Chapter 13: Key Signature Tool

Key Signature Tool 

What it does

Double-click the measure at which you want to change the key signature, or drag-enclose a region then double-click in the highlighted area; the Key Signature dialog box appears, from which you can select the new key. You can access the Nonstandard Key Signature dialog box if you want to create nonstandard or nonlinear key signatures. You can also specify whether or not you want any music that's already in the affected measures to be transposed into the new key.

Special mouse clicks

- **Drag-enclose an area** to select a region of music for Metatools, or for the Key Signature dialog box to affect.

Metatools

You can create Key Signature Metatools—one-keystroke equivalents for key changes—which can be especially useful if you need to insert many key changes into your score (or if you've created complex nonstandard key signatures).

To program a Key Signature Metatool

Click the Key Signature Tool. Press shift and a number key or a letter. Finale displays the Key Signature dialog box; choose the key signature you want to correspond to the number or letter you pressed. Click OK (or press enter).

To use a Key Signature Metatool

Click the Key Signature Tool. Select a region. While pressing the number or letter corresponding to the Metatool you programmed, double-click a measure or drag-select measures. Finale changes the key signature over the range of measures you selected.

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.

Key Signature Tool

Menu item	What it does
Edit Key Signature	Displays the Key Signature dialog box

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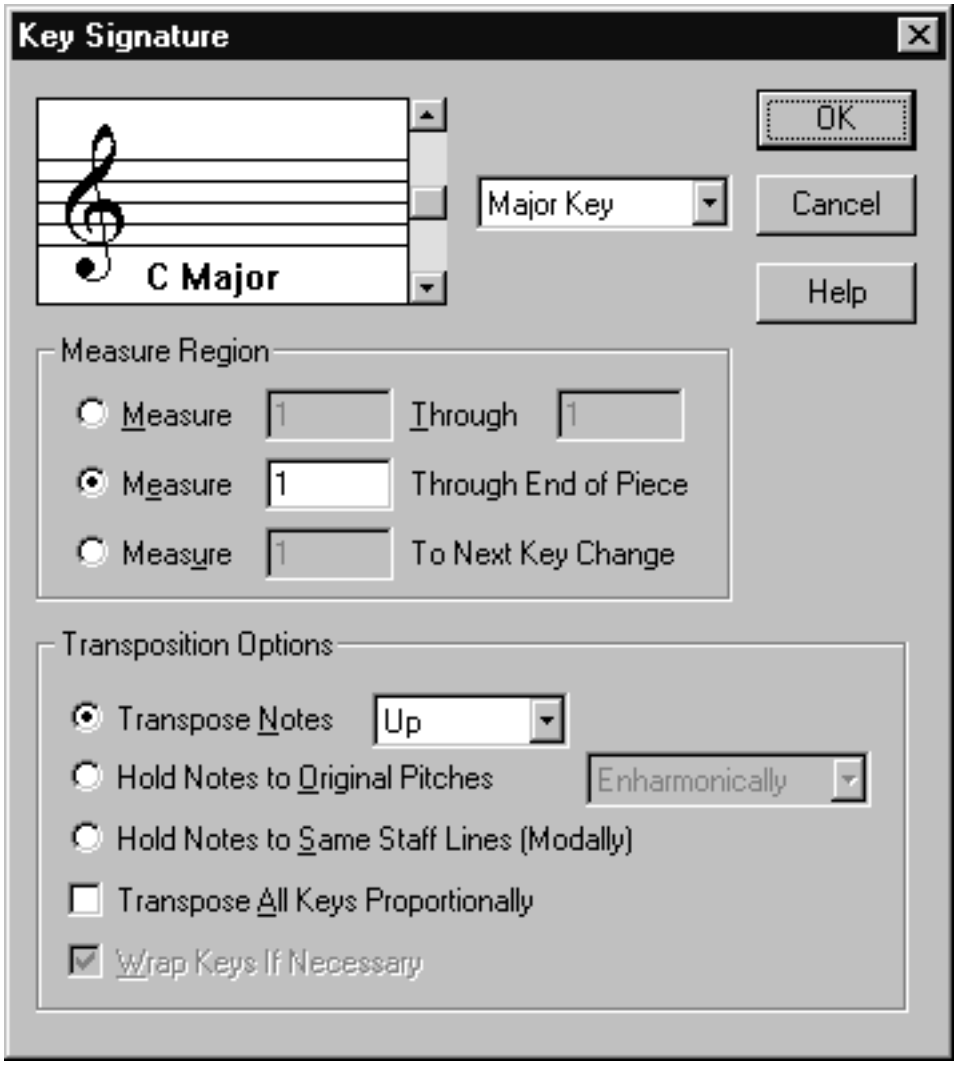
Key Signature dialog box

How to get there

Click the Key Signature Tool  , and double-click the measure at which you want the key to change. (There are a variety of other ways to access this dialog box; you can arrive at it from any dialog box or menu with a Set Key or Change Key command.)

What it does

This dialog box contains a scrolling list of key signatures from which you can select a key (to change keys in your document, or for a variety of other purposes). You can also specify whether or not you want the notes transposed into the new key, and what range of measures you want to affect Finale will default to the key of C Major in the few cases where Finale needs a default setting.This dialog box also provides a gateway to Finale's nonstandard key signature capabilities.



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- **[Scrolling key display].** Click the top scroll bar arrow to add sharps (or subtract flats) from the displayed key signature. Click the bottom arrow to add flats (or subtract sharps). As you scroll through the Circle of Fifths, the key name is identified in the lower-left corner ("C major," and so on).
- **Major Key • Minor Key • Nonstandard Key.** Using this drop-down list, you can specify which key system you want to use. Finale treats major and minor keys differently—notably in its treatment of accidentals (when transcribing a performance) and in handling chord symbols, where the root of the A minor scale, for example, is called scale degree 1 (instead of scale degree 6, as it would be in the key of C major).

  A nonstandard key signature is any key signature or key system that doesn't adhere to the traditional, Western, circle-of-fifths key system. See NONSTANDARD KEY SIGNATURE DIALOG BOX for details.
- **Measure Region: Measure ___ Through ___ • Measure ___ Through End of Piece • Measure ___ To Next Key Change.** Using these controls, specify what range of measures you want to affect with this key change. Click Measure ___ Through ___ if you want the new key to affect all measures up to (and including) a later measure. If you want the new key to remain in force from the measure you clicked to the end of the piece, click the middle option. If you want the new key until the next measure of a different key, click the lower option.

  In all of the text boxes, Finale proposes the number of the measure you originally clicked through the end of the piece; in other words, if you click OK without changing any numbers, the key changes through the end of the piece from the measure you clicked.
- **Transpose Notes: Up • Down.** If you select this option, Finale will transpose any existing notes (and chord symbols) in the score into the new key, in the direction you select from the drop-down list.
- **Hold Notes to Original Pitches: Chromatically • Enharmonically.** Click this option if you want the pitches to remain the same as they were before you changed the key—in other words, you're just changing the key signature without affecting the existing notes at all. If you choose Chromatically, the notes maintain their original spelling. If you choose Enharmonically, the existing notes will be renotated according to the new key. A G♯ in the key of E will become an A♭ in the key of E♭.)
- **Hold Notes to Same Staff Lines (Modally).** Click this option if you want the music to remain modal—in other words, if you want each note to remain on the same line or space without adding any accidentals. An F in the key of C will become an F♯ in the key of D, because there's an F♯ in the key signature—but no new accidental will appear.
- **Transpose All Keys Proportionally.** Select this option if you want Finale to preserve the relationships between any existing key-signature changes. Each key signature (in the range of measures you've specified) will be transposed up or down by the same interval as the measure you originally clicked. (If you don't select this option, Finale will wipe out any key changes, and will notate all the specified measures in the key signature you've specified at the top of the dialog box.)

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- **Wrap Keys if Necessary.** Use this option to prevent unintended and unnecessarily complex key changes. This option defaults to checked and is only available when Transpose All Keys Proportionally is selected. Finale remembers this setting for the rest of the session. When checked, Wrap Keys if Necessary prevents keys with double sharps and flats such as A sharp major (10 sharps) from occurring during proportional key changes. By default you'll get B flat instead of A sharp.
- **OK · Cancel.** Click OK (or press enter) to confirm your choice of new key and return to the score, where the key changes according to your specifications. Click Cancel to return to the score without changing the key.

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Nonstandard Key Signature dialog box

How to get there

Click the Key Signature Tool  , and double-click the measure at which you want the key to change. The Key Signature dialog box appears. From the drop-down list, choose Nonstandard.

What it does

Most music is written with one of the "standard" key signatures. This traditional system is based on a scale of twelve half steps and a harmonic scheme in which keys are arranged around the circle of fifths, and the addition of each new accidental marks an increment in that circle.

In certain modern music schemes, however, these traditional key signature practices don't apply. A piece may be based on the quarter-tone scale, for example, in which there are three chromatic steps between C and D instead of one; in these contexts, a "chromatic step" doesn't necessarily mean a half step.

In this dialog box, you can create your own key signatures in any format, based on scales with any number of chromatic steps between one note and the next. Using the five dialog boxes accessed by this one, you can create up to 128 linear key formats (systems of related key signatures) or nonlinear key signatures (key signatures with any configuration of sharps or flats, and which are unrelated to any other key signature) per document. These key formats or key signatures are then available at any time within the document (or, if you save them as a Key Signatures library, in other documents as well).

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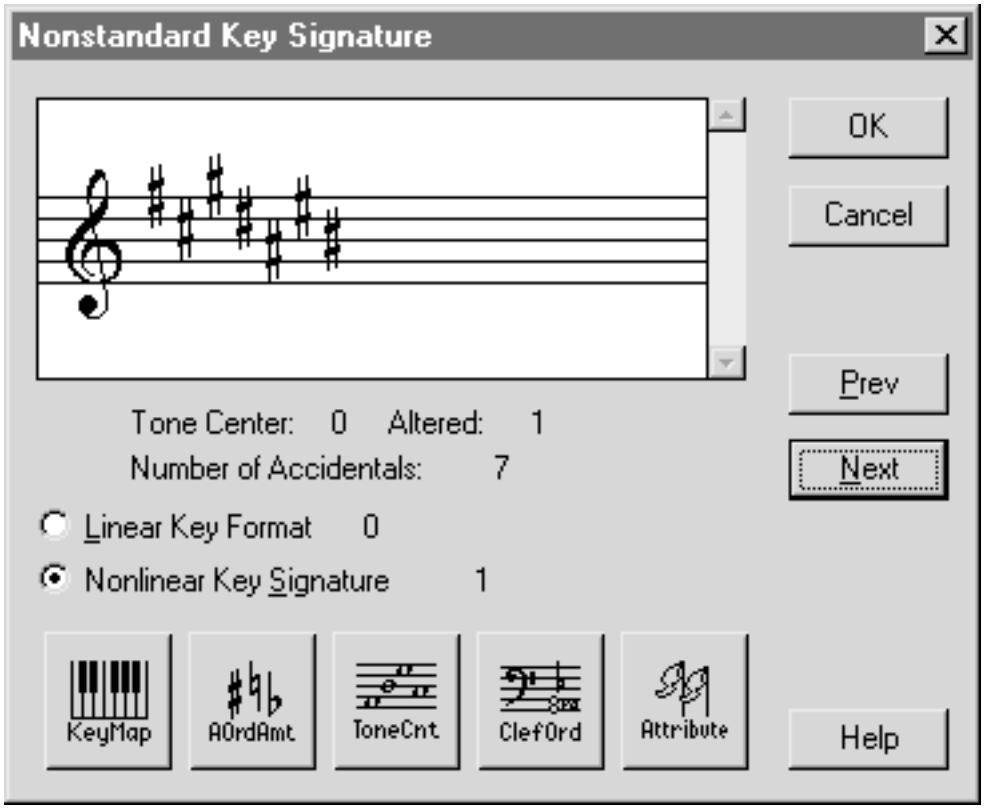

- **[Scroll bar].** Use this scroll bar to scroll from one key to another in a linear key format. The standard key system is a linear key format—thus you can use the scroll bars to scroll from C to F to B♭, and so on around the circle of fifths.

  Note that this scroll bar is inactive if you've specified a nonlinear key signature. By definition, a non-linear key signature is not part of a key system. Instead, it's a key signature unto itself, so there's no purpose served by the scroll bar.

- **Tone Center: (#) • Altered: (#).** These indicators identify the tone center—the root of the key. The Tone Center and Altered indicators are always related to C, which is Tone Center zero. The Tone Center number tells you how many diatonic steps away from C the currently displayed key is; the Altered number tells you how many additional chromatic steps away it is.

  If the key signature for G major is displayed, then, the Tone Center is 4, because G is the fourth diatonic step away from C. (The Altered amount—the amount of chromatic alteration—is zero.) If the key signature is E♭, however, the Tone Center is 2, but the Altered: amount is –1. (E♭ is two diatonic steps away from C, but it's been lowered by one chromatic step.)

  These indicators, as well as the Number of Accidentals (see below) and the key signature display, change as you scroll up or down through the key signatures.

- **Number of Accidentals: (#).** This indicator tells you how many accidentals appear in the currently displayed key signature. The number can range from –127 (signifying 127 flats) to 127 (signifying 127 sharps).

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- **Linear Key Format.** A linear key format is one whose scale is composed of a repeating sequence of diatonic and chromatic steps. The normal major scale, for example, is a linear key format—in Finale, it's called Linear Key Format 0. (Linear Key Format 1, which you can choose by clicking the Next button, is the standard natural minor scale format; if a key signature with no sharps or flats has been set to this key format, Finale considers A, not C, to be the first note of the scale. Because these two formats have been predefined, you'll find that only the ClefOrd and Attribute icons are operational. Once you've selected Key Format 2 or higher [which haven't been predefined], all five icons are active.)

  A linear key format, however, need not proceed around the circle of fifths. You could create a system that proceeds around a circle of sixths, for example. As long as (1) the total number of diatonic steps is an odd number, (2) the scale in each "key" is formed by the same sequence of whole and half steps, and (3) both halves of the scale are formed by the same sequence of whole and half steps (like the tetrachords in a standard scale), it's considered a linear key format, and sharps and flats may therefore be progressively added to the key signatures as they are in the standard key system.

  You specify how many notes are to comprise an octave by clicking the KeyMap icon; the order in which accidentals appear in each sequential key signature by clicking the AOrdAmt icon; the relationship of the new "key" (tone center) to the appearance of new accidentals by clicking the ToneCnt icon; the octave in which each of the accidentals appears (on the staff) by clicking the ClefOrd icon; and the font and character to be used in place of the normal sharps and flats (if you want) by clicking the Attributes icon.

  You can define 64 such linear key formats, and scroll through them using the Prev and Next buttons. The scroll bar, on the other hand, lets you move through the different keys within a single key format system.

- **Nonlinear Key Signature.** A nonlinear key signature is one for which there's no "circle of fifths"; in fact, there's no sequence of keys at all. Whereas a linear key format is a system of related keys and key signatures, a nonlinear key signature is a single key signature unto itself, unrelated in any way to any other key signature. A nonlinear key signature can contain one sharp and one flat, for example, on any notes of the scale, and there need not be any logic to their positions.

  Because a nonlinear key signature has no related progressions to other keys, you'll discover that the scroll bar is inactive if you've selected the Nonlinear Key Signature button.

- **KeyMap.** Click this icon to display the Key Step Map dialog box, in which you specify how many steps you want in an octave, as well as which steps are "diatonic" and which "chromatic." See KEY STEP MAP DIALOG BOX.

- **AOrdAmt.** Click this icon to display the Accidental Order and Amount dialog box, in which you specify which accidentals you want to appear with each progression to a new key (if you're in a linear key format), and which lines or spaces they should appear on. See ACCIDENTAL ORDER AND AMOUNT DIALOG BOX.

- **ToneCnt.** Click this icon to display the Tone Center/s dialog box, where you can specify the tone center, or "root," of each key, as specified by each appearance of a new accidental in the key signature. See TONE CENTER(S) DIALOG BOX.

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- **ClefOrd.** Click this icon to display the Accidental Octave Placement dialog box, where you can specify the octave in which you want each accidental to appear, based on each individual clef. See ACCIDENTAL OCTAVE PLACEMENT DIALOG BOX.
- **Attribute.** Click this icon to display the Special Key Signature Attributes dialog box, in which you can specify a number of miscellaneous attributes for the key format you're creating. For example, you can specify nonstandard symbols to be used instead of the normal sharps and flats in the key signature. See SPECIAL KEY SIGNATURE ATTRIBUTES DIALOG BOX.
- **Next • Previous.** Click these buttons to scroll from one linear key format (or nonlinear key signature) to another. Remember that linear key formats 0 and 1 have been predefined as the standard major and (natural) minor key systems, respectively.
- **OK • Cancel.** Click OK (or press enter) to tell Finale that you want to proceed with your key signature selection. You proceed to the next dialog box. Click Cancel to return to the score without changing the key signature. Any key signatures you've already created or modified in the Nonstandard Key Signature dialog box, however, will be preserved.

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Key Step Map dialog box

How to get there

Click the Key Signature Tool  , and double-click the measure in which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box.) Choose Nonstandard from the drop-down list. Click Next twice, then click the Key-Map icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected; these key formats are predefined as the standard major and minor key systems, respectively.)

What it does

This dialog box concerns the creation of linear key formats and nonlinear key signatures; see NONSTANDARD KEY SIGNATURE DIALOG BOX for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.

In this dialog box, you specify how many notes will constitute an "octave" (it's twelve notes in the traditional system). You also specify how many of these are "diatonic" (seven in the traditional system), and where the "chromatic" steps occur in the scale. (In the traditional system, the chromatic steps occur between every pair of diatonic steps except steps 3 and 4 and steps 7 and 8.)

If you're creating a linear key format, note that your work in this dialog box must follow certain rules in order to meet the definition of a linear key format. The total diatonic steps, for example, must be an odd number. Furthermore, the bottom and top halves of the scale must contain the identical arrangement of diatonic and chromatic steps. These principles ensure that there is a progression of keys, although it may not be a circle of fifths as there is in traditional key structures. (Finale will correctly interpret, transcribe, and play back music in a format that hasn't been constructed according to these rules. The format, however, won't be technically and musically cor-

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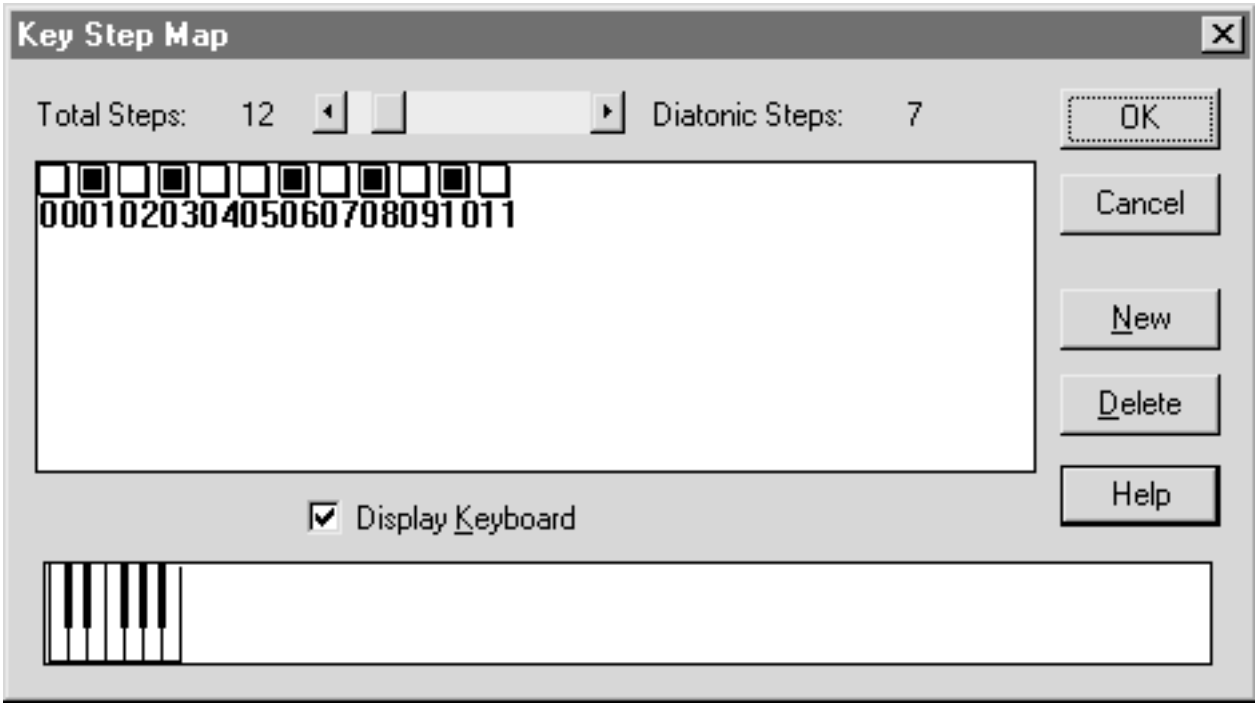
rect; you may get unexpected results when you transpose or add chord symbols to music in such a key system.)

You may wonder what the relationship is between your MIDI keyboard and the unusual key maps you can construct in this dialog box. The principle is simple: each key on your keyboard always corresponds to a note in your key map. If you've established a quarter-tone key system, for example, you'd have to drastically alter your playing style in order to input a simple C scale, because Finale now thinks that the first four notes on your keyboard are C, C-quarter-sharp, C-sharp, and C-three-quarter-sharp. You'd have to play the C, E, and G♯ "keys" on your keyboard to notate the C, D, and E on the screen.

(You can, if you want, tell Finale to maintain the one-to-one relationship of your keyboard keys to the "main" scale degrees in your nontraditional scale by editing the Go To Unit number in the Special Key Signature Attributes dialog box. You won't be able to input quarter steps, for example, from your keyboard, but your diatonic and half-steps will be notated and played correctly. See SPECIAL KEY SIGNATURE ATTRIBUTES DIALOG BOX.)



- **Total Steps.** This indicator, which you can increase or decrease by using the scroll bar, keeps track of how many total scale degrees (up to 100) you've created in your scale.
- **Diatonic Steps.** This indicator keeps track of the number of diatonic steps you've created in your scale. You increase or decrease this number by clicking the numbered squares, making more (or fewer) "white keys" (diatonic steps) or "black keys" (chromatic steps).
- **Display Keyboard.** Select this option to display the "keyboard" layout you've created, displaying chromatic steps as black keys. The white keys on this imaginary keyboard, if it existed, would play the recognizable "diatonic" steps of the scale, just as the white keys on a real keyboard do in the key of C, although you can separate these "white keys" by any number of "black keys" (chromatic steps) you want.

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- **New.** Click New to remove the highlighting from all of the numbered squares. You are, in effect, creating an all-diatonic scale, so that you can start over in specifying which steps are chromatic.
- **Delete.** Click Delete to restore the pattern of chromatic and diatonic steps to that of the standard key system (but retain the number of Total Steps).
- **OK · Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the new key map you've created. If you click OK, Finale asks if you want to save changes. You return to the Nonstandard Key Signature dialog box.

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Accidental Order and Amount dialog box

How to get there

Click the Key Signature Tool  , and double-click the measure in which you want the key to change. The scrolling Key Signature dialog box appears. (There are a variety of other ways to access this dialog box; you can arrive at it from any dialog box or menu with a Set Key, or Change Key command.) Choose Nonstandard from the drop-down list. Click Next twice, then click the AOrdAmt icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected; these key formats are predefined as the standard major and minor key systems, respectively.)

What it does

This dialog box is used in the creation of linear key formats and nonlinear key signatures; see NONSTANDARD KEY SIGNATURE DIALOG BOX for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.

If you're creating a linear key format, this dialog box is where you specify the pitches on which accidentals appear as you progress from one key to another. For example, in the traditional key system, you'd use this dialog box to tell Finale that the first sharp to appear should be on F (the F♯ in the key of G). The second to appear should fall on C (the C♯ in the key of D, after the F♯), and so on.

If you're creating a nonlinear key signature (a single key signature with any combination of sharps or flats, unrelated to any other key), this dialog box simply lets you specify which accidentals you want to constitute the key signature.

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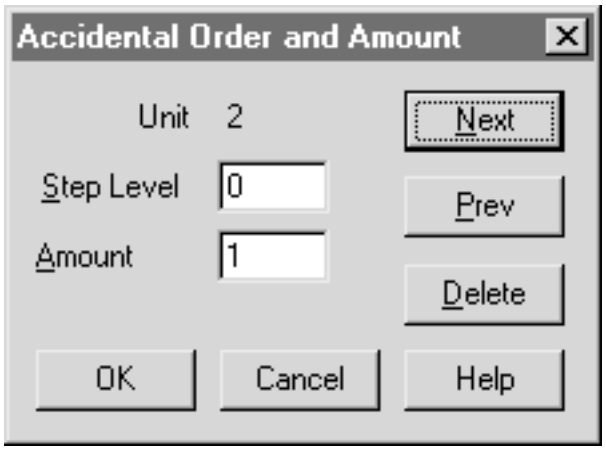

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- **Unit (#).** A unit is an accidental in the key signature. The Units are numbered in the order in which they appear; thus, in a standard key signature system, the first accidental to appear (the F♯ in the key of G) would be Unit 1; the second (the C♯ in the key of D) would be Unit 2, and so on. Flats are labeled with negative Unit numbers; the first flat to appear (the B♭ in the key of F) would be Unit –1 (in the standard key system), the next (E♭) would be Unit –2, and so on.

  (If you're creating a nonlinear key signature, however, there is no particular pattern or "progression" in the way accidentals are added to the key signature, because a nonlinear key has a single key signature unrelated to any other key. In this case, the Unit numbers simply identify each accidental within the one key signature—thus, the Unit numbers are always positive in a nonlinear key signature.)

  The Unit indicator identifies the Unit, or accidental, you're placing in a nonstandard key signature. Click the Previous and Next buttons to change the Unit indicator, thus moving from one Unit to another in the key signature.

- **Step Level.** The number in this text box controls the pitch placement of the currently selected Unit, as measured in scale degrees from C, which is designated as step zero.

  In the standard key system, for example, the Step Level for Unit 1 (the first sharp to appear) is 3, because it appears on the F line or space—three diatonic steps above C. (Remember, C is considered step zero, not one.) For Unit –4 (the fourth flat to appear), the Step Level is 5, because it appears on the A line or space—five diatonic steps above C.

- **Amount.** The number in this text box specifies the "amount" (interval) by which the pitch specified in the Step Level text box is to be altered, in chromatic steps (not necessarily half steps). In the standard key system, for example, the Amount for the first Step Level (the F♯ in the key of G) is 1, because the F is being raised one chromatic step. Enter a negative number to lower the specified pitch.

  However, in nonstandard key systems, "1" may not always represent a half step. For example, in a quarter-tone scale, there are three "black keys" (chromatic steps) between whole steps, not just one. Therefore, the Amount for a "normal" sharp or flat in the key signature is always 2 or negative 2, because a sharp in the key signature (F♯, for example) represents two chromatic steps above the diatonic step (F, for example).

Note that if you enter a zero in this text box for any Unit in a nonlinear key signature, no accidental will appear in the key signature for this or any subsequent Units. Enter a zero, therefore, to indicate that you've finished assigning accidental placements in a key signature.

- **Previous • Next.** Click these buttons to move backward or forward through the Units in your key signature.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the changes you've made to the placements of the various accidentals. You return to the Nonstandard Key Signature dialog box. (If you click OK, Finale first asks you if you want to save your changes.)
- **Delete.** Click Delete to revert the accidental placements for all the accidentals to their default "traditional" values.

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Tone Center(s) dialog box

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How to get there

Click the Key Signature Tool  , and double-click the measure in which you want the key to change. Choose Nonstandard from the drop-down list. Click Next twice, then click the ToneCnt icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected; these key formats are predefined as the standard major and minor key systems, respectively.)

What it does

This dialog box concerns the creation of linear key formats and nonlinear key signatures; see NONSTANDARD KEY SIGNATURE DIALOG BOX for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed in any order you want.

In this dialog box, you specify the relationship between the number of accidentals in a key signature and the tone center of the key so defined. (You can think of the tone center as the root scale degree. You establish this relationship for every key in your linear key format. (In the case of nonlinear key signatures, there's no particular relationship between one and another; each nonlinear key signature is a special situation.)

You'll see the effects of these settings any time Finale needs to associate the notes in your piece to the "root" of the scale (the tone center). For example, if these relationships haven't been constructed properly, you may notice strange effects when you create chord symbols or perform transpositions.

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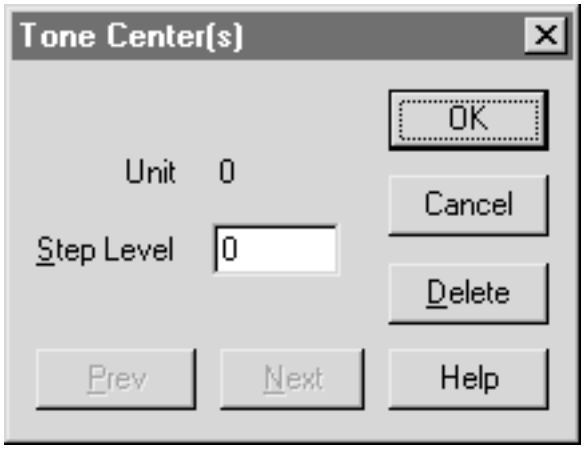

- **Unit (#).** A Unit is an accidental that appears in the key signature. The Units are numbered in the order in which they appear; thus, in a standard key signature system, the first accidental to appear (the F♯ in the key of G) would be Unit 1; the second (the C♯ in the key of D) would be Unit 2; and so on. Flats are labeled with negative Unit numbers: the first flat to appear (the B♭ in the key of F) would be Unit –1 (in the standard key system), the next (E♭ in the key of B♭) would be Unit –2; and so on.

  This indicator identifies the Unit, or accidental, for which you're changing the relative tone center. In the standard key system, if the Unit is 3 (signifying the appearance of the third sharp), you'd set the tone center to be A. Click the Previous and Next buttons at the bottom of the dialog box to change the Unit indicator.

- **Step Level.** The number in this text box specifies the tone center—the key you're in—that corresponds to the appearance of the accidental identified by the Unit (above). It's always measured in scale degrees from C, which is considered scale degree zero.

  For example, in the traditional key system, Unit –1 refers to the first flat to appear—B♭ (in the key of F, as it happens). For the key identified by the appearance of the B♭, you'd specify a Step Level of 3, because the Tone Center (or key) is F, which is three diatonic steps above C (remember, C is considered scale degree zero).

- **Delete.** Click Delete to restore all Tone Center settings back to their default "traditional" values.

- **Previous • Next.** Click these buttons to decrease or increase the displayed Unit number. (These buttons are dimmed if Nonlinear Key Signature is selected, because there are no other key signatures you can scroll to.)

- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the tone center settings you've made. (If you click OK, Finale asks you if you want to save your changes.) You return to the Nonstandard Key Signature dialog box.

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Accidental Octave Placement dialog box

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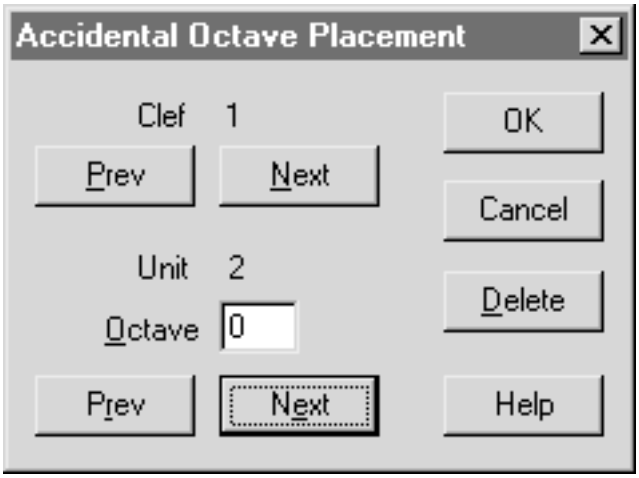
Click the Key Signature Tool  , and double-click the measure in which you want the key to change. The scrolling Key Signature dialog box appears. (There are a variety of other ways to access this dialog box.) Choose Nonstandard from the drop-down list. Click the ClefOrd icon.

What it does

This dialog box is used in the creation of linear key formats and nonlinear key signatures; see NONSTANDARD KEY SIGNATURE DIALOG BOX for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.

In some of the key signatures you create—and for some nonstandard clefs you design—you may want to adjust the octave placement of accidentals on the staff. In this dialog box, you can adjust the octave in which each accidental appears in relation to each clef.



- **Clef (#): Previous: Next.** In any Finale document there can be up to eight defined clefs, numbered 0 through 7. This indicator identifies, by number, the clef for which you're adjusting accidental placement. Click Previous and Next to change the Clef (#) indicator and scroll through the eight clefs defined for the document.
- **Unit (#): Previous: Next.** In Finale, an accidental that appears in the key signature is called a Unit. The Units are numbered in the order in which they appear; thus, in a standard key signature system, the first accidental to appear (the F♯ in the key of G) would be Unit 1; the second (the C♯ in the key of D) would be Unit 2, and so on. Flats are labeled with negative Unit numbers: the first flat to appear (the B♭ in the key of F) would be Unit –1 (in the standard key system), the next (E♭) would be Unit –2, and so on.

  This indicator identifies the Unit, or accidental, whose octave placement you're changing. Click the Previous and Next buttons at the bottom of the dialog box to change the Unit indicator, thus moving from one Unit to another in the key signature. (Note that in a nonlinear key signature, the Unit numbers are always positive. Because there is no progression of keys—

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only a single key signature—the Units are simply numbered sequentially as they appear in the key signature.)

- **Octave.** The number in this text box tells Finale which octave the specified Unit should appear in. Octave 0 is the octave starting with middle C; Octave 1 is the octave above that, and so on. Octaves below the "middle C" octave are labeled with negative numbers: –1 is the first octave below Octave 0, and so on.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the changes you've made to the octave positions of the various accidentals. You return to the Nonstandard Key Signature dialog box. (If you click OK, Finale first asks you if you want to save your changes.)
- **Delete**. Click Delete to revert the octave placement values to their default "traditional" values (for all the accidentals in the key system you've been defining).

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Special Key Signature Attributes dialog box

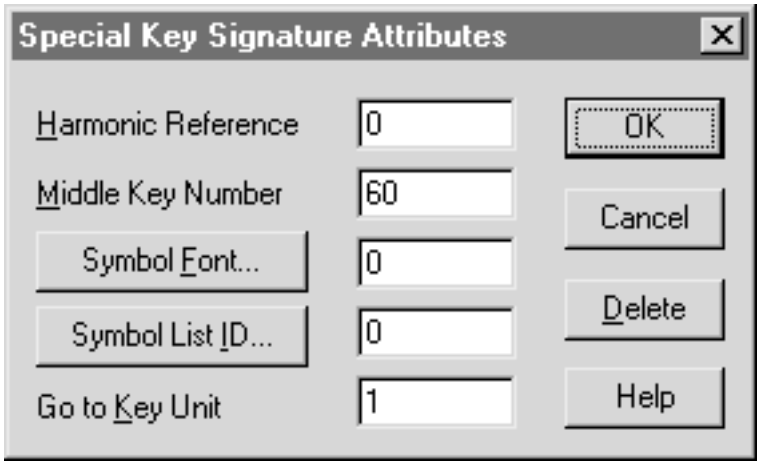
How to get there

Click the Key Signature Tool  , and double-click the measure in which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box.) Choose Nonstandard from the drop-down list. Click the Attribute icon.

What it does

This dialog box concerns the creation of linear key formats and nonlinear key signatures; see NONSTANDARD KEY SIGNATURE DIALOG BOX for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed in any order you want.

For any such key system you create, you can specify a number of special attributes, such as the symbols you want to use in the key signature (instead of the ♭ and ♯ symbols).



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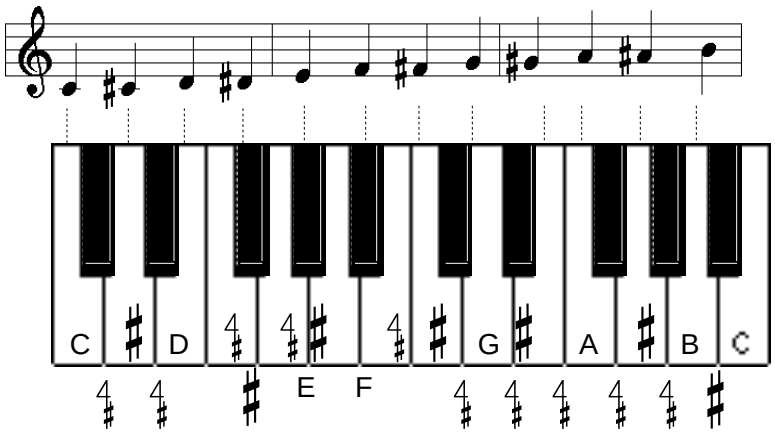
- **Harmonic Reference.** The number in this text box identifies the note that all other dialog boxes in Finale's key system will consider to be the C, or fundamental root tone. Enter zero for C, 1 for D, 2 for E, and so on. There's little reason ever to change the default setting in this text box (zero, or C).
- **Middle Key Number.** The number in this text box specifies the MIDI key number that corresponds to the Harmonic Reference number. (In the MIDI key numbering system, the keys on a synthesizer are numbered sequentially from bottom to top. Middle C is note 60, C♯ is 61, and so on.)

  You can use this parameter to good advantage if you want to transform your synthesizer into a transposing synthesizer (as far as Finale is concerned). For example, if you set the Middle Key Number to 48 (C below middle C), Finale will interpret every note you play as a note an octave higher; likewise, when Finale plays back a score, it will play notes on your synthesizer an octave lower than written.
- **Symbol Font.** The number in this text box corresponds to the font which has the symbols you want to use for accidentals. To choose a new font, click Symbol Font; Finale displays the Font dialog box, from which you can choose the new font.
- **Symbol List ID.** The number in this text box identifies a symbol list you've created— an array of accidental Amounts (where one sharp has an Amount of 1, one flat has an Amount of –1, and so on) and corresponding characters you want to appear in the key signature to represent them. To create a symbol list, click Symbol List ID; the Symbol List dialog box appears, in which you can define the character you want to appear in place of the usual sharp, flat, double-sharp, or other standard symbol. (See SYMBOL LIST DIALOG BOX.)
- **Go to Key Unit.** Enter a number in this text box to specify the number of scale steps Finale should consider to be between each pair of keys on your MIDI keyboard. In other words, if you've specified a quarter-tone scale, tell Finale that the Key Unit is 2—there are two scale tones, not one, between one synthesizer key and the next. (If your synthesizer can produce quarter tones, however, leave the Key Unit at 1, so that Finale will correctly play back your quarter-tone score.)



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If you've specified the correct Key Unit value, Finale will transcribe and play any music performed in the usual way correctly. If you created a quarter-tone scale without changing the Key Unit, by contrast, you'd have to drastically modify your playing style, because Finale would treat your keyboard as shown above.

- **Delete.** Click Delete to restore all the settings in this dialog box back to their default "traditional" values.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the settings you've made in this dialog box. You return to the Nonstandard Key Signature dialog box.

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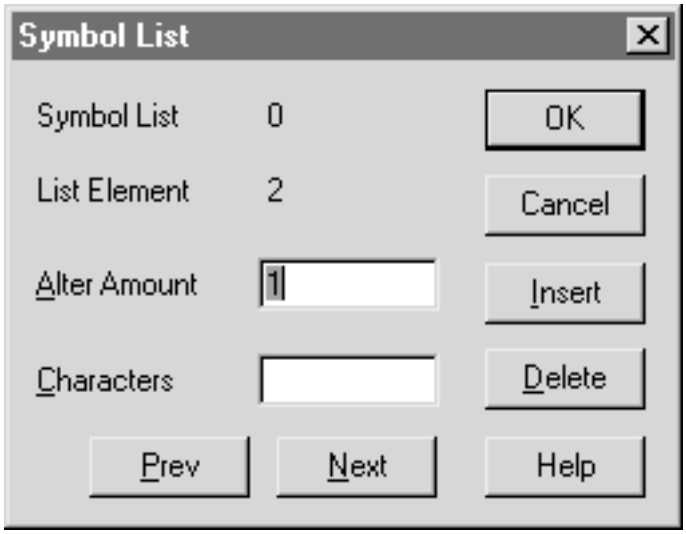
Symbol List dialog box

How to get there

Click the Key Signature Tool  , and double-click the measure in which you want the key to change. The Key Signature dialog box appears. From the drop-down list, choose Nonstandard. Click the Attribute icon, then click Symbol List ID.

What it does

In this dialog box, you can specify a different character (or set of characters) you want to be used in place of each kind of accidental that appears in a key signature. For example, if you're creating a quarter-tone scale, you'll need to create a system for labeling the notes between C and C♯ and between C♯ and D.



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- **Symbol List (#).** This indicator identifies, by number, the set of accidental/symbol pairings you're defining here.
- **List Element (#).** This indicator identifies, by number, the currently displayed pairing of an accidental (as identified by the Alter Amount, below—sharp, flat, or quarter-sharp, for example) with the symbol you want to represent it.
- **Alter Amount.** The number in this text box identifies the amount of chromatic alteration for which you're defining a new symbol. For example, in the normal scale, the amount of alter-

ation for F♯ is 1; in a quarter-tone scale, however, the amount of alteration for F♯ is 2, because there's an intermediate alteration step (F quarter-sharp). A negative number indicates a downward chromatic alteration (in the "flat" direction).

- **Characters.** In this text box, type the character (or characters) that represent the symbol (or symbols) you want to use for the displayed degree of chromatic alteration. The characters in this text box are the system equivalent of the actual symbols, regardless of the actual font you've chosen in the previous dialog box. For example, you'll see a lower-case b in this text box if you're using the Maestro music font and specifying a flat symbol.

  Note that you can use more than one character to represent a particular accidental—up to eight, in fact. In the quarter-tone scale, for example, you might want to use a pair of symbols—such as ♯$—to indicate the third quarter-step (between C♯ and D, for example). (This third quarter-step would have an Alteration value of 3.)
- **Insert.** Once you've created an accidental/symbol pairing, click this button to store it and add it to the Symbol List. Even though it may appear that you've replaced a set of existing pairing data (by typing over them), Finale saves both the old and new information.
- **Delete.** Click Delete to remove the currently displayed accidental/symbol pairing from the Symbol List.
- **Prev • Next.** Click Prev or Next to view the previous or next accidental/symbol pairing in the Symbol List.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the accidental/ symbol pairing changes you've made. You return to the Special Key Signature Attributes dialog box.

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Key signatures

See also NONSTANDARD KEY SIGNATURES.

To change the key

- **Click the Key Signature Tool  , and double-click the measure where the key will change.** The Key Signature dialog box appears.
- **Click the up and down scroll-bar arrows until the desired new key signature appears.** Scroll up for sharp keys, and down for flat keys.

  If you want to select or create a nonstandard key signature (based on a quarter-tone or other nontraditional scale), choose Nonstandard from the drop-down list. See NONSTANDARD KEY SIGNATURES.
- **Using the Measure ___ Through ___ (or Through End of Piece or To Next Key Change) text boxes, specify the range of measures you want to be affected by the key signature.**
- **Specify the transposition effect.** The three choices are: **Transpose Notes**, in which any existing music will be transposed to the new key; **Hold Notes to Original Pitches**, which holds each note at its original absolute pitch, adjusting accidentals where necessary; or **Hold Notes to Same Staff Lines (Modally)**, in which each existing note remains on its original line or space, but no new accidentals appear.

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If you select Transpose Notes, choose either Up or Down from the drop-down list to specify the direction in which you want to transpose the music. If the measure range you've specified contains keys whose relationships you want to preserve, click Transpose All Keys Proportionally. Subsequent key changes will be preserved, but will be affected by the same interval as the key change you're now creating.

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

Minor keys

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Finale defaults to a major key system, where the scale that begins on C has no sharps or flats. In such a key system, C is considered by Finale to be scale degree zero of the scale with no sharps or flats (C major). You can, however, tell Finale that you're working in a minor key, where the scale that begins on C has three flats (for example), and in the scale with no sharps or flats (A minor), C is not the root.

If you follow the instructions below, you'll notice two significant changes in Finale's behavior. First, when you create chord symbols, their descriptions in the Chord Definition dialog box will be accurate (the root of an A minor chord in a scale with no sharps or flats will be labeled 1, not 6). Second, if you're transcribing music using HyperScribe or the Transcription Mode, you'll discover that accidentals are transcribed with greater accuracy. In A minor, for example, the note between G and A will be notated as a G♯ (instead of an A♭, as it would be called in C major).

To establish a minor key system

- **Click the Key Signature Tool  ; then double-click the measure where the minor key is to begin.** The Key Signatures dialog box appears.
- **From the drop-down list next to the scroll bar, choose Minor Key.**
- **Use the scroll bars at the top of the window to set the minor key signature you want.** If you want to select A minor, leave the default key signature (no sharps or flats).
- **Specify the range of measures you want to be affected by the key change.**
- **Specify the transposition effect.** The three choices are: **Transpose Notes**, in which any existing music will be transposed to the new key; **Hold Notes to Original Pitches**, Chromatically, which holds each note at its original absolute pitch, maintaining the original spelling of the note, (for example, a G♯ in the key of E will remain a G♯ in the key of E♭), or Enharmonically, in which the shelling of the accidentals is adjusted where necessary (for example a G♯ becomes an A♭ in the key of E♭); **Hold Notes to Same Staff Lines (Modally)**, in which each existing note remains on its original line or space, but no new accidentals appear.

  If you select Transpose Notes, choose either Up or Down from the drop-down list to specify the direction in which you want the music transposed.
- **Click OK (or press enter).**

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Multiple key signatures

You can create a score in which each staff has a different key signature. Note that the presence of multiple simultaneous key signatures isn't the same thing as establishing staves for transposing instruments (trumpet and clarinet, for example), in which various staves are notated in different keys but, in fact, all sound in the same key. To find out how to handle transposing instruments—for which Finale correctly changes the key signature automatically—see TRANSPOSING INSTRUMENTS.

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To create multiple simultaneous key signatures

- **Click the Staff Tool  , and double-click the first staff whose key you want to make independent.** The Staff Attributes dialog box for the selected staff appears.
- **Under the Independent Elements heading, select Key Signature.** You have to click this checkbox for each staff that will be in an independent key. If you have several staves to prepare this way, don't exit the Staff Attributes dialog box; choose the next staff from the drop-down list at the top of the dialog box.
- **Click OK (or press enter).** You return to the score. If you now click the Key Signature Tool, a handle appears on every staff that you've "enabled" to have an independent key signature. To change the key signature for an "independent key signature" staff, click the Key Signature Tool, and then double-click a measure of the staff. The dialog box appears so that you can set the key in the usual way.

Neutral key

A piece in neutral key displays no key signature. Instead, individual notes display accidentals as needed.

As far as Finale is concerned, you can create neutral key simply by setting your piece in the key of C. Any note then, not in the C diatonic scale will have its own accidental. A problem arises when you have a transposing instrument, such as a trumpet—Finale will automatically place the trumpet part in D (the usual correct trumpet transposition for a piece in C), instead of in neutral key.

The solution, then, is to avoid using Finale's automatic part transposing feature for neutral key pieces.

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To create a neutral-key transposing instrument part

The idea is to enter the music at "concert pitch" (as though the instrument was not a transposing instrument at all), then correct the key and transposition just before printing.

- **Enter the part in concert pitch.** In this case, don't use the Staff Tool to create an automatic staff transposition.
- **Click the Mass Mover Tool  ; then click to the left of the staff.** The entire staff is highlighted.
- **Choose Transpose from the Mass Mover Menu.** The Transposition dialog box appears.
- **Specify the interval needed to transpose the notes to their "written" pitches.** In other words, if you're working on a trumpet part, you'd specify Up a Major Second as the transposition interval.

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

Courtesy key signatures

Under usual circumstances, the key signature for a staff appears only at the beginning of each line, or at a key change. If you want, however, you can force the key signature to be displayed in any measure. You can also hide the courtesy key signature that appears at the end of a staff system (when the key changes at the beginning of the next line).

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To force the display of the key signature in a measure

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- **Click the Measure Tool , and then double-click barline handle of the measure in which you want the key signature to appear.** The Measure Attributes dialog box appears.
- **From the Key Signature drop-down list, choose Always Show. Click OK (or press enter).** You can also hide a key signature in a measure where it would normally appear by choosing Always Hide.

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To hide the end-of-line courtesy key change (globally)

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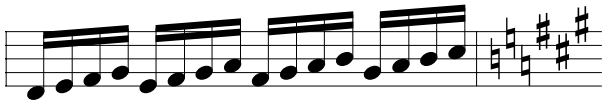
When a key change occurs at the end of a line of music, it's customary to display the new key signature at the very end of the system, as well as at the beginning of the following system. This end-of-the-line key signature is sometimes known as a cautionary, or courtesy, key signature.



Some musicians prefer to omit this end-of-line warning and let the key change (on the next line) stand on its own. Then, too, sometimes one movement (or piece) ends and another begins on the same page; if the new movement begins in a different key, you wouldn't necessarily want the new key signature to appear in the last measure of the preceding movement. In either case, take the following steps.

- **Choose Document Options from the Document Settings submenu of the Options Menu.** The Document Options dialog box appears.
- **Click Display Courtesy Key Signature at End of Staff System, so that it's no longer selected. Click OK (or press enter).**

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To hide the end-of-line courtesy key change (in one place)

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If you want Finale to suppress the end-of-line cautionary key change everywhere in the file you're working on, see "To hide the end-of-line courtesy key change (globally)," above.

In some cases, however, you may want to hide the key or time change only in one place; for the remainder of the piece, you do want Finale to provide this advance warning. These instructions show you a special method of hiding only one end-of-line key or time change.

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- **Click the Measure Tool , and double-click the barline handle of the blank measure.** The Measure Attributes dialog box appears.
- **Click Hide Cautionary Clefs, Key and Time Signatures.**

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- **Click OK.**

To alter the key signature of the courtesy key signature

On rare occasions, such as a key change at the beginning of a Coda, you may need the courtesy key signature to be different from the key signature at the beginning of the next line. To create a custom courtesy key signature, follow these steps:

- **Click the Measure Tool**  **. Select the first measure of the next line.**
- **From the Measure Menu, choose Insert.** The How many measures dialog box appears. To select the default of 1 measure, click OK.
- **Click the Mass Mover Tool**  **; then click the new measure. Press the Up arrow key to move it to the end of the previous line.**
- **Click the Key Signature Tool**  **; then double-click the measure.** The Key Signature dialog box appears.
- **Set the desired Key Signature for the courtesy key signature.** For more details, see KEY SIGNATURES. Make sure the region is set to the current measure only and click OK.
- **Click the Staff Tool**  **.** The Staff Menu appears.
- **Select the measure in all staves.** See SELECTING MUSIC for hints on selecting shortcuts.
- **Choose Apply Staff Styles from the Staff Menu.** You can also select Apply Staff Styles from the contextual menu by right-clicking in the staff. The Apply Staff Style dialog box appears.
- **Select Blank Notation from the** drop-down list **and click OK.** The default rest will disappear.
- **Click the Measure Tool**  **. Double-click the measure.** The Measure Attributes dialog box appears.
- **Next to Barline, choose Invisible. Check the Change Width checkbox and enter zero. Under Options, check Hide Cautionary Clefs, Key and Time Signatures. Click OK.**

The invisible dummy measure will have its own measure number. If you want your score to display measure numbers, you may want to use the Measure Tool to set up 2 different measure number regions. See MEASURE NUMBERS for more information.

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Hiding key signatures

It's standard practice to display the key signature at the beginning of each system. You can, however, tell Finale not to display the key signature in a particular measure (in which the key signature would normally appear).

To hide the key signature in a measure

- **Click the Measure Tool  , and double-click the barline handle of the measure in which you want to hide the key signature.** In general, this is the first measure on a line. Be sure to perform these steps just before printing, to ensure that the measures with hidden key signatures don't move from their positions at the beginning of lines.
- **From the Key Signature drop-down list, choose Always Hide.** You can also force a key signature to appear in a measure where it would not normally appear by choosing Always Show (see COURTESY TIME SIGNATURES).
- **Click OK (or press enter).**

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Nonstandard key signatures

Most music is written with one of the standard key signatures. This traditional system is based on a scale of twelve half-steps and a harmonic scheme where a new accidental is added to the key signature with every advance around the circle of fifths.

In certain advanced and twentieth-century music schemes, however, these traditional key signature practices don't apply. A piece may be based on the quarter-tone scale, for example, in which there are four chromatic steps from C to D. See TO CREATE A QUARTER-TONE SCALE OR KEY SIGNATURE for instructions. In Finale, you can create your own key signatures in any format, based on scales with any number of steps from one note to the next. Using the five dialog boxes accessed by the Nonstandard Key Signature dialog box, you can create up to 128 linear or nonlinear key signatures that are available at any time within the document.

To create nonstandard key signatures

Because this aspect of Finale is among its most technical, you'll find only a summary of the steps for creating a nonstandard key signature in this entry. In some of the steps, you'll be directed to a corresponding (more detailed) discussion. Steps for a sample key signature of B♭, E♭ and F♯ have been provided where appropriate.

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- **Click the Key Signature Tool  , and double-click the measure in which the key will change.** The Key Signature dialog box appears.
- **Choose Nonstandard from the drop-down list next to the scroll bar.** The Nonstandard Key Signature dialog box appears. In the center of this dialog box you'll find a pair of buttons with which you tell Finale which kind of nonstandard key signature you want to create: Linear or Nonlinear.
- **Click Linear Key Format or Nonlinear Key Signature. Click Next or Prev to find an open Key Format.** (See NONSTANDARD KEY SIGNATURE DIALOG BOX.)

A linear key format is one whose scale is composed of a repeating sequence of diatonic and chromatic steps. The standard diatonic major scale, for example, is a linear key format—in Finale, it's called Linear Key Format 0. (Linear Key Format 1, which you can choose by clicking the Next button, is the standard minor scale format; a key signature with no sharps or flats that's been set to this key format considers A, not C, to be the first note of the scale. Because these two formats have been predefined, you'll find that only the ClefOrd and Attribute icons [two of the five icons whose associated dialog boxes define the key format] are operational. Once you've selected Key Format 2 or higher, all five icons are active.)

The keys of a linear key format, however, need not proceed around the circle of fifths. You could create a system that proceeds around a circle of sixths, for example. As long as the scale in each of the key format's related "keys" is formed by the same sequence of whole and half steps, and as long as the upper and lower halves of the scale are formed by the same sequences of whole and half steps (such as the tetrachords in a standard diatonic scale), the system of keys is considered a linear key format.

A nonlinear key signature is one for which there's no "circle of fifths"; in fact, there's no circle of anything. Whereas a linear key format is a system of related keys and key signatures, a nonlinear key signature is a key signature unto itself, unrelated to any other key signature. It can contain one sharp and one flat, for example, on any notes of the scale, and there need not be any logic to their positions.

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- **Specify the number of diatonic and chromatic steps you want in the scale by clicking the KeyMap icon.** The Key Step Map dialog box appears, in which you specify how many steps you want in an octave, and which steps are "diatonic" and which "chromatic." It also determines the playback of your key signature. Choose the total steps in your signature. Using the buttons under Total Steps, set the key map so that the scale notes are white and accidentals are black. In our sample key signature of B♭, E♭ and F♯, the Total Steps would be 12 and the key map as follows:

Note	White/Black
C (scale tone)	white
C♯/D♭ (accidental)	black
D (scale tone)	white
D♯/E♭ (scale tone)	white
E (accidental)	black
F (accidental)	black
F♯/G♭ (scale tone)	white
G (scale tone)	white
G♯/A♭ (accidental)	black
A (scale tone)	white
A♯/B♭ (scale tone)	white
B (accidental)	black

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See KEY STEP MAP DIALOG BOX for details.

- **Specify the order in which accidentals appear in each sequential key signature by clicking the AOrdAmt icon.** Click this icon to display the Accidental Order and Amount dialog box, in which you specify the new accidental you want to appear with each progression (if any) to a new key, and on what line or space it should appear. The Unit number is the order in which the accidentals appear in the staff display of the key signature. For example, in E♭ major, B♭=Unit 1, E♭=Unit 2 and A♭=Unit3. The Step Level is the distance from middle C. For example, B=Step Level 6. The Amount is how far, in half steps, to alter that pitch. For example, flat=Amount -1, sharp=Amount +1, and unaltered=Amount 0. The Next and Previous buttons select the Unit. For Units that are not sharped or flatted, enter zero for the Amount. In our sample key signature of B♭, E♭ and F♯:

Unit	Step Level	Amount
1: B♭	6	-1
2: E♭	2	-1
3: F♯	3	1
4: C	0	0
4: D	1	0
4: G	4	0
4: A	5	0

  See ACCIDENTAL ORDER AND AMOUNT DIALOG BOX for more information.

- **Specify the tone center (root) of each key by clicking the ToneCnt icon.** The Tone Center(s) dialog box appears, in which you specify the relationship of each new “key” (tone center) to the appearance of a new accidental. This applies only to linear nonstandard key signatures. See TONE CENTER(S) DIALOG BOX for a more complete discussion.
- **Specify the octave in which each of the accidentals appears (on the staff) by clicking the ClefOrd icon.** The Accidental Octave Placement dialog box appears, in which you can specify the octave in which you want each accidental to appear according to each clef. Click the Next and Previous buttons to select the accidental to edit. In our sample key signature of B♭, E♭ and F♯:

Clef 0 (treble)

Unit	Octave
1: B♭	0
2: E♭	1
3: F♯	1

Clef 3 (bass)

Unit	Octave
1: B♭	-2
2: E♭	-1
3: F♯	-1

  See ACCIDENTAL OCTAVE PLACEMENT DIALOG BOX for details.

- **Choose the font and character to be used in place of the normal sharps and flats (if you want) by clicking the Attribute icon.** The Special Key Signatures dialog box appears, in which you can specify a number of miscellaneous attributes for the key format you’re creating. For example, you can specify nonstandard symbols to be used instead of the normal sharps and flats in the key signature. See SPECIAL KEY SIGNATURE ATTRIBUTES DIALOG BOX.
- **Click OK (or press enter).** You return to the Key Signature dialog box.

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- **Specify the transposition effect and measure range.** See KEY SIGNATURES for an explanation of these options.
- **Click OK.**

To create a quarter-tone scale or key signature

After following these instructions, Finale will display quarter symbols where appropriate as accidentals and in the key signature. It will not affect the playback.

- **Click the Key Signature Tool**  **,**
- **Double-click on a measure.** The Key Signature dialog box appears.
- **Choose Nonstandard from the drop-down list next to the scroll bar.** The Nonstandard Key Signature dialog box appears.
- **Make sure Linear Key Format is select, then click the Next button until Linear Key Format 2 is listed.** The first two Key Formats have been predefined for major and minor scales. When you select an open Key Format, the five icons will all become active.
- **Click the Attribute button.** The Special Key Signature Attributes box appears. From this dialog box, we will specify a different font and symbols for the quarter-tone sharps and flats.
- **Click the Symbol font button.** Finale displays the Font dialog box, from which you can choose the new font. Choose Maestro Percussion or any font with the desired symbols.
- **Click OK.** You return to the Special Key Signature Attributes box.
- **Click the Symbol List ID button.** The Symbol List dialog box appears. This is where you tell Finale what symbols to use for your quarter-tone accidentals. To view your choices, MAESTRO FONT CHARACTER SETS and look under Maestro Percussion Character Set The table below lists a common set of quarter-tone symbols which apply to the Maestro Percussion font. Obviously, you can substitute any symbol you like. Note that the characters will appear in the system font regardless of the actual font you've chosen. For example, if you're using the Tamburo font to create an ♯ symbol, you'll see a capital L in this box. Characters will appear in the proper font when you return to the score.

Alter Amount	Character to enter	Character in Tamburo font
3	l (lowercase l)	
2	m (lowercase m)	
1	L (Shift-L)	
0	n (lowercase n)	
-1	j (lowercase j)	

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Alter Amount	Character to enter	Character in Tamburo font
-2	b (lowercase b)	
-3	J (Shift-J)	

- **Enter the Alter Amount and Character, then click Insert.** Finale adds the information to its database. Repeat for each character.
- **Click OK twice.** You return to the Non-Standard Key Signature box.
- **Click the up and down scroll-bar arrows until the desired new key signature appears.** Scroll up for sharp keys, and down for flat keys. Note that quarter tone symbols will appear in the key signature.
- **Click OK (or press enter).** You return to the Key Signature dialog box.
- **Specify the transposition effect and measure range.** See KEY SIGNATURES for an explanation of these options.
- **Click OK.** You return to your score. When you enter music with accidentals, quarter symbols will appear where appropriate. For example, a C with one plus added will display a C-quarter tone sharp.

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