Chapter 24: Expression Tool

Expression Tool 

What it does

With this tool, you can create expression markings—either textual or graphic—that appear in only one staff or multiple staves. For example, you might want markings such as *arco* or *Switch to Harmon mute* to appear in only one staff, or you might want a rehearsal letter or a tempo indication to appear in every staff in the score. An expression can be attached to a particular note or rest; if the note (or rest) moves, the marking moves with it, although you can drag the marking as far from the note (or rest) as you want. An expression can also be attached to a particular measure.

Using the Staff List feature, you can specify which staves you want a given measure expression to appear in. Furthermore, you can specify, for each measure expression you place in the score, whether you want it to appear in the full score in a particular staff as well as in the part—a marking can appear in one place without appearing in the other.

Furthermore, expressions can actually affect the playback of the music in the way you'd expect. For example, you can program a *Forcefully* marking to affect the volume level of the music in a staff wherever it occurs. For a full discussion of expressions, see EXPRESSIONS.

Special mouse clicks

- **Double-click on, above, or below a note or rest that doesn't have a note expression** to display the Expression Selection dialog box, from which you can select an expression to attach to the note or rest you clicked. (If the note or rest is in Voice 2, click below the staff.)
- **Double-click above, below, or on any measure that doesn't contain a measure expression** to display the Expression Selection dialog box, from which you can select an expression to place in the score at the position you clicked.
- **Click a note to which an expression has been assigned** to display a handle on a note expression.
- **Click a measure in which an expression appears** to display a handle on each measure expression in the measure.
- **Double-click a note whose expressions' handles are visible** to display the Expression Selection dialog box, from which you can select an additional expression to place in the score, attached to the note you clicked.
- **Double-click a measure in which expression handles are visible** to display the Expression Selection dialog box, from which you can select an additional expression to place in the score at the position you clicked.
- **Click or shift-click expression handles** to select one (or additional) expressions, respectively.
- **Drag a selected handle** to move all selected expressions; press delete, or right mouse click the handle and select Delete from the contextual menu to remove them. If you double-click the

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handle of a Shape Expression, eight bounding handles, or its reshaping handles (for curves and single lines) appear, which you can drag to stretch the shape. If you double-click one of these handles, or right mouse click the expression handle and select Edit Shape Expression Graphically from the contextual menu, the shape's control handles appear (for single, ungrouped shapes), which you can drag to reshape the marking itself.

- **Ctrl-drag a handle** if you want to adjust its position without using dynamic drawing (where the element is visible at all times while you're dragging it). The expression will disappear until you release the mouse button.
- **Double-click or ctrl-double-click an expression handle (or select the handle and press enter), or right mouse click the handle and select Edit Text Expression Definition or Edit Shape Expression Definition from the contextual menu** to display the Text Expression Designer dialog box (where you can edit the spelling, playback definition, and font of a Text Expression) or the Shape Expression Designer dialog box (where you can adjust the shape or playback definition of a Shape Expression).
- **Shift–double-click an expression handle, or right mouse click the handle and select Edit Expression Assignment from the contextual menu** to display the Measure or Note Expression Assignment dialog box, where you can specify several positioning parameters for the expression whose handle you clicked.

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Metatools

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

To program an Expression Metatool

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

To use an Expression Metatool

Click the Expression Tool. While pressing the letter or number key corresponding to the Metatool you 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 for Voice 2 to place the articulation. The expression appears at the place you clicked.

Important note: If you use a Metatool to place a Shape Expression into the score, you create a duplicate of that shape. This gives you an important advantage when you're placing several of the same Shape Expression into a score, because it means that you can reshape or resize each copy individually. If you didn't use a Metatool to place Shape Expressions into the score—and placed them instead by selecting them from the selection box directly—you would reshape every occurrence of a shape when you adjusted any one of them.

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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. They will also state whether the expression is attached to a note or a measure.

Text Expression handles

Menu item	What it does
Edit Expression Assignment	Display the Expression Assignment dialog box
Edit Text Expression Definition	Display the Text Expression Designer dialog box
Edit Font	Display the Font dialog box
Delete	Removes selected expressions

Shape Expression handles

Menu item	What it does
Edit Expression Assignment	Display the Expression Assignment dialog box
Edit Shape Expression Definition	Display the Shape Expression Designer dialog box
Edit Shape Expression Graphically	Displays bounding box handles for graphically editing the shape expression
Delete	Removes selected expressions

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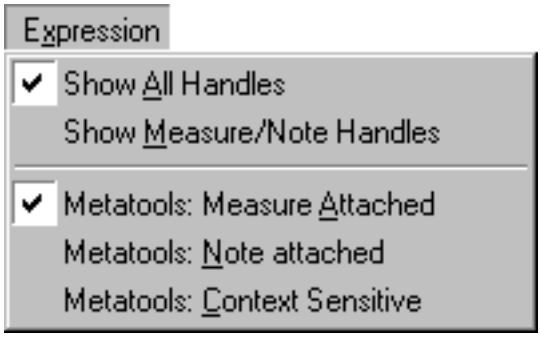
Expression Menu

How to get there

Click the Expression Tool  .

What it does

The Expression Menu allow you to show expression handles and provides direction for metatools.



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- **Show All Handles.** Choose this item to show all the expression handles on the page.
- **Show Measure/Note handles.** Choose this item to show only measure expression handles or note expression handles on the measure or note you clicked.
- **Metatools: Measure-attached • Metatools: Note-attached • Metatools: Context-Sensitive.** Choose one of these items to determine where expressions placed with metatools will be placed. Context-Sensitive will use the position in the score where you clicked to determine whether the expression is attached to the note or the measure.

Expression Selection dialog box

How to get there

Click the Expression Tool  , and double-click a note or measure. (If the note already has an expression attached, click again.) This dialog box also appears when you're programming an expression Metatool: While pressing shift, press a letter or number key.

What it does

This dialog box displays a palette of any Expressions (either text- or shape-based) you've created in, or loaded into, your document. If your Maestro Font Default file is in place, this dialog box displays a selection of common Text Expressions, such as *Allegro, ritard*, and various dynamic markings. When you click the Shape button (below the list box), you see a palette of Shape Expressions, such as slurs and crescendos.

From this dialog box, you can select an expression to put in the score, edit an existing one, or create a new one. 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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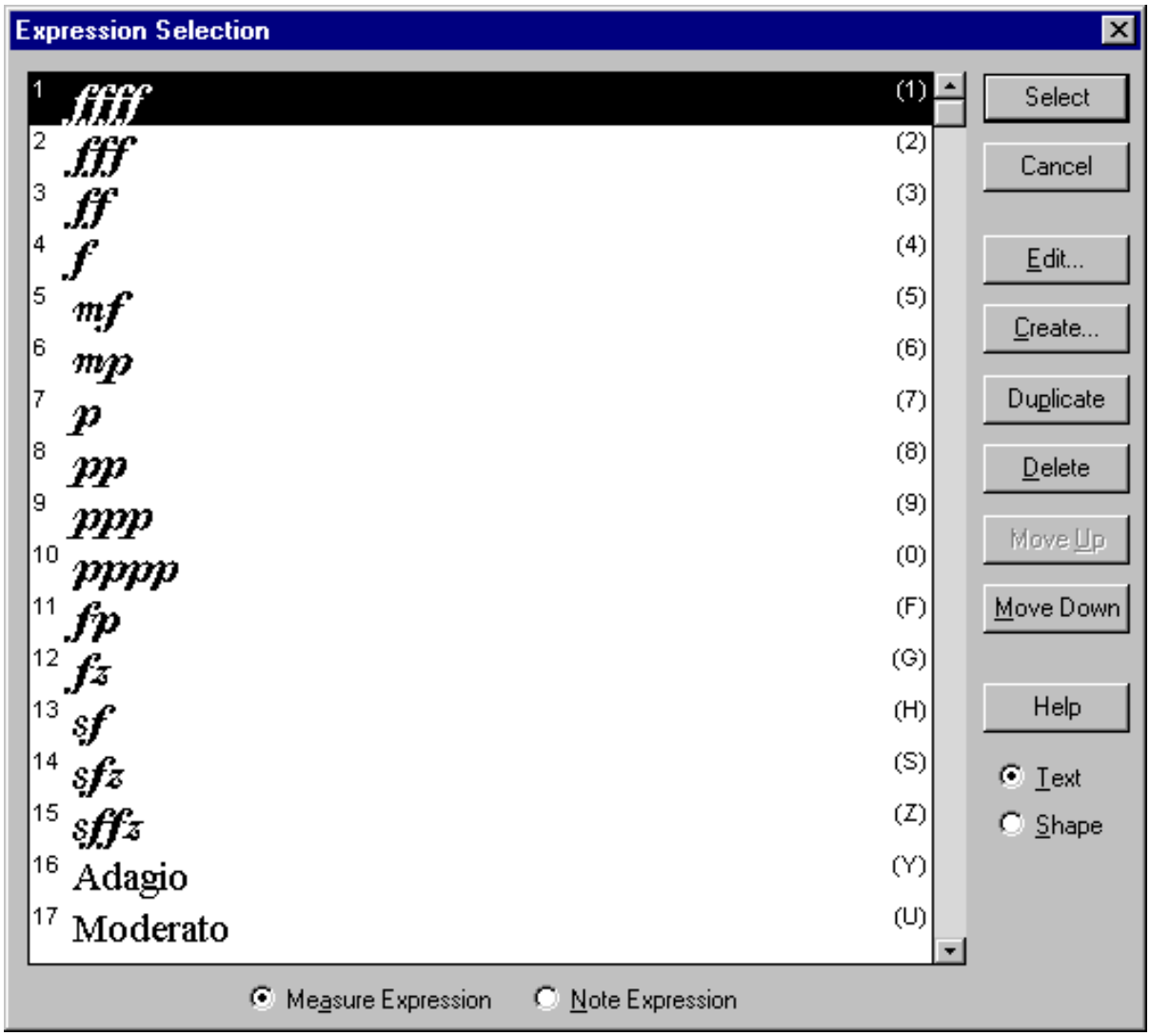

- **Edit.** After clicking an existing expression, click Edit to enter the Text Expression or Shape Expression Designer dialog box (depending on whether the Text or Shape radio button is selected), where you can edit it. Remember that you're simultaneously editing every occurrence of the expression in the score.
- **Create.** Click Create if you want to create your own expression. You proceed to the Text Expression or Shape Expression Designer dialog box (depending on whether the Text or Shape radio button is selected), where you can create a new expression. You can select more than one item. See TEXT EXPRESSION DESIGNER DIALOG BOX and SHAPE EXPRESSION DESIGNER DIALOG BOX for more information.
- **Duplicate.** Click Duplicate to make a duplicate copy of the highlighted expression. 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.

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- **Delete.** After clicking an existing expression, click Delete to remove the expression from the palette. 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.
- **Text.** If this button is selected, the selection box displays a list of Text Expressions—expression markings consisting solely of text characters. (Dynamics and certain musical symbols can also be considered text, even though they belong to the Maestro music font, or another music font.)
- **Shape.** If this button is selected, the selection box displays a palette of Shape Expressions—expression markings consisting of lines and shapes you've created in the Shape Designer.

  Important note: The functions of Shape Expressions such as phrase markings, slurs, and crescendos can be duplicated much more easily through the use of Smart Shapes. If you place a Shape Expression in more than one place in the score, be aware that editing it will change every occurrence of it in the score—a particularly unfortunate situation if, for example, you've carefully changed the shape of each slur to fit its particular notes. For a more complete discussion, see SLURS and CRESCENDO/DECRESCENDO.
- **Measure Expression • Note Expression.** Use these radio buttons to determine if your expression should be attached to a note or a measure. If, when you clicked on the score, you were not near a note, that option is disabled and your expression will be attached to the nearest measure.
- **Cancel.** Click Cancel to return to the score without adding an expression.
- **Select.** After clicking a Text Expression or Shape Expression in the selection box (and changing the setting for note expression or measure expression), click Select to tell Finale you want to place it in the score. You proceed to the Expression Assignment dialog box (where you have some additional positioning options), and from there you return to the score.

  Note that you can simply double-click the desired expression instead of clicking it and clicking Select.

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Note Expression Assignment dialog box

How to get there

Click the Expression Tool  , and double-click on, above, or below a note. Select Note Expression in the Expression Selection dialog box. Double-click an existing expression from the selec-

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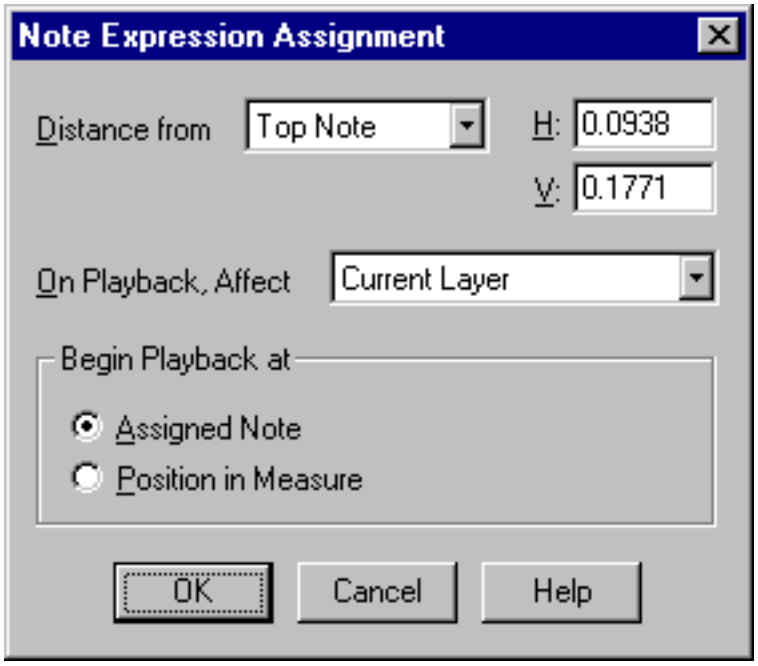
tion box (or create one by clicking Create). If a marking is already in the score, you can also reach this dialog box by shift-double-clicking its handle.

What it does

After you've selected a note expression to place in the score, Finale displays this dialog box, offering you several additional options pertaining to the marking's placement and playback definition.



- **Distance from Top Note • Bottom Note • H: • V:.** These controls let you specify the precise vertical and horizontal position of the expression mark. If you're attaching this expression to a chord, first decide whether you want it "fastened" to the top or bottom of the chord, by choosing Top Note or Bottom Note from the drop-down list.

  Next, specify the marking's distance from that note by entering values in the H: (horizontal) and V: (vertical) number boxes. (A higher number moves the marking to the right or upward.) Of course, you can also simply drag the marking's handle when you return to the score.

- **On Playback, Affect: Current Layer • Layer 1 • Layer 2 • Layer 3 • Layer 4 • Chord • Dynamic Layer.** The essential function of these drop-down list choices is to let you specify which of these musical elements you want affected by a marking's playback definition. For example, it's possible to specify that a dynamic marking affect only the chord symbol above the music to which it's attached, or to attach a patch change to only one of Finale's four layers.

  If you leave Current Layer selected, the expression you're assigning will affect the layer of the note it's attached to.

- **Begin Playback at Assigned Note • Position in Measure.** If the expression you're placing has been defined for playback, you can control where its playback effect will "kick in." When Assigned Note is selected, you'll hear its effect beginning with the note to which you attached it. When Position in Measure is selected, you won't hear the marking's effect until Finale reaches the marking itself while playing back, no matter where it falls (even if it's in a different measure).

- **OK • Cancel.** Click OK (or press enter) to confirm your settings and return to the score, where you'll see the expression marking. Click Cancel to return to the score without adding or editing an expression marking.

Measure Expression Assignment dialog box

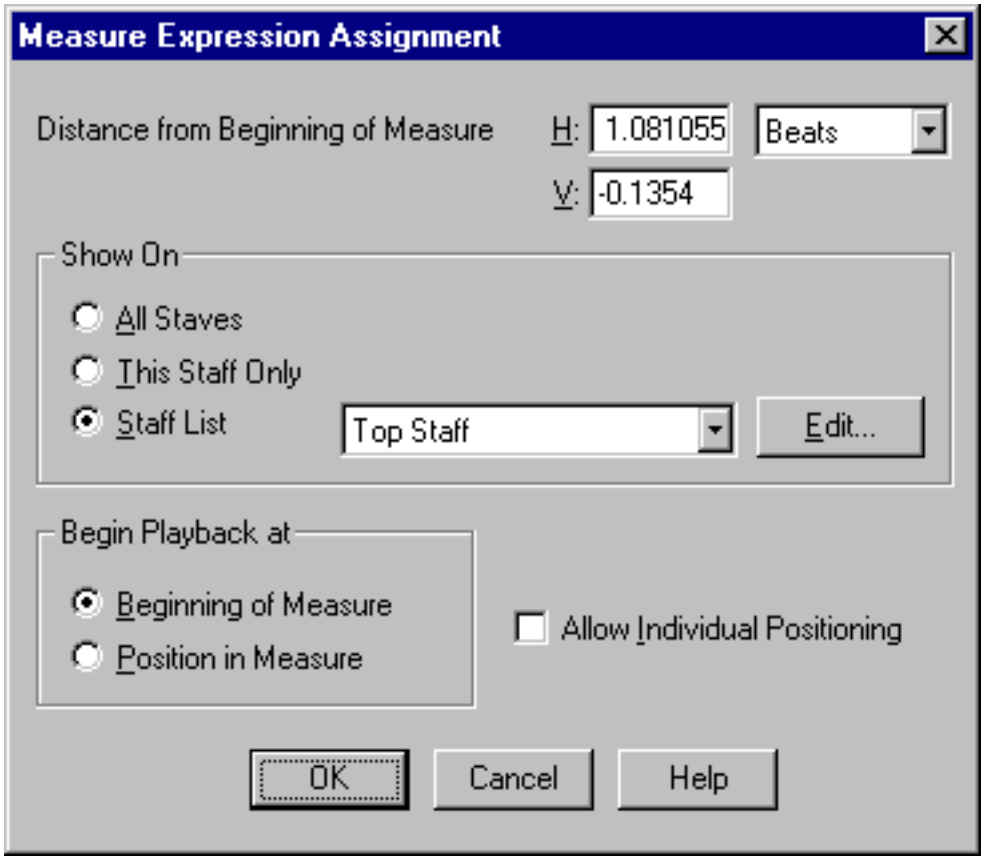
How to get there

Click the Expression Tool  , and double-click a measure. Select Measure Expression in the Expression Selection dialog box. Double-click an existing expression from the selection box, click an expression in the list and click select, or create one by clicking Create.

If a marking is already in the score, you can also reach the Measure Expression Assignment dialog box by shift–double-clicking its handle.

What it does

After you've selected a measure expression (any expression marking you want to appear in one or more staves or a list of staves), Finale displays this dialog box, offering you several additional options pertaining to the marking's placement and playback. One of the most important options is the Staff List feature, which lets you specify in which staves you want the marking to appear (in the full score), as well as in which extracted parts it should appear.



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- **Distance from Beginning of Measure • H: • V:.** The numbers in these text boxes let you specify the precise vertical and horizontal distance between the expression you're placing and the upper-left corner of the measure you clicked (not counting any meter or key signature). A higher number moves the marking to the right or upward. Of course, you can also simply drag the marking's handle when you return to the score.
- **Beats • EDUs • [Current measurement unit].** Note that Finale measures the marking's horizontal position in musical distance—that is, according to its rhythmic position in the measure. (If you later make the measure wider or narrower, the marking will remain proportionately in the right place.) Use the drop-down list beside the H: text box to choose the units of rhythmic measurement: beats or EDUs (1024ths of a quarter note). This drop-down list also includes the current Measurement Units (Options Menu), which is used only in cases where you position the expression before the measure that the expression is attached to.
- **Show On: All Staves • This Staff Only.** Select All Staves to show the expression on every staff in the score and parts. All Staves is selected by default. Select This Staff Only to assign the expression to the current staff only. Use the This Staff Only option if you want an expression to appear only in the current staff.
- **Staff List: New Staff List • (All defined Staff Lists); Edit.** Select New Staff List to display the Staff List dialog box, where you define which staves will display expressions. To select a Staff List already created for use in the score, choose its name from the drop-down list. Click Edit to display the Staff List dialog box for the selected Staff List, and change which staves the expression using that Staff List should appear in.
- **Begin Playback at Beginning of Measure • Position in Measure.** If the expression you're placing has been defined for playback, you can control where its playback effect will "kick in." When Beginning of Measure is selected, you'll hear its effect at the beginning of the measure, even if the marking itself appears in the middle of the measure. When Position in Measure is selected, you won't hear the marking's effect until Finale reaches the marking itself while playing back, no matter where it falls (even if it's in the previous or next measure); Position in Measure, therefore, is a good choice for dynamic markings.
- **Allow Individual Positioning.** Normally, when you place a measure expression marking in the score, it appears in exactly the same position in every staff. When you drag any marking, the markings in all staves move simultaneously. Select this checkbox, however, if you want this marking to be independently movable in every staff. (To restore the marking to its "linked-together" mode, shift–double-click its handle in the score, and turn Allow Individual Positioning off.)
- **OK • Cancel.** Click OK (or press enter) to confirm your settings and return to the score, where you'll see the expression mark. Click Cancel to return to the score without adding or editing an expression mark.

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Staff List dialog box

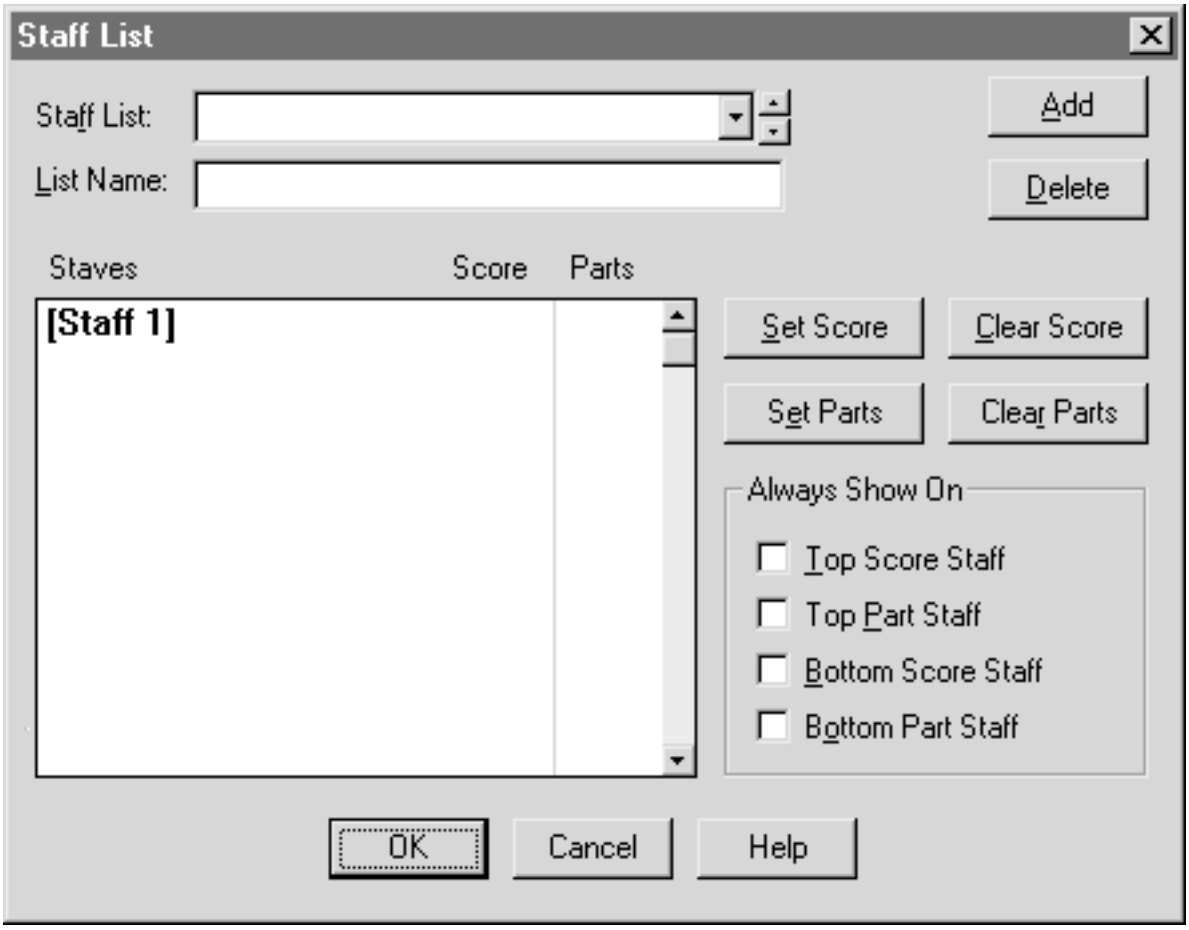
How to get there

Click the Expression Tool  . Double-click a measure. Select Measure Expression in the Expression Selection dialog box. Double-click an expression in the Expression Selection dialog box, or click an expression in the list and click Select. The Measure Expression Assignment dialog box appears. Click Staff List, then choose New Staff List from the Staff List drop-down list, or select an existing Staff List from the drop-down list, and click Edit.

If an expression is already in the score, shift-double-click its handle to display the Measure Expression Assignment dialog box. Click Staff List, then choose New Staff List, or select an existing Staff List from the Staff List drop-down list, then click Edit.

What it does

The Staff List dialog box provides control over creating and editing Staff Lists, which are used for showing measure expressions. You can name each Staff List that appears in the drop-down list and cycle through every Staff List in your score using the arrow controls or by choosing a Staff List name from the drop-down list. Staff Lists can be added or removed with the click of a button. You can also force Finale to always show a measure expression, overriding settings in the Staff Attributes dialog box.



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- **Staff List.** Choose the Staff List you want to edit from the drop-down list, or click the up or down arrow control to cycle through the Staff List names. Information about the currently selected Staff List appears in the dialog box.
- **List Name.** The name of the currently selected Staff List appears here. If you're adding a new Staff List, change the name that appears in the text box, then click Add. The names of the Staff Lists appear in alphabetical order.
- **Add • Delete.** Click Add to add a new Staff List after you've entered the name of the new list. The new list will be added to the drop-down list in alphabetical order. You can create over 1000 staff lists (1023 to be exact). Click Delete to remove the currently selected Staff List. Finale removes the Staff List from the drop-down list.
- **Staves • Score • Parts.** The name of each staff in the score appears in the Staves column. Entries in the Score and Parts columns for each staff indicate whether measure expressions for the staff should appear. Click in the Score or Parts column to set the Score and Parts entries for a staff. The Score and Parts columns cycle between three states as you click: hide an expression for the staff (the column is blank), show an expression (an "X" appears in the column), or force an expression to always appear (an "F" appears in the column). When an "F" appears, the expression will always appear in that staff, even if you've elected to hide expressions for the staff in the Staff Attributes dialog box.
- **Set Score • Clear Score • Set Parts • Clear Parts.** Use these buttons to control all the settings in the Score or Parts columns at once. Click Clear Score (or Clear Parts) to remove "X" or "F" from every staff in the Score or Parts column. Click Set Score (or Set Parts) to add an "X" to every staff in the Score or Parts column.
- **Always Show On: Top Score Staff • Top Part Staff • Bottom Score Staff • Bottom Part Staff.** If you've optimized your score so that all blank staves are hidden, but you want an expression (such as a rehearsal letter) to always appear at the top of the score above the top staff, the expression normally won't be shown if the top staff was removed from a staff system by the optimizing process. Select Top (or Bottom) Score Staff to tell Finale to always show a measure expression on the top (or bottom) staff of each system, regardless of which staff happens to be at the top (or bottom) of the system.

  Note: You can also make a measure expression always appear in the top or bottom staff for a part. This is a useful feature if you want to extract several staves from your score into a single "part" and then optimize the extracted part. Click Top (or Bottom) Part Staff to display a measure expression in the top or bottom staff of every system of the extracted part.
- **OK • Cancel.** Click Cancel to return to the Measure Expression Assignment dialog box without choosing any Staff List for the expression you're adding or editing. Click OK (or press enter) to confirm your selection of a Staff List for the expression you're adding or editing.

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Text Expression Designer dialog box

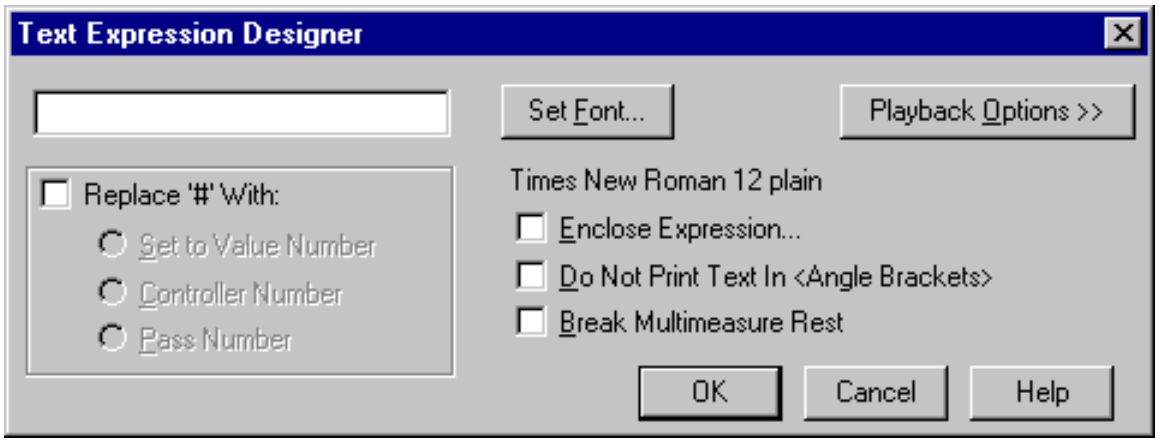
How to get there

Click the Expression Tool  , and double-click a note or measure. (If you want to edit a text expression that's already in the score, double-click or ctrl-double-click its handle.) Click Create, or click a text expression and then click Edit.

What it does

There are two kinds of Expressions: Text Expressions, composed of words or symbols you can type (*Allegro, ritard,* dynamic markings, and so on), and Shape Expressions, composed of shapes you've created in the Shape Designer. Either can be defined for playback.

In this dialog box, you can create a new Text Expression or edit an existing one, including correcting its spelling or setting its font. If you click Playback Options, the dialog box expands to show you the playback definitions to which you can assign your Text Expression.



- **[Text box].** This text box is where you type the expression text itself, which appears in the system font regardless of the actual font you've chosen. For example, if you're using the Maestro font to create an ***mf*** symbol, you'll see a capital F in this box.

  You can incorporate the number sign (#, or shift–3) into the text for your expression; it acts as a stand-in for data that may change, depending on the situation. When the Text Expression appears in the score, Finale will substitute a number for the number sign, depending on the Replace '#' Sign option you've selected.

- **Set Font.** Click this button to display the Font dialog box, where you can specify a font for the text expression. Once again, the expression will appear in the system font in the Text Expression Designer; only when you return to the Expression Selection dialog box (or to the score itself) will you see the expression displayed in the font you chose.

- **Playback Options.** Click this button to make the dialog box expand. Additional options appear, governing this expression's effect on playback. If your score isn't intended for MIDI playback, you need never click this button or know what it conceals.

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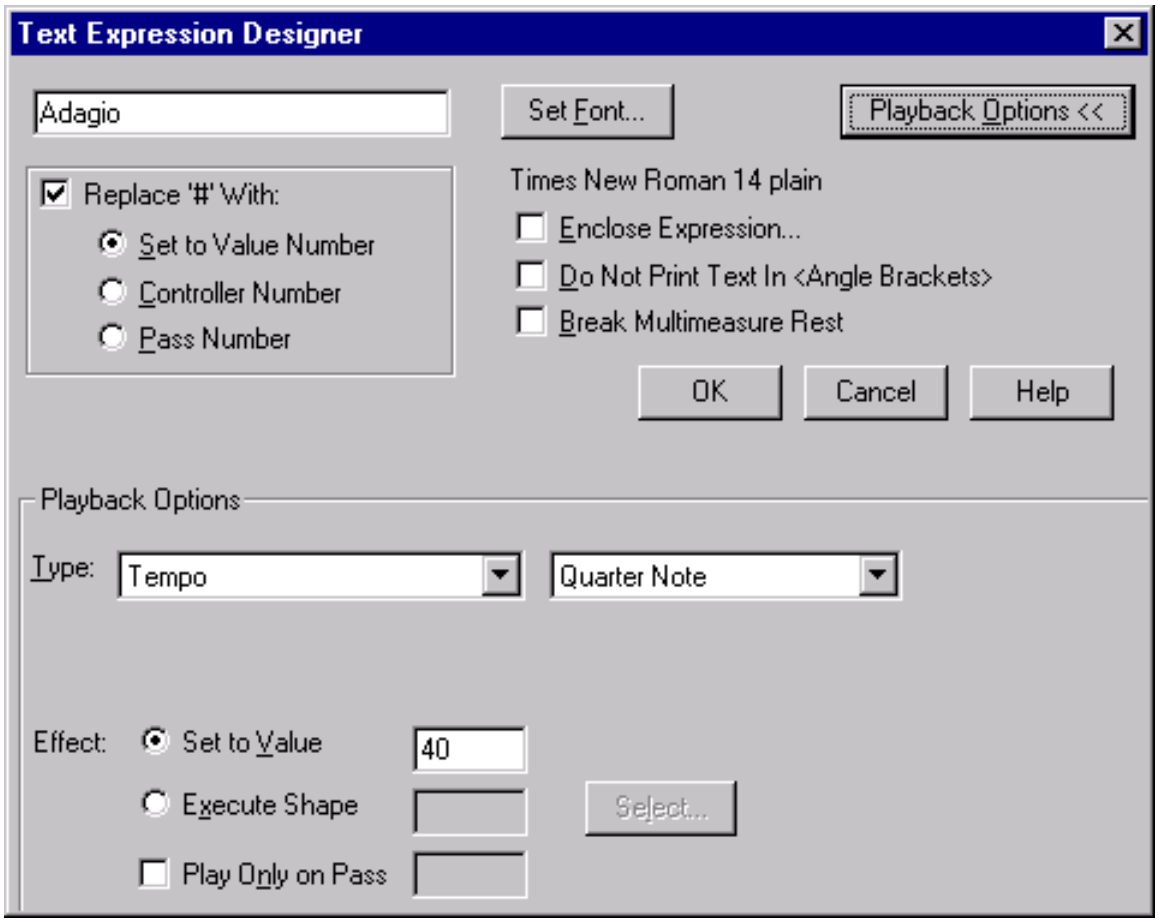

- **Enclose Expression.** If you want your expression framed by a geometric enclosure, click this box to display the Enclosure Designer dialog box, where you can specify the shape, size, and line thickness of the enclosure. (See ENCLOSURE DESIGNER DIALOG BOX for more information.)

  You might use this feature, for example, when creating rehearsal letters—you can enclose each letter in a neat rectangle.

- **Do Not Print Text in <Angle Brackets>.** Select this checkbox to prevent text enclosed by angle brackets, such as <cellos only>, from printing.

- **Break Multimeasure Rest.** Select this checkbox to force a multimeasure rest to break where this expression is placed, such as for a rehearsal number.

- **Replace '#' with: Set-to-Value Number • Controller Number • Pass Number.** To use the number sign variable, make sure the Replace '#' With checkbox is selected. Select the top radio button if you want the number sign to be replaced by the number in the Set To Value box (see Set to Value).

  For example, in the Text box you could type "Allegro (MM = #)." If you then define this marking to have a tempo-controlling playback definition with a value of 144 (that is, 144 quarter notes per minute), the marking will appear in the score as "Allegro (MM = 144)." (You'd create this playback effect by clicking Playback Options, choosing Tempo from the drop-down list, and entering 144 in the Set To Value text box.)

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Click the Controller Number radio button if you want the number sign to be replaced by the number in the Controller box (in the expanded dialog box). For example, you could type “Use MIDI controller #” in the Text box. If you then define the playback of this expression to activate controller 64 (by choosing Controller from the Type drop-down list and entering 64 in the Controller text box), the expression will say “Use MIDI controller 64” when it appears in the score.

Finally, click Pass Number if you want the number sign to be replaced by the number in the Play Only on Pass ___ text box (in the expanded dialog box). Because the number in the Play Only on Pass ___ text box identifies the repetition during which this marking should affect playback, you could type “#th Time Only” in the Text box. If you then define the playback of this expression to affect the playback only on pass number 4 (that is, the fourth time the music is repeated), the expression will say “4th Time Only” when it appears in the score.

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- **OK • Cancel.** Click OK (or press enter) to return to the Expression Selection dialog box, where your new (or edited) text expression appears in the list (in the font you’ve specified)—or to return to the score. Note that when you edit an expression, your editing will affect every occurrence of the marking in the score. Click Cancel to return to the Expression Selection dialog box (or to the score) without creating or editing a text expression.

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- **Type:.** From this drop-down list, choose the playback effect you want this Text Expression to have on MIDI playback. Each option is described separately below.
- **Type:None.** This choice, the default, means that your Text Expression will have no effect on playback.
- **Type:Tempo.** Select this option if you want the marking you’re creating to affect the playback tempo wherever it appears in the score. When Tempo is selected, a new drop-down list appears, from which you can choose the rhythmic pulse for the Tempo setting (quarter notes per minute, half notes, etc.); specify the number of these units per minute in the Set to Value text box. See Set to Value.

  If the tempo is to change gradually (a rallentando or accelerando), don’t enter any value in the Set To Value box. Instead, use an Executable Shape (see Execute Shape). (For a complete discussion of the use of Executable Shapes to create tempo changes, see RALLENTANDO.)

- **Type:Controller.** MIDI controllers include modulation wheels, breath controllers, pedals, and so on (the pitch wheel has a separate Playback Definition option; see Pitchwheel, below). When Controller is selected, a new text box appears with a drop-down list, in which you can specify the MIDI controller itself by entering its number; for example, the controller number for the sustain pedal (on most keyboards) is 64.

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  Some common controllers (see the Appendix section MORE ON MIDI for a complete list):

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Controller number	Controller	Controller number	Controller	Controller number	Controller
1	Modulation wheel or lever	7	Main volume	65	Portamento
2	Breath Controller	10	Pan	66	Sostenuto
4	Foot Controller	64	Sustain pedal	67	Soft Pedal

If you select this option, the number in the Set To Value box (or the shape identified by the number in the Execute Shape box) governs the effect of this controller.

- **Type:Key Velocity.** Choose Key Velocity if you want the marking you're creating to affect the key velocity (how hard the keys are struck) wherever it appears in the score. (Use this option to define dynamic markings, for example.) Specify the velocity value itself in the Set to Value text box; the scale of MIDI velocity values is from zero (silence) to 127 (very loud). See Set to Value.

  If the volume is to change gradually (a crescendo or diminuendo), don't enter a value in the Set To Value box. Instead, use an Executable Shape (see Execute Shape, below). (There are also quicker and easier ways to create a playback crescendo, however, using the MIDI Tool. For a complete discussion of all three kinds of crescendos, see CRESCENDO/DECRESCENDO.)

- **Type:Transposition.** Choose Transposition if you want the marking you're creating to affect the transposition of the music wherever it appears in the score. (Use this option to define an 8va marking, for example—but don't forget to create another expression at the end of the affected passage to "cancel out" the transposition. See 8VA/8VB.) Specify the transposition value itself, expressed as a positive or negative number of half steps, in the Set to Value text box.See Set to Value.

  If, for a special effect, the transposition is supposed to change gradually as the music plays, don't enter any value in the Set To Value box. Instead, use an Executable Shape (see Execute Shape, below). For a complete discussion of Executable Shapes, see EXPRESSIONS—To define an expression for playback. For specific uses of the Transposition playback option, see also TRILLS.

  Note that for any use of the Transposition playback effect, Finale only changes the playback transposition of the affected notes. No note transpositions appear on the screen or in printouts.

- **Type:Channel.** Choose this option if you want the marking you're creating to effect a MIDI channel change wherever it appears in a staff. In the Set to Value text box, specify the MIDI channel you want the marking to switch the playback to. See Set to Value.

- **Type:Patch.** Select this option if you want the expression you're defining to change the MIDI keyboard patch or voice being played by the staff in which it appears. Select the instrument you would like to hear from the GM (General MIDI) drop down list. This will automatically set up the Bank Select and Program Change settings. See PATCHES for more information.

- **Type:Pitchwheel.** Select this option if you want the marking you're creating, wherever it appears in the score, to change the setting of the pitch bend wheel in playback. You can also specify a new value by entering a number in the Set to Value text box. (See Set to Value.)To create a true pitch bend effect, however, click Execute Shape, then Select, and choose (or create) the shape whose contour you want to govern the pitch bend. (For a complete discussion of pitch bends, see PITCH WHEEL.)

- **Type:Channel Pressure.** Choose Channel Pressure if you want the expression you're defining to govern the monophonic aftertouch (channel pressure) setting of the affected notes. (Aftertouch or channel pressure is the pressure you apply to a key while it's being held down.) If you select this and enter a number in the Set To Value text box, you can define an expression that sets the aftertouch setting to a particular value (on a scale from 0 [no pressure] to 127

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[maximum pressure]). You might use an expression with a Channel Pressure playback definition, for example, to trigger a vibrato effect (if your synthesizer is programmed to interpret aftertouch in this way).

You might also want to use the Channel Pressure parameter in conjunction with an Executable Shape. Click Execute Shape, then Select, and choose (or create) the shape whose contour you want to govern the application of key pressure.

- **Type:Restrike Keys.** Select this option if you want Finale to play the notes affected by this marking over and over again (for tremolo or trill effects, for example). The Set To Value box is not used for this effect; instead, click Execute Shape and Select to choose—or create—the shape that's to govern the rapidity and duration of the restriking. For an example of the use of this option, see TRILLS.
- **Type:Dump.** Click Dump to display the Playback Data Dump dialog box. In this dialog box, you can create a playback instruction for Finale to send the staff's playback information over more than a single MIDI channel. If you're a MIDI programmer, you can also use this option to generate System Exclusive data or sequencer Start signals; see PLAYBACK DATA DUMP DIALOG BOX.
- **Type:Play Tempo Tool Changes • Ignore Tempo Tool Changes.** If you've made tempo changes using the Tempo Tool or captured tempo information from a performance in the Transcription Mode of HyperScribe, you can make Finale "obey" this invisible tempo information in some passages and ignore it in others. (In passages where you've told Finale not to use this stored tempo information, it will use the default tempo you've set in the Playback Controls, or it will adhere to any Tempo-defined expressions you've placed into the score.)

  At the beginning of the passage where you want Finale to obey the tempo information, create an expression whose playback has been defined with the Play Tempo Tool Changes setting. At the end of the passage, create a second expression, but define its playback to be Ignore Tempo Tool Changes.

  The Play Tempo Tool Changes setting also allows Tempo Tool adjustments to be saved to a MIDI file.
- **Type: Swing; Standard Swing Values.** Select Swing if you want Finale to play the notes affected by this marking with a slight delay on the second note of a triplet, or with a swing feel. Select a Swing value from the drop-down list to select a pre-defined amount of swing. Or, type into the box the percentage of swing - zero is no swing, 100% is standard.

- **Set to Value.** The number in this text box specifies the MIDI value of the playback parameter you've selected from the Type drop-down list (see below; not all of the playback parameters require a value in the Set To Value box). The units depend on the parameter you've selected, as shown in this table.

Drop-down list choice	Set to Value units	Drop-down list choice	Set to Value units
Tempo	Beats per minute	Channel	MIDI channel (1 to 16 [or 17–32, if you're using both ports])
Controller	0 (off) or 127 (on) for pedals; any value from 0 to 127 for variable controllers (such as a modulation wheel)	Patch	Synthesizer patch number (1 to 128)
Key Velocity	MIDI key velocity (0 to 127)	Pitchwheel	Pitch wheel position (-8192 to 8191; 0 is "at rest" position)
Transposition	Half steps (positive or negative)	Channel Pressure	Channel Pressure (0 to 127)

- **Execute Shape • Select.** While some playback effects take place instantaneously (a tempo or volume change, for example), others occur over time—a ritard, for example, or a crescendo.

  To create playback definitions of this latter type, you can assign a Text Expression to an Executable Shape—in essence, a graph whose contours Finale "reads" as it plays back the music. For a complete discussion of how Executable Shapes affect playback, see EXPRESSIONS—To define an expression for playback.

  The number in this text box identifies the Executable Shape you've chosen to represent the playback effect of the marking you're defining. To view the available shapes, click Select; the Executable Shape Selection box appears, where you can double-click the desired shape. (Or, if the shape you want doesn't appear in the selection box, create your own by clicking Create, Select, and Create to enter the Shape Designer. For instructions on the use of the Shape Designer, see SHAPE DESIGNER.)

- **Play Only on Pass ___.** If Finale encounters the expression whose playback you're defining more than once—in other words, if it falls within a repeated section you've created using the Repeat Tool—the number in this text box specifies which time through the expression will have a playback effect. (If you leave the number at its default value, zero, the marking will affect playback on every repeat.)

  For example, if you've created an expression such as "ritard 2nd time only" by entering a 2 into this box, Finale will apply the playback definition you've defined only on the second time it plays back the affected passage.

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Shape Expression Designer dialog box

How to get there

If a shape expression has already been entered in your score, you can access this dialog box by selecting the Expression Tool  and ctrl-double-clicking the expression's handle.

Otherwise, select the Expression Tool, and double-click on a note or in a measure. Click Shape. Click on any of the Shape Expressions displayed, then click the edit button. If no expressions are displayed, you'll need to create a shape expression first (see SHAPE DESIGNER).

What it does

A Shape Expression is a graphic expression mark, such as a slur, crescendo, or glissando. You draw the basic shape in the Shape Designer (see SHAPE DESIGNER). In this dialog box you can define a playback effect for a shape; the box also gives you access to the Shape Designer, so that you can edit the shape itself.

It's important to understand, however, that if you use this dialog box to edit a Shape Expression you've already placed in the score, you make every occurrence of that shape in the score snap back to its original shape and size, even if you have carefully stretched and reshaped each after placing it into the score.

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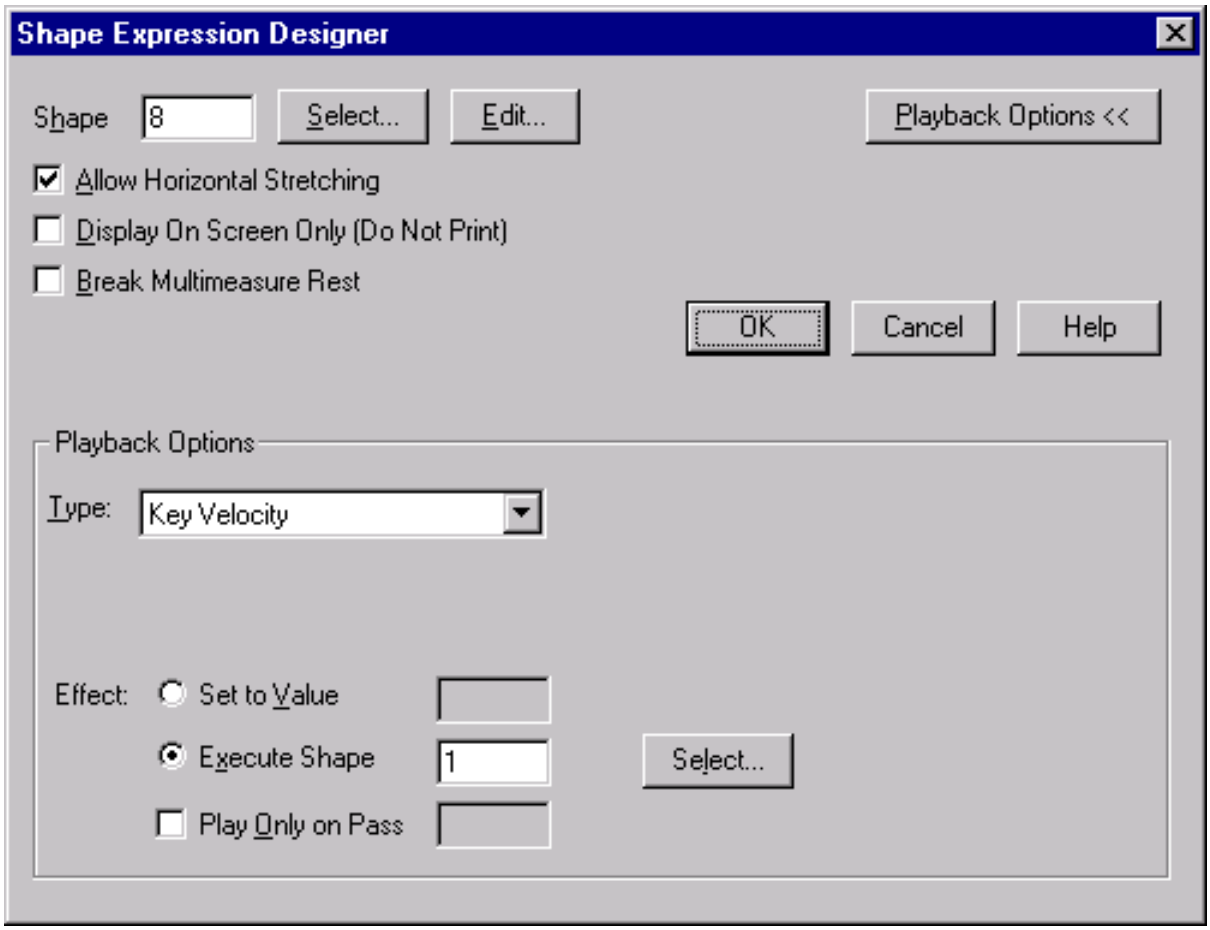

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- **Shape • Select.** The number in the text box identifies the raw shape you're editing. If there's a zero in this box, click Select to display the Shape Selection dialog box, where you can double-click an existing shape (or click Create to enter the Shape Designer, where you can create your own). In either case, when you return to the Shape Expression Designer, Finale enters the number of the shape you selected in the text box.
- **Edit.** If there's a number in the Shape text box, click Edit to enter the Shape Designer, where you can make changes to the shape.

- **Playback Options.** When you click this button, the dialog box expands to reveal several options that govern this Shape Expression's playback effect.
- **Allow Horizontal Stretching.** When Finale creates the image of a page of your score in Page View, it tends to stretch each measure by a small amount in order to justify each system neatly to the page margins. In many cases you'll want any Shape Expressions (such as slurs, crescendo hairpins, and glissandi) to stretch along with the measures in which they occur. In such cases, select this item.

  Deselect this checkbox if you don't want to permit a shape to be stretched horizontally—for example, you might prefer that a harp pedaling diagram retain its original dimensions.
- **Display On Screen Only (Do Not Print).** Select this checkbox to prevent the shape expression from printing.
- **Break Multimeasure Rest.** Select this checkbox to force a multimeasure rest to break when this expression is placed.
- **OK • Cancel.** Click OK (or press enter) to confirm your settings and exit this dialog box. If you've just created a new Shape Expression, it appears in the selection box. Click Cancel to return to the Expression Selection dialog box without creating or modifying a Shape Expression.
- **Type: • Effect: Set to Value • Execute Shape; Select • Play Only on Pass.** These items, visible only after you click Playback Options, list and describe the various playback effects your Shape Expression can have. These playback options for a Shape Expression are precisely the same as the options for a Text Expression. For a complete description, see TEXT EXPRESSION DESIGNER DIALOG BOX.

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Playback Data Dump dialog box

How to get there

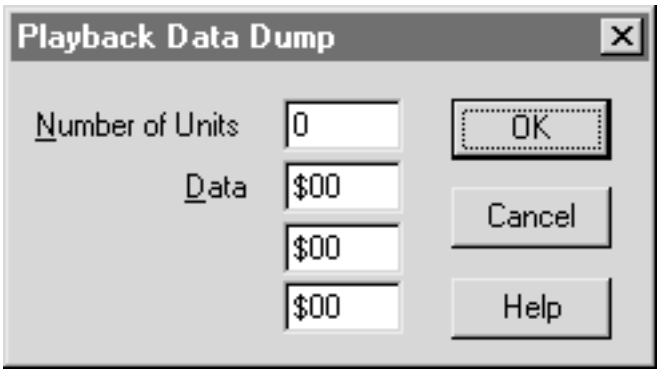
Click the Expression Tool  , and double-click a note or measure. Click Create (or click an existing marking and click Edit). Click Playback Options to expand the dialog box; choose Dump from the Type drop-down list.

If the expression is already in the score, double-click its handle; click Playback Options; from the Type drop-down list, choose Dump.

What it does

This option requires an in-depth understanding of the MIDI protocol. For instructions in practical uses of this dialog box, see MIDI —To assign a staff to more than one MIDI channel. For more information on MIDI in general, see the APPENDIX - MORE ON MIDI.

This dialog box offers several data-dump functions, one of these is its ability to enable multiple MIDI channels for the staff in which it appears. You can also use it to transmit System Exclusive MIDI data or a sequencer Start message.



- **Number of Units.** The number in this text box tells Finale how long the MIDI message transmitted by the expression will be, in bytes.

  If you're creating an expression whose function is to send a staff's music over additional MIDI channels, enter 2 or 3 (depending on whether you want the staff's playback routed to 1 or 2 additional MIDI channels). A staff can play up to three MIDI channels, including the primary MIDI channel you've established for the staff.

- **Data.** Enter the codes you want Finale to transmit when it plays back the expression you're defining for playback. If you prefer, you can enter standard (decimal) notation directly into these boxes (but delete the "$00" first); Finale will automatically convert each number into hexadecimal MIDI notation.

  If you're creating a note expression that tells Finale to begin sending a staff's output to additional MIDI channels, enter $FF in the first of these three text boxes. In the next boxes, enter one or two numbers, corresponding to the MIDI channels you want the staff's playback routed to minus one. In other words, if you want the staff to play over channels 5 and 6 (in addition to its primary MIDI channel), enter 4 in the second Data box and 5 in the third, because you need to subtract one from each MIDI channel number.

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Technical note: Here are some other codes you may find useful if you plan to make extensive use of the Data Dump feature. If, at some point in the staff, you want to change only one of the additional two MIDI channels you've specified, create another note expression whose playback definition is a Data Dump. But in the Data text box that originally displayed the MIDI channel that you don't want to change at this point, enter the code $FE. Example: Your first Data Dump expression added channels 5 and 6 to the staff's playback; its Data boxes displayed $FF, 4, and 5. You want the additional channels now to be 5 and 12, so you create a new Data Dump expression; its Data boxes should display $FF, $FE, and 11.

Finally, you can "turn off" any additional MIDI channels you've specified with a Data Dump expression by entering $FF in the appropriate Data box. Example: Your first Data Dump expression added channels 5 and 6 to the staff's playback; its Data boxes displayed $FF, 4, and 5. You now want channel 5 to drop out, so you create a new Data Dump expression; its Data boxes should display $FF, $FF, and $FE (because $FE, remember, is the "don't change this channel" command).

- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the Expression Designer dialog box.

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Executable Shape Selection dialog box

How to get there

Click the Expression Tool  , and double-click a note or measure. Click Create (or click an existing expression from the selection box and click Edit); click Playback Options; click Execute Shape; click Select.

What it does

Every Executable Shape that has been created or loaded into the document appears in this box, ready to be assigned as part of the playback definition for an expression.

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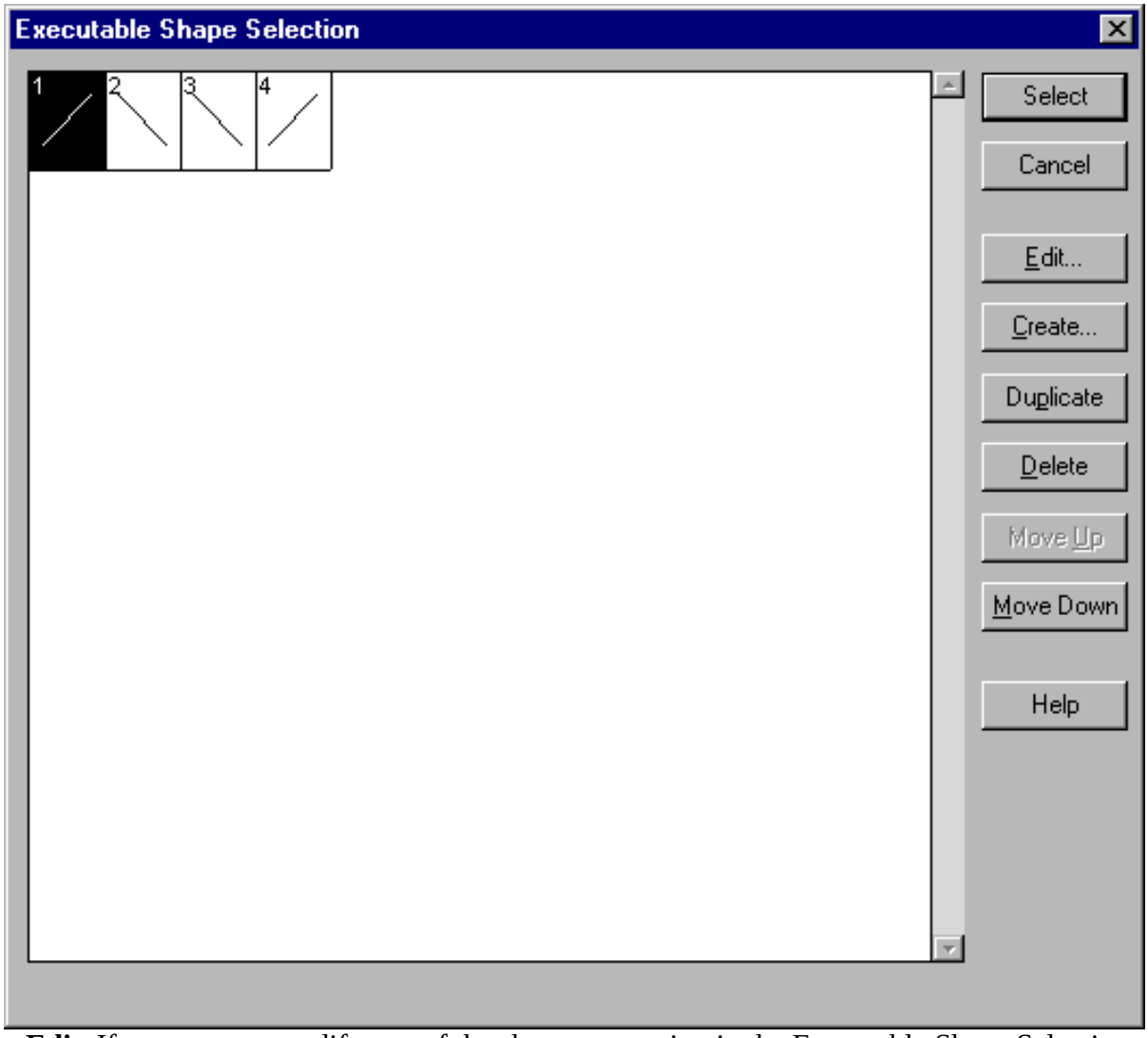

- **Edit.** If you want to modify one of the shapes appearing in the Executable Shape Selection box, click it once and then click the Edit button. You'll enter the Executable Shape Designer dialog box, where you can modify Finale's interpretation of the shape (or, by clicking Shape ID, you enter the Shape Designer, where you can modify the shape itself).
- **Create.** Click Create to enter the Executable Shape Designer dialog box, where you can teach Finale how to interpret a certain shape. To draw the shape itself, click Shape ID and then Create to enter the Shape Designer. See EXECUTABLE SHAPE DESIGNER DIALOG BOX and SHAPE DESIGNER DIALOG BOX.
- **Duplicate.** Click Duplicate to make a duplicate copy of the highlighted expression. 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 a shape by clicking it, click Delete to remove it from the selection 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. (You can't delete it if it's being used as part of the playback definition of an existing expression.)

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- **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 Playback Definition box without specifying an Executable Shape.
- **Select.** If you click one of the displayed shapes and then click Select, you'll return to the Text Expression or Shape Expression Designer, where Finale will have automatically entered the number of the shape you selected in the Execute Shape text box. (You can simply double-click a shape instead of clicking once and then clicking Select.)

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Executable Shape Designer dialog box

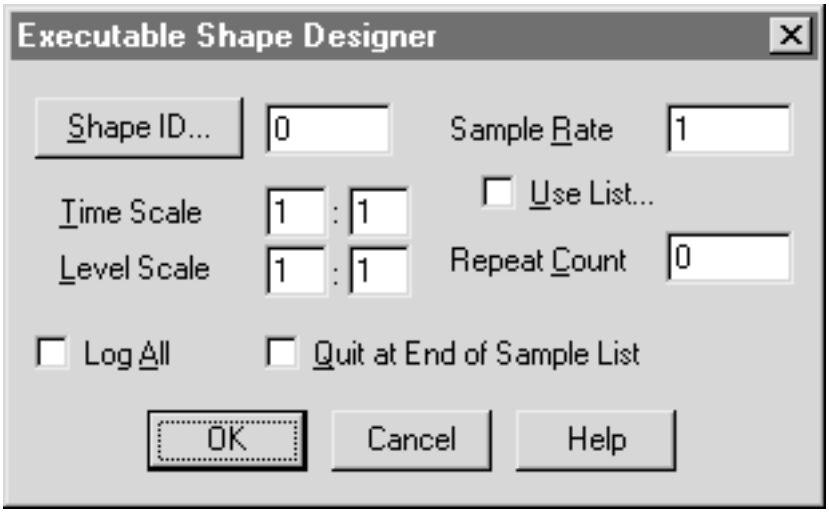
How to get there

Click the Expression Tool  , and double-click a note or measure. (If the note or measure already has an expression attached, ctrl-double-click.) Click Create (or click an existing shape in the selection box and click Edit). Click Playback Options; Execute Shape; Select; and Create (or click a shape and click Edit).

What it does

An Executable Shape is a line whose contours Finale "reads" as it plays back your music in order to produce changes over time of some musical aspect: tempo or volume, for example. You draw the Executable Shape itself in the Shape Designer (which you enter from this dialog box by clicking Shape ID, then clicking Create), but you define its characteristics in this dialog box.

For a more complete discussion of Executable Shapes, see EXPRESSIONS and SHAPE DESIGNER, as well as the entries for individual Executable Shape–driven expression markings such as CRESCENDO/DECRESCENDO, RALLENTANDO, and TRILLS.



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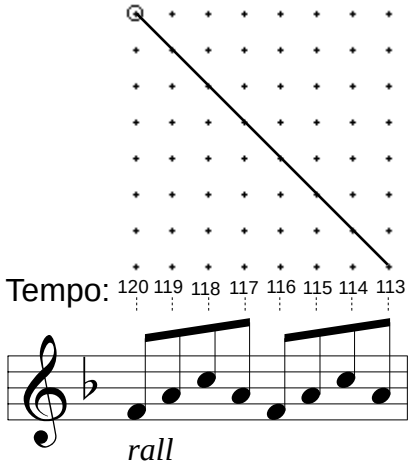
- **Shape ID.** The number in this text box identifies the particular shape that's being used as an Executable Shape. If you don't know the number of the shape you want to use—or if you

haven't yet created it—click Shape ID; you'll enter the Shape Selection box, where you can double-click the desired shape (or click Create to enter the Shape Designer, where you can create your own shape; see SHAPE DESIGNER DIALOG BOX). You'll return to the Executable Shape Designer dialog box, where Finale will have entered the appropriate number in the Shape ID box.

- **Time Scale.** If you haven't told Finale to do otherwise, it will "sample" (or consult the level of) an Executable Shape once every eighth note. For example, if you're creating a rallentando that lasts for one measure of $\frac{4}{4}$, Finale will decrease the tempo slightly in eight eighth-note increments, as shown:



The Time Scale, a ratio formed by the numbers in the two text boxes, lets you tell Finale to sample the shape more (or less) frequently. If, for example, you have a passage composed of sixteenth notes and you've created a rallentando that sounds too jerky, tell Finale to sample it twice as often (once every sixteenth note) by entering a Time Scale of 1:2. You enter 1:2 because Finale "reads" the entire Executable Shape in one-half the time (by sampling the shape twice as often).

- **Level Scale.** The numbers in these two text boxes form a ratio that governs the amount by which Finale should change the tempo (or volume, or whatever parameter you've specified) over time. If you leave the Level Scale at 1:1, Finale examines the shape you've drawn in the Shape Designer; for every horizontal gridline the shape rises or falls, Finale changes the playback value by one degree, depending on the playback variable being affected. (In the Shape Designer, choose Grid from the Show submenu of the Shape Designer Menu to view the grid points.)

  For tempo changes, "one degree" means one quarter note per minute (a metronome marking). For velocity, a degree means one MIDI velocity value (where 0 is silent and 127 is loud as possible). For MIDI patch or MIDI channel, each degree corresponds to a switch to the next patch or channel, and for pitch, a degree is a half step.

  Suppose, therefore, that you've created a rallentando shape in the Shape Designer that looks like the one pictured below. When you enter the word "rall." in the score (for which this Executable Shape is the playback definition), you'll hardly hear any tempo change at all in the

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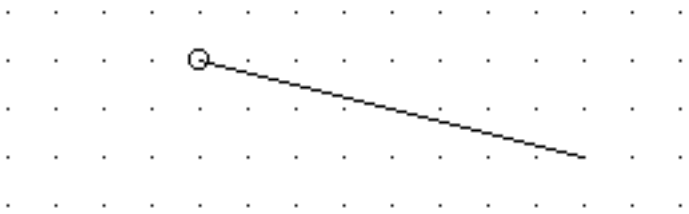
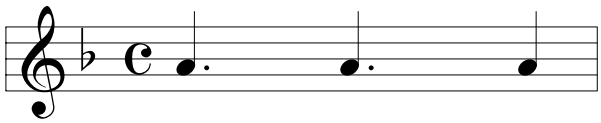
playback. Based on what you now know, you'll realize that it's because your sloping line only drops two gridlines over its entire length. That means your rallentando only slows the tempo from 120 to 118 beats per minute!



This is an ideal problem for the Level Scale to solve. Just change the Level Scale to, say, 15:1; in other words, for every grid point your shape rises or falls, the tempo will increase or decrease by 15 beats per minute, not one.

- **Sample Rate.** As described above, the rate at which Finale "consults" the Executable Shape is determined by the Time Scale. However, you have even further control over the behavior of your playback expression, because the Sample Rate text box tells Finale to affect playback only on the Nth sample, where N is the number in the box. If, for some reason, you decide that a certain Executable Shape crescendo is too smooth, enter 2 in the Sample Rate box, and Finale will only change the volume every second time the Executable Shape triggers a change, ignoring the samples in between.
- **Use List.** If you want Finale to "notice" specific samples that you specify, select Use List. A dialog box appears, letting you enter a series of numbers, one in each text box (if there are more than four values in your list, use the right and left arrows to scroll to additional text boxes, but you can't enter more than six). The numbers you specify here tell Finale which samples of the Executable Shape you want it to register for playback purposes.

  Use List can produce interesting effects if this Executable Shape governs pitch or Restrike Keys. (Restrike Keys is one of the playback definitions you can assign to any expression; the note to which it's attached is struck over and over again, at a rate specified by its Time Scale setting.) By creating a sample list and entering your values carefully, you can create a Restrike Keys expression that plays a certain rhythm. Suppose, for example, your Restrike Keys shape is applied to a whole note, and has a Time Scale of 1:1 (it restrikes the note every eighth note). If you click Use List and enter 3, 3, and 2 in the first three boxes, the affected whole note would play back with this rhythm:



- **Repeat Count.** There may be times when you want the Executable Shape you've just defined to repeat itself several times. For example, if you've just designed a magnificent trill that lasts for only a quarter note—but you want to create a trilling whole note—you can tell Finale how many extra times you want the shape played by entering the number (in this example, 3) in the Repeat Count box. See TRILLS for additional examples.
- **Log All.** When sampling your Executable Shape, Finale generally only "notices" (or produces an audible playback change for) a sample when its value changes; a Restrike Keys expression

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whose Executable Shape is a horizontal line won't restrike the note at all, because Finale doesn't notice any changes in the line's vertical value. If you want such a shape to generate a sample at each eighth note whether its value has changed or not, select Log All.

- **Quit at End of Sample List.** If you've specified a sample list by selecting Use List, and if the shape is long enough to produce more samples than the highest number you've entered in the Sample List, Finale will ordinarily start over at the beginning of the Sample List in deciding which samples to "notice." If you'd rather have Finale respond only once to the specific samples named in the list—and not to repeat the action—select this option.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the Executable Shape settings you've made and proceed to the next dialog box.

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Sample List for Executable Shape dialog box

How to get there

Click the Expression Tool  , and double-click a note or measure. Click the desired expression in the selection box, and click Edit; then click Playback Options. Click Execute Shape, and then Select; in the selection box that appears, either click an existing Executable Shape and click Edit, or click Create. In the Executable Shape Designer box, click Use List.

If the expression already appears in the score, ctrl-shift–double-click its handle, then click Playback Options, Execute Shape, Select, Create, and Use List.

What it does

An Executable Shape is a line whose contours Finale "reads" as it plays back your music in order to produce changes over time of some musical aspect: tempo or volume, for example. You draw the Executable Shape itself in the Shape Designer. (For a more complete discussion of Executable Shapes, see EXPRESSIONS and SHAPE DESIGNER, as well as CRESCENDO/DECRESCENDO, RALLENTANDO, and TRILLS.)

Normally, Finale samples (consults the contour of) an Executable Shape at regular intervals. For example, Finale might sample the shape you've drawn for a rallentando every eighth note, so that the tempo decreases with each passing eighth note.

If you want Finale's playback to respond only to specific samples (instead of every sample), select Use List. This technical dialog box appears, where you can enter a series of numbers, one in each text box, to tell Finale which samples provided by the Executable Shape you want it to register for playback. See EXECUTABLE SHAPE DESIGNER DIALOG BOX for more information.

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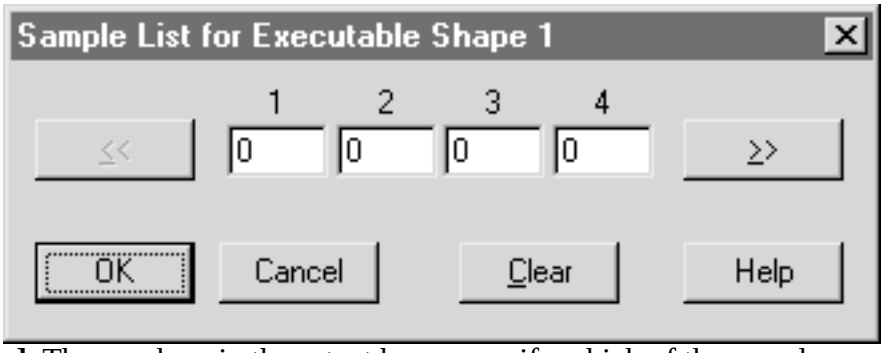

- **[Text boxes].** The numbers in these text boxes specify which of the samples generated by the Executable Shape you want Finale to "notice" (respond to) in creating the playback effect. Enter the sample numbers, in sequence, in the successive text boxes. Use the right and left arrow buttons to scroll the display to the right or left by one text box at a time; you can have up to six specified sample numbers.
- << >> **[buttons].** Click the right or left arrow button to scroll through the six text boxes.
- **Clear.** Click Clear to reset the numbers in all the text boxes to 0. If you click OK at this point, Finale removes the X, if any, from the Use List checkbox, and will sample the Executable Shape at regular intervals in the usual way (every eighth note if the Time Scale is 1:1).
- **OK • Cancel.** Click OK (or press enter) to return to the Executable Shape Designer dialog box, where Finale puts an X in the Use List checkbox. The sequence of samples you entered will now repeat in an endless loop for as long as the Executable Shape (or the music it affects) lasts. (Endless, that is, unless you also select Quit at End of Sample List, in which case Finale only plays through your list once). Click Cancel to return to the Executable Shape Designer dialog box without changing the Sample List. (If you didn't put numbers in any of the boxes, Finale doesn't put an X in the Use List checkbox.)

Shape Selection dialog box

How to get there

Click the Expression Tool  , and double-click a note or measure. Click Shape. To create a new Shape Expression, click Create (or, to edit an existing Shape Expression, click it and then click Edit). Enter zero in the Select text box, and click Select.

This dialog box also appears when you're choosing a multimeasure rest; a custom stem shape (Special Tools Tool); or an Executable Shape as part of the playback definition for an expression.

What it does

When you're editing or creating a new Shape Expression, custom stem, Executable Shape, or multimeasure rest, this selection box lets you choose the shape on which to base it. If the Maestro Font Default file isn't in place, and you haven't loaded a Shape Expression Library or created any new shapes yourself, this selection box will contain only the hard-wired multimeasure rest shape.

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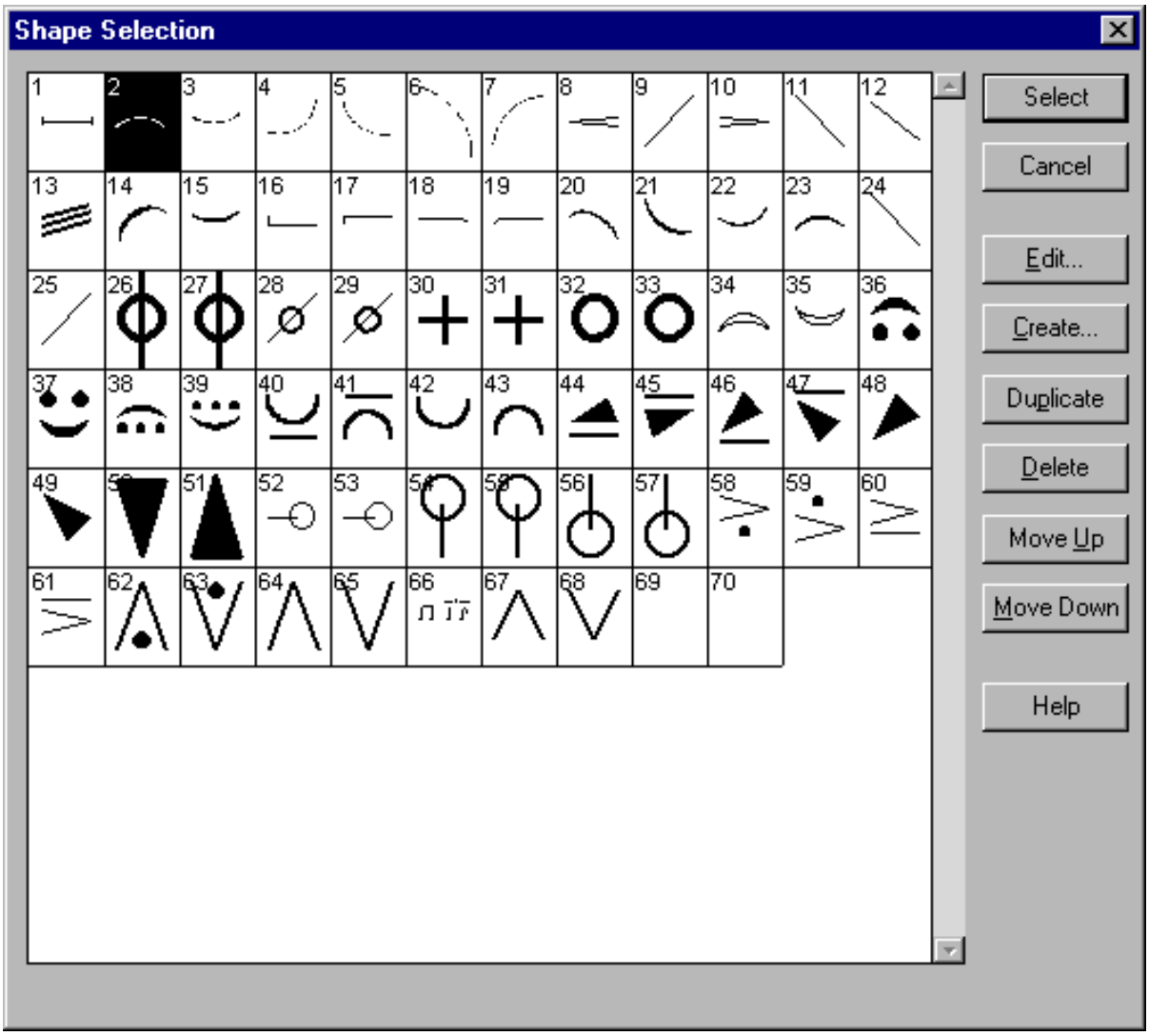

- **Edit.** After clicking a raw shape, click Edit to enter the Shape Designer, where you can edit it. (For a discussion of creating your own shapes, see SHAPE DESIGNER.)
- **Create.** Click Create to enter the Shape Designer, where you can "draw" your own shape. See SHAPE DESIGNER.
- **Duplicate.** Click Duplicate to make a duplicate copy of the highlighted expression. 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.** Click Delete to remove a shape from the selection 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. You can't delete any shape that's already being used (as a Shape Expression or Executable Shape, for example).
- **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 previous dialog box without specifying a shape.

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- **Select.** After clicking one of the raw shapes in the selection box, click Select. You return to the previous dialog box.

  Note that you can simply double-click a shape instead of clicking it and clicking Select.

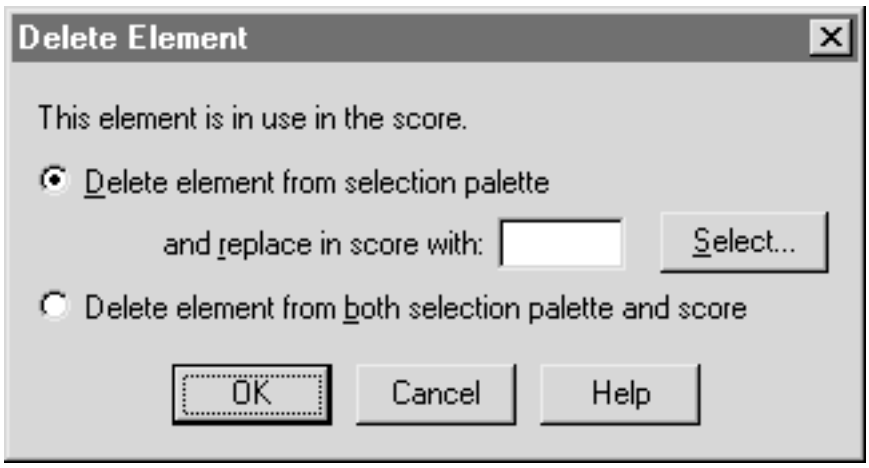
Delete Element dialog box

How to get there

Click the Expression Tool  and double-click a note or measure, or the Articulation Tool  and click a note. (If the note already has an articulation attached, click again.) Select an articulation or expression, then Click Delete.

What it does

This dialog box allows you to delete elements from the Articulation or Expression List and specify how to handle any elements of that type already in the score. You can replace them with another articulation or expression or you can just have them deleted.



- **Delete element from selection palette and replace in score with: Select.** Choose this option if you want to replace the deleted element with a different expression. Click Select to bring up the Articulation or Expression Selection dialog box where you can choose the new element.
- **Delete element from both selection palette and score.** Choose this option to delete the articulation or expression without replacing it in the score with another expression.
- **OK • Cancel.** Click OK (or press enter) to delete the expression. Click Cancel to return to the Articulation or Expression Selection dialog box without deleting anything.

Create Tempo Marking Plug-in

How to get there

Select a measure with the Mass Mover Tool. Select Create Tempo Marking from the Plug-ins Menu. See PLUG-INS MENU for more information.

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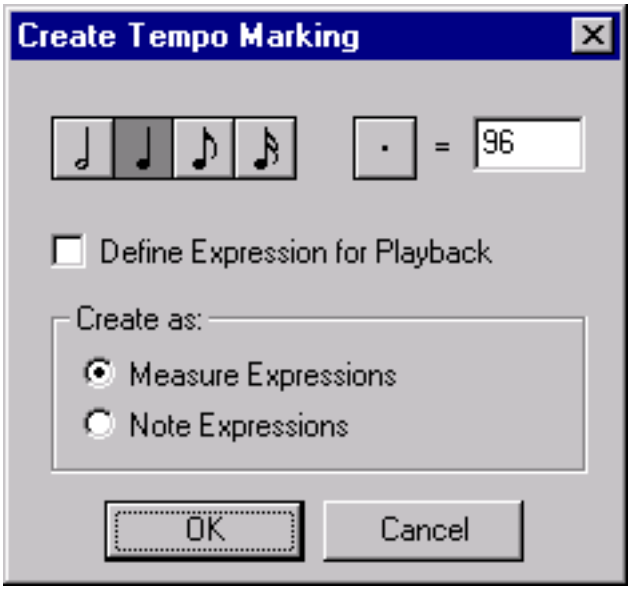
What it does

The Create Tempo Marking plug-in allows you to easily create a tempo marking as an expression and set the playback features for the selected measure.



- **[Note value selection palette].** Select the note value you want to use in your tempo marking.
- **[Tempo].** Type the tempo in this text box.
- **Define Expression for Playback.** Select this checkbox for the tempo marking to speed up or slow down the playback of the score.
- **Create As: Measure Expression • Note Expression.** Select whether you would like the tempo marking attached to measures or notes. If you choose Measure Expressions, your tempo marking will appear on all staves by default. Using the Staff List feature, you can specify which staves you want a given measure expression to appear in. See STAFF LIST DIALOG BOX.
- **OK • Cancel.** Click OK to create a tempo marking. Click Cancel to return to the score without making any changes.

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Number Repeated Measures Plug-in

How to get there

Select Number Repeated Measures from the Plug-ins Menu. If there is no Mass Mover Selection when you invoke the Number Repeated Measures plug-in, it will ask you if you want to process the entire document. See PLUG-INS MENU for more information on plug-ins.

What it does

The Number Repeated Measures plug-in looks for runs of repeating measures in the current Mass Mover Selection. When it finds a run of three or more measures, it places repetition count numbers over the measures as a performance aid. This is done by creating expressions and placing them over the relevant measures.

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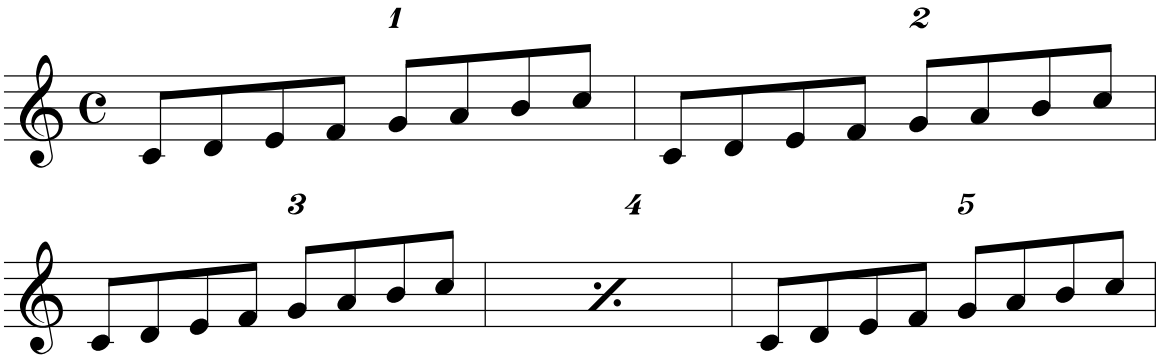
Using the Number Repeats Plug-in

Normally you will use the Number Repeated Measures plug-in after music has been entered and formatted. It is important to note that to position repeat numbers accurately, this plug-in needs formatting information from the Page View. You will have the most satisfactory results if you switch to Page View (and have Finale recalculate any changes to layout that are pending) before invoking the plug-in. See the NOTES section for more information.

Use the Mass Mover Tool to select the measures that should be numbered. The plug-in will look for runs of at least three repeating measures and number them automatically, placing repeat count numbers over the middle of every measure in a run.



As you can see in the above example, Number Repeats also recognizes all appropriate Alternate Notation when looking for runs of repeating measures.

Notes

- IMPORTANT: The Number Repeated Measures plug-in needs information from the Page View of the current Staff Set to accurately calculate the correct position of the repeat count numbers. This information is not calculated by Finale until the first time you switch to Page View. If you have never viewed the current Staff Set in Page View when you invoke the Number Repeated Measures plug-in, the plug-in recognizes this condition and posts an Alert suggesting that you switch to Page View first. Once Finale has calculated the Page Layout information, you are free to switch back to Scroll View if you prefer. You do not need to be in Page View when you use the plug-in. However, you should be aware that some editing changes can invalidate Finale's Page Layout information (in particular, changing Alternate Notation). For most accurate results, it is a good idea to switch to Page View (even if you immediately switch back to Scroll View) before invoking Number Repeated Measures.
- When looking for runs of repeating measures, Number Repeated Measures compares measures and their entries, but ignores other attributes such as expressions, Articulations, or MIDI Performance information. Entries must be rhythmically identical and contain the same notes in order for the measure to count as a repetition. Also, measures must have the same Key and Time Signatures to qualify as a repetition.
- The Number Repeated Measures plug-in recognizes Alternate Notation (Slash Notation, Rhythmic Notation, and Single-Measure Repeat Notation) when looking for runs of repeating measures. In fact, use of Slash Notation and Single-Measure Repeat Notation overrides the normal rules used when testing for repetition. If a measure uses either of these two styles of Alternate Notation, it will always qualify as a repetition. Measures using Rhythmic Notation

must match on an entry-by-entry basis for rhythmic value, but the notes in the entries are ignored in the comparison. In short, Number Repeated Measures treats a measure as a repetition based on its appearance, not on playback.

- Number Repeated Measures positions the repetition count expressions one space (24 EVPUs) above the highest note or stem in the measure. The expressions are placed over the middle beat of the measure.
- Number Repeated Measures uses Text Expressions for the repetition count numbers. It is economical in generating Text Expressions: it will not create a new Text Expression if an appropriate Expression is already available.
- Since the Number Repeated Measures plug-in will never put repetition count numbers over a run of only two measures, the command is disabled if the Mass Mover Selection is shorter than three full measures. Similarly, if your document only contains one or two measures, the Number Repeated Measures plug-in is disabled in the Plug-ins Menu.

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Auto-Dynamic Placement Plug-in

How to get there

Select Auto-place Dynamics from the Plug-ins Menu. If you prefer to apply Auto-Dynamic Placement to a specific region, select the region using the Mass Mover Tool before selecting the plug-in from the Plug-ins Menu. See PLUG-INS MENU for more information on plug-ins.

What it does

The Auto-Dynamic Placement plug-in allows you to place dynamics in your score automatically based on the recorded MIDI key velocity. You can specify the range of key velocities associated with each dynamic.

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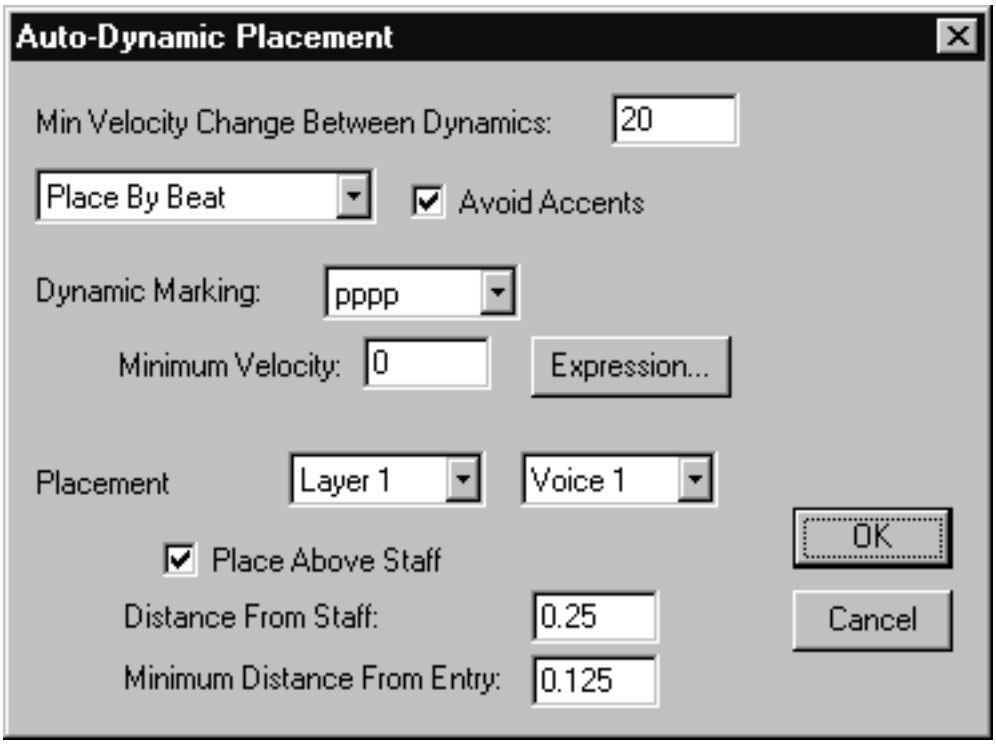

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- **Min. Velocity Change Between Dynamics.** Change the number in this text box to vary the amount of velocity change required to place the next dynamic marking.
- **Place By Entry • Place By Beat • Place By Measure.** Select the one of these placement options to determine where dynamics should be placed. **Place By Entry** will place dynamics at every entry if there is a great enough change in Key Velocity (specified in Minimum Velocity Delta between Dynamics). **Place By Beat** will place dynamics at every beat where the change in key velocity is greater than the specific minimum. **Place By Measure** will place dynamics by measure where the **average** of the key velocities over that measure indicates a change in dynamic level.
- **Avoid Accents.** Deselect this checkbox to have the plug-in place dynamics on accented notes as well as unaccented notes.
- **Dynamic Marking: pppp • ppp • pp • p • mp • mf • f • ff • fff • ffff.** Select the dynamic from the drop-down list to change the minimum key velocity assigned to that dynamic level.
- **Minimum Velocity.** Enter the minimum key velocity for the selected expression in this text box. It is not influenced by the current text expression library. The key velocity range is 0-127.
- **Expression.** Click on Expression to select the a different expression not available from the Dynamic drop-down list.
- **Placement: Layer 1 • Layer 2 • Layer 3 • Layer 4.** Select the layer to place the dynamics into with this drop-down list.
- **Placement: Voice 1 • Voice 2.** Select which voice to place the dynamics into with this drop-down list.

- **Place Above Staff.** This checkbox will place the dynamic above this staff when selected. When this checkbox is not selected the dynamics will be placed below the staff.
- **Distance from Staff.** The number in this text box represents the distance from the staff the dynamic will be placed. The larger the number the farther away from the staff the dynamic will be placed, the smaller the number, the closer to the staff. This is measured from the top or bottom line of the staff depending on whether the Place Above Staff checkbox is selected or not.
- **Minimum Distance From Entry.** Place the desired minimum amount of distance between entries and dynamics in this text box. Even though you have set a specific distance from the staff, sometimes notes and rests above and below the staff may collide with dynamics unless you have specified that the dynamics must be placed some distance away (either above or below) the entries.
- **OK • Cancel.** Click OK to place dynamics using the specified settings. Click Cancel to return to the score without placing any dynamics.

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Expressions

See also ARTICULATIONS; CRESCENDO/DECRESCENDO; DYNAMICS; SLURS.

There are two tools for creating and placing expression marks in Finale: the Articulation Tool and the Expression Tool.

The sets of symbols, expression marks, and shapes accessed by these tools are stored in libraries. Unlike many other music programs, which provide a permanent set of musical symbols that are always available to you, Finale gives you the option of loading your choice of symbol sets into each individual document. If you're scoring a big band piece, you may want to create a library full of fall-off, bend, and "doit" markings—but you certainly won't need those expressions when you write a string quartet. The File Menu in Finale offers two commands: Open Library, for bringing expression marks into a document, and Save Library, for storing symbols you've created or modified in a separate library of their own, ready to be imported into future pieces.

Unless you've removed the Maestro Font Default file from the Finale program's folder, a basic set of Articulation and Expression markings is already installed (loaded) when you create a new document. If the selection palette comes up empty when you're attempting to place an expression in the score, it's because the Maestro Font Default file (which came with the program) wasn't in place. You can remedy the situation by choosing Open Library from the File Menu, locating the Libraries folder, and double-clicking the correct libraries (the Articulation Library for the Articulation Tool, Text Expression Library and Shape Expression Library for the Expression Tool). But before you launch Finale again, place the Maestro Font Default file in the program folder so you won't have to repeat this process every time you start a new document.

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Expressions can be placed in the score as Note expressions or Measure expressions. Note Expressions must be attached to a note or rest in a single staff. Measure expressions are attached to a measure, even an empty measure. Most importantly, Measure expressions can appear on more than one staff. Since Measure expressions can affect every staff in the score, it's useful for rehearsal letters, tempo indications, and other markings as well as those that need to be directly attached to notes. You can even specify exactly which staves the Measure expression should

appear on by creating a Staff List. For example, you could create a Staff List to place a tempo change above each group of instruments, such as strings, woodwinds, and percussion. For a more complete discussion of Staff Lists, see STAFF LIST DIALOG BOX.

Tip: If you utilize Staff Lists and plan to copy this music from one document to another (or anywhere with the invisible clipboard), keep in mind that Finale can't know that the destination file contains the same Staff Lists as the source file. Therefore, all expressions will appear on all staves and you'll have to reconfigure the Staff Lists. (Shift-click the expression's handle to re-access the Staff Lists.) To avoid this, copy the music prior to assigning expressions OR consider using note expressions on a staff by staff basis.

Measure expressions can place an expression in every staff, at precisely the same position. Move any marking and the ones in all other staves move simultaneously. If you click Individual Positioning when placing the marking, however, the marking in each staff becomes independently movable.

If you want to change a Measure expression's positioning mode (Individual Positioning or not) or its Staff List assignment, shift–double-click its handle. The Measure Expression Assignment dialog box will reappear. To align expressions and Smart Shape crescendos, see the ALIGN/MOVE DYNAMICS PLUG-IN.

There are two subsets of expressions: Text Expressions (*legato*, *arco*, *f*, and so on) and Shape Expressions (slurs, hairpins, and so on). The Shape Expressions are created in the Shape Designer.

(Note: It's a good idea, whenever possible, to use the Smart Shape Tool for slurs, hairpins, and dotted-line shapes. Not only do Smart Shapes produce the same high-quality printouts as Shape Expressions, but they're intelligent—that is, they expand and contract along with the music they're assigned to, and they automatically break into two independent shapes if the main shape happens to straddle a line break. A Smart Shape crescendo is normally just a graphic, but with a touch of the MIDI Tool or the Smart Playback plug-in, you can create a playback crescendo, too; see CRESCENDO/DECRESCENDO.)

For information regarding specific markings (tempo indications, crescendos, and so on), see their individual entries.

If you intend to make use of the Shape Expressions, it's important that you assign each to a Metatool (see "To create Expression Metatools," for full instructions) before placing them in the score. Otherwise, you'll find that the shapes aren't individually reshapable; if you change one, they all change.

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To create an expression

- **Click the Expression Tool  . Double-click on, above, or below the note to which you want to attach the marking.** The Expression Selection dialog box appears.

  If you're placing a Shape Expression, click Shape. Remember, however, that if you intend to place more than one of the desired shapes into the score, you must place it into the music using Metatools (see "To create Expression Metatools").

  If the desired marking already appears in the list, click it and skip to the instruction marked by the asterisk (*).

- **Click Create.** The Text (or Shape) Expression Designer appears.

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To create a Shape Expression, click Select; then click Create, which brings you to the Shape Designer. (See SHAPE DESIGNER.) Design your shape, press enter three times (making modifications to dialog boxes along the way, if you wish), and then skip to the instruction marked by the asterisk (*).

- **Type the Text Expression.** Click Set Font to change the type style. (If your text is longer than 96 characters, you'll either have to split it into two separate expressions, or create a Text Block instead; see TEXT TOOL for instructions.)
- **Click OK (or press enter).**

* **Click Measure Expression or Note Expression.** If you double-clicked by a note, Finale remembers this setting.

- **Click Select (or press enter).** The Expression Assignment dialog box appears. You often won't have any changes to make to this box, in which case you can go on to the next step. There are, however, some useful options here.

  For note expressions, from the Distance from drop-down list, choose Bottom Note if you want the marking positioned relative to the bottom note of a chord, so that it maintains its distance in the event the bottom note is transposed. If you don't select this option, the mark will be attached to the top note of the chord.

  There's also an option called Begin Playback at, with two choices. You usually hear the playback effect of an expression at the moment Finale reaches the note to which it's attached. By selecting Position in measure instead, you can tell Finale to execute the playback effects of the mark according to its horizontal position in the measure. In other words, you can make the playback effect take place slightly later or earlier by dragging the marking to the right or left in the score. And finally, you can specify the element of the music you want this expression to affect—a specific layer, chord symbols, and so on—by choosing it from the On playback, affect drop-down list. See NOTE EXPRESSION ASSIGNMENT DIALOG BOX for more information.

  For measure expressions, Individual Positioning means that you'll be able to move this marking independently in each staff. (If you don't click this box, you move this marking in all staves at once when you move any one of them). The other feature of interest is the Staff List. Select a staff list from the drop-down list or select New Staff List to create a new staff list. You can also choose Edit to edit a currently defined staff list. See STAFF LIST DIALOG BOX for more details.

- **Click OK (or press enter).** The marking appears in the score.

To move or delete an expression

See also ALIGN/MOVE PLUG-IN.

- **Click the Expression Tool**  .
- **Click the note or measure to which the marking was attached.** The marking's handle appears.

  Tip: If Show All Handles is selected in the Expression Menu, then all the handles for all expressions will be displayed.

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- **Drag the handle to move the marking; select it and press delete to remove it.** Once the handle is selected, you can also use the arrow keys to “nudge” the marking for fine positioning.

To erase Expressions from a region

- **Click the Mass Mover Tool**  **.**
- **Select the desired region.** See SELECTING MUSIC for some region-selecting shortcuts. In any case, the Mass Mover Menu appears.
- **Choose Clear Items from the Mass Mover Menu.** The Clear Items dialog box appears.
- **Proceeding through the dialog boxes, click as follows: Only Selected Items; Entries (or Measures); Note Expressions or Measure Expressions.**
- **Press enter twice to exit the dialog boxes.**

To copy expressions

You can copy any musical element from one passage to another. In this discussion, the source measures are those that now contain the marking, and the target measures are those to which you want to copy them.

- **Click the Mass Mover Tool**  **.**
- **Choose Copy Entry (or Measure) Items from the Mass Mover Menu.** The Entry Items (or Measure Items) dialog box appears.
- **Select Note Expressions or Measure Expressions, and click OK.**
- **Select the source measures.** See SELECTING MUSIC for some selecting shortcuts.
- **Drag the first source measure so that it’s superimposed on the first target measure.** If the first target measure is offscreen, scroll to it; then, while pressing ctrl and shift simultaneously, click it. Unless you drag to a region directly above or below the source measures, the “How many times?” box appears.
- **Specify the number of times you want the markings copied, and click OK.** Finale only copies markings to notes that fall on the same beats as they did in the source measures. The markings maintain their positions relative to the noteheads.

To create a shape

See SHAPE DESIGNER.

To define an expression for playback

- **Click the Expression Tool**  **.** If you haven’t yet placed the mark in the score, double-click any note or measure. When the palette appears, click the desired symbol, click Edit, then skip the next two instructions.
- **Click the measure or note to which the expression was attached.** Its handle appears.

  Tip: If Show All Handles is selected in the Expression Menu, then all the handles for all expressions will be displayed.
- **Ctrl-double-click the handle.** The Text Expression Designer dialog box appears.

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- **Click Playback Options.** The dialog box expands.
- **From the Type drop-down list, choose the playback effect you want the marking to have.** Many of these are self-explanatory: Tempo, Key Velocity, and so on. For a complete description of these items, see TEXT EXPRESSION DESIGNER DIALOG BOX.
- **To set a specific value for this parameter, enter a number in the Set To Value box.** The units for these items are usually what you'd expect. Tempo is quarter notes per minute. Key Velocity is MIDI velocity (0, silent; to 127, very loud). Transposition is in half steps (to transpose up an octave, type 12 in the Set To Value box).

  When you've entered a value into the Set To Value box, you're finished defining the shape for playback; press enter four times to return to the score.

  The rest of these steps deal with creating playback definitions that change over time—for example, MIDI pitch wheel data (for a pitch bend), Tempo (for a ritard), Key Velocity (for a crescendo), and so on.
- **If the playback parameter is to change over time, select Execute Shape, and then click the Select button.** The Executable Shape Selection box appears. If the desired shape appears here, double-click it and skip to the instruction marked by the asterisk (*).
- **Click Create. In the next box, click Shape ID. In the next box, click Create.** You're now in the Shape Designer. For a more complete discussion of the Shape Designer, see SHAPE DESIGNER.
- **Choose Rulers and Grid from the Shape Designer Menu.** A box appears, asking you to specify the background grid increments.
- **Click Eighth Notes, enter 1 in the text box, then click OK. From the Show submenu of the Shape Designer Menu, choose Grid.** You should now see a network of grid points; each horizontal gridpoint represents an eighth note's duration.
- **Draw the Executable Shape.** Again, see SHAPE DESIGNER. The type of line you'll be drawing should be fairly intuitive—you're drawing, in fact, a graph whose contour Finale will follow as it plays back your music. A ritard (or a diminuendo, for that matter) looks like a straight line, or gentle curve, sloping down. A pitch bend looks like a scoop down or up. A mordent or trill might look like a V or a W. For details on these individual markings, see separate entries for TRILLS; RALLENTANDO; PITCH WHEEL; and so on.

  As you draw, keep in mind that each imaginary vertical gridline represents an eighth note's duration, and each horizontal gridline represents one change in value. If you're creating a crescendo, the volume will increase an equal amount each time your shape crosses a horizontal gridline. If you're creating a rallentando, the tempo will decrease each time your shape crosses a horizontal gridline. In a later step, you'll learn how to determine the rhythmic value of these gridlines—specifying, for example, whether the volume increases every eighth note or every sixteenth note. But for the moment, realize that the height of your shape (the number of horizontal gridlines it crosses) determines how many changes in value there will be. (The shape for a rallentando that crosses eight horizontal gridlines will create eight small tempo changes when the expression to which it's assigned is played back.)
- **Press enter twice.** You arrive at the Executable Shape Designer box. The two most important elements here are the Time Scale and Level Scale boxes.

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- **Enter a new Time Scale, if necessary.** When you created the shape, you determined how long the playback effect would last (by the number of vertical gridlines your shape crossed). The Time Scale ratio—formed by a combination of the two text boxes—is multiplied by the length of the shape you drew so that you can change the total duration affected by the shape. A 1:1 ratio means that each vertical gridline your shape crosses (in the Shape Designer) represents an eighth note duration.

  Suppose you're defining the Executable Shape for a crescendo. If the shape you drew was only a quarter note long (two gridlines in the Shape Designer), the crescendo will last for exactly a quarter note—if you leave the Time Scale at 1:1. To make the crescendo last twice as long, change the Time Scale to 2:1. If you want it to last only a third as long, the Time Scale should be 1:3. The values you enter here determine the span of time affected by your shape.

- **Enter a new Level Scale, if necessary.** The Level Scale, like the Time Scale, is a ratio. Instead of determining how long the Executable Shape's effect will last, the Level Scale determines how much change you'll hear (in the MIDI parameter you've specified). When you designed your shape, each horizontal gridline crossed by your shape represented one change in MIDI value: a tempo change from 60 to 59 beats per minute, a MIDI key velocity change from 120 to 121, a transposition down one half step. By changing the Level Scale, you can multiply that number to create more dramatic changes in the playback effect. For a ritard, you might want to specify a Level Scale of 10:1, so that the tempo drops by 10 beats per minute for each horizontal gridline crossed by your shape.

  *** Click OK or Select in each dialog box until you return to the score.** Listen to the effect of your Executable Shape. Can you even hear your ritard in playback? If not, increase the Level Scale ratio. Is your crescendo too brief? Then increase the Time Scale ratio. If you're still puzzled, examine one of the predefined Text or Shape Expressions that use Executable Shapes: the crescendo hairpin, for example, or the *rallentando* expression.

To create Expression Metatools

When you have many articulations or expression marks to place in your score, you can use a Metatool to bypass all the dialog boxes and button-clicks required in the expression-placing procedures described above. A Metatool is simply a keyboard equivalent for a certain expression marking; you use letter or number keys on your keyboard.

Furthermore, Expression Metatools are extremely important if you want to place more than one of any particular Shape Expression into the score. If you don't place them into the score using Metatools, you'll find that the shapes aren't individually reshapable; if you change one, they all change.

- **Click the Expression Tool**  **.**

- **While pressing shift, press any letter or number key.** The key you press is the Metatool key to which you're assigning the marking. When you do this, the selection box appears. If the marking isn't present in the palette, you can create it in the usual way; see "To create an expression", and see ARTICULATIONS for instructions on creating articulation markings.

- **Double-click the desired marking. Press enter as necessary to exit the dialog boxes.** You return to the score, having successfully prepared the Metatool for use. You're now ready to place the marking in the score select the proper tool).

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- **While pressing the appropriate letter or number key, click where you want the marking to appear.** (Keep in mind that you must click on, above, or below a note to place an articulation or note expression.) The marking appears in the score. Also be sure to check the state of the metatool menu items in the Expression Menu. See EXPRESSION MENU.

  Again, remember to use this Metatool technique all the time if you plan to place Shape Expressions into the score; doing so will ensure that each occurrence of a shape is individually reshapable, because each time you use a Metatool, it creates a copy of the original shape.

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Accelerando

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See also BEAMING: FEATHERED BEAMING.

The word *accel.* or *accelerando* is a Text Expression, which you put into your score with the Expression Tool. You can define it to affect playback, if you like.

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To place the word “accelerando” into a score

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- **Click the Expression Tool**  **.**
- **Double-click on, above, or below the note or measure to which you want to attach the marking.** The Expression Selection dialog box appears. If you see the “accel.” expression in the list, change the setting for Measure Expression or Note Expression if you wish, double-click it and press Enter; you return to the score. If you don’t see it, continue:
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type “accel.” or “accelerando.”** Click Set Font to change the type style.
- **Click OK or Select in each dialog box until you return to the score.** To adjust the marking, drag its handle; to remove it, click the handle and press delete.

To define the expression for playback

- **Click the Expression Tool**  **.** If you haven’t yet placed the mark in the score, double-click any note. When the palette appears, click the desired symbol, click Edit, then skip to the instruction below marked by the asterisk (*).

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- **Click the measure or note to which the expression was attached.** Its handle appears.
- **Double-click the handle.** The Text Expression Designer dialog box appears.

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* **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. As you proceed through dialog boxes, click Create; Shape ID; and Create.** You’re now in the Shape Designer.

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- **Choose Rulers and Grid from the Shape Designer Menu. Click Eighth Notes, type 1 into the Grid Lines Every: box, and click OK. From the Show submenu of the Shape Designer Menu, choose Grid.** Your Shape Designer drawing area now shows a horizontal point for each eighth-note duration, so that you can specify how long you want the accelerando to last. Each horizontal gridline represents a one-point increase in tempo (from 150 to 151 beats per minute, for example).
- **Click the Line Tool  . Click on the small white circle (the origin) and drag toward the upper-right.** Watch the numbers in the H: and V: numbers as you drag; stop when H: and V: both say 4.

  You've drawn a graph (an Executable Shape) of the tempo during the accelerando. For each vertical gridline you crossed as you dragged to the right, the accelerando lasted another eighth note duration; for each horizontal gridline it crossed, the tempo increased one metronome point.

  Therefore, to make the accelerando last for one half-note, it should cross four gridlines as you drag to the right. To make the tempo increase by 20 beats per minute, you might think you'd have to cross 20 horizontal gridlines on the way up. For now, however, cross only four, meaning the tempo will only increase by four beats per minute.
- **Click OK or Select in each dialog box until you reach the Executable Shape Designer dialog box.**
- **In the Level Scale boxes, enter 8:1.** You probably wouldn't even be able to perceive the accelerando if it only sped up by four points during a whole note. By changing the Level Scale, you're multiplying the degree of accelerando. If you enter 8:1, the tempo will change by 32 points—a much more satisfying accelerando. Note that at this point you could also specify a different Time Scale, which would determine how long the executable shape will last. When you designed the shape, it crossed four gridlines (eighth notes)—one half note. Change the Time Scale to multiply that amount; a Time Scale of 1:2 would make the accelerando last half as long (a quarter note), and 3:1 would create one that would last three times as long (six beats).
- **Click OK or Select in each dialog box until you return to the score.** Listen to the accelerando and see how it works. If it doesn't speed up enough, increase the Level Scale. If it lasts too long, decrease the Time Scale. (The effect of the accelerando will vary according to the current tempo.)

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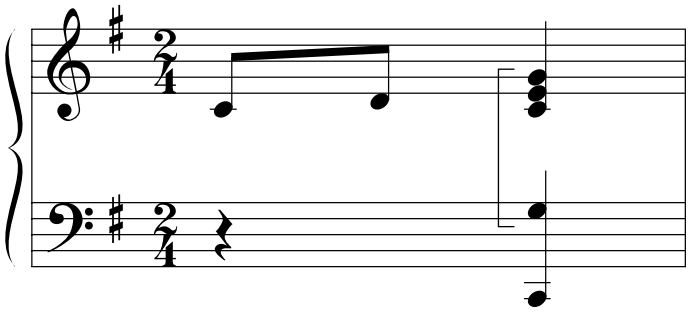
Brackets: Notes

This entry contains information on creating a bracket ([) used to indicate that several notes are to be played with the same hand (piano music) or by a *divisi* orchestral section (string music). For information on brackets that connect staves, see BRACKETS: STAVES. For information on triplet (and other tuplet) brackets, see TUPLETS.



A bracket that encloses a group of notes is created as an expression in the Shape Designer.

To create a note bracket

Important: If you'll need to put more than one bracket into your score, be sure to place them using Expression Metatools (see EXPRESSIONS—To create Expression Metatools). If you don't, you'll discover that every bracket in the score changes shape when you edit any one of them.

- **Click the Expression Tool  , and double-click the note to which the bracket will be attached.** The Expression Selection dialog box appears.
- **Select Note Expression.** If the setting is not available, click Cancel, and double-click closer to the note.
- **Proceeding through the dialog boxes, click as follows: Shape; Create; Select; Create.** You're now in the Shape Designer. The following instructions give measurements in points (1/72 inch). If you've been working in different units, choose Rulers and Grid from the Shape Designer Menu and select Points, with gridlines every 9 points. (If the grid isn't visible, choose Grid from the Show submenu of the Shape Designer Menu.)

  These instructions also assume that ".5 pt" is selected in the Shape Designer Menu's Line Thickness command. You may also want to enlarge the drawing area by choosing (for example) 200% from the View drop-down list.

- **Click the Multiline Tool  .** You're about to draw a bracket, 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 points into alignment after you're finished drawing, using the Selection Tool.)

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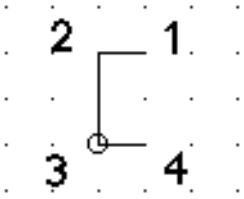
- **Draw the shape, as shown:**



Action	H: value	V: value
Start at...	9	18
Drag to...	0	18
Click...	0	0
Double-click...	9	0

  You should have a neat, quarter-inch tall bracket. (For a bracket that faces to the left, use a negative 9 in the H: box instead.)

- **Click OK and then Select to enter the Shape Expression Designer dialog box. Click Allow Horizontal Stretching to deselect it. Click OK or Select in the dialog boxes until you return to the score.**

To move, delete, or reshape a note bracket

- **Click the Expression Tool *mf*; then click the note to which the bracket was attached.**

  Its handle appears.

  Tip: If Show All Handles is selected in the Expression Menu, then all the handles for all expressions will be displayed.

- **Drag the handle to move the entire shape. Click the handle and press delete to remove it. To stretch the shape, double-click the handle, and drag one of the eight bounding handles that appear. To completely reshape the bracket, double-click it a second time, and drag its individual control-point handles.**

Character names

Character names (opera, musical theater) are Text Expressions entered into your score as expressions. Once you've created these markings, you can save them into a Text Expression Library so that you can use them in other documents.

For full instructions for adding text markings to your score, see EXPRESSIONS. You may save time, when adding character names to your score, if you assign each name to a Metatool (a one-key shortcut); see EXPRESSIONS—To create Expression Metatools.

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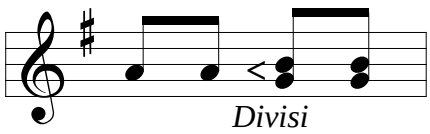
Divisi

See also EXPRESSIONS.



A divisi indication is a normal Text Expression that you place in a part (such as a string part) to indicate that the section of players should split up—one group should read the top written notes and the rest should read the bottom written notes, for example. Use the Expression Tool to place the marking into the score.

Hint: If you want to create a bracket or "split up" marking as shown above, simply create a second Text Expression that consists only of a "less-than" marking (shift-comma), like this: <, or a left bracket, like this: [, so that you clearly indicate which notes are to be played by each group of players.

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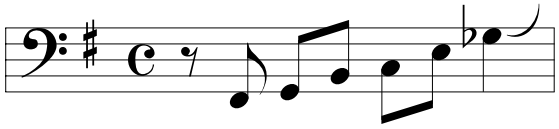
Doits

A doit is an effect often performed by brass instruments in which the player produces a kind of upward glissando after attacking the indicated note, producing the opposite of a "fall-off" effect. You can create the word "doit" as an expression (see EXPRESSIONS), and the line itself as a second expression (in this case, a Shape Expression). For instructions on creating a custom shape, see SHAPE DESIGNER; for information on creating an adjustable line in the score, see SLURS.



Note, too, that you can purchase special music fonts for use with Finale, some of which contain a selection of useful jazz symbols, including doits, especially Finale's Jazz Font. See FONTS.

Dynamics

See also CRESCENDO/DECRESCENDO; KEY VELOCITY; AUTO-DYNAMIC PLACEMENT PLUG-IN, ALIGN/MOVE DYNAMICS PLUG-IN.

You can place dynamic markings either into all staves or one staff at a time.

Dynamics, along with other Text Expressions, are stored in a Text Expressions Library. If you're not working from the Maestro Font Default file, as described in *Installation & Tutorials*, then you'd be wise to load the Text Expressions Library provided with the program, which saves you the trouble of creating dynamics anew.

Dynamics may be purely graphic or they may be defined for playback. (The predefined Text Expression dynamics provided with Finale have been defined for playback—but feel free to modify them, as described below.) If your synthesizer is velocity (touch) sensitive, you'll hear Finale respond to these dynamic markings as the music plays back.

If you want to create dynamics for playback only, and don't need the actual markings to appear in

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the score, you can quickly edit key velocity over a selected region with the MIDI TOOL; see KEY VELOCITY for instructions.

To design a dynamic marking

If the Maestro Font Default file was in the same folder as the Finale program at the time you created the current document, you can skip these instructions; the most common dynamic markings are already available.

Even if the Maestro Font Default file wasn't present, you can choose Open Library from the File Menu, and double-click the Text Expressions Library in the Libraries folder. This process, too, will load the dynamic markings into the current piece. You only need to go through the following steps if you want to create your own dynamic marking, or if you simply want to learn the process.

- **Click the Expression Tool**  **. Double-click any note or measure.** The Expression Selection dialog box appears.
- **Click Create.** The Text Expression Designer appears.
- **Type the letter that corresponds to the dynamic marking you want to create.** A full list of the dynamic markings in the Maestro music font appears on the *Quick Reference Card.* For example, lower-case f is the ***f*** marking, capital F is the ***mf*** marking, and so on.
- **Click Set Font. Set the font to 24-point Maestro type, and click OK.** You can use characters from other fonts if you prefer.
- **Press enter twice to exit the dialog boxes.** The Expression Assignment dialog box appears. If you want the new dynamic marking to appear in the score, click OK. If you simply want to add it to the palette without actually placing it into the score, click Cancel.

To insert a dynamic marking into the score

See also AUTO-DYNAMIC PLACEMENT.

- **Click the Expression Tool**  **.**
- **Double-click on, above, or below the note or measure to which you want to attach the marking.** The Expression Selection dialog box appears. If necessary, you can scroll up or down to see more Text Expressions.
- **Change the setting for Note Expression or Measure Expression if you wish, then double-click the desired dynamic.** If you're placing a dynamic marking as a measure expression and you want to specify the staves in which it's to appear, click the Staff List radio button and select a staff list already created (or new if you don't see the one you want). In the Score column, click for each staff in which you want to place the dynamic (an X appears). (You can also specify whether or not the dynamic should appear in a staff's extracted part by placing an X in the Part column. The Part column, incidentally, also determines which staves in the full score will be affected by the expression's playback effects.) When you're finished configuring the Staff List, click OK (or press **enter**).
- **If you're placing a measure expression, select Individual Positioning, if desired.** Individual Positioning permits you to move the resultant dynamic marking independently in each staff. (If you don't select this option, the mark will appear in the same place in every staff; when you drag any one, all others will move simultaneously.)
- **Click OK (or press enter).**

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To move or delete a dynamic marking

See also ALIGN/MOVE PLUG-IN.

- **Click the Expression Tool**  **.**
- **Click the note or measure to which the marking was attached.** Its handle appears.
- **Drag the handle to move the marking; select it and press delete to remove it.**

To define a dynamic marking for playback

The dynamics preloaded into the Maestro Font Default file (as well as those in the Text Expression Library) have already been defined for playback. You can use these steps, however, to alter such definitions (to make a forte louder, for example).

- **Click the Expression Tool**  **.**
- **Click the note or measure to which the marking was attached.** If the marking hasn't yet been placed in the score and you simply want to edit its definition from within the Selection palette, double-click any measure or note; when the palette appears, click the marking in question, click Edit, and skip the next instruction.
- **Ctrl-double-click the marking's handle.** The Text Expression dialog box appears.
- **Click Playback Options.** The dialog box expands.
- **From the Type drop-down list, choose Key Velocity. Enter a velocity value in the Set To Value box.** The value you enter here is the MIDI key velocity value that Finale will apply to all the music, beginning at the point where it first encounters the dynamic marking and ending only when it encounters another marking. MIDI velocity is measured on a scale from 0 (silent) to 127 (very loud). If you're editing a dynamic that came with Finale, you'll notice that a velocity value has already been defined; feel free to change it. The changes you make only affect the definition of the dynamic marking in this document, although you can store this document's set of modified dynamic marks in a Text Expressions Library, ready for use in other documents, by choosing Save Library from the File Menu. Then you can "borrow" the modified markings for use in other documents.
- **Click OK (or press enter) twice.**

Fall-offs

While a fall-off is musically not the same thing as a glissando, the technique Finale uses to produce an adjustable slanted line attached to a notehead is the same. See GLISSANDOS.

Flutter-tongue

The notation for flutter tonguing (flute and other instruments) varies. You can place the f.t. notation into the score as an expression (see EXPRESSIONS). Use a wavy line to indicate its duration; see TRILLS.

Mutes

Mute indications for brass or stringed instruments (such as Straight mute, *con sord.*, Open, and so on) are usually placed an expressions in the appropriate staves in your score. See EXPRESSIONS for

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instructions. If you want to create an open or closed symbol (° or +), see ARTICULATIONS.

Pedal markings

A pedal marking involves two separate symbols—one where the pedal is to be depressed (𝒫), and another where it's to be released (✻). You can, if you wish, also use a dotted-line bracket.

There are three ways to create pedaling indications in Finale. If the markings don't need to be functional for MIDI playback, the easiest method is to place them in the score as Articulations. (For complete instructions on creating articulation markings, see ARTICULATIONS.)

If you want to create graphic and functional pedal markings, use the Expression Tool. If you only want to add pedaling to the playback of your piece (via MIDI), you may prefer to use the MIDI Tool. No graphic pedal markings appear in the score, but you'll hear the pedaling on playback.

To create 𝒫 (pedal down) and ✻ (pedal up) markings (Expression method)

- **Click the Expression Tool**  **.**
- **Double-click on, above, or below the note to which you want to attach the marking.** The Expression Selection dialog box appears. If you've already created the 𝒫 marking, double-click it. The Text Expression appears in the score, where you can adjust its position (see below). Make sure to check the Note Expression setting to ensure that you have the one you want.
- **Click Create.** The Text Expression Designer dialog box appears.
- **Click Set Font. Set the font to Maestro 24, and click OK (or press enter).** You return to the Text Expression Designer dialog box.
- **While pressing alt, type 0161 on the numeric keypad.** In the Maestro music font, alt–0161 is the 𝒫 marking. (Shift-8 is the ✻ marking.)
- **Click OK or Select in each dialog box until you return to the score.** Now click on, above, or below the note to which the ✻ marking is to be attached. Repeat the steps above with the ✻ marking (for which shift-8 is the Maestro equivalent).

To move or delete the expression 𝒫 and ✻ markings

- **Click the Expression Tool**  **, and click the note to which the marking was attached.** A handle appears on the marking.
- **Drag the handle to reposition the marking; select it and press delete to remove it.**

To define the 𝒫 and ✻ expressions for playback

You'll need to define both markings for playback. The 𝒫 marking will send a "pedal down" message to your synthesizer; the ✻ marking will send a "pedal up" message.

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- **Click the Expression Tool**  **.** If you haven't yet placed the markings in the score, double-click any note. When the Expression Selection dialog box appears, click the marking, click Edit, then skip to the instruction marked by the asterisk (*).
- **Click the note or measure to which the expression was attached.** Its handle appears.
- **Option-double-click the handle.** The Text Expression Designer dialog box appears.

* **Click Playback Options.** The dialog box expands.

- **From the Type drop-down list, choose Controller; in the Controller text box, type 64. In the Set To Value box, type 127.** You're defining the sustain pedal (controller 64) to go down (MIDI value 127).
- **Press enter twice.** Now you have to create a corresponding "pedal up" playback definition. If you haven't yet placed the ✻ marking in the score, click any note. When the Expression Selection dialog box appears, click the marking, click Edit, and then skip the next two instructions.
- **Click the note to which the ✻ marking was attached.** Its handle appears.
- **Double-click the handle.** The Text Expression Designer dialog box appears.
- **Click Playback Options, then choose Controller from the Type drop-down list. In the Controller text box, type 64. In the Set To Value box, type 0.** You're defining the sustain pedal (controller 64) to go up (MIDI value 0).
- **Press enter twice.**

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To create 𝒫𝑒𝒹. (pedal down) and ✻ (pedal up) markings (Smart Shape method)

Smart Shape pedal markings won't have a playback effect, but you can add them separately with the MIDI Tool. See TO CREATE PLAYBACK PEDALING USING THE MIDI TOOL.

- **Click the Smart Shape Tool**  **.** The Smart Shape Palette appears.
- **Click the Custom Line Tool**  **.**
- **From the Smart Shape Menu, choose Smart Shape Options.** The Smart Shape Options dialog box appears.
- **From the Smart Line Style drop-down list, choose Custom Line.**
- **Click Select next to Smart Line Style.** The Smart Line Style Selection dialog box appears. If this file was created from a default file or template, you should see a Pedal and * line already created. If so, click Select and OK and skip to the instruction marked with a *. Otherwise, continue and create the Smart Line from scratch.
- **In the Smart Line Style Selection box, click Create.** The Smart Line Style dialog box appears.
- **From the Line Style drop-down list, choose Character. Near Character, click Select and double-click on the blank character in slot 32. Check the Horizontal box to freeze the shape in a horizontal line.**
- **In the Text area, click on the Edit button next to Left Start.** The Edit Text dialog box appears.
- **From the Text Menu, choose Font. Set the font to Maestro 24. Click OK.**
- **While pressing alt, type 0161 on the numeric keypad.** In the Maestro music font, alt–0161 is the 𝒫𝑒𝒹. marking.

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- **Click OK. Repeat the steps for the Right End, only type shift-8 for the ❋.**
- **Click OK, Select and OK until you return to your score.** For more information, see CUSTOM LINES.

* **Double-click where you want the line to begin; on the second click, hold the button down and drag diagonally.** Release the mouse when the line has the length you want.

To draw a pedal on/off diagram (Smart Shape method)

Sometimes pedaling is indicated in a score like this:

The Smart Shape method is easy and the line will expand and contract with the measures. The Expression method described below is more complicated, doesn't expand and contract, but does allow you to associate a playback effect with the marking. Keep in mind, you can add a pedal playback effects with the MIDI Tool. See TO CREATE PLAYBACK PEDALING USING THE MIDI TOOL.

- **Click the Smart Shape Tool**  **.** The Smart Shape Palette appears.
- **Click the Custom Line Tool**  **.**
- **From the Smart Shape Menu, choose Smart Shape Options.** The Smart Shape Options dialog box appears.
- **From the Smart Line Style drop-down list, choose Custom Line.**
- **Click Select next to Smart Line Style.** The Smart Line Style Selection dialog box appears. If this file was created from a default file or template, you should see several pedal on/off lines already created. (You may need to scroll down to see them.) If so, click Select and OK and skip to the instruction marked with a *. Otherwise, continue and create the Smart Line from scratch.
- **In the Smart Line Style Selection box, click Create.** The Smart Line Style dialog box appears.
- **Check the Horizontal box to freeze the shape in a horizontal line.**
- **For the End Point Style, choose a hook and enter a vertical distance for either the beginning or the end of the line.** You can also choose a Custom Arrowhead for the pedal point. For more information, see CUSTOM LINES.
- **Click OK, Select and OK until you return to your score.**

* **Double-click where you want the line to begin; on the second click, hold the button down and drag diagonally.** Release the mouse when the line has the length you want.

To draw a pedal on/off diagram (Expression method)

You can create this shape in the Shape Designer, then assign it a playback effect with the method above.

- **Click the Expression Tool**  **, and double-click the note at which you want the pedal line to begin.** The Expression Selection dialog box appears.

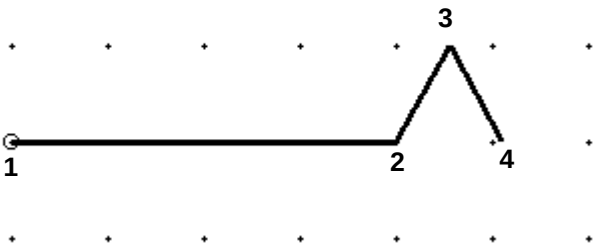
- **Proceeding through the dialog boxes, click as follows: Shape; Create; Select; Create.** You're now in the Shape Designer.

  The following instructions give measurements in points (1/72 inch). If you've been working in different units, choose Rulers and Grid from the Shape Designer Menu, select Points and click OK. To make your work match the illustration below, also choose Grid from the Show submenu of the Shape Designer Menu.

  These instructions also assume that ".5 pt" is selected in the Shape Designer Menu's Line Thickness command.

- **Click the Multiline Tool**  **.** You're about to draw a pedal line, segment by segment. To use the Multiline tool, you draw 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 points into position, using the Selection Tool, after you've drawn the shape.)

- **Draw the shape as shown:**



Action	H: value	V: value
Start at...	0	0
Drag to...	72	0
Click...	82	18
Double-click...	92	0

- **Click OK or Select in each dialog box until you return to the Expression Selection dialog box (the one you began with), then click Cancel.** You clicked Cancel so that your new marking won't yet appear in the score. It's important that you place this Shape Expression, like all Shape Expressions, into the score using a Metatool (a one-click keyboard equivalent). See EXPRESSIONS for instructions on creating Metatools, and for details on placing these markings into the score, moving them, and reshaping them.

  To stretch the pedal marking once it's in the score, double-click its handle; its bounding handles appear. Double-click again; this time, you'll see the individual "control point" handles that let you drag individual line segments. Drag-enclose the three rightmost handles, and drag right or left to extend the shape.

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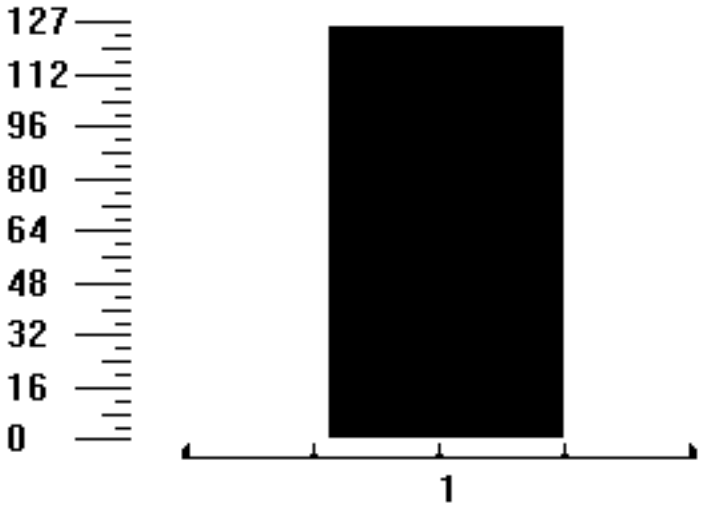
To create playback pedaling using the MIDI Tool

If you don't need pedal markings to appear in your score, but want to add the use of the sustain pedal to the playback of your score, you may find the following method faster than the Expression method.

- **Click the MIDI Tool**  **.** The MIDI Tool Menu appears.
- **Double-click the measure in which you want the pedal to be "pressed."** The MIDI Tool split-window opens.
- **Choose Continuous Data from the MIDI Tool Menu.** The View Continuous Data dialog box appears, in which you can select a controller whose data you want to edit.
- **Click OK (since Sustain Pedal is already selected).** You return to the MIDI Tool split-window, where the display has changed. On the left side you see a scale of controller values—in this case, sustain pedal values—from 0 (pedal up) to 127 (pedal down). The sustain pedal is called a noncontinuous controller, because its value can't change smoothly over time (like pitch wheel data can). You've either pressed the pedal (value 127) or released it (value 0). Unless you've already created pedaling using the MIDI Tool (or by capturing a Transcription Mode performance that included use of the sustain pedal), the window is empty.

  Pedaling will appear in this window in bar graph form. In the example below, the pedal was depressed just after the second beat of measure 1, and released just after the fourth beat:



  Controller information is independent of the actual notes being played—you can press the pedal even during a measure of rests, if you want. Therefore, you specify where you want to insert a "pedal down" message (or another noncontinuous controller, or a patch change) by dragging through a sliver of the graph area.
- **Drag through a small horizontal "slice" at the beginning of the graph area, as shown.** Keep in mind that the actual pedal usage will occur at the beginning of the region you select (indicated by the arrow in the figure below). It really doesn't matter, therefore, how much of the window you highlight; the pedaling message will be inserted at the far left edge of your highlighted region.

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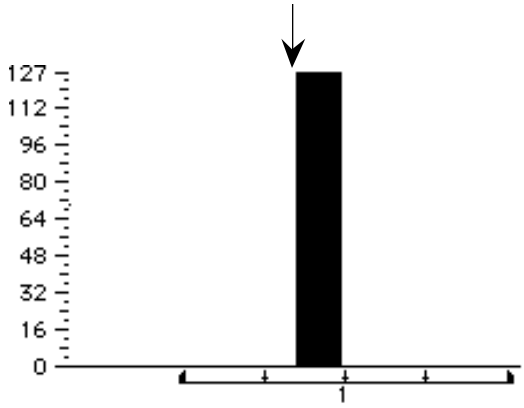

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- **Choose Set To from the MIDI Tool Menu.** The Set To dialog box appears. Remember that to create the "pedal down" message, you need to set the pedal's MIDI value to 127.
- **Type 127. Click OK.** You return to the MIDI window. Suddenly the entire graph area is black. That's because you've just inserted a "pedal down" message without any corresponding "pedal up" message. Therefore, your synthesizer will think that the pedal is being pressed during the entire piece.
- **Drag through a small region of the graph area at the point where you want the pedal released.** If the pedal release point isn't in the same measure, click the right arrow button to scroll the music display.

  Remember that the "pedal up" message will fall at the beginning of your selected region.
- **Choose Set To from the MIDI Tool Menu. Click OK.** You don't have to enter a number, because the default value is already zero.

  When you return to the window, click anywhere except in the graph area to remove the selection highlighting.
- **Click the MIDI Tool to close the MIDI Tool split-window.** You return to the score.

  Once you've created one complete usage of the pedal, as you've just done, you don't have to create it again in other measures that should contain a similar pedaling pattern. You can simply copy the pedaling from measure 1 into other measures. See MIDI Tool split-window—To copy or erase captured (or edited) MIDI data.

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Pizzicato

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The pizzicato marking (*pizz.*) is an expression; for complete instructions on creating and manipulating expressions, see EXPRESSIONS.

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If you want to define the pizzicato marking for playback, you have several options. If your synthesizer has a pizzicato sound (or patch), you could define the pizz. marking as a patch change (see PATCHES). (If you use this method, you'll also have to create a second expression—which can be invisible, if you prefer—to restore the playback to its original patch.) You might also consider placing the pizzicato notes in a separate staff layer, then using the Instrument List to specify a special patch for that layer.

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A simpler method might be to create such a patch change using the MIDI Tool. Again, see PATCHES. If you simply want to hear selected notes play back with a staccato sound, see STACCATO MARKS.

Rallentando

In Finale a rallentando can be a playback effect, a graphic marking in the score, or both. The *Rall.* marking itself can appear in one staff or several specified staves.

To place the *Rall.* marking into a score

- **Click the Expression Tool**  **.**
- **Double-click on, above, or below the note or measure to which you want to attach the marking.** The Expression Selection dialog box appears. If the marking already appears in the list, click it and skip to the instruction marked by the asterisk (*).
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type “Rall.” or “Rallentando.”** Click Set Font to change the type style (to italic type, for example).

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

To move or delete a *Rall.* marking

- **Click the Expression Tool**  **.**
- **Click the measure or note to which the marking was attached.** If Show all Handles it not selected from the Expression Menu, 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.**

To define a *Rall.* marking for playback

- **Click the Expression Tool**  **.** If you haven’t yet placed the marking in the score, double-click any note. When the Expression Selection dialog box appears, click the desired symbol, click Edit, and then skip ahead to the instruction marked by the asterisk (*).
- **Click the measure or note to which the marking was attached.** Its handle appears.
- **Ctrl-double-click the handle.** The Text Expression Designer dialog box appears.

* **Click Playback Options to expand the dialog box. From the Type drop-down list, choose Tempo; select Execute Shape, and 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.** The Ruler and Grid dialog box appears.

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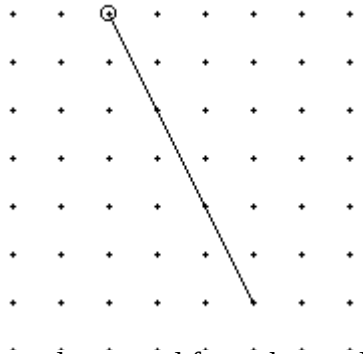
- **Click Eighth Notes, type 1, and click OK. From the Show submenu of the Shape Designer Menu, choose Grid.** The grid appears; each imaginary vertical gridline represents an eighth note's duration; each horizontal line represents a tempo change of one beat per minute.
- **Click the Line Tool**  **.** You're about to draw a graph of the rallentando's effect on playback. To use the Line Tool, you drag it across the drawing area. To make your shape match the one pictured here, observe the H: and V: numbers as you move the cursor, and stop when the H: number is 4 and the V: number is –5.
- **Draw a line, as shown:**



You should have a line that slopes downward from the small white circle. In this example, its width (the H: measurement) is 4, meaning four eighth notes' duration; this rallentando will last for a half note. The line's height, 5, represents the number of beats per minute the tempo will be slowed by this rallentando—at the moment, that's not much of a tempo change. You'll have a chance to adjust both of these effects.

- **Press enter twice to exit the Shape Designer.**
- **In the Level Scale boxes, enter 8:1.** You probably wouldn't even be able to perceive a rallentando that only slowed down by five beats per minute. By changing the Level Scale, you're multiplying the degree of rallentando. If you enter 8:1, the tempo will change by 40 beats per minute—a much more satisfying rallentando.

  Note that, at this point, you could also specify a different Time Scale, which would determine how long the executable shape will last. When you designed the shape, it crossed four gridlines (each representing an eighth note duration, for a total of one half note). Change the Time Scale to multiply that rate of rallentando; a Time Scale of 1:2 would create a rallentando lasting half as long (a quarter note), and 3:1 would create a rallentando that lasts three times as long.
- **Click OK or Select in each dialog box until you return to the score.** Listen to the rallentando in playback and see how it works. If it doesn't slow down enough, increase the Level Scale. If it lasts too long, decrease the Time Scale. (The effect of the rallentando will vary according to the current tempo.)

To return to the original tempo after a rallentando (a tempo)

- **Click the Expression Tool**  **.**

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- **Double-click on, above, or below the note or measure to which you want to attach the marking.** The Expression Selection dialog box appears.
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type "a tempo."** Click Set Font to change the type style (to italic type, for example).
- **Click Playback Options to expand the dialog box. From the Type drop-down list, choose Tempo.**
- **Choose the note duration that is your time signature's beat duration.** If you are in 2/4, 3/4, or 4/4 time, choose the quarter note. If you are in 2/2 or 3/2 time, choose half note. If you are in 3/8, 6/8 or 9/8 time, choose the eighth note or dotted quarter note.
- **Click on Set and enter the tempo you want it to playback.**
- **Click OK then Select. In the Assignment box, click the desired option in the Begin Playback area. Make any other desired changes and click OK.**

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Tempo markings

A tempo marking in Finale can be purely graphic or it can be defined for playback. Several of these markings have been predefined and stored in a Text Expressions Library. If you load such a library (or if your Maestro Font Default file, which already contains these markings, is in place), you won't have to create the markings anew. See also CREATE TEMPO MARKING and ENGRAVER FONT characters.

Once these Text Expressions have been loaded into your document (or created), you can place them into the score as expressions.

To place a tempo marking in the score

- **Click the Expression Tool**  **.**
- **Double-click on, above, or below the note or measure to which you want to attach the marking.** The Expression Selection dialog box appears.Make sure to check your Note Expression setting to verify that you're placing a note expression or a measure expression.
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type the text for the tempo marking.** You can enter *Allegro, Moderato,* or whatever marking you want. Click Set Font if you want to change the type style (italic, for example). (To create metronomic tempo markings, such as ♩=60, for example, see METRONOME MARKINGS.)
- **Click OK or Select in each dialog box until you return to the score.** The tempo indication appears in the score.

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To move or delete a tempo marking

- **Click the Expression Tool**  **.**
- **Click the measure or note to which the tempo marking was attached.** If Show all Handles it not selected from the Expression Menu, its handle appears.

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- **Drag the handle to move the tempo marking. Select it and press the arrow keys to "nudge" it for fine positioning; select it and press delete to remove it.**

To define a tempo marking for playback

- **Click the Expression Tool**  **.** If you haven't yet placed the marking in the score, double-click any note or measure. When the Expression Selection dialog box appears, click the desired marking, click Edit, and then skip to the instruction marked by the asterisk (*).
- **Click the measure or note to which the tempo marking was attached.** Its handle appears.
- **Double-click the handle.** The Text Expression Designer dialog box appears.

* **Click Playback Options.** The dialog box expands.

- **From the Type drop-down list, choose Tempo; then enter a number in the Set to Value box.** The number you type into the box is a standard metronome setting. (This setting is measured in quarter notes per minute, but you can change it to half notes—or any other value—using the Tempo drop-down list.) You've just defined the Text Expression to change the playback tempo to this setting whenever the marking appears in the score.
- **Click OK (or press enter).** Any time Finale encounters the expression you've just defined when it plays back your score, the tempo will change to reflect the expression's playback definition.

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Grand Pause

Use the Expression Tool to place the G.P. marking in all staves. If you plan to extract parts or to optimize staves, you must make sure that the Grand Pause measure doesn't get grouped into a single multimeasure rest in the extracted parts.

To create a G.P. marking

- **Click the Expression Tool**  **, and double-click above or below the G.P. measure.** The Expression Selection dialog box appears.
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type G.P.** Click Set Font to change the type style.
- **Click OK or Select in each dialog box until you return to the score.**

To move or delete the G.P. marking

- **Click the Expression Tool**  **.**
- **Click the measure to which the marking was attached.** If Show All Handles is not selected from the Expression Menu, 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 force a break in a multimeasure rest

This step is important if you want the G.P. always to appear as an independent single measure in the extracted parts.

- **Click the Measure Tool , and select the G.P. measure and the measure before it.**
- **Select Edit Measure Attributes from the Measure Menu.** Or, you can double-click in the measure. The Measure Attributes dialog box appears.
- **Select Break a multimeasure rest and click OK (or press enter).** When you create multi-measure rests, the G.P. marking will appear in a single independent measure.

Metronome markings

Because a metronome marking generally appears in all parts, it's best to create it as a measure expression, which allows you to specify in which staves it will appear. See also CREATE TEMPO MARKING Plug-in and ENGRAVER TEXT FONTS - TEMPOS.

To create a metronome marking (such as ♩=120)

- **Click the Expression Tool .**
- **Double-click above the measure to which you want to attach the marking.** The Expression Selection dialog box appears.
- **Click Create.** The Text Expression Designer dialog box appears.

Create the metronome marking by typing the appropriate numbers on the numeric key-pad (with num lock on), while pressing the alt key.

Keystrokes	Resultant marking:
Lower-case x, then alt+0200, then alt–characters	=72
Lower-case e, then alt+0200, then alt–characters	=72
Lower-case q, then alt+0200, then alt–characters	=72
Lower-case q, then lower-case k, then alt+0200, then alt–characters	=72
Lower-case h, then alt+0200, then alt–characters	=72
Lower-case w, then alt+0200, then alt–characters	=72

In the Maestro music font, the x, e, q, h, and w characters correspond to the 𝅘𝅥𝅯, 𝅘𝅥𝅮, ♩, 𝅗𝅥, and 𝅝 symbols, respectively; a lower-case k produces the dot; alt–0200 creates the equal sign; and the small numbers are produced using alt characters according to the table below.

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Keystroke	Resultant marking:	Keystroke	Resultant marking:
alt+0193	1	alt+0164	6
alt+0170	2	alt+0166	7
alt+0163	3	alt+0165	8
alt+0162	4	alt+0187	9
alt+0176	5	alt+0188	0

As you type (in the Text Expression Designer), all you'll see are strange symbols. When the completed Text Expression appears in the score, however, they'll be translated into the Maestro font equivalents to produce the appropriate tempo marking.

- **Click Set Font. Set the font to Maestro 24 point, and click OK.** Of course, you can choose a larger or smaller point size if you want the tempo marking to appear larger or smaller.
- **Click OK or Select in each dialog box until you return to the score.**

To move or delete the marking

- **Click the Expression Tool**  **. Click the measure to which the marking was attached.** Its handle appears.
- **Drag the handle to move the marking; select it and press delete to remove it.**

To define the metronome marking for playback

- **Click the Expression Tool**  **.** If you haven't yet placed the marking in the score, double-click any measure. When the palette appears, click the metronome marking, click Edit, then skip to the instruction marked by the asterisk (*).
- **Click the measure to which the marking was attached.** If Show all Handles it not selected from the Expression Menu, its handle appears.
- **Ctrl-double-click the handle.** The Text Expression Definition box appears.

* **Click Playback Options to expand the dialog box. From the Type drop-down list, choose Tempo. In the Set to Value box, enter the metronome setting.** For example, if your tempo is ♩=60 beats per minute, type 60 in the Set to Value box. (You can change the rhythmic unit by choosing it from the Tempo drop-down list; you could, for example, specify 𝅗𝅥=60 just as easily.)

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

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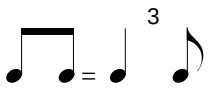
To create complex metronome markings

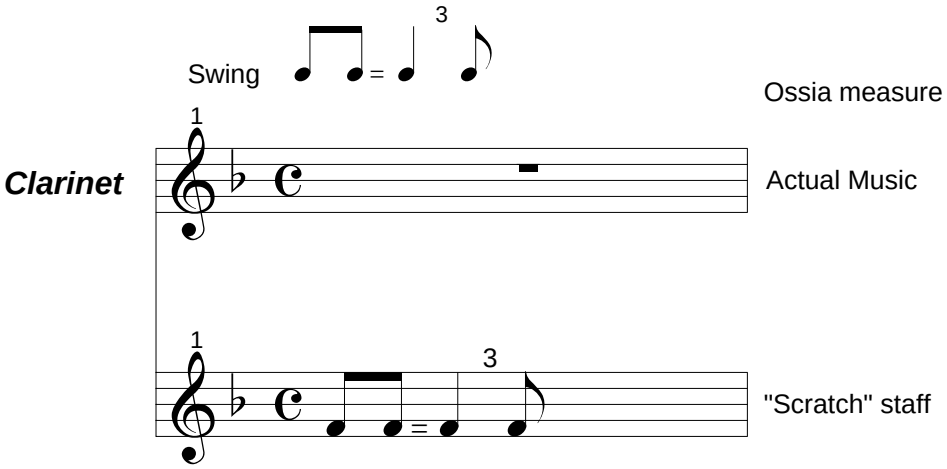
The usual method of creating metronome markings (above) is quick and easy, but it can't handle sophisticated tempo indications like these:



In these cases, you can use Finale's Ossia Tool to create metronome indications as complex as you wish. In effect, you'll create a floating ossia measure with no staff lines; only its contents will appear. Before you print, you can delete the scratch staff.

If you just want the swing indication, we've provided one as a Shape Expression in your default library.

- **Choose Scroll View from the View Menu, if you're not already there.** To create a floating ossia measure, you need to create a "scratch staff" on which to notate its actual contents.
- **Click the Staff Tool , and double-click the place where you want the scratch staff to appear.** A new staff appears where you double-click.



To create a complex metronome marking, notate it on a "scratch" staff. Attach the equal sign as an Articulation, then turn the entire measure into a floating Ossia measure.

- **In the scratch staff, enter the music you want to appear in the floating measure.** To create an equal sign, attach it as an Articulation mark to one of the notes; see ARTICULATIONS.
- **Click the Ossia Tool . Double-click the measure to which you want to attach the metronome marking.** The Ossia Measure Designer dialog box appears.
- **Enter the number of the Source Staff and Source Measure.** The Source Staff is the scratch staff, and the Source Measure is the measure in which you entered the music. (If you don't know a staff's number, click its handle with the Staff Tool and select Staff Usage from the Staff Menu. The Staff Usage dialog box that appears tells you the staff number.)
- **Hide everything.** Deselect everything under the words Items to Display: Clefs, Repeats, Staff, and so on, so that nothing will appear but the notes. You can also adjust the marking's size by changing the Scale to setting (100% is the normal music size).

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- **Press enter twice.** You return to the score, and the Ossia Measure is in place. Click the "real" measure to which you attached it; a handle appears on the floating measure, allowing you to drag it into position. See also OSSIA—To move, edit, or delete a floating measure.

Rehearsal letters

A rehearsal letter (or number, or other mark) is a form of expression: it appears at the same location in more than one staff. Because it's an expression, you can specify one set of staves to display the mark in the full score, and a different set to receive the mark when the parts are extracted.

If you want your rehearsal marks to be based on their measure numbers, see MEASURE NUMBERS for an alternate method of creating rehearsal numbers.

To create a rehearsal letter

- **Click the Expression Tool**  .
- **Double-click on or above the measure at which the letter is to appear.** The Expression Selection dialog box appears. If you see the letter in the scrolling list, double-click it and skip to the instruction marked by the asterisk (*).
- **Click Create.** The Text Expression Designer dialog box appears.
- **Type the letter (or number).** Click Set Font if you want to change the type style.
- **If you wish, check Break Multimeasure Rest.** If you check this box, Finale will always create two multimeasure rests that break at the barline where this expression is added.
- **If you wish, click Enclose Expression.** The Enclosure Designer dialog box appears. Choose the shape you prefer from the list of geometric enclosures. Drag the top handle to make the enclosure taller or shorter, the right-side handle to make the whole enclosure bigger or smaller, and the middle handle to position the enclosure around the letter. You can also change the line thickness, which is measured in points (72 per inch). The second text box holds a decimal place. Click Use Enclosure to exit the Enclosure Designer.

  Note: Enclosed rehearsal numbers may not look the same when printed by a PostScript printer as they appear on the screen. You may need to experiment to find the correct adjustment; in the meantime, remember that the Show PostScript Preview command (in the View Menu, only in Page View) will help you preview the printed output before you commit the score to paper.
- **Click OK (or press enter) twice.** You arrive at the Measure Expression Assignment dialog box.

* **If you want to display the letter only in certain staves, click the Staff List button and select the staff list from the drop-down list.** Or, if you don't see the staff list you want, select New List and the Staff List dialog box appears. See STAFF LIST DIALOG BOX for more information.

- **Click OK (or press enter) to exit the Staff List box.** The next time you place a rehearsal letter in the score, you won't have to select New List and rebuild the list; just select the Staff List from the drop-down list.

  At this point, you may also want to select Allow Individual Positioning if you want the letter to be independently movable in every staff.
- **Click OK (or press enter).**

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To move or delete a rehearsal letter

- **Click the Expression Tool  ; then click the measure to which the letter was attached.**
  If Show all Handles it not selected from the Expression Menu, its handle appears.
- **Drag the handle to move the letter; select it and press delete to remove it.** If you want to edit the letter's Staff List click the Edit button.

Masks

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To mask a portion of a staff, you'll create a solid white rectangle as a Shape Expression. By placing this rectangle over part of a staff, you can make the staff appear to end in mid-system. It's much easier to hide entire portions of the staff using staff styles. See STAFF STYLES DIALOG BOX.

When placing Shape Expression masks, you must be careful to attach the shape to the appropriate note, as it affects how the staff and notes are covered. If you want to cover the staff lines, as well as all the notes on a staff, you must select a note after the region to be hidden. If you select a note before the region to be hidden, the staff lines will be covered, but notes and expressions will "show through" your shape.

If you need to place more than one of these special shapes into your score, you must do so by using Expression Metatools. If you don't, you'll be resizing all occurrences of the shape any time you resize or reshape any one of them. For full instructions, see EXPRESSIONS—To create Expression Metatools.

To mask a portion of a staff

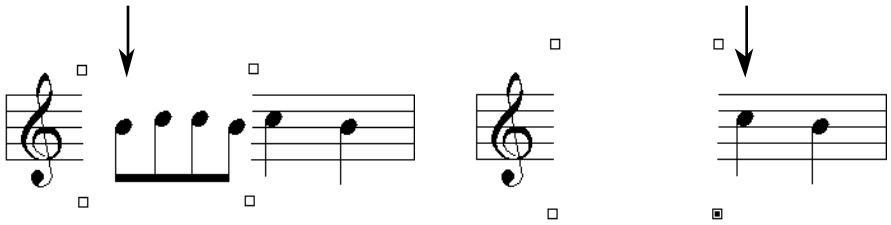
- **Click the Expression Tool  , and click a note or a measure in the staff you want to mask.** Click a note at the appropriate end of the staff. The Expression Selection dialog box appears.
- **Click Shape. Proceeding through the dialog boxes, click as follows: Create; Select; Create.** You arrive in the Shape Designer. You're about to draw a mask that's the height of a standard staff and two inches wide.

  The following instructions give measurements in points (1/72 inch). If you've been working in different units, choose Rulers and Grid from the Shape Designer Menu and select Points.
- **Click the Rectangle Tool  .** Note the origin, the small white circle.
- **Click the origin; without releasing the mouse, drag up and to the right, until the number in the "H:" box is 144 and the "V:" box is 28.** You've just drawn a rectangle.
- **Click the Selection Tool  , and select the rectangle. From the Fill submenu of the Shape Designer Menu, choose White.** The inside of the rectangle turns white, but the outline is still black.
- **From the Line Thickness submenu of the Shape Designer Menu, choose None.** The black line goes away.

- **Click OK or Select in each dialog box until you return to the score.** The shape appears in the score as a whited-out rectangle.

  Note: The effect the white object has on your score depends on how it's attached. If your solid white object is a note expression, you can choose whether you'd like it to cover up everything, or the notes, or just the staff lines (leaving notes, lyrics, and other musical material in front of the mask, so that they're still visible).

  The technique: if you want to cover up everything, attach the expression to a subsequent note. In the following illustration, you can see the difference.



At left, the Expression was attached to the first eighth note, as indicated by the arrow. As a result, the shape only covers up the staff lines. If the shape is attached to a following note (right), the mask covers everything.

  If your shape is a measure expression, however, the white rectangle will always cover only the staff; the notes still appear.

To move, reshape, or delete a Shape Expression mask

- **Click the Expression Tool**  **, and click the note or measure to which the shape was attached.** Its handles appear.
- **Drag the handle to move the entire shape. Click the handle and press delete to remove it.** To stretch the shape, double-click a handle; its bounding handles appear, which you can drag to make the rectangle larger or smaller.

To mask a portion of the score using the Graphics Tool

You can also create a white mask using the Graphics Tool. While the procedure is much easier with the Graphics Tool, one potential downside is that it involves the creating of a graphic file, separate from Finale, which you must remember to include should you transport your Finale file to print elsewhere. Also, the Graphics Tool method works like a measure expression in that it will always cover anything you place it on top of.

- **Select the Graphics Tool**  **and select Page View from the File Menu.**
- **In a blank area of the page, double-click and drag the mouse down and to the right, creating a square or rectangle approximately the size of the area you wish to mask.** Since you're going to paste this box on top of unwanted items in your file, be advised that anything that appears within the lines of the box will appear in your score. So, if you inadvertently drew the box on top of something, try it again.
- **Choose Export Selection from the Graphics Menu.**
- **Click OK.**

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- **Type in the name you would like to call your file in the dialog box that appears.**
- **Choose Place Graphic from the Graphics Menu.**
- **Select the file you just created. Note that the cursor changes to a box with and X inside.**
- **Place the cursor in the upper left hand corner of where you'd like the white mask to appear, and then click the mouse.** Note that the white mask now has eight handles on it. If you need to fine tune its position, you can do so by dragging these handles.

  Keep in mind that in addition to pasting in blank material you can use this same procedure to copy and paste musical examples–incipits for example. See GRAPHICS TOOL for more information.

To move, reshape or delete a Graphics Tool mask

- **Select the Graphics Tool**  **and select Page View from the File Menu.**
- **Click on the mask.** If you wish to move the entire mask, click on it and drag while keeping the mouse button pressed; to reshape the mask simply drag the handles accordingly. Press backspace to delete the mask.

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