to remove it.

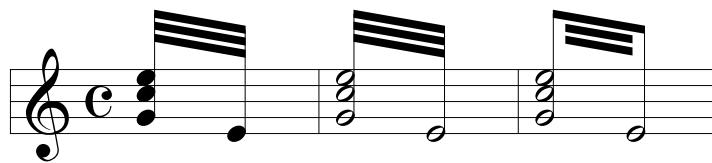
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## To create a half-note tremolo marking

Here's another method for creating a tremolo marking. This kind of marking, useful primarily for stemmed notes such as half notes, can be measured or unmeasured. See also [EASY TREMOLOS PLUG-IN](#).

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To create “half-note” tremolo notation, create the notes as 32nd notes (left). Use the Special Tools Tool to change the noteheads to half noteheads (middle). If you want, use the Beam Extension Tool (one of the Special Tools) to slightly shorten the inner “beams” (right).

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- Enter the pair of notes to be beamed by the tremolo as eighth, sixteenth, or thirty-second notes. In other words, if the result will be a pair of half notes connected by a measured “eighth-note” tremolo marking (one slash—or “beam,” as it were), enter the two notes as eighth notes. If the measured tremolo is to display two slashes (or “beams”), enter them as sixteenth notes, and so on.

You’ll probably want to space the notes farther apart, particularly if they’re thirty-second notes. You could click the Speedy Entry Tool, click the measure, and drag the noteheads. A better way is to use the Tuplet Tool, which will maintain correct spacing even if you change the measure width later.

- Click the Tuplet Tool
- Click the first note to be included in the tuplet group. The Tuplet Definition dialog box appears.
- Specify the rhythmic composition of the tuplet as 2 in the space of 2. For example, 2 sixteenths in the space of 2 quarters. Enter the number of each rhythmic value in the text boxes. Specify the rhythmic value itself by selecting the rhythmic-value from the drop-down list.
- In the Display section, choose Nothing for Number and Shape from the drop-down list.
- Click OK (or press enter). You return to the score. You may need to rebeam the notes with the Speedy Entry Tool and the / key.
- Click the Special Tools Tool , and click the tremolo measure.

- Click the Note Shape Tool . A handle appears on each notehead.
- Double-click the handle of the first note in the tremolo pair. The Symbol Selection dialog box appears, displaying every music character in the Maestro music font. The half-note notehead is in slot 250.
- Double-click the half-note notehead. Repeat the process with the second notehead in the pair, so that both appear to be half notes, joined by the tremolo beam or beams.

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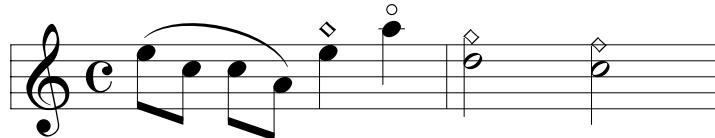
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Note: If you don’t want the tremolo “beams” to actually touch the stems of the notes, you can adjust them to create a slight gap between each end of the beam and the note stem. To do so, click the Beam Extension Tool, double-click on the beam’s handle. Choose the beams you wish to move and drag the beam handles inward.

# Harmonics

String harmonics are often notated as a diamond  or small circle  above the notes they affect. In Finale, you either create the harmonic symbol as an Articulation (below left), or change a note-head on the same stem (below right).

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For instructions on creating, moving, and deleting articulations, see [ARTICULATIONS](#). For instructions on changing a notehead to a diamond shape, see [NOTE SHAPES](#). See also [EASY HARMONICS PLUG-IN](#).

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