

INSTALLATION AND TUTORIALS
for Windows® and Macintosh®

finale
PrintMusic®

PrintMusic for Windows and Macintosh

© Copyright 2007. MakeMusic, Inc. All rights reserved.

First printing, September 2007.

U.S. Patent Numbers 4,945,804 and 4,960,031 and 5,396,828

MakeMusic®, Finale®, Finale Allegro®, Finale PrintMusic!®, Finale NotePad®, FinaleScript®, Human Playback®, and HyperScribe® are registered trademarks of MakeMusic, Inc. and its licensors. TempoTap™ is a trademark of MakeMusic, Inc. and its licensors.

ENIGMA Music Publishing Toolkit ©1987-2007 MakeMusic, Inc. and its licensors. All rights reserved.

The program used to install PrintMusic, Installer Vise 5.5.2, © 1993-2007 MindVision, Inc. All rights reserved.

MetroWorks CodeWarrior ©1993-2007 MetroWorks Corporation. All rights reserved.

Portions ©1984-2007 FairCom Corporation. All rights reserved.

SmartScore and MIDISCAN are registered trademarks of Musitek Music Imaging Technologies.

Windows XP and Windows Vista are registered trademarks of Microsoft Corporation.

Apple and Macintosh are registered trademarks of Apple Computer, Inc.

Other brand or product names are trademarks or registered trademarks of their respective holders.

makemusic®

7615 Golden Triangle Drive Suite M

Eden Prairie MN 55344-3848

952.937.9611

800.843.2066

FAX 952.937.9760

Table of Contents

| | |
|--|--------------|
| Thank You for Choosing PrintMusic! | v |
| About this Book | v |
| Authorization/Getting Help | vi |
| Installation for Windows | ix |
| Installing PrintMusic | ix |
| Preparing for Printing | x |
| Setting up your MIDI System | xi |
| Starting and Authorizing PrintMusic | xiii |
| The MIDI Setup Dialog Box | xv |
| Installation for Macintosh | xvii |
| Installing PrintMusic | xvii |
| Preparing for Printing | xviii |
| To Set up Your Printer | xviii |
| Setting Up Your MIDI System | xix |
| Configuring MIDI in OS X | xx |
| Starting PrintMusic | xxiii |
| The MIDI Setup Dialog Box | xxiv |
| Setting Up MIDI with OS X | xxv |
| How to Learn PrintMusic | xxvii |
| Some Terminology | xxviii |
| Simplified Order of Entry | xxix |
| Tutorial 1a: Simple Entry | 1 |
| Creating a New Document with the Document Setup Wizard | 1 |
| Entering Music with the Simple Entry Tool | 9 |
| Accidentals | 23 |
| Chords | 26 |
| Tuplets | 28 |
| Adding Measures | 31 |

Table of Contents

Saving Your Work 31

Tutorial 1b: Speedy Entry 35

A Word about MIDI 35

Creating a New Document from a Template 35

Speedy Entry 36

Editing with Speedy Entry 40

Working with Chords 42

Accidentals 42

Tuplets 44

Inserting Notes or Rests 46

Entering Music: Speedy Entry 48

Selecting Several Measures by Shift-clicking 50

Copying Music to Off-screen Targets 50

Deleting Measures 51

Erasing Music 52

More on Speedy Entry 52

Playback 54

Tutorial 1c: HyperScribe 59

Introduction to HyperScribe 59

Creating a New Default Document 60

Transcribing a Scale (with a Click) 61

Transcribing a Melody 63

Setting the Time Signature and Beaming Patterns 64

Two-handed HyperScribing 64

Tutorial 2: Adding Details 69

Changing the Key 69

Changing the Time Signature 71

Entering Lyrics: Type into Score 72

Adding a Second Verse 74

Table of Contents

The Repeat Tool 74

Chord Symbols (Optional Section) 77

Working with Inner Voices: Layers 81

Tutorial 3: Articulations & Expressions 85

Basic Articulations and Expressions 85

Adding a Slur 88

Putting in Many Articulations 91

Markings that Play Back 92

Tutorial 4: Layout & Printing 95

Measure Layout 95

Pickup Measures 97

Spacing the Music 97

The Page Layout Tool 99

The Resize Tool 102

The Text Tool 104

Printing Basics 107

Tutorial 5: Working with Scores 111

Setting Clefs and Staff Names 112

Inserting Staves 115

Transposing Instruments 116

Tutorial 6: Guitar Notation 119

Creating Guitar Tablature 119

Copying Music to and from a Tab Staff 120

Changing the String and Fret Number 122

Entry Directly into a Tab Staff 123

Making the Most of PrintMusic 129

Scanning Music 131

Table of Contents

License Agreement 135

Index 143

THANK YOU FOR CHOOSING PRINTMUSIC!

PrintMusic is a powerful integrated program for music transcription, notation, playback, and publishing. Incorporating elements of a word processor, a graphics designer, a sequencer, and a page-layout program, PrintMusic has all the power you need to create beautiful looking sheet music and a quality Audio/MIDI performance. This program has the potential to help you produce more music—both printed and played—faster and better than ever before.




Take a moment to look over the contents of your PrintMusic package. It should include:

Installation & Tutorials Book

Quick Reference Guide

PrintMusic Installation Disc, along with your PrintMusic Serial Number

ABOUT THIS BOOK

In these pages, you'll learn how to start putting PrintMusic to work right away. From installing the software, to entering music, to printing the score, and everything in between, we'll cover all the basics you need to know to get up and running fast. The Windows and Macintosh versions of PrintMusic are similar enough that we have incorporated instructions for both into this one book. You will notice, however, that there are two separate versions of the Installation instructions—one for Windows users and one for Macintosh users. These chapters provide platform-specific installation and setup instructions. Beyond these initial chapters, the book applies to both platforms; any differences will be indicated by separate instructions for each platform, given in parentheses. (The majority of these differences will involve keystrokes—e.g.,  for Windows,  or  for Macintosh).

Before You Begin

Throughout this manual, you'll find tip boxes; one is shown at right. These tip boxes contain helpful hints and tips that relate to the text where they're found.

Tip boxes look like this. In these boxes, you'll find helpful tips and tricks along the way.

Learning PrintMusic won't be difficult. Though the program offers hundreds of features and options, there's absolutely nothing wrong with ignoring the ones you'll never use. Don't have a MIDI instrument? Then skip those sections of the book. Don't plan to use guitar fretboards? Then don't bother learning that feature. You may need some of the other options another day—or never, depending on the kind of music you want to create; that's perfectly OK. To help you get a jump start, we've divided Tutorial 1 into separate entry methods. If you don't have a MIDI keyboard, you can skip Tutorial 1c. After reading chapter 1a, if you feel comfortable using Simple Entry as your primary entry method, skip tutorial 1b.

Be sure to look at the Read Me file, which the PrintMusic Installer copies to your hard disk and installs in the PrintMusic folder. This document contains important information about PrintMusic that wasn't available when this book went to press.

AUTHORIZATION/GETTING HELP

Your copy of PrintMusic must be authorized within 30 days of installation, after which, printing and saving are disabled. To access the Authorization Wizard, click Authorize Now when you launch PrintMusic (or, from the Help Menu, choose Authorize PrintMusic). You have the option to authorize over the Internet, or by phone, fax, or mail. You will be asked to provide the serial number located on the interior of your PrintMusic 2008 CD/DVD case. If you are upgrading from an earlier version of PrintMusic, your serial number has not changed, and can be found in the

Before You Begin

About box of your previous Finale version (under the Help or PrintMusic 2008 menu).

If you have a question about PrintMusic and can't find the answer in this book, the USER MANUAL, or the QUICKSTART

Remember that extensive help is always at your fingertips: from the Help Menu, choose User Manual.

VIDEOS, additional help is available. Authorized owners may contact MakeMusic for customer support at www.finalemusic.com/support.

MakeMusic can also be reached by fax at (952) 937-9760, or by mail at 7615 Golden Triangle Drive, Suite M, Eden Prairie, MN 55344-3848.

In addition to receiving customer support benefits, authorization means you can also be notified of free maintenance updates and discounts on future upgrades and new products.

Please visit www.finalemusic.com to download maintenance updates, learn about other Finale resources, and find more information about the Finale family of notation products. Here you can also search our Knowledge Base for answers to frequently asked questions, and participate in Finale's online community through interactive forums.

Before You Begin

Installation for Windows

INSTALLING PRINTMUSIC

Macintosh users: skip to the next section, [INSTALLATION FOR MACINTOSH](#).

Installing PrintMusic onto your hard disk is easy. Before you begin installing PrintMusic, make sure there's enough room on your hard disk to hold the program and its associated files. For a full installation, you'll need about one hundred megabytes (100,000K) of free space on your hard disk. You should also bear in mind that, like many other software programs, PrintMusic creates and makes use of "temporary files" during its normal operations, which it then deletes from your hard disk when you exit the program. We recommend having an additional ten megabytes (10,000K) of free disk space for these files.

Because some virus detection programs can prevent certain files from installing properly, we recommend you temporarily disable anti-virus programs. Rest assured, your PrintMusic CD does not contain any viruses. If you are installing on Windows XP Professional or Vista, make sure you are logged in as the System Administrator and reboot after installation.

The Installer sets up a folder called "PrintMusic 2008" for the PrintMusic program and its associated files and folders. Do not alter this setup.

- Insert the Install disc into your CD/DVD drive.
- If the Setup Program doesn't start, click the Start Menu and choose Run.
- Type d:\setup (where D represents the CD/DVD drive on your machine) and click OK. The PrintMusic Setup program starts the installation process.

Installation for Windows

- **Follow the instructions on the screen until the installation is complete.** The PrintMusic Installer lets you select which files you want installed and where you want them placed on your hard disk. The Installer offers to create a folder called “PrintMusic”. We recommend that you install all of the PrintMusic files into this new folder. For the most part, you can press Enter to confirm each screen’s defaults.

If upon trying to install, you get the error message: “Cannot find the file,” your CD/DVD drive may be assigned to a letter other than D. Look in “My Computer” to find out which letter is associated with your CD or DVD drive.

- **Remove the Installer disc from the drive and store it in a safe place!** If anything happens to your hard disk, you can reinstall PrintMusic from your original disc.

When you open any older Finale family notation file (from the File Menu, choose Open, then navigate to your older file), PrintMusic takes a moment to convert it into the new format, then opens it as an “Untitled” file. If you save the file in PrintMusic using the same name as before, you will not be able to reopen that file using an earlier version of PrintMusic. It is suggested, therefore, that you save the file with a slightly different name (for instance, “My Score” could become “My Score 2”), unless you are absolutely sure that you won’t need to reopen it in an earlier version of PrintMusic.

PREPARING FOR PRINTING

Before you can print from PrintMusic, you must set up Windows to work with your printer. See your Microsoft Windows User Manual for details.

For information on printing in PrintMusic, see PRINTING in the User Manual or consult TUTORIAL 3 in this volume.

Installation for Windows

SETTING UP YOUR MIDI SYSTEM

If you are not using MIDI, skip this section. If you're just getting started with MIDI, this section provides basic instructions for connecting your equipment.

MIDI stands for Musical Instrument Digital Interface. It's the language spoken by computers and electronic musical instruments. We'll assume that you're connecting a MIDI keyboard, although you can use any MIDI instrument. In this book, "MIDI keyboard" refers to whatever type of MIDI device you are using.

We will assume that your computer is equipped with a sound card, which is designed to also act as a MIDI interface and has the appropriate driver software installed. If you are using a dedicated MIDI interface, you will need to consult its documentation for instructions on setting up your MIDI system. At the very least, in addition to the sound card you will need the following equipment for an operational MIDI system (not including your computer):

A MIDI keyboard

Amplifier/speaker or headphones

A MIDI cable (the sound card accessory which connects to the card's game/joystick port on one end, and has two MIDI cables on the other end)

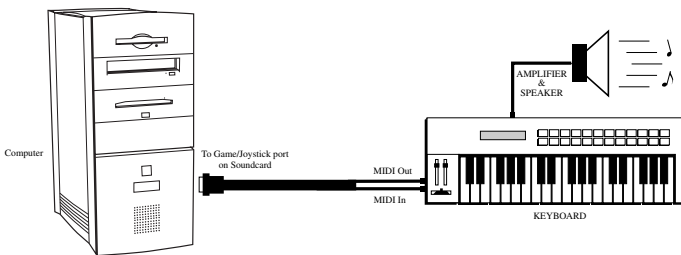
The last item, a MIDI cable, is an optional accessory which may have been included when you purchased your sound card. If you do not have this accessory cable, contact a local music store or the manufacturer of your sound card.

- **Install your sound card or USB interface and its drivers.** See its documentation for instructions.
- **Place the computer, keyboard, and MIDI interface where you want them.** Go ahead and plug in any power cords, but don't turn anything on yet.

Installation for Windows

- If you are using a sound card, plug the **game/joystick port** end of the MIDI cable into the **game/joystick port** of the **sound card**. If you are using a USB interface, connect it to your computer using a USB cable. Again, if you are using a USB interface, consult its documentation for specific instructions.
- **Plug the MIDI cable marked MIDI OUT into the MIDI IN port on your MIDI keyboard, and the MIDI cable marked MIDI IN into the MIDI keyboard port marked MIDI OUT.** The MIDI ports on a MIDI keyboard are usually on the back of the unit. The most common problem encountered by a new MIDI user is improperly connected cables. The trick is to think of the route the music data is taking. The notes you play will leave your MIDI keyboard from the port marked Out, and proceed to the computer through a cable or port marked In. Similarly, when the computer plays back your music, the notes leave the computer through the port or cable marked Out and enter the MIDI keyboard through the port marked In. So, although it may seem contrary to common sense, plug the In to the Out and vice versa.

Your connections should resemble those in this figure:



- **Turn on all your equipment.**

Installation for Windows

If you discover that PrintMusic isn't responding to your MIDI keyboard, check these connections again, and consult the manual that came with your sound card.

STARTING AND AUTHORIZING PRINTMUSIC

- **Windows Vista Users, right-click the PrintMusic icon and choose Run as Administrator. Windows XP users, double-click on the PrintMusic icon.** It will be on your desktop. When you launch PrintMusic for the first time, you will see the Authorize PrintMusic dialog box. This dialog box continues to appear each time you launch PrintMusic until the product is authorized.
- **Click Authorize Now!** to start the PrintMusic Authorization Wizard. Follow the simple instructions to authorize your copy of PrintMusic. Or, click Remind Me Later to authorize at a later time. You have 30 days to authorize your copy of PrintMusic. After 30 days, printing and saving are disabled until your copy of PrintMusic is authorized.

If you have Internet access (and are not running firewall, security, or virus software that would block information from being received back at your computer), simply select this option, and the rest is taken care of automatically.

Otherwise, select one of the other options for Manual via WebSite, FAX, or mail and a window will be displayed containing a User Code. You may enter this code at www.finale-music.com/register, print out this page and FAX or mail it to us, or call with your serial number and User Code. In any case, we will generate an Authorization Code that you manually type in to complete the process. Subsequently, our system automatically sends an e-mail confirmation of the information. If you selected the internet option, but have a firewall that blocked the information from being received, then you

Installation for Windows

can manually type in the Authorization Code information provided.

Your copy of PrintMusic can be authorized on one operating system at a time, but with an Internet connection, authorization can be moved from one computer to another at will. **Simply choose Deauthorize PrintMusic from the Help Menu to open up a free authorization slot.** Your copy of PrintMusic can now be authorized on a different computer (or another OS installed on the same computer if, for example, you are running both Mac and Windows on an Intel-based Mac). Also, deauthorize prior to making hardware changes to your computer, such as replacing a hard drive. Doing so will ensure a slot is open to authorize after updating your hardware. When you deauthorize, printing and saving are disabled until authorization has been restored.

PLEASE NOTE that the User/Authorization Codes are computer specific, and will only work on the given computer installation. Make sure that the Authorization Code is typed in using capital letters, and also verify that the correct serial number has been entered. If you have made a change to the computer (replaced the hard drive or motherboard, or installed a new operating system), and didn't deauthorize prior to doing so, contact Customer Service directly by phone, FAX, or standard mail with your serial number and the location ID for the specific installation in question, and one of our representatives can clear the previous authorization from your account. If the software is not "reminding" you to authorize when you run the program, then the authorization has been successfully completed.

Next, the MIDI Setup dialog box appears. Here, you can choose the devices you want to use for MIDI Input and playback. You'll learn how to configure MIDI using this dialog box in the next section.

Installation for Windows

- **Click OK.** The Launch Window appears. From here, you can choose how you want to begin a new score, continue working on an existing project, or access reference materials. For example, choose Setup Wizard to begin a new custom document by specifying the title, staves, key signature, time signature, and other attributes for your new score. We'll explain more about the Setup Wizard in chapter 1a.

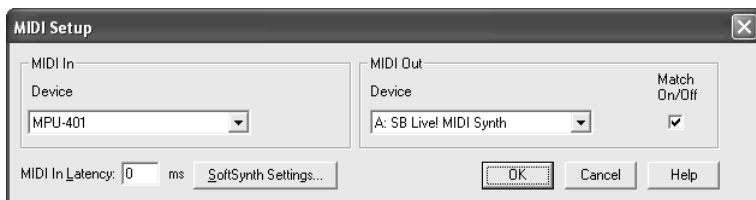
THE MIDI SETUP DIALOG BOX

The first time you launch PrintMusic, the MIDI Setup dialog box will appear (subsequently it's found in PrintMusic's MIDI Menu).

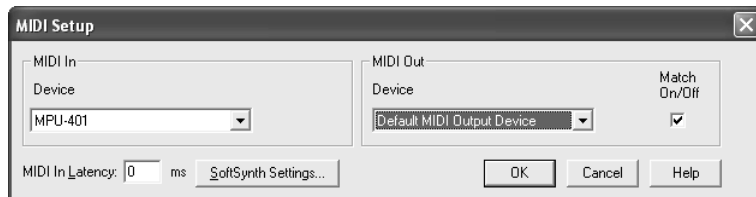
This is where you instruct PrintMusic which MIDI drivers you'd like to use. PrintMusic begins by scanning your system and finding the MIDI drivers that are already installed. On the left side of the dialog box, under MIDI In, the program will select the MIDI In Device that is present on your computer (for example, "Sound Blaster MIDI Input"). In the right-hand box, the program will select PrintMusic's SoftSynth (software synthesizer) which is installed with PrintMusic. You can easily choose a different device to enter or play back your music. Any time you'd like to hear the music on your computer's speakers (which are connected to your sound card), you'd typically choose a driver with the term "Synth" or "Synthesizer" in it. If, on the other hand, you'd like PrintMusic to play back on an external MIDI device (which would require its own speaker and amplifier), choose a driver which has "MIDI Out" in its name.

You can leave SoftSynth selected for the MIDI output device to play back with your computer speakers using PrintMusic's default General MIDI sounds. Or, choose from the available synthesizers on your computer. The following diagram shows the MIDI Setup dialog box properly configured to play back through the computer's speakers via a sound card.

Installation for Windows



The diagram below shows the MIDI Setup dialog box properly configured to play back through an external MIDI device. Keep in mind that the specific driver names will change depending on what sound card or MIDI device you have.



For more information, consult the User Manual under [MIDI SETUP DIALOG BOX](#). You're all set to explore PrintMusic. Skip to the next section, [HOW TO LEARN PRINTMUSIC](#).

Installation for Macintosh

INSTALLING PRINTMUSIC

Windows users: see the previous chapter INSTALLATION FOR WINDOWS or skip over this chapter.

Installing PrintMusic onto your hard disk is easy.

Before you begin installing PrintMusic, make sure there's enough room on your hard disk to hold the program and its associated files. For a full installation,

The Installer sets up a folder called "PrintMusic" for the PrintMusic program and its associated files and folders. Do not alter this setup.

you'll need about one hundred megabytes (100,000K) of free space on your hard disk. You should also bear in mind that, like many other software programs, PrintMusic creates and makes use of "temporary files" during its normal operations, which it then deletes from your hard disk when you exit the program. We recommend having an additional ten megabytes (10,000K) of free disk space for these files.

- **Insert the PrintMusic disc into your CD/DVD drive.** Its icon appears on your desktop.
- **Double-click the CD/DVD icon.** The contents of the CD/DVD appear on your screen.
- **Double-click the Installer icon.** You are prompted to enter your computer administrator's password.
- **Enter your password and click OK.** In a moment, the PrintMusic Installer screen appears.

Follow the instructions on the screen until the installation is complete. The PrintMusic Installer lets you select which files you want installed and where you want them placed on your hard disk. The Installer offers to create a folder called "PrintMusic" We recommend that you install all of the PrintMusic files into this new folder. For the most part, you can press Return to confirm the defaults. When you open an older Finale family notation file (choose File, then

Installation for Macintosh

Open and navigate to your older file), PrintMusic takes a moment to convert it into the new format, then opens it as an “Untitled” file. If you save the file in PrintMusic using the same name as before, you will not be able to reopen that file using an earlier version of PrintMusic. It is suggested, therefore, that you save the file with a slightly different name (for instance, “My Score” could become “My Score 2”), unless you are sure that you won’t need to reopen the file in an earlier version of PrintMusic.

PREPARING FOR PRINTING

These instructions cover the basic preparations for printing from PrintMusic or any program. If you can print successfully from other programs already, skip ahead to the next section. Before you print for the first time, you must tell the Macintosh where to send its printing information, especially if you have more than one printer.

TO SET UP YOUR PRINTER

- **Install OS X drivers for your printer.** If the printer is compatible with OS X, you’ll find these drivers on a CD included with your printer. You can also usually download the necessary drivers from the printer manufacturer’s web site. See the printer’s user manual for additional information.
- **Navigate to the hard drive, and choose Applications, Utilities, and then Printer Setup Utility.** The Print Center dialog box appears.
- **If your printer isn’t already listed, click the Add button.**
- **In the new window, choose the appropriate zone from the pop-up menu.**
- **Click your printer’s name and click Add.**
- **Quit Print Center/Printer Setup Utility.**

Installation for Macintosh

SETTING UP YOUR MIDI SYSTEM

MIDI stands for Musical Instrument Digital Interface. It's the language spoken by computers and electronic musical instruments. We'll assume that you're connecting a MIDI keyboard, although you can use any MIDI instrument. In this manual, "MIDI keyboard" refers to whatever type of MIDI device you are using.

At the very least, you'll need the following equipment for an operational MIDI system (not including your computer):

A MIDI keyboard

Amplifier/speaker or headphones

Two MIDI cables

A MIDI interface with appropriate USB cable

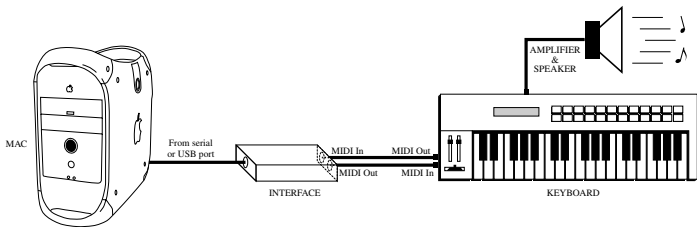
The last item, a MIDI interface, is a box that translates the signals arriving from the MIDI keyboard into signals the computer understands, and vice versa. Interfaces can be very simple or very elaborate. The most basic ones require no external power and have ports (jacks) for a single MIDI keyboard; more expensive models have ports for multiple MIDI devices or other features. Most Macs have USB (Universal Serial Bus) ports, a standard that allows users to connect devices to their computers without needing to restart for the devices to become active.

- **Place the computer, keyboard, and MIDI interface where you want them.** Go ahead and plug in any power cords, but don't turn anything on yet.
- **Plug one end of the MIDI interface cable into the interface (if applicable).** Plug the other end into the USB or serial port on the back of your Macintosh.
- **Plug one end of a MIDI cable into the MIDI keyboard port marked MIDI In. Plug the other end into the MIDI interface port marked MIDI Out.** Plug the second MIDI cable into the interface

Installation for Macintosh

port marked MIDI In and the MIDI keyboard port marked MIDI Out. The most common problem encountered by a new MIDI user is improperly connected cables. The trick is to think of the route the music data is taking. The notes you play will leave your MIDI keyboard from the port marked Out, and enter the interface through the port marked In, then on to the computer. Similarly, when the computer plays back your music, the notes go out from the computer to the interface, leave the interface through the port marked Out, and enter your MIDI keyboard through the port marked In. So, although it may seem contrary to common sense, plug the In to the Out and vice versa.

Your connections should resemble those in this figure:



- **Turn on all your equipment.**

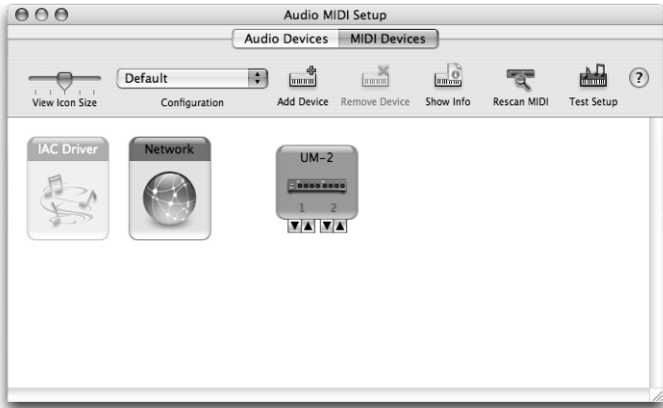
Your MIDI system is now configured. To name a MIDI device or configure additional settings, jump ahead to [CONFIGURING MIDI IN OS X](#). If you do not wish to name a MIDI device or make additional settings, you can skip ahead to [STARTING PRINTMUSIC](#).

CONFIGURING MIDI IN OS X

You can use helper utilities already available on your computer to configure your MIDI devices by following these steps.


Installation for Macintosh

- **Navigate to your hard drive, and choose Application, Utilities, Audio MIDI Setup.** The Audio MIDI Setup dialog box appears. Now, we'll add new devices.
- **Click the MIDI Devices tab.** Audio MIDI Setup will search for MIDI hardware and software. After the search, your MIDI interface will appear.



- **In the button bar, click Add Device to add a new device icon to the window below.** If necessary, drag the new icon so it isn't overlapping any others.
- **Double-click the new device icon.** The New External Device Properties dialog box appears.
- **Enter a device name, then select or enter the manufacturer and model.** If more options are required, click the More Properties arrow.
- **Click Apply and close the dialog box.** Repeat the last four steps for any other devices. Now, we'll connect new devices to the interface.

Installation for Macintosh

- If you are using a controller for MIDI input, drag the outgoing arrow of the MIDI controller to the incoming arrow on the MIDI interface.
- If you are using a sound module for playback, drag the incoming arrow of the sound module to the outgoing arrow on the MIDI interface.
- If you are using a device such as a MIDI keyboard for both input and playback, connect the outgoing arrow on the MIDI device to the incoming arrow on the MIDI interface, and then connect the incoming arrow of the MIDI device to the outgoing arrow of the MIDI interface. Now, to ensure your devices are installed properly on your computer, we'll test the MIDI setup.
- Click the “Test Setup” button on the upper right. The cursor changes into two eighth notes.
- Click the down arrow beneath a device's icon . Your computer sends a message to your MIDI device. You see the “Out” light illuminate on your MIDI interface and/or a sound played on the MIDI device.
- Click the Internal Speaker icon in the upper right corner of the finder and drag the slider near the top to ensure the volume is up (as shown here).
- Play a note on the external MIDI device. The external MIDI device sends a message to your computer. You see the “In” light on your MIDI interface illuminates and/or hear a beep from your computer's internal speaker.
- Quit Audio MIDI Setup.



Now that you have set up MIDI with OS X, skip directly to STARTING PRINTMUSIC

Installation for Macintosh

STARTING PRINTMUSIC

- **Double-click on the “PrintMusic” icon on your Desktop.** When you launch PrintMusic for the first time, you will see the Authorize PrintMusic dialog box. This dialog box continues to appear each time you launch PrintMusic until the product is authorized.
- **Click Authorize Now!** to start the PrintMusic Authorization Wizard. Follow the simple instructions to authorize your copy of PrintMusic. Or, click Remind Me Later to authorize at a later time. You have 30 days to authorize your copy of PrintMusic. After 30 days, printing and saving are disabled until your copy of PrintMusic is authorized.

If you have Internet access (and are not running firewall, security, or virus software that would block information from being received back at your computer), simply select this option, and the rest is taken care of automatically.

Otherwise, select one of the other options for Manual via WebSite, FAX, or mail and a window will be displayed containing a User Code. You may enter this code at www.finale-music.com/register, print out this page and FAX or mail it to us, or call with your serial number and User Code. In any case, we will generate an Authorization Code that you manually type in to complete the process. Subsequently, our system automatically sends an e-mail confirmation of the information. If you selected the internet option, but have a firewall that blocked the information from being received, then you can manually type in the Authorization Code information provided.

Your copy of PrintMusic can be authorized on one operating system at a time, but with an Internet connection, authorization can be moved from one computer to another at will. **Simply choose Deauthorize PrintMusic from the Help Menu to open up a free authorization slot.** Your copy of PrintMusic can now be authorized on a different computer (or another OS

Installation for Macintosh

installed on the same computer if, for example, you are running both Mac and Windows on an Intel-based Mac). Also, deauthorize prior to making hardware changes to your computer, such as replacing a hard drive. Doing so will ensure a slot is open to authorize after updating your hardware. When you deauthorize, printing and saving are disabled until authorization has been restored.

PLEASE NOTE that the User/Authorization Codes are computer specific, and will only work on the given computer installation. Make sure that the Authorization Code is typed in using capital letters, and also verify that the correct serial number has been entered. If you have made a change to the computer (replaced the hard drive or motherboard, or installed a new operating system), and didn't deauthorize prior to doing so, contact Customer Service directly by phone, FAX, or standard mail with your serial number and the location ID for the specific installation in question, and one of our representatives can clear the previous authorization from your account. If the software is not "reminding" you to authorize when you run the program, then the authorization has been successfully completed.

- **Click OK.** The Launch Window appears. From here, you can choose how you want to begin a new score, continue working on an existing project, or access reference materials. For example, choose Setup Wizard to begin a new custom document by specifying the title, staves, key signature, time signature, and other attributes. You'll learn more about the Setup Wizard in chapter 1a.

THE MIDI SETUP DIALOG BOX

The MIDI Setup dialog box is where you instruct PrintMusic which devices you'd like to use for MIDI functions. On the left side of the dialog box, you'll choose the MIDI input device. On the right side, you'll choose the desired output device. What you

Installation for Macintosh

choose here will determine on which device PrintMusic will play back your music.

SETTING UP MIDI WITH OS X

- **Start PrintMusic.**
- **Navigate to the MIDI Menu and choose MIDI Setup. The MIDI Setup dialog box appears.**
- **For the MIDI System, choose CoreMIDI.**
- **Select the proper input and output devices from their respective menus.** If only ports are listed, select the port on your interface to which your MIDI device is connected.
- **Click OK.** You're all set to explore PrintMusic on your own.

Installation for Macintosh

How to Learn PrintMusic

The remainder of this book contains step-by-step tutorials. It is best to take them in order, because each tutorial is more advanced than the one before it.

For some of the tutorials, you'll be working on prepared documents that are located in the Tutorials folder within the PrintMusic folder on your

If you don't read any other tutorials, do take a look at Tutorial 1a.

hard disk. In addition to these tutorials, high-quality sample scores are also included which offer a glimpse of Finale's capabilities. PrintMusic itself contains powerful instructional tools: the Status or Message Bar along the edge of the application window, QuickStart Video Tips, Help, and the USER MANUAL. (At the end of each tutorial, you'll find a short section called **FOR MORE INFORMATION**, which directs you to some "how-to's" in the User Manual that relate to the topics you've just covered.)

- The Status Bar (Win) or Message Bar (Mac) shows you the name of each tool you click, and tells you what your next step should be. On Windows, it also displays a description of each menu or .
- Help provides context-sensitive help. Click the Help button or press F1 (Win) or Help (Mac) in any dialog box to show a discussion of the dialog box.
- QuickStart Video Tips are a series of videos that run on your computer and give you step-by-step instructions on the use of many of PrintMusic's tools and features. The Video Tips, which can be accessed through the Help Menu, are designed to enhance and support these tutorials. Feel free to use these Tips at any time to review any of the procedures outlined in this book.
- The User Manual is the most powerful and comprehensive of the instructional tools available to you. Here you will find detailed descriptions of each of PrintMusic's tools, dialog boxes, and other features, as well as step-by-step instructions on how to perform any task in PrintMusic. It is highly

How to Learn PrintMusic

recommended that you take a few moments to familiarize yourself with this tool: Select the Help Menu, then choose User Manual

SOME TERMINOLOGY

If this is your first encounter with a computer, you should take some time to learn the basics from its manual. If your computer didn't come with an owner's manual, many excellent books are now available on basic computer usage, often with insulting names like "Macintosh for Complete Morons" or "Windows for Blithering Idiots." Despite such uninviting names, these books can be indispensable if you've never used a computer before. In any case, you should certainly familiarize yourself with your operating system, making sure that you understand important concepts such as pointing, clicking, double-clicking, dragging, and opening and closing windows.

This PrintMusic book assumes that you know how to choose a command from a menu and how to navigate through a dialog box. In addition, be sure you're familiar with the parts of a window, including the scroll bars, the title bar, the close button, and the sizable frame.

In many applications, including this one, you're sometimes asked to **ctrl**-click (Mac: **⌘**-click) something on the screen. That simply means that while pressing the **ctrl** (or **⌘**) key, you click the mouse button—then release both. Once you've mastered that principle, the meanings of **shift**-click and even **ctrl**-**shift**-click should be clear.

Because PrintMusic does some things that music programs have never done before, you'll also be running into terms we're certain will be new to you. You'll be introduced to these terms as you go through the tutorials. But keep in mind that if you encounter an unfamiliar term while using the program, you can learn about it

How to Learn PrintMusic

in the User Manual; just look up the dialog box or menu in which it appears.

SIMPLIFIED ORDER OF ENTRY

In general, you can make the most of your time by creating your documents in the following order. You may wish to refer to this list after performing the tutorials.

See the Order of Entry in the “Making the Most of PrintMusic” chapter for more detailed steps after you’ve learned some important PrintMusic concepts.

1. Specify the title, number of instruments, and beginning time and key signature. (See the Setup Wizard in Tutorial 1a.)
2. Enter the notes.
3. Listen to your piece to check for mistakes.
4. Edit the music.
5. Put in the lyrics.
6. Add repeats and chord symbols.
7. Put in all markings: dynamics (*mf*), articulations (*acc*), and slurs.
8. Verify that the music is spaced correctly.
9. Look the piece over. Resize the page to fit more music on the page, if desired.
10. Fix bad page turns or system breaks.

How to Learn PrintMusic

Tutorial 1a: Simple Entry

In this tutorial we'll show you the easiest ways to start a new document and get notes on the page. There are three basic note entry methods, so we've divided this tutorial into three parts: Simple Entry, Speedy Entry, and HyperScribe. We recommend you start with the Simple Entry tutorial to get a good introduction to navigating around PrintMusic. Simple Entry is PrintMusic's most basic entry method and also one of its most powerful. If you want, you can simply click notes onto the staff with a mouse. Or, for more speed, quickly type them in with your computer or play them in with a MIDI keyboard. As you enter, you can even enter articulations, expressions, and other items on the fly. By the end of this tutorial, you will be able to enter your notation into PrintMusic using the powerful options offered by Simple Entry.

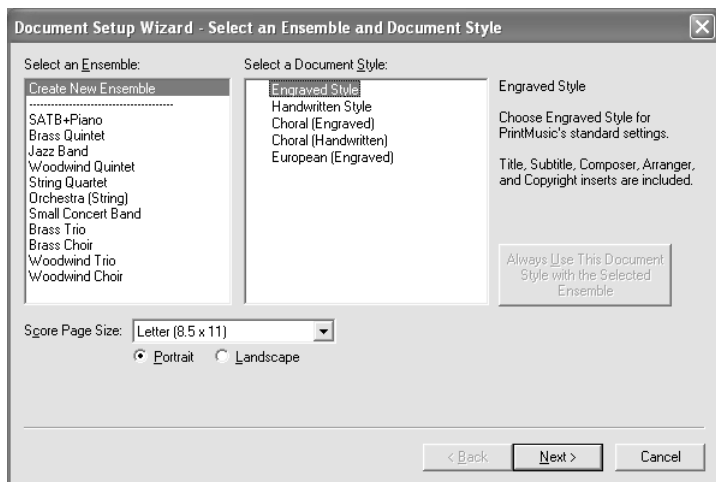
CREATING A NEW DOCUMENT WITH THE DOCUMENT SETUP WIZARD

You are probably familiar with Wizards from other applications, such as word processors and spreadsheets. This Wizard is designed to help you set up a new PrintMusic document. Let's create a simple piano score.

If you haven't already started PrintMusic, do so now. When the Launch Window appears, click the Setup Wizard button. If PrintMusic is already started, click on the File Menu

Tutorial 1a: Simple Entry

and choose New, then Document with Setup Wizard. The “Select and Ensemble and Document Style” page appears.



This page lists ensembles and document styles you can use to customize a new document. For now, we simply need a single staff score in the standard Engraved style, so we'll leave the Ensemble list as is and use the “Engraved Style” which is already selected.

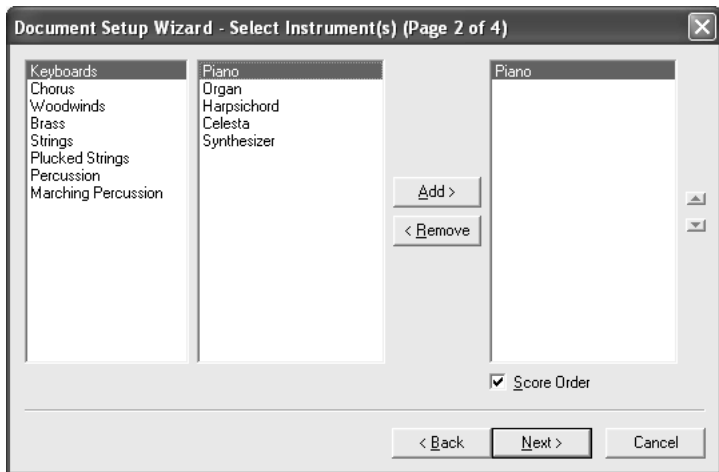
- **Click Next.** The Add or Delete Instrument(s) page appears.
- **In the first column, click on the word Keyboards.** A list of common keyboards appears in the second column.
- **In the second column, click on the word Piano; click Add.** Now the third column contains the piano you intend to use in this score.

You should be aware that the order in which the instruments appear in the third column is the order in which they will appear, from top to bottom, in your score. If

Tutorial 1a: Simple Entry

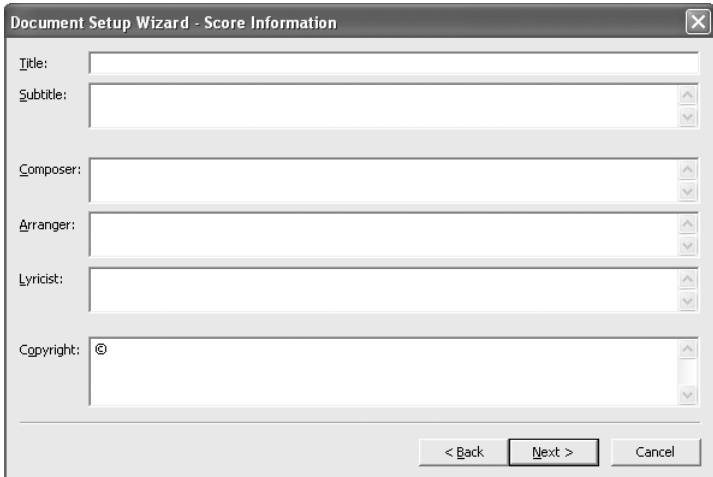
you are creating a multi-instrument score and the Document Setup Wizard incorrectly orders your instruments, you can use the small up and down arrows to move the instruments around in the list until they are correct.

Your Wizard should now look like this:



Tutorial 1a: Simple Entry

- **Click Next.** The Score Information page appears.



Document Setup Wizard - Score Information

Title:

Subtitle:

Composer:

Arranger:

Lyricist:

Copyright: ©

< Back Next > Cancel

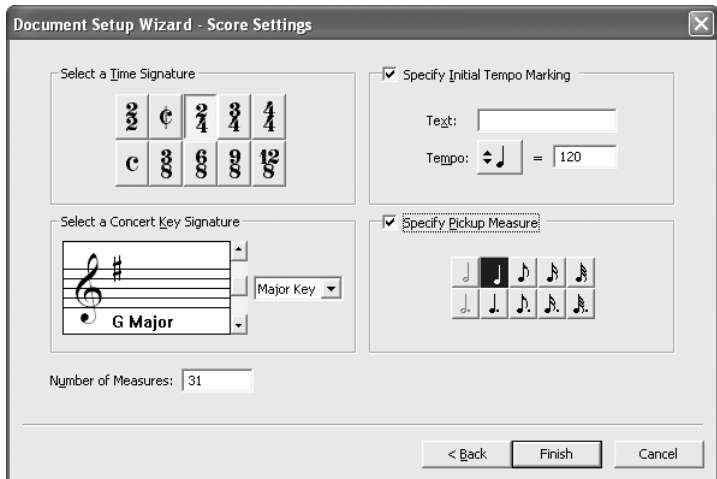
- **Click in the Title box and type “Simple Gifts.”** When the Wizard creates your score, your title will be centered at the top.
- **Click in the Composer box and type “Traditional Shaker Song.”**
- **Click in the Copyright box and enter the year and your name after the © symbol.**
- **Click Next.** The Wizard asks for the time signature, key signature, initial tempo marking, and pickup measure.
- **Click the $\frac{2}{4}$ button.**
- **In the lower left quadrant of the box, click the up arrow once to set the key signature to G Major.**
- **In the upper right, check the box next to Specify Initial Tempo Marking. Set the tempo to the default: 120 beats**

Tutorial 1a: Simple Entry

per quarter note. This piece does require a pickup, so we'll add that next.

- **Check Specify Pickup Measure and click the quarter note icon.** The pickup is two eighth notes which equals a quarter note duration.

Your Wizard should now look like the following picture:



- **Click Finish.** PrintMusic now presents you with a new, Untitled document, displaying your “Simple Gifts” title and containing the piano staves in the correct key and time signature with a pickup measure and a tempo marking in the first measure.

You could continue with this file, but let's close it and open a file where we've completed the left hand for you.

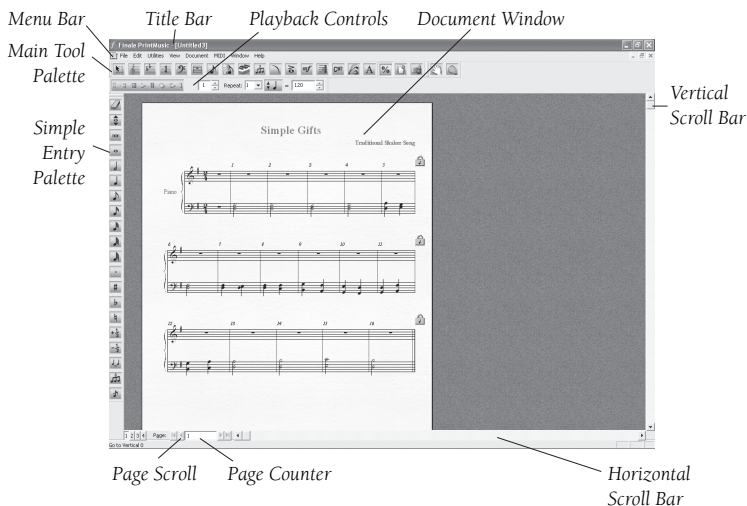
- **From the File Menu, choose Close. Save the file, if you wish.**
- **Choose Open from the File Menu. Locate the document named “Tutorial 1a” in the PrintMusic 2008/Documen-**

Tutorial 1a: Simple Entry

tation/Tutorials folder, and double-click it. After a moment, you'll see a simple piano arrangement of "Simple Gifts" come to the screen.

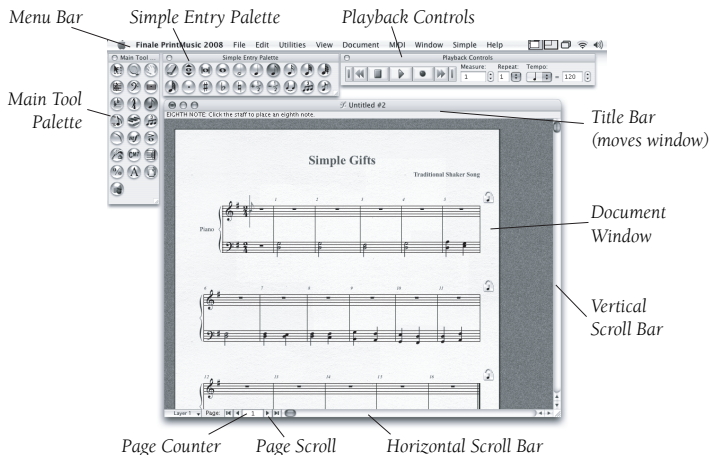
The left-hand part has been prepared for you; in this tutorial, you'll finish the melody.

Windows View



Tutorial 1a: Simple Entry

Macintosh View



Take a look around the screen. Across the top, you'll find the menu bar. You'll be using these menus to control PrintMusic's behavior, edit documents, change the view, and much more. There are eight unchanging menus; File, Edit, Utilities, View, Document, MIDI, Window, and Help. Also, you will likely see another menu which corresponds to the tool currently selected in the Main Tool Palette.


Below the menu bar is the Main Tool Palette. Each square tile on these toolbars contains a symbol representing its function. Just about everything you do in PrintMusic will be in the context of one of these tools. You'll also see the Simple Entry Palette: on Windows running vertically along the left edge of the screen, on Mac to the right of the Main Tool Palette. All of these toolbars can be hidden, providing you with more space to view your music, or they can be viewed as palettes that float in front of the music. To hide any toolbar, select it from the Window Menu to remove the check mark. Selecting it again will cause it to reappear.

Tutorial 1a: Simple Entry

(Note: Depending on your monitor's video resolution, the toolbars may first appear as palettes on your screen.)

On Windows, the palettes are initially attached or “docked” to the edge of the window. To turn a toolbar into a floating palette, click on the edge of the toolbar and drag it out into the center of the screen, until you see a dotted-line representation of a smaller palette. Release the mouse button. The palette can then be moved to any position on the screen. To restore a palette to toolbar status, double-click. For now, leave the toolbars in their original positions.

The right side of the screen has a vertical scroll bar, which you'll use to move the music you're viewing up or down; and across the bottom of the screen is a horizontal scroll bar, which you'll use to move left or right through your piece.

You'll also see the Page counter; this number identifies the current page on the screen. To jump to any page in the score, highlight the current page number, then type a new number into the box and press . (This piece has only one page.)

At the bottom of the window, you'll see the Status Bar. On Macintosh, you'll find the Message Bar at the top of the window.


- **Click the mouse pointer across the tools on the Main Tool Palette.** As the pointer touches (Win) or selects (Mac) each tool, the Status or Message Bar identifies it by name, and gives you the first instruction for how to use it.



Tutorial 1a: Simple Entry

If you look at your score, you may notice that PrintMusic automatically fills any empty measures with a whole rest (hereafter called a default whole rest). That's just to save you time. You'll also notice that the music is displayed as a page of sheet music.

If you're new to computers, take a moment to click and drag (while holding down the mouse button!) across the menu titles at the top of the screen, noticing how the lists of commands drop down as you pass over each title.

- **Click the Staff Tool icon  on the Main Tool Palette.** Not only does the icon highlight, but there is now an additional menu on the menu bar: the Staff Menu. Some PrintMusic menus appear only when you select certain tools, so they're out of your way until you need them.

Now that you've had a look around, let's begin our masterpiece. Click the horizontal and vertical scroll bar arrows until measure one is visible (if necessary).

ENTERING MUSIC WITH THE SIMPLE ENTRY TOOL

PrintMusic offers many different entry methods. The simple entry tool itself can be used to click notes onto a staff, or enter notes with your computer keyboard or with a MIDI keyboard. Here, you'll learn how to enter notes using each of these methods.

Tutorial 1a: Simple Entry

- **Click the Simple Entry Tool** .

The Simple Entry Palette becomes active. From the Window menu, choose Simple Entry Rests Palette to show the Simple Entry Rests Palette.

These palettes are shown on


























the next page. Also, another menu has appeared on the menu bar: the Simple Menu. This menu contains commands, a list of keyboard shortcuts, and other options that allow you to customize the way Simple Entry works.

- **From the Simple Menu uncheck Create New Measures.** For this tutorial, all measures are already in place. In the future, you can recheck this option if you want to tell PrintMusic to automatically add new measures when the final measure has been filled. We'll talk more about this and other Simple Entry Options later in this chapter.
- **From the Window Menu, choose Simple Entry Rests Palette.**

In addition to this tutorial, you can also open the file "EntryExercise" in the Tutorials folder for hands-on training.

Tutorial 1a: Simple Entry

Now, notice the two Simple Entry Palettes.

| | | | | |
|----------------|---|-------------------|-------------------|---|
| |  | Eraser | | |
| Repitch |  | | | |
| |  | Double-whole Note | | |
| Whole Note |  | | | |
| |  | Half Note | | |
| Quarter Note |  | | | |
| |  | Eighth Note | | |
| Sixteenth Note |  | | Double Whole Rest |  |
| |  | 32nd Note | | Whole Rest |
| 64th Note |  | | Half Rest |  |
| |  | 128th Note | | Quarter Rest |
| Dot |  | | Eighth Rest |  |
| |  | Sharp | | Sixteenth Rest |
| Flat |  | | 32nd Rest |  |
| |  | Natural | | 64th Rest |
| Half Step Up |  | | 128th Rest |  |
| |  | Half Step Down | | |
| Tie |  | | | |
| |  | Tuplet | | |
| Grace Note |  | | | |

Tutorial 1a: Simple Entry

You can click tools in the Simple Entry Palette to specify the rhythmic duration, and other attributes, prior to entering a note. The tools are divided into different groups.


There are duration tools, like quarters, eighth notes, etc., accidental tools, like a sharp or flat, a tie tool, tuplet tool, and grace note tool. Click a duration tool to select it, then click an accidental, dot, or tie to modify the note. Notice your mouse cursor displays the tools selected in the Simple Entry palette. Click a modifier tool again to de-select it if you don't want to use it anymore. To select any tool and clear all the other tools, double-click on it, or press the key-stroke twice.

To see a list of Simple Entry keyboard shortcuts from the Simple Menu, choose Simple Edit Commands and Simple Navigation commands.



You can mix and match the tools to build exactly the note you want to add, whether it's a quarter note or a sharped, tied, dotted note that starts a triplet! Simply click in the staff to enter the note displayed on the mouse cursor. You can always select the note and edit it later using different, modifier keystrokes, which we'll talk about soon.

The fastest way to enter notes in Simple Entry involves using keystrokes to select tools in the Simple Entry Palette, and then enter the notes using keystrokes on your computer keyboard, which we'll do now.

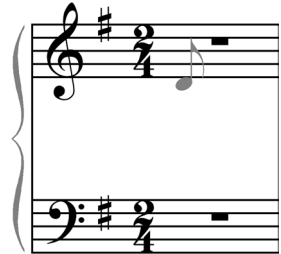
- **Now, click the Eighth Note Tool  on the Simple Entry Palette.** The Simple Entry Palette contains an icon for each note duration. Notice the note with a vertical line

Tutorial 1a: Simple Entry

at the beginning of the first measure. This line is called the Simple Entry Caret. The caret is much like a cursor in a word processing program. You'll learn how to quickly type in music using the caret soon.

For now, move the mouse cursor above and below the staff. Notice PrintMusic draws temporary ledger lines to help you place new notes. The cursor also changes to show you where you are and what will happen if you click the mouse. Currently, a ghostly quarter note should be floating above your music, waiting for your click to place it into the score.

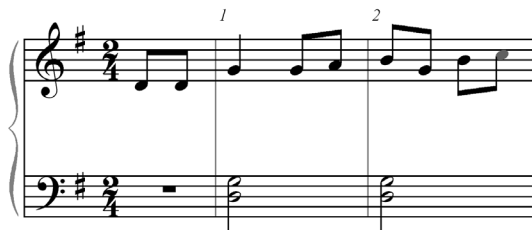
- **Position the mouse cursor over the D just below the staff and click.** Finale places an eighth note where you clicked.
- **Click just to the right of the existing note to enter the second eighth note.** Finale beams the eighth notes together and spaces out the pickup measure accordingly. The next note is a quarter note, so we'll need to change the duration.
- **Click the Quarter Note Tool in the Simple Entry Palette.** The cursor changes to a quarter note.
- **Position the cursor over the second line G in the top staff of measure 1 and click.** A quarter note appears on the second line G. You could click the Simple Entry Palette to choose each new duration as you enter, but it's much faster to use the numeric keypad. Each key in the numeric keypad corresponds to a different note duration. 3 for a sixteenth note, 4 for an eighth note, 5 for a quarter note, and so on.



Tutorial 1a: Simple Entry


- **Press 4 in the numeric keypad.** This is the same as clicking the Eighth Note Tool. You are now ready to continue.

- **Position your cursor on the second beat of measure one and click in the next 6 notes.** Use





the image to

the right as a guide. If you miss and click the wrong line or space, use the up and down arrows to move the note to the correct staff position. Notice you can use the left and right arrows to move the selection from left to right.

- **Finish entering measures 3 through 5 shown to the right.** If you enter the wrong note duration, simply hold down the 



key ( key on Mac), and press the correct duration key in the numeric keypad to edit the note you just entered. (Remember, 4=eighth note and 5=quarter note).

If you ever make a mistake, you can also use the Eraser  in the Simple Entry Palette to remove items in the score. Click the Eraser Tool, and then click a notehead to remove the note. Click above or below a chord to remove the whole chord. Click on an accidental, tuplet, tie, or dot to remove it.

Tutorial 1a: Simple Entry

Now, although it would be fast to simply click in measure 6, let's use the Selection Tool to copy and paste measure 5 to a couple of other measures that require identical notation.


- **Click the Selection Tool**





- **Click measure 5 in the top staff.** The measure is now highlighted.




You've just selected it, or told PrintMusic that this is the measure you intend to manipulate.








- **Drag the measure so it is superimposed on measure 6 (the first measure in the second system).** A dotted outline of the selected measure moves with the cursor, showing exactly where PrintMusic will copy the music.

- **Release the mouse button.** Voila! You've just copied the music from measure 5 into measure 6. Alternatively, you could have highlighted measure 5, pressed (Win) 


If you make a mistake, click on the Edit Menu and choose Undo. Or, hold down the Ctrl  (Mac: Command ) key and press Z.

Tutorial 1a: Simple Entry

(Mac) -C, then highlighted measure 6 and pressed
(Win) /(Mac) -V.

- **Click measure 6 so it is highlighted.** Instead of dragging, you can also use a keyboard shortcut to copy and paste this measure anywhere in your score.
- **Windows users hold down the  key, Mac users, , and click measure 13, top staff.** The quarter notes appear in measure 13. Now, let's use the Simple Entry Caret to type in some notes.
- **Click the Simple Entry Tool  again.**
- **Hold down the Ctrl key (Mac users, the Option key), and click the second quarter note in measure 6.** The note changes color indicating it is now selected.
- **Press the right arrow key  to invoke the Caret on beat 1 of measure 7.** The same principles used for clicking also apply to typing. First select the duration using the numeric keypad, then specify the pitch, this time using the arrow and letter keys.
- **Press the 4 key in the numeric keypad.** The note on the caret changes to indicate the duration just like the mouse cursor. You should now see an eighth note on the third line B, beat 1 of measure 7.
- **Press Enter the  key and then .** Finale enters an eighth note on the pitch specified. The caret moves to the 'and' of beat 1. The Enter key enters the note displayed on the caret.
- **Press .** The note on the caret moves up to middle line B.

Tutorial 1a: Simple Entry

- **Press Enter**  **again.** Another eighth note appears. You could continue to enter the remaining notes using the arrow keys to specify the pitch, but there is a faster way—just type the note letter.
- **Type A, F, and then D.** Finale enters the next three notes. We need to change the D to a quarter note, so we'll do that next.
- **Windows users, hold down Alt, Mac users, Option, and press 5 in the numeric keypad.** The D at the beginning of measure 8 changes to a quarter note. Notice the duration of the caret remains the same, so you can easily continue entering eighth notes.

- **Complete entering measures 8, 9, and 10.** Use the letter



keys to enter the G,



F, G, A, and B. Then, change the B to a quarter note by holding down Alt/Option and pressing 5. Then enter the two As. When you are done the last note of measure 10 should be selected. Now, let's explore some other Simple Entry functions—say we want to enter an eighth rest.

- **Press 0 (zero).** PrintMusic adds an eighth rest. The 0 key adds a rest of the duration currently chosen in the Simple Palette.

You can also press the R key to change a selected note to a rest.

- **Press Delete.** The rest disappears and the previous note is selected. Now, let's add an articulation to this note.

Tutorial 1a: Simple Entry






- Press the * key in the numeric keypad. The Articulation Selection dialog box appears.
- Choose the accent marking (>) and click Select. An accent appears on the note.
- Hold down  (Mac: ) and type Z to undo. The articulation disappears.



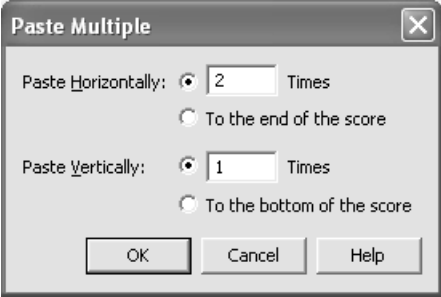


You'll learn more about how to enter articulations, and edit them, in chapter 3.

Now, notice the 10th measure of “Simple Gifts” has the same rhythm as the 11th and 12th measure. This is a good opportunity to demonstrate how copying music and repitching a melody can save time.

For the following we'll use the Selection Tool again. Note that you can also use any tool that permits regional selection for copying, moving, and erasing music.

- Click the Selection Tool .
- Click measure 10 of the top staff. The measure is now highlighted.
- Windows users, press -C, Mac users, -C. You have just placed this measure on the clipboard and can now paste it anywhere you wish.
- Click measure 11 and Windows users, press -V, Mac users, -V. The music appears in measure 11. This method is particularly useful for copying music to measures on a different page. Now, say instead of just one copy off the source material, we want to make multiple copies...











Tutorial 1a: Simple Entry

- Click the **Edit Menu** and choose **Undo Mass Paste**. The music in measure 11 disappears. The music in measure 10 is still in the clipboard and measure 11 is still highlighted.
- **Windows users**, press **alt-V**, **Mac users**, **control-V**. The **Paste Multiple** dialog box appears.
- Enter **2** in the “**Paste Horizontally**” text box and click the **OK** button. Instead of clicking **OK**, you could press the **enter** key; in PrintMusic, pressing **enter** is the same as clicking the **OK** button. Finale pastes the music to both measures 11 and 12.
- Click the **Simple Entry Tool** . Now that we've got the right rhythms, let's repitch measures 11 and 12 accordingly.
- Click the **Repitch Tool**  in the **Simple Entry Palette**. The **Repitch Tool** allows you to quickly change pitches of existing notes.
- Click the **first note in measure 11**. The middle space B is now selected.
- Type the pitches (**B, B, C, D, C, B**) to complete measures 11 and 12. If you are using a MIDI keyboard, note that you



Tutorial 1a: Simple Entry

can also simply play the pitches. You will learn more about MIDI input soon.

- **Windows users, hold down , Mac users, , and press . Selection moves to the bottom staff. Hold down / and press  again to select the lowest note of the chord.**
- **Press . Selection moves to the next measure in the bottom staff. Using the arrow keys, you can navigate to any note in your score.**
- **Windows users hold down , Mac users,  and click the second quarter note in measure 13. Then, press 5 in the numeric keypad, and then press . The caret appears on the first beat of measure 14.**

If you have a MIDI device, such as a MIDI keyboard, you can use it to easily specify pitches in Simple Entry. (If you do not have a MIDI device, skip to the step marked [Non-MIDI users]). First, ensure your MIDI device is properly configured with your computer (See earlier chapters INSTALLATION FOR WINDOWS or INSTALLATION FOR MAC (depending on the platform you are using) for information on setting up a MIDI device). Then continue with the following steps.

- **From the Simple Menu, ensure Use MIDI Device for Input is checked.** If it is not, select it from the menu.
- **On your MIDI device, play B4 (B above middle C).** Print-Music adds a B to the measure and the caret advances to the right. A note played on the MIDI device is the same as pressing Enter or a note letter on your computer keyboard. Simply choose the duration on the numeric keypad and then play the pitch to continue entering.

Tutorial 1a: Simple Entry

- **Press 4 in the numeric keypad and then play B and A. Then press 5, and play G twice. Then press 6 and play G once more to complete the phrase.** In the future, note that you can play multiple notes simultaneously to specify a chord. Also note that Finale adds any accidentals accordingly. Feel free to use a MIDI keyboard to specify pitches in place of your computer keyboard or mouse for the remainder of this tutorial. If you just used your MIDI device to complete the phrase, skip the next step.
- **[Non-MIDI users] Type B, 4, B, and A. Then type 5, G, G, 6, G to complete the phrase. Remember to use the numeric keypad for the duration numbers.**

Tutorial 1a: Simple Entry

Congratulations! You've completed your first PrintMusic melody.

Simple Gifts

Traditional Shaker Song

Piano

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

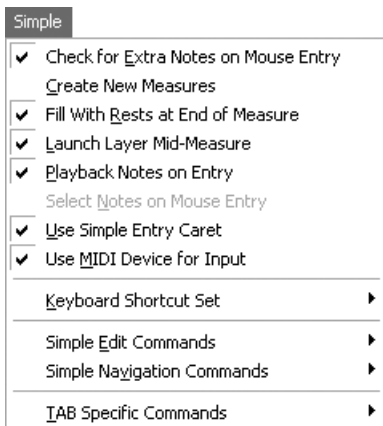
You can use additional Simple Entry keyboard shortcuts to add ties, grace notes, articulations, and even clef, key, and time signature changes. See [SIMPLE ENTRY](#) in the User Manual for detailed info. Also, while using Simple Entry, right-click (Mac **control**-click) a note or rest to invoke a context menu which allows you to hide the note, change it to a rest, and make other changes. Or, from the Simple Menu, choose Simple Edit Commands to see a list of options. Each of these commands can also be applied with a keyboard shortcut. In addition to using the list of keyboard shortcuts

Tutorial 1a: Simple Entry

under the Simple Menu, you can also refer to your Quick Reference Guide.

As we mentioned earlier, you can adjust the behavior of Simple Entry by changing items available under the Simple Menu such as: Check for Extra Notes, Fill with Rests at End of Measure, and Playback Notes on Entry.

When Check for Extra Notes is selected (this command is selected by default), PrintMusic will consult the time signature and not allow you to inadvertently enter extra notes in a given measure. Fill with Rests will add enough rests to fill the measure if you leave the measure and start entering notes in another measure..



ACCIDENTALS

Let's add some blues to our melody line to illustrate how to add accidentals. If using the mouse or the Caret, you can specify an accidental by choosing both a duration tool and an accidental tool prior to entering the note. You can also specify accidentals as you enter notes by using keystrokes to apply a sharp (+ key) or flat (- key) to the note you just entered. By selecting an accidental tool exclusively, you can click to add accidentals to any note in the score. The Sharp Tool **#** and the Flat Tool **b** add a sharp or flat to the note, if needed by the key signature. If you use the Half

Tutorial 1a: Simple Entry





Step Up Tool $\boxed{+\frac{1}{2}}$ or the Half Step Down Tool $\boxed{-\frac{1}{2}}$, you'll raise or lower the note. If the note is already sharp, raising the note will add a double-sharp.

- Click the Selection Tool $\boxed{\text{A}}$. First, we'll clear a measure to show how to enter accidentals while entering notes.
- Click measure 9 in the top staff so it is highlighted, and then press $\boxed{\text{backspace}}$ (Mac: $\boxed{\text{clear}}$). This method clears all entries in the selected region.
- Click the Simple Entry Tool $\boxed{\text{J}}$.
- Click the Eighth Note Tool $\boxed{\text{J}}$, or press numeric keypad 4, and then enter a second line G at the beginning of measure 9. An eighth note appears in measure nine.
- Press + (plus) on the numeric keypad. PrintMusic adds a sharp to the note.
- Press - (minus) on the numeric keypad twice. The note is now flat. PrintMusic alters the pitch of the note chromatically with each keystroke. You can also use the Sharp $\boxed{\#}$ and Flat $\boxed{\flat}$ Tools in the Simple Entry Palette to specify an accidental before entering a note.
- Click the Flat Tool $\boxed{\flat}$ in the Simple Entry Palette. Now both the eighth note and the flat are selected in the Simple Entry Palette.
- Press the right arrow $\boxed{\rightarrow}$ key to activate the caret.
- Type F. PrintMusic places an F flat on the staff. Notice an F flat is actually a whole step down from the diatonic because we are in the key of G. In this way, the Flat Tool



Tutorial 1a: Simple Entry


is said to be ‘absolute’—not relative to the key signature.

- **Double-click the eighth Note Tool**  (or press numeric keypad 4 twice) to deselect all other tools.
- **Finish entering the measure by typing G, and then A.** Notice PrintMusic does not add a natural on the G. That’s because Simple Entry’s accidentals are ‘smart.’ In other words, they apply through the remainder of the measure. Of course, you can always add or remove accidentals manually where needed to override a smart accidental. Now, let’s use the mouse to edit existing notes.
- **Double-click on the Flat Tool** . Only the Flat Tool is selected.
- **On the last note of measure 9 in the top staff, click on the A.** An A flat appears next to the quarter note.
- **Click on the Half Step Down Tool** . **Click the A again.** A double-flat appears next to the A. The Half Step Up/Down Tools are ‘relative’ - they increment the pitch up or down a half step with each click. When you selected the Half Step Down Tool, the Flat Tool automatically deselected. You can only have one accidental tool selected at one time. Let’s try a sharp now.
- **Click on the Sharp Tool** . **Click the first note of measure 9 (G flat).** A sharp appears next to the note. Also notice Finale automatically places a flat on the second G flat because it is no longer



Tutorial 1a: Simple Entry






implied by the first. Because this melody probably wouldn't sound too great, we'll remove the sharp and the double-flat.

- **Click on the Eraser Tool** .
- **Click the Sharp and the double-flat to remove them.** These items disappear as you click.

CHORDS

Building chords is a snap with Simple Entry. To add notes with the mouse, just select the same duration icon as the note already entered, then move the cursor above or below a note. Notice vertical lines appear above and below the note as shown to the right. This indicator tells you that a click will add a note to the chord. While entering with the Simple Entry Caret, simply press the number that corresponds to the interval above or below the selected note to add it to the chord. Let's try entering and adding chords to the left hand.



- **Click the Selection Tool** . First, we'll clear a measure to use for this example.
- **Click and drag over measures 7 and 8 in the bottom staff so they are highlighted, and then press**  (Mac: ).
- **Click the Simple Entry Tool** , and double-click the Quarter Note Tool .
- **In measure 7, click on the A (top line) in the left hand.**

Tutorial 1a: Simple Entry

- Move the cursor down a third to the F line and click. Now, click the middle line D. A chord with D, F, and A are added to the measure.



- Press **[enter]** to activate the caret. The caret appears.
- Type **D** to enter a D on beat 2. Now, you can type an interval to add additional notes in a chord.
- Type **4** on the number row above the QWERTY keyboard. PrintMusic adds a note of the same duration a fourth above the D (G). Notice the G is now selected. To add another note a third above G, you would type 3. You can also add notes to a chord using note names.

- Hold down **[shift]** and press **E**. Finale places an E in the chord. Note holding down **[shift]** and pressing 3 would have also added the E. PrintMusic automatically moves the D notehead, as an interval of a second, to the left of the stem. Now, the caret should appear at the beginning of measure 8 on the bottom staff.



- Press **[→]**.
- If you are using a MIDI device, play the triad D3, F3, and A3 simultaneously to enter the next chord, then play C3, F3, and A3 to finish the measure. You can play up to 12 notes at once to add a chord.





While entering chords, hold down **[shift]** and type an interval to add notes lower than the selected pitch.

Tutorial 1a: Simple Entry

- If you are not using a MIDI device, type the following (use the number row for numbers): D, 3, 3. Then C, 4, and 3 to complete the measure.

TUPLETS

Tuplets are any irregular grouping, including triplets, quintuplets, and so on. We'll cover tuplets briefly here; see [TUPLETS](#) in Tutorial 1b for a more in depth lesson. Let's enter a triplet to the second beat of measure 7, and then learn how to change existing entries to a triplet.



- Click on the Eraser Tool , then click on the last two notes in measure 7 in the top staff. First, we'll place the caret in the staff as if we were entering this music for the first time.
- Hold down  (Mac: ) and click the middle line B in measure 7. The note is selected.
- Press . The Caret appears on beat 2.
- Type numeric keypad 4 and then A to add the first eighth note.
- Press numeric keypad 9 (or QWERTY 9) to begin a triplet. PrintMusic adds a triplet bracket and automatically fills out the triplet with rests as shown in the image to the right. The note you just entered is the first note of the triplet. Now, you can type the letter names to fill the triplet with notes.
- Type F and E to complete the triplet. The cursor advances to the next measure. You can also use the mouse to change an existing note to a triplet.






Tutorial 1a: Simple Entry

To click a tuplet onto the staff with your mouse, choose the rhythmic duration and the Tuplet Tool in the Simple Palette, and click to create the tuplet. Then, simply click the rests to fill in the tuplet. PrintMusic will ignore attempts to create a nested tuplet with the Simple Tuplet Tool. If you want nested tuplets, ratios, or other fancy tuplets, see the [TUPLET TOOL](#) in the User Manual.



Now, we'll change the first three eighth notes in measure 2 to a triplet.

- **Double-click the Tuplet Tool  on the Simple Entry Palette.** Only the Tuplet  icon should be highlighted in the Simple Palette.
- **Click the first beat on the top staff, measure 2.** The existing eighth notes are now enclosed in a triplet bracket.

To enter more advanced tuplets, hold down  (Mac: ) and press numeric keypad 9 when using the caret. Or, hold down  and click the score. The Simple Entry Tuplet Definition dialog box appears where you can specify more advanced tuplets such as quintuplets, septuplets, and the like. See [SIMPLE ENTRY TUPLET DEFINITION DIALOG BOX](#) in the User Manual for details.







CHANGING THE KEY SIGNATURE, TIME SIGNATURE, AND CLEF

While entering with Simple Entry, you can use keyboard shortcuts to change the key and meter.

- **Hold down  (Mac: ) and click on any note in measure 1.** For this example, we'll select a note with the mouse. In the future, you can use this method at any

Tutorial 1a: Simple Entry

time while entering with the Simple Entry Caret, or whenever a note is selected in the score. The key and time signature change appears at the beginning of the measure you are editing (unless specified otherwise in the Key or Time Signature dialog box). Clef changes appear at the position of the caret, or to the left of a selected note.

- **Hold down**  (Mac: ) **and press K**. The Key Signature dialog box appears.
- **On the scroll bar to the right of the key signature display, click the up arrow twice**. We'll change the key signature to A major.
- **Click OK**. The key change appears at the beginning of the first measure. You'll learn more about the Key Signature dialog box in chapter 2. Now let's say we want to change the time signature.
- **Hold down**  (Mac: ) **and press T**. The Time signature dialog box appears. Here, you can change the number of beats and beat duration using the arrows on the right. For now, leave the time signature set to common time. You'll learn more about this dialog box in chapter 2.
- **Click OK**. Now, let's say we want to change the clef.
- **Hold down**  (Mac: ) **and press C**. The Change Clef dialog box appears.
- **Select a new clef and click OK**. You return to the score. PrintMusic creates a clef change at the beginning of the measure (just to the left of the

You'll learn more about key signature, time signature, and clef changes in chapter 2.


Tutorial 1a: Simple Entry

barline). You'll learn more about clef changes in chapters 1c and 5.

ADDING MEASURES

Although this tutorial has the right number of measures, there will undoubtedly come a time when you need to add more. This can be done in several ways. First of all, if you are using the Simple Entry Caret, PrintMusic will automatically add a measure when you fill the last measure of the score. Therefore, you can simply continue entering notes and PrintMusic will create the measures for you. You can also use the Edit Menu to add measures at any time. To do this, from the Edit Menu, choose Add Measures. In the Add Measures dialog box that appears, type in the number of measures to be added, and click OK. To add a single measure, just double-click the Measure Tool.

Note that as you add measures, the final barline will move to the last measure of the score.



To delete measures, click on the Selection Tool, double-click to select a measure stack, then press the Delete .

SAVING YOUR WORK

When you opened this document, the computer transferred the song from the hard disk into its memory; at this moment, all the changes you've made to "Simple Gifts" exist only on the screen. If someone trips on the computer's power cord at this moment, all of your work will be lost, and you'll be left with the original, incomplete "Tutorial 1a" document.

Tutorial 1a: Simple Entry

For this reason, it's a good idea to save your work back onto the disk at regular intervals—perhaps every 15 minutes or so. To save your work on the disk:

- **From the File Menu, choose Save or press -S (Mac: -S).** Your changes have now been saved on the hard disk. (You still have a fresh, untouched copy of this document, however; it's on your original PrintMusic disc.)

Once you've saved a file, each time you subsequently choose Save from the File menu, PrintMusic will make a backup copy of the previous saved version. The copy can be distinguished by both the .BAK extension and different icon when viewed in Windows Explorer. See the User Manual under BACKUP FILES for instructions.

WHEN YOU'RE READY TO CONTINUE

From the File Menu, choose Close to close the active document and all open windows on that document. If you haven't saved your work, PrintMusic lets you know, and gives you the option of saving the changes or leaving the document as it was when it was last saved.

A diagram showing which keys correspond to which rhythmic values or commands appears on your Quick Reference Guide. If you want to take time out for some experimentation before proceeding to Tutorial 1b, choose Default Document from the New submenu of the File Menu. PrintMusic will open a new "Untitled" document.

If you're ready to move on, go right ahead to the next tutorial. If you've had enough for one lesson, choose Exit (Mac: Quit) from the File Menu.

Tutorial 1a: Simple Entry

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

ACCIDENTALS

SAVE (FILE MENU)

ARTICULATION TOOL

SIMPLE ENTRY

COPYING MUSIC

TIME SIGNATURE TOOL

KEY SIGNATURE TOOL

TUPLET TOOL

Tutorial 1a: Simple Entry

Tutorial 1b: Speedy Entry

In addition to Simple Entry, Speedy Entry offers another fast and efficient method of music entry. This tool is particularly useful if you plan to use a MIDI device for input. You can enter music very quickly, with one hand on a MIDI keyboard and the other on the numeric keypad, or using the MIDI device exclusively. You can also edit existing music with equal ease.

In this tutorial, you'll explore the Speedy Entry Tool in depth, and you'll get to know some more of PrintMusic's MIDI input and playback capabilities. We assume you've already read about basic navigation of the PrintMusic screen in Tutorial 1a: Simple Entry. By the end of this tutorial, you should know how to get your notes on the page quickly with the Speedy Entry method.

A WORD ABOUT MIDI

MIDI (for Musical Instrument Digital Interface) is an electronic language spoken by computers and MIDI devices. Most MIDI devices are keyboards, but there are also guitar, string, wind, percussion, and even voice MIDI controllers. As mentioned earlier, the term MIDI keyboard will be used to refer to whatever MIDI device you're using.

If you need help hooking up your MIDI device, look at the section called **SETTING UP YOUR MIDI SYSTEM** in the [INSTALLATION CHAPTERS](#) earlier in this book. If you begin this tutorial and find that your MIDI keyboard isn't operating correctly, you may want to consult the User Manual under [MIDI SETUP DIALOG BOX](#).

Remember, a MIDI keyboard isn't required for Speedy Entry.

CREATING A NEW DOCUMENT FROM A TEMPLATE

PrintMusic comes with more than 30 different kinds of templates (piano-vocal scores, choral setups, chamber orchestra scores and so on) to help you get started. Not sure what size to make your


Tutorial 1b: Speedy Entry

concert band score so all of the instruments fit vertically on a page? Use the template. Occasionally write a pop lead sheet that doesn't use classical formatting? Use the Lead Sheet template. If you find you use a particular template every single time, you may wish to make it your default file—the template the Setup Wizard uses.

We'll start this tutorial with the Lead Sheet template and create an arrangement of the folk song "Oh, Susannah." If you haven't already started PrintMusic, do so now. Close any documents that may be open or cancel out of the Wizard.

- **From the File Menu, choose New, then select Document from Template.**
- **In the Templates folder, double-click on General Templates, then scroll down and select Lead Sheet. Click Open.** The last two pages of the Setup Wizard appear. We don't need to make any changes here for now.
- **Click Next and then Finish.** PrintMusic will open a new, Untitled file with one staff and thirty-one empty measures.

SPEEDY ENTRY

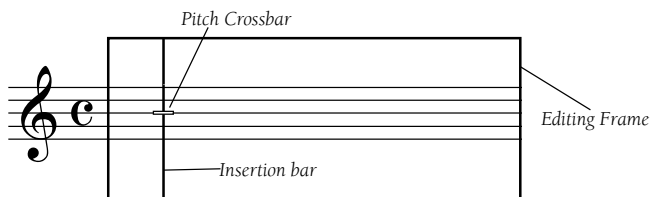
- **Click the Speedy Entry Tool .** Another menu appears—the Speedy Menu—whose commands govern the behavior of this tool. Just to check, hold the mouse button down on the word Speedy so that the menu drops down, and make sure that there's a check mark beside Use MIDI Device for Input.

If you're not using a MIDI keyboard, make sure Use MIDI Device for Input is unchecked in the Speedy Menu.

If you're ever stranded without a MIDI keyboard, there are two ways in which you can enter music with the Speedy Entry Tool when the Use MIDI Keyboard for Input option is turned off. See the User Manual under SPEEDY ENTRY for details.


Tutorial 1b: Speedy Entry

If Auto Launch is turned on, the measure sprouts a rectangular frame. If not, click on the first measure. In the frame, you'll see a thin vertical cursor at the left side of it, called the insertion bar. There's also a short horizontal cursor called the pitch crossbar, which indicates pitch.



Use the up/down arrow keys to move the pitch crossbar, and the left/right arrow keys to move the insertion bar.

- **Play middle C on your MIDI keyboard. While holding down the key, press the 5 key on your computer keyboard.** If your MIDI system is hooked up correctly, a middle C quarter note appears. If your MIDI keyboard is not sending correctly to the computer, you'll see a quarter rest; in which case, see

SETTING UP YOUR MIDI SYSTEM in the INSTALLATION CHAPTERS earlier in this book. To remove the rest, click it and press .

To use Speedy Entry without a MIDI keyboard, use the arrow keys to place the insertion bar on the pitch, then press the duration number key.

Why did you press 5? The number keys, both on the numeric keypad and on the top row of the alphabet keyboard (QWERTY keyboard), have special meanings to PrintMusic. (Be sure to press the Num Lock key if you're using the numeric keypad.) In PrintMusic, 5 means a quarter note. Take a look at these diagrams:

Tutorial 1b: Speedy Entry

Windows Speedy Entry Keypad Commands

1 With Ctrl: Define Tuplet

2 With Ctrl: Define Tuplet

3 With Ctrl: Define Tuplet

4 With Caps Lock: Hands-free MIDI input

5 With Ctrl: Begin Tuplet

6 With Ctrl: Begin Tuplet

7 With Ctrl: Begin Tuplet

8 With Ctrl: Begin Tuplet

9 Flip enharmonic through measure

0 Exit/ Reenter measure

With Ctrl: Ties to previous note

With Ctrl: Freeze/unfreeze accidental

With Ctrl: Continue accidental through measure

With Ctrl: Flip enharmonic through measure

With Ctrl: Start/End of measure

With Shift: Remove note, rest or chord

With Ctrl-Shift: Restores tie to automatic setting

**If you turn Num Lock on, you can use the numbers on the keypad for note durations instead.

Macintosh Speedy Entry Keypad Commands

SPEEDY ENTRY KEYBOARD COMMANDS

Remove note from chord. Change single note to rest

With Option: Tie/untie previous note

With Option: Freeze/unfreeze accidental

With Option: Continue accidental through measure

With Option: Flip enharmonic through measure

With Option: Start/End of measure

With Shift: Remove note, rest or chord

With Option: 128th note

With Caps Lock: hands-free MIDI input

With number (1-8): Begin tuplet

Tutorial 1b: Speedy Entry

Since the MIDI keyboard is providing PrintMusic with the pitch information, all you have to do to provide the rhythmic information is press the proper number key. If you're holding down a MIDI keyboard key when you press a number key, you get a note. If no MIDI keyboard key is being held down when you press a number key, you get a rest.

- **Hold down the D key on your MIDI keyboard and press the 5 key again; then E (and press 5); then F (and press 5).** You've just built the first four notes of a C scale. Before you could really see what you'd done, however, PrintMusic advanced the editing frame to the next measure, ready for you to play more notes.

Note that entry with a MIDI device using Speedy Entry is in a way opposite from using a MIDI device with Simple Entry. In Simple Entry, the note duration is specified in the Simple Entry Palette before playing the pitches. In Speedy Entry, the pitches are held down prior to specifying the rhythmic duration. To lock Speedy Entry to a duration (like in Simple Entry), see the User Manual under SPEEDY ENTRY—TO ENTER MANY NOTES OF THE SAME VALUE.

You can turn off this auto-advance feature, which advances to the next measure as soon as the first one is rhythmically full:

- **Press the zero (0) key to exit the editing frame, or click the mouse on any blank part of the screen.** The editing frame goes away.
- **From the Speedy Menu, choose Jump to Next Measure.** If you click the Speedy Menu again, you'll see that Jump to Next Measure no longer has a check mark in the Speedy Menu; you've just turned the auto-advance feature off.
- **Press the zero key again.** The 0 key also takes you back into the editing frame you were last in.

Now that you've turned the Jump to Next Measure feature off, how will you move from measure to measure?

Tutorial 1b: Speedy Entry

- **Press the left bracket ([) key on your keyboard.** PrintMusic moves you back to the first measure. The left and right bracket keys move the current editing frame one measure to the left or right, respectively.
- **Now press the left arrow and right arrow keys on the keyboard a few times.** The insertion bar moves by one note or rest each time you press the right or left arrow key. You can also move the insertion bar by clicking a note with the mouse.

EDITING WITH SPEEDY ENTRY

- **Position the insertion bar on the first note (middle C) and press the 4 key.** In PrintMusic, 4 means an eighth note, so your middle C quarter note has just changed duration (rhythmic value). In PrintMusic, if you enter a rhythm incorrectly, there's no need to delete the note and reenter it; simply line up the insertion bar with the note and press the desired duration key.

Whenever you change a note's duration (or enter a new note), the insertion bar moves to the right, ready for you to enter a new note or rest (or to change the rhythmic value of an existing note).

- **Press the 4 key three more times.** You've now changed all four notes in this measure to eighth notes.



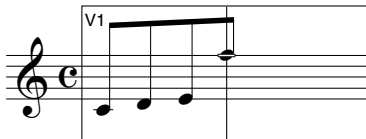
They're automatically beamed.

- **Position the mouse pointer squarely on the last note's notehead. Click and drag this F to the F line an octave higher.** In Speedy Entry, you can move notes to other pitches by dragging them in this way. (If your MIDI keyboard is connected properly, PrintMusic plays the note each time it changes

Tutorial 1b: Speedy Entry

pitch. This feature can be disabled by deselecting Playback from the Speedy Menu.)

- **Click squarely on the high F's notehead.** With the button down, drag it slightly to the right or left. The Speedy Entry Tool gives you complete control—not only of a note's pitch, but also of its position in the measure.



If you want to drag a note only horizontally (so that you can't drag it off of its pitch), or only vertically (so that you can't drag it left or right), press the **shift** key while you're dragging.

- **Move the insertion bar to the third note in the measure (the E).** Remember, you move the insertion bar by pressing the arrow keys or by clicking a note.
- **Press **delete**.** Pressing the **delete** key removes a note, rest, or chord from the score.

But what if you delete a note by accident? Any time you're working with the Speedy Entry Tool, remember that you can undo your last action by choosing Undo from the Edit Menu.

- **From the Edit Menu, choose Undo (or press **ctrl**-Z) (Mac: **⌘**-Z).** The note you deleted reappears.

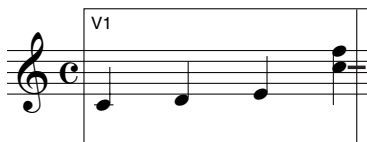
To prepare for the next exercise, change all four notes back to quarter notes:

- **Move the insertion bar back to the middle C, and press the 5 key four times.**

Tutorial 1b: Speedy Entry

WORKING WITH CHORDS

- **Position the insertion bar on the F, and use the up/down arrows to move the crossbar to the third-space C.**
- **Press `enter`.** There are now two notes in the chord. Using the four directional arrows, you can maneuver anywhere in a measure, and using the `enter` key, you can add a note to an existing note or chord. (If the insertion bar is on a rest, `enter` turns the rest into a note.)



Try moving the crossbar up and down the notes of this chord. If you hold down the up arrow key long enough, PrintMusic will add so many ledger lines that the measure you're working on scrolls downward (or upward, if you're pressing the down arrow key).

- **Double-click the second-space A of the same chord.** Double-clicking is another way to add a note to a chord.
- **Use the up arrow key to position the crossbar squarely on the top notehead (F) of the chord.** Press `backspace` (Mac: `clear`). The `backspace` (`clear`) key is the opposite of `enter`: it removes a note from a chord. (If there's only one note in the chord, this keystroke turns it into a rest.)

ACCIDENTALS

- **Position the crossbar on the C of this chord.** Press the plus (+) key on the numeric keypad. The note sprouts a sharp. The plus key raises the note by a half step.

Tutorial 1b: Speedy Entry


- **Position the crossbar on the A and press the minus (-) key.**
You guessed it: the minus key lowers the note by a half step.



But what if you decide that a note has been “spelled wrong” enharmonically? You can always flip a note to its enharmonic equivalent by using the 9 key.

- **Leave the crossbar on the $A\flat$ and press the 9 key.** The spelling of the note changes to $G\sharp$.
- **Move the crossbar down away from the two notes. Press the 9 key several times.** If the crossbar is on a chord’s stem and not on a notehead, pressing the 9 key cycles a chord through various enharmonic spellings.

For the moment, cycle through until the lower note is an $A\flat$. In the next step, you’ll hide the accidental.

- **Position the crossbar on the $A\flat$. Press the asterisk (*) key.** You’ll usually want to use the asterisk key on the numeric keypad. If you prefer, however, you can press -8 (the main keyboard asterisk) instead.


Pressing the asterisk key hides an accidental—or, if none is there, it causes an accidental to appear. The note retains its identity—the note that now looks like an A will still play back as an $A\flat$. To restore the accidental, press the asterisk key again.

PrintMusic can even put an accidental in parentheses—simply press the letter p key. See the User Manual under [COURTESY ACCIDENTALS](#).




Tutorial 1b: Speedy Entry

TUPLETS

You haven't explored PrintMusic's tuplet (triplets, quintuplets, and so on) features in Speedy Entry yet. Scroll to measure 2—which is empty—and try the Tuplet Tool.

- **Click the Speedy Entry Tool** , and click measure 2.
- **While playing any MIDI keyboard key, press the 5 key four times.** You've just entered four quarter notes on the same pitch.

If PrintMusic doesn't automatically advance the editing frame to the next measure, press the right bracket key (]).

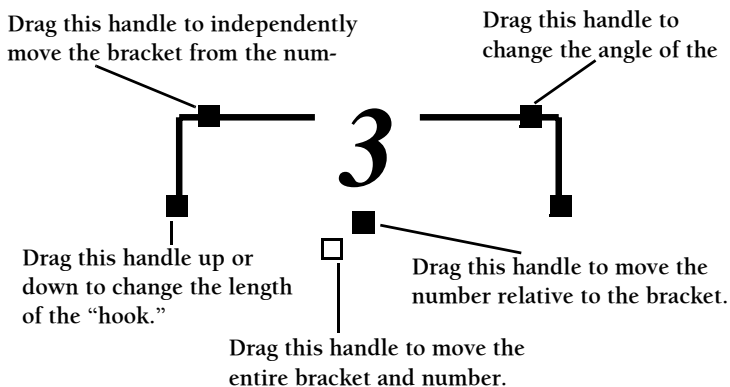
- **Press** -3 (Mac: -3). You do this before entering a triplet; PrintMusic puts a tiny “3” in the upper right of the editing frame, letting you know it's expecting the next three notes to constitute a triplet.
- **While playing any MIDI keyboard key, press the 6 key three times.** As soon as the third note appears, PrintMusic centers the “3” over the triplet. You've just created a half-note triplet.
- **Press the 0 (zero) key to exit the editing frame.** In measure 2, you have four quarter notes; in measure 3, you have a half note triplet. You can modify each with the Tuplet Tool.
- **Click the Tuplet Tool**  **in the Main Tool Palette.** Click the first quarter note in measure 2. The Tuplet Definition dialog box appears.

At the top of the screen there are various options for defining the temporal (time) definition of the triplet. Using these drop-down lists and text boxes, you'll answer the question, “How many of what value are to be played in the time of how many of what value?” Look at the two text boxes at the top of the Tuplet Definition dialog box. As you see, PrintMusic has guessed that you want to fit three quarter notes in the time of two—precisely the definition of a quarter-note triplet.

Tutorial 1b: Speedy Entry

In the Display section, there are checkboxes where you can specify how the triplet should look in the score. Should it have a bracket? Should it have a number? For now, the default settings are fine.

- **Click OK.** You've just turned ordinary quarter notes into a triplet by clicking the first of them with the Triplet Tool. (You can edit the triplet to look any way you'd like.) Notice the six handles that appear. These handles control the various elements of the bracket:



You can modify the triplet you made in Measure 3, too.

- **Click the first note of the triplet in measure 3.** The triplet handles appear.
- **Drag the handles until the triplet appears the way you want it to.**

You can create triplets within triplets, too. It doesn't matter whether you begin by creating the inner or outer triplet.

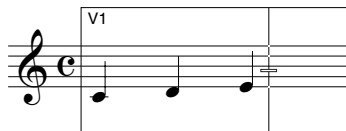
Tutorial 1b: Speedy Entry


INSERTING NOTES OR RESTS




- Click the Speedy Entry Tool



- Click on the first measure and position the insertion bar on the two-note chord.



Remove it by pressing .

- Move the insertion bar back to the middle C note again. While holding down , press the 6 key on the number row, not on the numeric keypad. When you press , you tell PrintMusic you want to insert a note or rest just before the insertion bar. You pressed the 6 key to add a half rest—6 is the keyboard equivalent of the half note value. (If you had held down a key on your MIDI keyboard while you pressed -6, you would have inserted a note instead of a rest.) Again, to insert a note or rest, you must use the number keys located on the number row (or above the QWERTY keyboard), not on the numeric keypad.

Your example should now look like this:

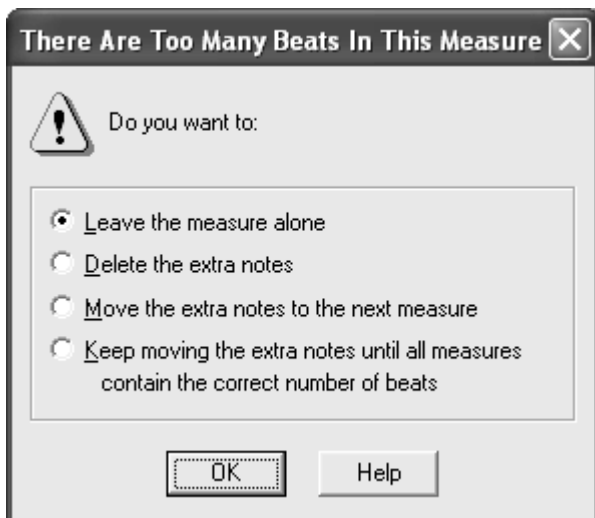
The problem is that there are five beats in the measure—the half rest and three quarter notes (even though you might not see the third note).

With PrintMusic's rhythmic-watchdog feature (Jump to Next Measure) turned off, PrintMusic won't notify you until you exit the editing frame.



- Press the 0 (zero) key to exit the editing frame. PrintMusic displays a dialog box that tells you that there are too many beats in the measure.

Tutorial 1b: Speedy Entry



You're offered four methods of solving the problem. You could leave the extra beats in the measure (by selecting the top option). You could tell PrintMusic to eliminate any extra beats by removing them from the end of the measure (by clicking the second radio button). You could tell PrintMusic to insert any extra notes that it removes from the end of this measure into the beginning of the following measure (by clicking the third radio button).

Finally, you could tell PrintMusic to rebar the music by redistributing notes throughout the staff until no measure contains more beats than are allowed by the time signature.

- **Click “Delete the extra notes,” and then click OK.** PrintMusic eliminates the extra beat—the last E quarter note—and you exit the editing frame.

In the next section, you'll create a lead sheet that begins with a pickup. To complete the first measure's transformation into

Tutorial 1b: Speedy Entry

the pickup measure, the only task remaining is to create a dotted rhythm.

- **Press the 0 (zero) key.** You reenter the measure.
- **Position the insertion bar on the C and press the period (.) key.** PrintMusic adds a dot to the note. If you were to continue typing periods, you could add several dots to a note or rest.
- **Press the right arrow key, and then press the 4 key.** You've turned the last quarter note into an eighth note; the pickup measure is complete.

ENTERING MUSIC: SPEEDY ENTRY


You've now learned the basics of using the Speedy Entry Tool with the MIDI keyboard. You've learned how to enter notes rapidly, change their values, change their pitches, add rests, insert notes, add dots, and move around the score using the right and left bracket keys.

The measure you've been working on now contains the pickup notes for "Oh, Susannah." Using your knowledge of the Speedy Entry Tool, enter the next twelve measures as shown. For the moment, however, don't enter any music past measure 13.

Remember the Speedy Entry keyboard commands you've learned:

| Key | Effect |
|------------|--------------|
| . (period) | Add a dot |
| 4 | Eighth note |
| 5 | Quarter note |
| 6 | Half note |

Tutorial 1b: Speedy Entry

| | |
|---|-------------------------------|
|] (right bracket) | Go to next measure |
| [(left bracket) | Go to previous measure |
|  | Remove a note, rest, or chord |



The image displays four staves of musical notation for the melody of "Oh, Susannah". The first staff contains measures 1 through 5. The second staff contains measures 6 through 9. The third staff contains measures 10 through 13. The fourth staff contains measure 14, which is identical to measure 9, demonstrating the repeating nature of the melody.

When you reach measure 14, you may realize that the last four bars of “Oh, Susannah” are exactly the same as measures 6 through 9. To save time, you can use the Selection Tool’s copying function to complete the melody.

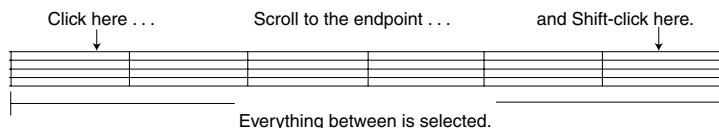
In the first tutorial, you copied a measure of “Simple Gifts” by dragging one measure so that its image was superimposed on another. In some cases, however, you won’t be able to drag measures to copy them, because the dragging technique only works when you can see both source and target measures on the screen at the same time.


Now you’ll use two PrintMusic shortcuts that can be used to copy any amount of music from one place to another, even when the source and the target are hundreds of measures apart.

Tutorial 1b: Speedy Entry

SELECTING SEVERAL MEASURES BY SHIFT-CLICKING

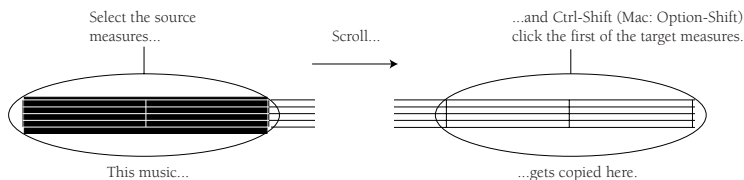
It turns out that there's a common technique for selecting large amounts of material—in word processors, spreadsheets, and even music programs. It's called **shift**-clicking. You can use this technique to select the four measures you want to copy. It works like this:



- Click the Selection Tool  then click measure 6.
- While pressing **shift**, click measure 9. Measures 6 through 9 are now selected.

COPYING MUSIC TO OFF-SCREEN TARGETS

Now you have to copy this music to the end of the piece. Here's another keyboard shortcut. This one, used for copying music from one place to another in PrintMusic, works like this:



You've already selected the source measures, so proceed as follows:

- While pressing **ctrl**, click measure 14 (Mac: **option**, click measure 14). That's a very useful trick to remember: **ctrl**-click-

Tutorial 1b: Speedy Entry


ing (**option**-clicking) the target measure is the same as dragging the image of the source measures onto the target measures.

A dialog box appears, asking how many times you want the material copied. Once (the default) is enough.

- **Click OK (or press **enter**)**. That's all there is to it! You've entered all the music for your first lead sheet.

DELETING MEASURES

This version of “Oh, Susannah” is seventeen measures long. However, you will remember that PrintMusic provided you with thirty-one empty measures when you began this tutorial. Therefore, you now need to delete measures 18 through 31, using the Selection Tool.





- **Click the Selection Tool** . Now adjust your view so that measure 18 is visible.
- **Click measure 18**. Scroll to the end of the piece. **shift**-click on the last measure. PrintMusic automatically highlights the measures you specified, even though you might not be able to see the end of the highlighted region.
- **From the Edit Menu, select Delete Measure Stack**. PrintMusic deletes the extraneous measures.

No doubt you created the lead sheet melody with grace and aplomb. Nonetheless, there may be times when you need to erase some of your music. Here's the quick way to do it. To return to the first measure of the piece, you could use the scroll bars. Instead, try this command:

- **From the View Menu, choose Home Position**. This command returns you to the top of the page.

Tutorial 1b: Speedy Entry

ERASING MUSIC

- **Click the Selection Tool** . Or, any tool that allows regional selection.
- **Select the first two measures of the song.** You can use any of the selection methods you've tried so far: clicking one measure and then -clicking the second, or drag-enclosing both at once.
- **Press**  (Mac: ). The measures are now empty.
For the purposes of this tutorial, however, you really didn't want to erase the first two measures of the song. Fortunately, you can always recover from any Selection Tool action like this one, as follows:
- **From the Edit Menu, choose Undo.** PrintMusic restores the music.

MORE ON SPEEDY ENTRY

Combining the speed of Speedy Entry with the convenience of Selection Tool copying, as you've just done, is a quick, accurate method of entering music—especially with practice.

Eventually you'll discover even more shortcuts: for example, to enter several repeated notes, just hold the MIDI keyboard key down continuously while you repeatedly press the rhythmic-value keys (you don't have to restrike the MIDI keyboard key each time).

As mentioned earlier, you can do the opposite, too. You can tell PrintMusic that all the notes you're about to play are sixteenth notes, and then simply play them, as slowly as you wish, on your MIDI instrument; PrintMusic will enter them into the score. You can press Caps Lock to activate this feature. For instructions, see

Tutorial 1b: Speedy Entry

the User Manual under SPEEDY ENTRY—TO ENTER MANY NOTES OF THE SAME VALUE.




Music only gets entered when you press a rhythmic-value key, so feel free to play your MIDI keyboard as much as you like, without fear that you'll inadvertently throw notes onto the screen. Chords are a breeze, too: just hold down MIDI keyboard keys for the notes in the chord before you press the rhythmic-value key.

You can drag any note of a chord up or down to change its pitch, just as you did with a single note earlier in the tutorial. If you double-click and, on the second click, hold the button down, you can drag an entire chord up and down the staff (instead of dragging one note at a time). And don't forget that you can also drag any note or chord horizontally. If you want to drag a note only vertically or only horizontally, press **shift** while you drag—your cursor will be “constrained” to perfectly vertical or horizontal movements.

Take another look at the Speedy Entry Keyboard Commands diagrams that appear earlier in this tutorial, and you'll learn about some other features of Speedy Entry. For example, if you position the insertion bar on the second of two notes that are beamed together, pressing the slash key (/) will break the beam; pressing it again will rejoin the beam. There's also a key that turns any note into a grace note (and back again)—the semicolon (;).

Pressing the t key (lower case letter t) ties a note to the next note. **ctrl**-equal (Mac: **option**-equal) ties a note to the previous note. You can tie all notes of a chord at once by positioning the cross-bar on the chord stem, and not on any notehead. And, if you're working on a score with several staves, pressing **shift**-down arrow (Mac: **return**) moves the editing frame down to the next lower staff; pressing **shift**-up arrow (Mac: **shift**-**return**) moves it back up.

Tutorial 1b: Speedy Entry

Finally, if you ever want to hide an entry (a note or rest), just position the insertion bar on it and press the letter h key; the entry appears lightly in the score and will not print. Also, when you begin working with PrintMusic's four transparent staff layers (called Layer 1 through 4), you can flip through the layers by pressing -' (apostrophe) (Mac: -down arrow or -up arrow).

There's no need to learn all of these key commands now. But it might be useful for you to keep the Speedy Entry Keyboard Commands diagram handy.

If you ever add too many augmentation dots, press the appropriate number key to return the note to the original duration.

PLAYBACK

You're about to discover that your folk song masterpiece, "Oh, Susannah," not only looks good—it sounds good, too.

It doesn't matter which tool is currently selected.

- **From the Window Menu, choose Playback Controls** (if they're not already on the screen). The Playback Controls appear. On Windows, the Playback Controls are docked at the top of the screen.

On the Macintosh, the Playback Controls are a floating palette, shown below:

- **Click the Play button ▶**. If your MIDI system is hooked up properly, you'll hear PrintMusic play the song. To stop playback, click either Pause ⏸ or Stop ■.

Tutorial 1b: Speedy Entry

If you don't hear anything, consult SETTING UP YOUR MIDI SYSTEM in the INSTALLATION CHAPTERS earlier in this manual.

If you wish to use the internal speaker on a Macintosh, select the MIDI Menu, then Internal Speaker Playback.



- **On Mac, hide the Playback Controls by clicking on the Window Menu, then select Playback Controls so that the check mark disappears.** This step is not required on Windows.

As you're about to find out, you don't have to use the Playback Controls to play back your score:

- **Windows Users: While pressing the spacebar, click any measure. Mac users: hold down Shift, press the Space bar and click any measure.** Once again, Print-

Mac users: when the Playback Controls are visible, simply pressing the spacebar will start playback.

Music plays back your score, this time beginning with the measure you clicked. Click anywhere on the screen to pause. Of course, this is only the tip of the playback iceberg. Try this fun—but useful—feature:

- **While pressing  (Mac: ) and the Space bar, drag the cursor back and forth across the notes in the score.** This “scrubbing” playback feature lets you spot-check any part of the score—a useful feature when, for example, you're entering lyrics and want to confirm your place in the music.

You can play any PrintMusic document using either this “Space bar-click” method or the Playback Controls.

More playback features will be discussed in chapter 6: PLAYBACK.

Tutorial 1b: Speedy Entry

SETTING THE INITIAL TEMPO

PrintMusic offers a number of ways to set the tempo for a piece. For example, in Tutorial 6 you'll learn how to make tempo markings such as Allegro, Presto, and ritard actually control the playback tempo. For now, though, we'll set the tempo the quick way.

- **Once again, from the Window Menu, choose Playback Controls.** The Playback Controls reappear.
- **Double-click the Tempo text box, and type 200.** You can also click the small up and down arrow buttons to increase or decrease the number in the Tempo text box. If you want the tempo to be measured in half notes per minute—or any other rhythmic unit—choose the value you want from the Tempo drop-down list.
- **Click the Play button.** PrintMusic plays your song back at a more sprightly tempo.
- **When you're through listening, click on the File Menu and choose Save.** It's always a good idea to save your work at the end of a session. If you wish, open the file "Tutorial 1b" and compare your results to our version.

WHEN YOU'RE READY TO CONTINUE

If you've had enough for one session, choose Exit (Mac: Quit) from the File Menu. If you want to continue to the next tutorial, close the file, saving changes if you wish.

The next tutorial will introduce you to the HyperScribe method of entry where PrintMusic will notate as you play in real time.

Tutorial 1b: Speedy Entry

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

ACCIDENTALS

CHORDS

COPYING MUSIC

DOTTED NOTES

ERASING

MEASURES

PLAYBACK

SPEEDY ENTRY

Tutorial 1b: Speedy Entry

Tutorial 1c: HyperScribe

So far, you've explored ways of entering music into PrintMusic note-by-note. Simple Entry is useful for working without a MIDI keyboard, and Speedy Entry makes good use of the MIDI keyboard with the computer keyboard for extra speed.

One of PrintMusic's most useful features, however, is its ability to record and transcribe a live performance in real time. To do this you'll be using the HyperScribe Tool, which notates your performance almost as fast as you can play it. By the end of this tutorial, you should be able to get notes on the page by playing on your MIDI keyboard, a method PrintMusic calls HyperScribe.

If you don't have a MIDI keyboard or microphone, skip ahead to Tutorial 2.

INTRODUCTION TO HYPERSCRIBE

Each time you play a note on your MIDI keyboard, the computer receives certain information via the MIDI cable: which key you struck, how hard you hit it, and how long you held it down. But to convert your performance to standard notation, the computer needs to know how each note's duration relates to the beat and the measure.

To address this issue, PrintMusic produces a metronome click while you play.

HyperScribe, by the way, isn't just for keyboard virtuosos. No matter how slowly you go, HyperScribe is still an excellent means of entering music—single-line or simple music in particular—into a score. Even non-keyboardists often come to prefer HyperScribe for quick, accurate note entry. With the MicNotator feature, you can even play your favorite instrument, like clarinet or saxophone, to enter notes. See MICNOTATOR in the User Manual for more details.

In the following sections, you'll give HyperScribe a try. For a more complete discussion of various settings and how you might

Tutorial 1c: HyperScribe

use them, see the User Manual under [HYPERSCRIBE TOOL](#) or the [QUANTIZATION GUIDE](#) in the Appendix.

CREATING A NEW DEFAULT DOCUMENT

There are hundreds of variables in published music notation: thickness of the staff lines, size of the notes, distance between accidentals in a key signature, and so on. PrintMusic will let you change settings for some of these variable

However, you probably won't want to set up your favorite design rules each time you create a new piece. Teaching PrintMusic precisely how you like your music to look could take you half an hour every time you launched the program.

The good news is that PrintMusic lets you determine all these variables once, after which it remembers your preferences for any future piece. In the PrintMusic 2008/Component Files folder there's a document called Maestro Font Default. This is nothing more than a blank PrintMusic document that's been customized with a dummy name, page numbers at the bottom of the page, specific music spacing rules, and so on. As long as you keep this document in the same folder as the PrintMusic program itself, those parameters will always be preset when you start PrintMusic or create a new document. Of course, you can and should create your own default document, using your own favorite setup; the one we've provided is meant to serve as an example. When you're finished with these tutorials, simply create a new document (or modify the one we've provided), and make sure you've named it Maestro Font Default (on Windows, choose .FTM for the file type).


- **From the File Menu, choose New, then Default Document.** PrintMusic presents an untitled document. Remember that its

Tutorial 1c: HyperScribe

format is determined by the Maestro Font Default document in the PrintMusic/Component Files folder.

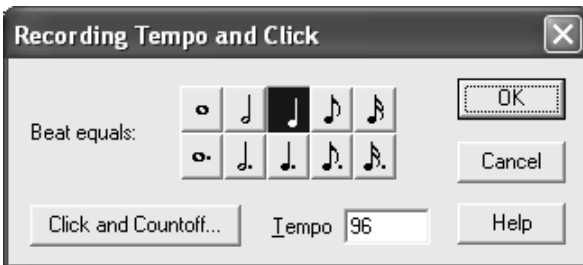
- **From the View Menu, choose Zoom, then select Zoom to 75%.** Now we need to make sure the settings are correct for our experiment.

TRANSCRIBING A SCALE (WITH A CLICK)

- **Click the HyperScribe Tool** . A new menu appears on the menu bar called HyperScribe, where you'll make your transcription settings.

If you wish to use the internal speaker on a Macintosh, select the MIDI Menu, then Internal Speaker Playback.

- **From the HyperScribe Menu, choose Recording Tempo and Click.** In the Recording Tempo and Click dialog box, you specify a start signal, set a tempo for recording by default (shown on the Playback Controls). In the Tempo box, enter the desired tempo. If you are fairly proficient at the keyboard, you might want to try a tempo of 96. Beginner keyboardists might prefer a tempo closer to 60 for the following example. Your default setting for Beat should be a quarter.



- **Click OK.** That's it! PrintMusic is now ready to provide you with a metronome click.

Tutorial 1c: HyperScribe

- **From the HyperScribe Menu, choose Record Mode.** Make sure Record into One Staff is selected.
- **Click the first measure.** A dotted frame surrounds the measure you clicked, indicating that PrintMusic is ready for you to begin. It doesn't matter whether you play staccato or legato (short or connected notes); HyperScribe expands any note you play to the beginning of the next note (or beat), so that you won't find scattered sixteenth rests cluttering your music when you're finished. PrintMusic is waiting for you to send a signal that you're ready. Because we set the Start Signal to Any MIDI Data, it doesn't matter which key or pedal you hit.
- **Play a note on the keyboard.** PrintMusic begins to click, giving you two measures countoff to get a feel for the tempo. If you don't get a click, you may wish to review the section called SETTING UP YOUR MIDI SYSTEM in the INSTALLATION CHAPTERS earlier in this book. You may also wish to consult the User Manual under MIDI SETUP DIALOG BOX.
- **When the two countoff measures are up, play a two-octave C scale, in quarter notes, starting on middle C, as shown below.**




As you play each measure, it fills up with notehead-like dots; only when you've completely filled a measure (and moved on to the next) does the full-fledged notation appear.

- **When you're finished, click your mouse anywhere on the screen.** The editing frame goes away. Take a look at what PrintMusic did: did you get your C scale? If you didn't, try entering a slower tempo in the Recording tempo and Click dialog box. Now let's try a real melody instead of a scale.

Tutorial 1c: HyperScribe

TRANSCRIBING A MELODY

- **From the MIDI Menu, choose Quantization Settings.** The Quantization Settings dialog box appears.
- **Under Smallest Note Value, click the eighth note.** PrintMusic's sense of rhythm is much finer than ours; in fact, it perceives subdivisions of rhythm down to 1024ths of a quarter note. (These very small rhythmic increments are called ENIGMA Durational Units, or EDUs.) Because PrintMusic's perception of time is so precise, the program must round off, or quantize, each note in your performance to the nearest eighth note (or whatever rhythmic value you specify), in order to produce readable notation. The following example has eighth notes in it, so we selected the Eighth Note button under Smallest Note Value.
- **Click OK. You return to the score.** You'll try a slightly more ambitious HyperScribe experiment this time — “Ode to Joy.”
- **Click the HyperScribe Tool  and click the first measure.** You don't need to erase your C scale; a new HyperScribe pass overwrites whatever was there before.
- **Play “Ode to Joy” as shown here.**




- **When you're finished, click the mouse.** Scroll back to the first measure. Look over your piece and see how you did. Feel free to try it again; anything new you record will simply overwrite whatever music is there now.


Tutorial 1c: HyperScribe

SETTING THE TIME SIGNATURE AND BEAMING PATTERNS

In the previous experiments, you used PrintMusic's default setting of quarter-note key taps. In the next experiment you'll be trying a piece in $\frac{3}{4}$ time, which will require you to change some of HyperScribe's settings.

- **Click the Time Signature Tool** .
- **Double-click the first measure.** The Time Signature dialog box appears.
- **Using the upper scroll bar, click the left scroll bar arrow once.** We have just specified there are three quarter notes per measure, which puts our piece in $\frac{3}{4}$ time.
- **Select Measure 1 through End of Piece (if it's not already selected).**
- **Click OK.**

TWO-HANDED HYPERSCRIBING

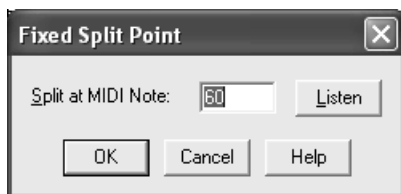
- **From the File Menu, Choose New, and then Document with Setup Wizard.** For this example, we'll need to start a new default document with a grand staff.
- **Click Next, and then on page 2, choose Keyboards in the left column, and then double-click Piano so it appears in the right column.**
- **Click Next, Next, and then Finish** to open the new document.
- **Click the HyperScribe Tool** . The HyperScribe Menu appears.

Tutorial 1c: HyperScribe

- **From the HyperScribe Menu**, choose Recording Tempo and Click. Since you're playing a $\frac{3}{4}$ piece, you have to tell PrintMusic that each click should equal a quarter note.
- **Click the quarter note icon.** You'd click the same button for a piece in $\frac{4}{4}$ or $\frac{2}{2}$ meter.
- **Click OK.**
- **From the MIDI Menu, select Quantization Settings.** The Quantization Settings dialog box appears.
- **Under Smallest Note Value, click the eighth note.** PrintMusic's sense of rhythm is much finer than ours; in fact, it perceives subdivisions of rhythm down to 1024ths of a quarter note. (These very small rhythmic increments are called ENIGMA Durational Units, or EDUs.) Because PrintMusic's perception of time is so precise, the program must round off, or quantize, each note in your performance to the nearest eighth note (or whatever rhythmic value you specify), in order to produce readable notation.
- **Click OK.** You've told PrintMusic that each click represents a quarter note, and you've specified a quantization value. One other parameter has changed since your first HyperScribe efforts: You're using two staves now. HyperScribe can split your performance onto two staves (to be played by right and left hands), but it needs you to specify a split point—a key on the MIDI keyboard, below which all notes will be transcribed onto the lower staff; the note you play and all higher notes will be placed on the upper staff.

Tutorial 1c: HyperScribe

- From the HyperScribe Menu, choose Record Mode, then Split into Two Staves. Now, choose the point between the two staves you want notes to split between the left and right hand staves. If you're familiar with MIDI key numbers (middle C = 60), you can type a key number into the text box in the Fixed Split Point dialog box that appears. It's easier, however, to define a split point simply by playing the key.
- Click Listen. PrintMusic asks you to play the key you want to use as a split point.
- Play the B just below middle C. PrintMusic enters the key number into the text box. Now, notes played on or above the B below middle C will be placed into the top staff.
- Click OK. At this point, you're ready to go.
- Click the first measure of the upper staff. After the two countoff measures, play this excerpt from Bach's Minuet in G Major.



- When you're finished, click the mouse. Scroll back to the first measure. If all went well, you should have a fairly clean, correctly beamed transcription.

Tutorial 1c: HyperScribe

- **Play back your performance (click Play ▶ on the Playback Controls).** PrintMusic plays back your transcription complete with your dynamics and rhythmic feel.

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

BEAMING

PLAYBACK

TIME SIGNATURES

QUANTIZATION

CLEFS

HYPERSCRIBE TOOL

MICNOTATOR


Tutorial 1c: HyperScribe

Tutorial 2: Adding Details

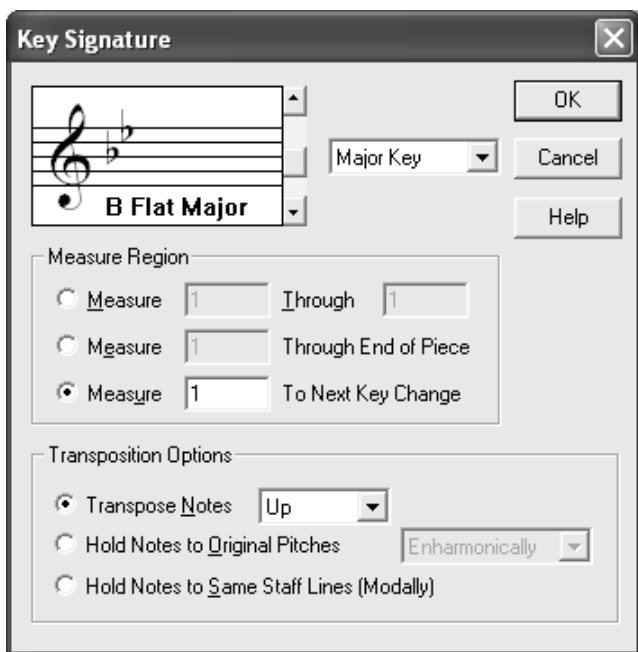
There's a lot more to music than just notes. In this tutorial, we'll cover how to add details—key and time signatures, lyrics, repeats, chords, and more. Open the Document called “Tutorial 2” in the Tutorials folder: We'll use this version of “Oh, Susannah” to explore PrintMusic's prowess in creating a lead sheet. By the end of this tutorial, you should be able to create a simple lead sheet.


CHANGING THE KEY

If you use the Setup Wizard, you should start off with the correct key signature for your piece every time. But let's say you change your mind after entering in the music. We'll change the key for our folk song “Oh Susannah.”

- **Click the Key Signature Tool** .
- **Double-click the first measure (within the staff lines to the right of the time signature).** The measure highlights and a dialog box appears. PrintMusic displays a dialog box when it's requesting some information from you. In this particular dialog box, you use the scroll bar to select a new key. Click the up arrow to add sharps to the key signature or subtract flats. Click the down arrow to add flats or subtract sharps.

Tutorial 2: Adding Details




- **Click the up arrow on the scroll bar twice, so that no sharps or flats appears.** Now look at the bottom of the dialog box: PrintMusic lets you specify whether or not you want to transpose the notes when you change the key signature. Leave the settings as they are; you're transposing the song up a whole step, to C.
Now specify what region of measures you want to be affected by the new key.
- **Click the radio button for “Measure 1 Through End of Piece.”**
- **Click OK (or press ).** The dialog box goes away, and your piece is instantly transposed to the key of C.

Tutorial 2: Adding Details

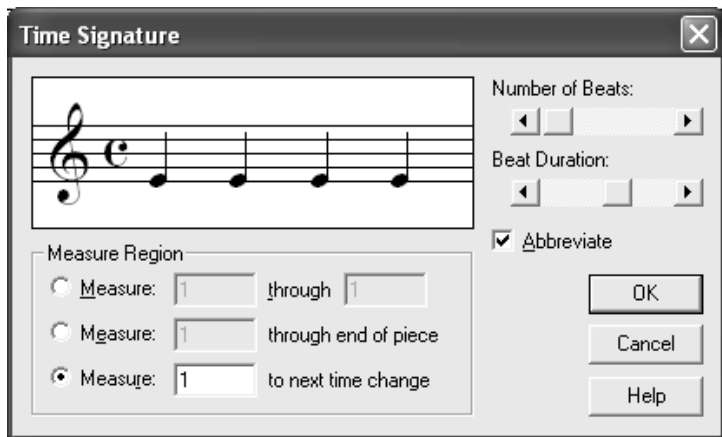
CHANGING THE TIME SIGNATURE

If you use the Setup Wizard, you should start off with the correct time signature, too. But let's say you decide your folk song would work better in cut time.

- **Click the Time Signature Tool , and double-click the first measure.** Make sure you click the middle of the measure (within the staff lines). There are two scroll bars in the Time Signature dialog box: the upper bar controls the top number of the time signature, and the bottom bar controls the bottom number.
- **On the upper scroll bar, click the left scroll bar arrow twice, to change the upper number from 4 to 2.** You want the meter to be $\frac{2}{2}$ two half notes per measure—so you decrease the upper number, which governs beats per measure.
- **Now click the right scroll bar arrow twice on the lower scroll bar.** The lower scroll bar sets the rhythmic pulse—the lower number in the time signature. You increase the value from a quarter note to a half note (by changing the lower number from 4 to 2).

Tutorial 2: Adding Details

- Click the radio button for “Measure 1 Through End of Piece.” The Time Signature dialog box looks like this:



- Click OK (or press **enter**). That’s it. You’ve now put “Oh, Susannah” into cut time. (PrintMusic defaults to displaying the cut time symbol C for $\frac{1}{2}$. If you’d prefer $\frac{3}{2}$, see the User Manual under CUT TIME.)


ENTERING LYRICS: TYPE INTO SCORE



One of PrintMusic’s greatest powers is its ability to handle lyrics intelligently. If you provide the lyrics, complete with hyphens between syllables, PrintMusic can automatically distribute them to the melody line, neatly avoiding tied-over notes and rests, and centering every syllable under its note. Each syllable is attached to its note; if the note moves horizontally, the syllable moves with it. PrintMusic also adds word extension underlines for melismatic passages automatically.

You can type the lyrics directly into the score, so that you know at all times where you are in the music—a feature called Type Into Score.

Tutorial 2: Adding Details

In this tutorial, you'll learn how to type lyrics into the score.

- **Click the Lyrics Tool** . A new menu, called Lyrics, appears and a row of two positioning triangles appears to the left of the staff.
- **From the Lyrics Menu, choose Type Into Score**, if it's not already selected.
- **Click on the staff above the first melody note.** You don't have to click the notehead. Instead, click anywhere within the staff lines above it. A small blinking cursor—the insertion point—appears beneath the first note.
- **Type: "Oh, I come from Al-a-ba-ma, with a ban-jo on my knee."** Each time you type a space or a hyphen, PrintMusic automatically moves the insertion point to the next note in preparation for entering the next syllable. PrintMusic automatically scrolls the music as you enter the lyrics, so you always know where you are.

As you type, there are a few things you should know. If you make a mistake, just backspace over it by pressing the  key (Mac: ). (If you backspace to the previous syllable, PrintMusic highlights the whole syllable for you, so that you can replace it all at once with anything you type.) If you want to change a word you've already typed, click in the staff above the syllable in question so that it's highlighted; then type in your correction.

As you type the rest of these lyrics, you'll encounter some syllables that are supposed to be held through two melody notes:



In such cases, just skip past the sustained note by pressing the space bar. PrintMusic will create word extensions for you when appropriate. Use the space bar to skip past rests.

Tutorial 2: Adding Details

- **Finish typing the first verse:**

*I'm [space] goin' to Lou'-si-a-na, my [space] true love for to see.
[space]*

Oh, Su-san-nah, now don't you cry for me,

Oh, I come from Al-a-ba-ma with a ban-jo on my knee.


The two small triangles at the left edge of the screen control the baseline of the lyrics (the imaginary line upon which the bottom edges of the words sit). If you drag the triangle, you'll find that you can move the baseline (and all the attached lyrics) up and down.

ADDING A SECOND VERSE

As it happens, “Oh, Susannah” has two verses. If you don't work with lyrics much, feel free to skip this section. If you plan to be working with vocal music, though, this section will show you how to add multiple verses.

- **Click the first note of the piece.** The first syllable “Oh,” should be highlighted.
- **Press the down arrow.** A cursor appears below the first syllable. You are now ready to type in verse 2. You can continue to add up to six verses this way. You can use the up and down arrow keys to move between verses.

THE REPEAT TOOL

To be truly complete, your lead sheet needs a first and second ending, requiring the use of the Repeat Tool .

In PrintMusic, a repeat barline is simply a signpost that directs the flow of music playback back to another measure.

A repeat barline doesn't necessarily direct music backward; it could make the music jump to a later measure, as it does if you're

Tutorial 2: Adding Details

using a coda sign. You can build nested repeats, multiple endings—even purely graphic repeat barlines that have no playback functions at all.

In your “Oh, Susannah” lead sheet, you’ll actually need several repeat barlines—one at the beginning of the score, plus a first and second ending. To make these endings work properly, you need to amend the beginnings and endings of the music itself, adjusting the lyrics and inserting the first ending measure, so that the lead sheet looks like this:

Beginning...



Oh, I come from Al - a -
rained all night the

...End




ban - jo on my knee. It
ban - jo on my knee.

Detailed description: The image shows two staves of musical notation in treble clef with a common time signature. The first staff, labeled 'Beginning...', starts with a pickup measure (measure 1) containing a whole rest, followed by measures 2 through 5. The lyrics 'Oh, I come from Al - a -' are aligned under measures 2-5, with 'rained all night the' on the line below. The second staff, labeled '...End', starts at measure 16 and contains measures 16 through 19. The lyrics 'ban - jo on my knee. It' are aligned under measures 16-18, and 'ban - jo on my knee.' is on the line below. A double bar line with a repeat sign is at the end of measure 19.

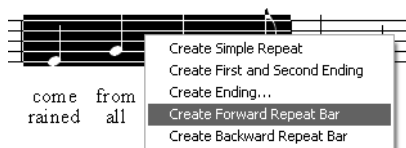
We have provided a document called “Tutorial 2a,” in which these changes have already been made. Open this document now. In either case, scroll back to the beginning of the piece; now you’re ready to proceed.

The repeat tool is designed to allow you to add standard repeat barlines and endings easily using context menus. By context-clicking (Windows users right-click, Macintosh **option**-click) measures and selected regions, you can easily add and edit repeats without taking focus off the score. Now, let’s add a repeat with a first and second ending.

- **Click the Repeat Tool** . Measure 1 is a pickup measure, so you want the first repeat barline to appear at the beginning of measure 2.
- **Windows users Right-click (Macintosh users **control**-click) measure 2.** A context menu appears which offers several repeat options.

Tutorial 2: Adding Details

- **Choose Create Forward Repeat Bar.** A forward repeat bar appears at the beginning of measure 2.



Note that you could also click measure 2

and from the Repeat Menu choose Create Forward Repeat Bar to perform the same task.

Now, let's create the first and second ending. You want the first ending to appear at measure 17. Scroll down so measure 17 is visible.

- **Windows users Right-click (Macintosh users ⌘-click) measure 17.** For a first ending longer than one measure, you would select the measure region and then context-click.
- **Choose Create First and Second Ending.** PrintMusic places a first ending over the highlighted measure and also places a second ending over the following measure. That's it! This repeat is already defined to play as shown, upon reaching the backward repeat bar, playback will jump back to measure 2, and then, the second time through, skip over measure 17 to the second ending.

To remove a repeat barline or bracket, click the Repeat Tool, then click the measure. Click the square handle at the bottom of the barline and press ⌫. Don't be concerned if your lead sheet ends with a single measure stretched over an entire staff system. Such layout issues will be discussed in Tutorial 4. Finally, please note that PrintMusic also offers a number of text repeats, such as *D.S. al Coda*. These text repeats are purely graphic, so they do not affect the playback of your score.


Tutorial 2: Adding Details

CHORD SYMBOLS (OPTIONAL SECTION)

No true lead sheet would be complete without chord symbols. With a little help from your MIDI keyboard, the process of adding chords can be extremely quick. You can also apply similar techniques with the Type into Score feature, which doesn't require a keyboard. (If most of your work won't require chord symbols, you can skip this section.)

To enter chord symbols without a MIDI keyboard, click on the Chord Tool, then choose Type into Score from the Chord Menu.

This section assumes that you've completed the "Oh, Susannah" lead sheet up through the last section. If not, choose Open from the File Menu; open the document called "Tutorial 2b," which is complete to this point.

- **Scroll to the first measure of the piece, if necessary.**
- **Click the Chord Tool** . The Chord Menu appears. The top two commands in the menu are chord input options: Type Into Score (functions in the same way as the corresponding Lyric option); and MIDI Input (which has you play the chord on the MIDI keyboard).
- **From the Chord Menu, choose MIDI Input.** If you don't have a MIDI keyboard, don't despair; it's almost as easy to put chord symbols into your score without MIDI. See the User Manual under CHORD SYMBOLS for instructions.
- **Click the first note of the second measure.** A little ear appears above the staff. It indicates that PrintMusic is ready for you to play the chord.

Tutorial 2: Adding Details

- **Play a C triad, root position, on the MIDI keyboard.** It doesn't matter how the chord is voiced or what octave it's in; just make sure that the bottom note is a C.

Oh, I come from Al - a - ba - ma
rained all night the day I

PrintMusic puts the chord symbol, C, above the staff. (If the chord symbols appear too low or too high in your score, remember that, just like lyrics, you can drag the leftmost positioning triangle up or down to move the baseline of the chords.) So far, so good—now you need to advance the cursor to the right, in preparation to enter the next chord symbol. To signal PrintMusic that you want to move on to the next chord, you play any MIDI keyboard key above middle C.

- **Play a single note—any note—above middle C.** If you want to move backward, play a single note below middle C.
- **Play three more single notes above middle C.** You've just moved the ear cursor to the next downbeat, where there's another chord.

Oh, I come from Al - a - ba - ma with
rained all night the day I left,

Tutorial 2: Adding Details

- **Play another C chord, this time in first inversion (E on the bottom).**



This time, PrintMusic writes *C/E*—a C triad with an E in the bass.

- **Continue adding the chords this way: advance to the next spot by playing a single key above middle C, and then play the chord.** If you don't play the chord in root position, PrintMusic notates the chord symbol as a triad over a bass note, separated by a slash. You can add any chord symbols you want; one example is shown here:

Tutorial 2: Adding Details

[Title]

C C/E

Oh, I come from Al - a - ba - ma with a
rained all night the day I left, the

C/G G7 C

ban - jo on my knee, I'm goin' to Lou' - si -
wea - ther it was dry, The sun so hot I

C/G G7 C C7

a - na, my true love for to see.
froze to death, Su - san - nah, don't you cry.

F C

Oh, Su - san - nah, now don't you cry for
Oh, Su - san - nah, now don't you cry for

G7 C C/E

me, Oh, I come from A - la - ba - ma with a
me, I come from A - la - ba - ma with a

C/G G7 C

ban - jo on my knee. It
ban - jo on my knee.

1. 2.

You'll find that PrintMusic has no problem transcribing the G7 in measure 5. You can play seventh chords, ninths, augmented, diminished, and even more complex chords, and PrintMusic will have no problem understanding you.

Tutorial 2: Adding Details

If you make a mistake, choose Undo from the Edit Menu, click the note, and play the chord again. Here's how you tell PrintMusic that you're finished entering chords:

- **Click any blank part of the screen. Go ahead—play it back!** (Click Play ▶ on the Playback Controls.) You'll discover that PrintMusic plays the chord symbols wherever they occur. (You can also disable the playback function of chords, if you like; see the User Manual under [CHORD SYMBOLS](#).)

Now suppose you're just about ready to print, when you find out that this "Oh, Susannah" is going to be a piece of popular sheet music, with guitar fretboard diagrams above the staff.

No problem:

- **From the Chord Menu, choose Show Fretboards.** PrintMusic instantly places full-blown fretboard diagrams underneath the regular chord symbols. They'll even transpose if you change the key!











To adjust the distance between the fretboard diagrams and the staff, choose Position Fretboards from the Chord Menu, and drag the leftmost triangle up or down. See the User Manual under [FRETBOARD DIAGRAMS](#) for full instructions.

WORKING WITH INNER VOICES: LAYERS

In this example, let's suppose that you've decided to add a few harmony notes.

PrintMusic lets you have up to four voices—*independent lines of music, each with its own stem—per staff*. Most of the time, you'll probably need only two voices, stems up and stems down. You'll find such music especially easy to notate in PrintMusic, because every staff can have four completely independent layers of music. You can think of them as clear plastic overlays, because each layer is utterly independent—each can even have its own MIDI channel for playback. You can flip easily from one layer to the other, and even hide the ones you're not working on.

Tutorial 2: Adding Details

- For Windows, click the **Layer 2 push button in the lower left corner of the screen**. For Macintosh, choose Layer 2 from the pop-up menu in the lower left corner of the screen. You've just made Layer 2 the active layer of every staff.
- Click the **Simple Entry Tool** .
- Click the **half note icon**  in the **Simple Entry palette** (or press 6 on the numeric keypad) to select a half note duration.
- **Position your cursor on the A below middle C on the first beat of measure 10 and click.** Do the same for the second half note in measure 10. You can see that the stems are properly flipped. (Note you could also enter these notes with the Simple Entry Caret with the same results).
- Press --1 (Mac: --1) to return to Layer 1. The editing frame now displays Layer 1, and Layer 2 is dimmed. --# (1-4) (Mac: --# (1-4) is a keyboard shortcut used to change the active layer while entering.



While using the Simple Entry Caret, when you switch layers, PrintMusic creates placeholder rests for you automatically, so you can continue entering in a new layer at any point in the measure.

There is a special case you should be aware of when working with layers. There are times, often found in keyboard music, when the second voice doesn't begin until the middle of a measure (below right). The solution is to fill up the beginning part of the measure with rests (below left):



To create the appearance of a Layer 2 voice that begins in mid-measure (right), first create “placeholder” rests (left). Use the letter h key to hide the rests.

Tutorial 2: Adding Details

In Simple Entry, / -click each rest and press the letter h key. The rest dims to indicate it is hidden (and will not print); now it's merely a placeholder to align the notes of the second voice. (Press the h key again to make the entry reappear.)

WHEN YOU'RE READY TO CONTINUE

This tutorial has covered a lot of ground; if you've made it to the end, congratulations. PrintMusic offers a lot of power, and you can harness it! Choose Save from the File Menu, if you haven't already done so. If you think you've done enough for one session, choose Exit (Mac: Quit) from the File Menu, and you'll return to the desktop.

If you want to go on, close this document and turn to the next tutorial.

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

[CHORD SYMBOLS](#)

[LYRICS](#)

Tutorial 2: Adding Details

Tutorial 3: Articulations & Expressions

Now that you know the basics of entering music quickly and editing it efficiently, it's time to learn how to add the markings that make music such a rich language—articulations, dynamics, slurs, and more. Open the document called “Tutorial 3” in the Tutorials folder: We'll use this arrangement of “Oh, Susannah” to explore PrintMusic's fluency in the language of music. By the end of this tutorial, you should be able to create a score with all the necessary markings.

BASIC ARTICULATIONS AND EXPRESSIONS

We'll start with an introduction to articulations (staccatos, accents, fermatas) and expressions (Moderato, *mf*, solo).

- **Click the Articulation Tool**

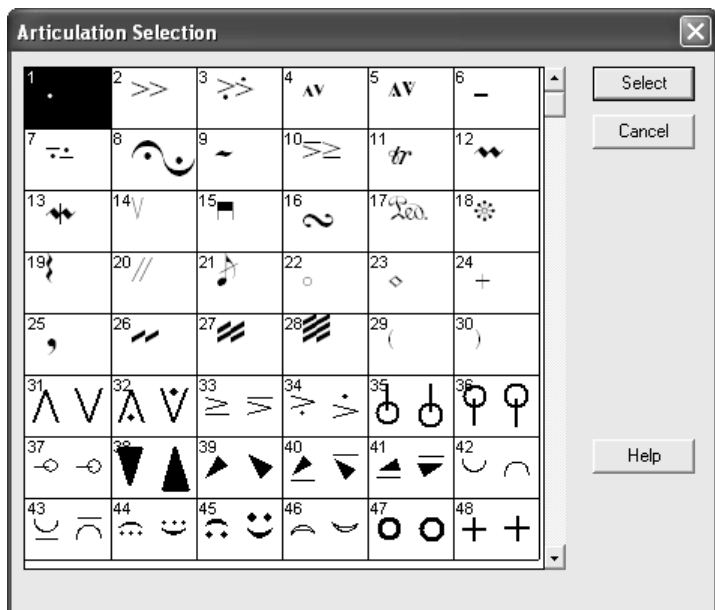


. Using this tool, you can click on, above, or below a note—it doesn't matter. PrintMusic's articulations are smart; they jump into place, centered on the notehead, automatically.

You must be in the same layer as your notes to attach anything to them, such as lyrics, articulations, expressions, or chord symbols.

Tutorial 3: Articulations & Expressions

- Click the dotted quarter note in the Trombone 2 staff in measure 3. The Articulation Selection dialog box appears.



Incidentally, some symbols, such as ♪, have been defined to flip upside-down automatically when a note's stem direction changes (as a result of a transposition, for example). Articulations with an associated upside-down symbol appear side-by-side in their selection square.


- Double-click the accent mark (top row, third from left).** Double-clicking an Articulation in this dialog box is the same as clicking once then clicking Select.

When you return to the score, you can see that PrintMusic not only centered the accent on the notehead, but it also knew which side of the note (top or bottom) to use. You can override PrintMusic's placement decision, of course—to move the


Tutorial 3: Articulations & Expressions

mark, drag its handle. (You can also delete a mark by clicking its handle and pressing **delete**.)

So that you understand what's happening behind the scenes, try this experiment:

- **Click the Simple Entry Tool** . Windows users **ctrl**-click, Mac users **option**-click squarely on the notehead of the dotted quarter note; press the down arrow three times until the stem direction changes. PrintMusic doesn't simply flip the stem—it also relocates the accent mark to the other side of the note. Press the up arrow three times to move it back into place.

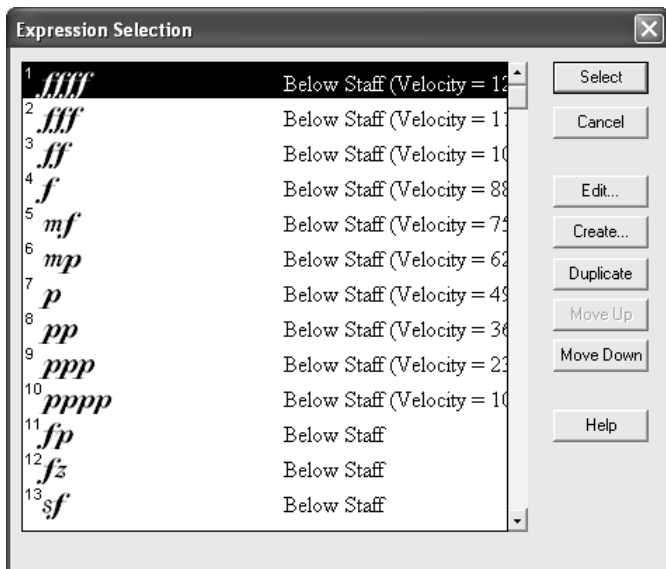
Now let's add a couple dynamic markings.

- **Click the Expression Tool** . For the moment, let's put in a *mf* marking.

To add an expression while entering with the caret in Simple Entry, press the X key.

Tutorial 3: Articulations & Expressions


- Position the cursor below the first note of the top staff, just to the left of the note. Double-click where you want the marking to appear. The Expression Selection dialog box appears.



- Double-click on *mf*. The *mf* marking is now in this staff. If you want to adjust its position, drag its handle. (To delete any expression, click its handle and press **delete**.)

ADDING A SLUR

As a quick exercise, let's add some slurs to the score.


- Click the **Smart Shape Tool** . The Smart Shape Palette appears as a toolbar on the top of the screen (or as a palette on the Macintosh), containing icons for slurs, crescendos, 8va markings, lines, and several kinds of brackets and lines. This

Tutorial 3: Articulations & Expressions

palette is just like the others you've encountered; you can hide it or move it around.



The curves and lines this palette offers are called Smart Shapes, because they behave intelligently; if the measure widens, so does the Smart Shape attached to it. If a Smart Shape begins at the end of one line of music and continues onto the next, it automatically breaks in two.

The Slur Tool  should already be selected; if not, select it now.

- **Place your cursor on the first note in measure five (top staff).**
- **Double-click the mouse, hold the button down after the second click, and drag the mouse to the right, until the third note in the measure is highlighted.** As long as you hold the button down, you can move the endpoint of the slur.
- **Release the mouse button.**

You've just created a note-attached slur. Take a look. Is the slur exactly where you wanted it? Does it arc too high or too low?

Shortcuts for the Smart Shape Tool: Hold down S for a slur, < for a crescendo or > for a decrescendo.

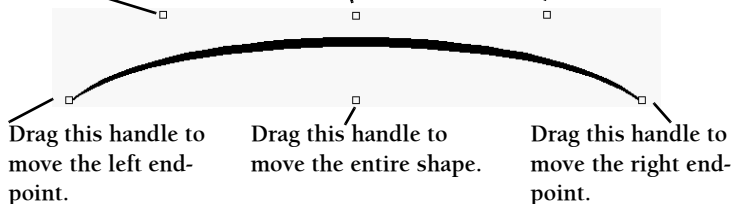
A Smart Shape is easy to edit. When a Smart Shape has multiple handles, it's currently selected. Each slur will have six handles. Here is a description of how to use these handles to edit the slur:

Tutorial 3: Articulations & Expressions

Drag this handle to move the arc asymmetrically.

Drag this handle to change the arc.

Drag this handle to move the arc asymmetrically.



Hold down the **shift** key while editing the slur to “constrain” your cursor to perfect horizontal or vertical movements.

- **Position the cursor at the top of the arc.** Click and drag downward to decrease the arc of the slur. Now create another slur. Scroll to the beginning of measure 3.
- **Position the cursor on the first note in measure 3 (top staff).** Double-click and drag to the last note in the measure. Release the mouse button. The new phrase marking displays its reshaping handles, letting you know that it’s selected. The first one you drew, meanwhile, is no longer selected. Instead, it displays a single handle. To select a Smart Shape that doesn’t display its reshaping handles, click its handle.






Feel free to experiment with these Smart Shapes. Click and drag each reshaping handle to see what it does. Try adding a crescendo or decrescendo.

When the Smart Shape Tool is selected, every Smart Shape in the score displays a small square handle on the screen (unless it’s already been selected, in which case it has reshaping handles). To delete a Smart Shape, click the handle to select the shape—and press the **delete** key. For more information, see the User Manual under **SMART SHAPE TOOL**.

Tutorial 3: Articulations & Expressions

Before moving on, you can choose to hide the Smart Shape Palette by deselecting it in the Window Menu. Otherwise, feel free to leave it on the screen.

SELECTION TOOL

If you're flying along in the editing process and don't want to bother switching tools, the Selection Tool can help speed you along. Click on the Selection Tool and click on any marking. Now you can move it, delete it, or right-click (Mac: -click) on it for a list of other editing commands. If you decide you need to do advanced editing, double-click on the marking to switch to the appropriate editing tool. You can return to the Selection Tool at any time by clicking --A (Mac: --A).

The Selection Tool works on Measures (Measure Tool), Notes (Simple Entry), Smart Shapes, Expressions, Articulations, Repeats, Lyrics, Chords, Text Blocks, Tuplets, Time Signatures, Key Signatures, Clefs, and Staff Names. For more details, see the User Manual under [SELECTION TOOL](#).

PUTTING IN MANY ARTICULATIONS



Let's learn some more about articulations.

The system you learned earlier for putting in articulations is fine for the occasional accent or staccato marking. But what if you have a series of accented eighth notes? Do you have to go through the Articulation Selection dialog box for every single note? Fortunately, no. You can select a region of notes and tell PrintMusic to apply the same symbol to every one.


- **With the Articulation Tool selected, drag across the remaining note stems of measure 2.** A bold black box will show you which notes you've drag-selected. When you release the mouse button, the Articulation Selection dialog box appears.

Tutorial 3: Articulations & Expressions

- **Double-click the staccato mark.** You return to the score; the remaining notes now have staccato marks.
- **Drag a box over the first two articulation handles.** You can now drag or nudge both of these articulations simultaneously.
- **Hold down the key and click or drag over additional articulations.** This way, you can pick and choose the articulations you want to position or edit.

Use -Z (Mac: -Z) as a shortcut for Undo.

THE “NUDGE” KEYS (ARROW KEYS)

- Click the Expression Tool .
- Click the *mf* mark's handle and press the left arrow key. The *mf* marking moves just a pixel (screen dot) to the left. You may have to look very closely to see it move at all. You can continue to reposition any marking whose handle is selected by pressing the up, down, left, and right arrows.

MARKINGS THAT PLAY BACK

Now that you've put a few staccatos and dynamics in your score, try this: While pressing the Space bar, click the first measure (the shortcut for a quick playback). You'll notice that your staccatos and breathmarks actually affect the articulation of the notes in playback!

Mac users: when the Playback Controls are visible, simply pressing the spacebar will start playback.

You'll soon discover that all of the dynamic markings (in the Expression Tool) and some of the Articulations have been defined for playback; as soon

Tutorial 3: Articulations & Expressions

as you place them into your score, they affect the playback in a musical way.

Remember you can also define playback tempo on any Expression.

WHEN YOU'RE READY TO CONTINUE

Choose Save from the File Menu if you haven't already done so. If you think you've done enough for one session, choose Exit (Mac: Quit) from the File Menu, and you'll return to the desktop.

If you want to go on, close this document and turn to the next tutorial.

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

METATOOLS

STACCATO MARKS

Tutorial 3: Articulations & Expressions

Tutorial 4: Layout & Printing

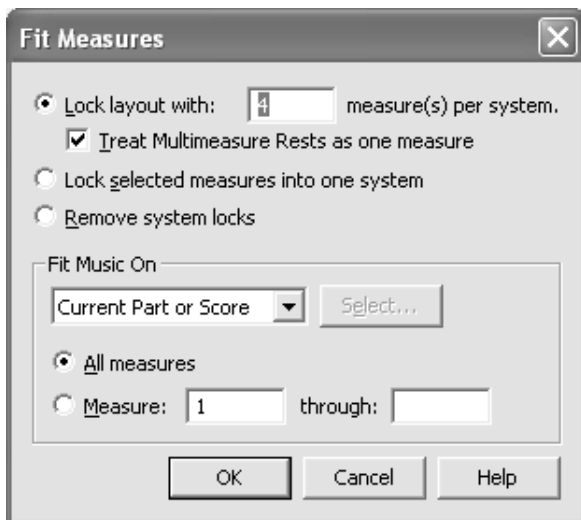
Although Finale automatically updates the score layout as you enter music, any measure, staff, system, or page can be resized, dragged or nudged as you see fit. Once you learn a few basic Selection Tool and Page Layout procedures, you'll see how easy it is to ensure a beautiful and precise layout for any score.

To prepare for this lesson, open the document called "Tutorial 4," which consists of a barbershop arrangement of "Auld Lang Syne."

MEASURE LAYOUT

For this example, we'll distribute measures to 4 per line.

- **From the Utilities Menu, choose Fit Measures.** The Fit Measures dialog box appears.




- **Make sure "Lock Layout with _ Measure(s) per System" is selected as well as "whole document."**
- **4 should be selected already.** If not, enter 4 after "Lock Layout with..."

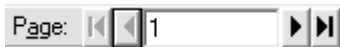
Tutorial 4: Layout & Printing

- **Click OK.** Finale re-assigns your music so 4 measures appear on each system. A fourth system is added at the bottom of the page to accommodate this arrangement.


You can also select a region of measures and group them in a system using the “Lock Selected Measures Into One System” command in the Fit Measures dialog box.

When we set four measures per system, Finale added an additional system on the next page to accommodate the final measure. Next, let’s move this orphan measure back to the first page.


- **Click the next page arrow at the bottom of the screen to advance to page 2.** Notice the single-measure system at the top of the page.
- **Click anywhere in the system to select the measure.** The system is highlighted.
- **Press the up arrow.** Finale moves this measure to the previous system on the first page. Similarly, you can click the last measure of a system and press the down arrow to move it to the next system. Try it now. Press  to remove selection and then click measure 7. Press the down arrow to move it to the next system and then press the up arrow to move it back.



With any of the Fit Measures commands, the layout depends on your good judgment. Remember, PrintMusic automatically lays out your music with as many measures as it can fit on a line; you’re free to override its placement decisions, but the result may be measures that are too wide or too crowded.

By locking a specific number of measures on a system you’ve created measure groups, PrintMusic’s system of locking measures within a system (hence the non-printing lock icon ). Be aware that once a measure has been manipulated in this way, the measures are locked into this arrangement, and they won’t be affected by future measure-rearranging commands like Update Layout or Begin a New Staff System. You can

Tutorial 4: Layout & Printing

remove locked measure groups from the piece by choosing Update Layout from the Edit Menu while pressing .

PICKUP MEASURES



Let's turn the first measure of "Auld Lang Syne" into a proper pickup measure. There are several ways to do this, but we'll show you the easiest. This method changes the first measure in the document into a pickup measure.

- **From the Document Menu, choose Pickup Measure.** The Pickup Measure dialog box opens, where you can tell PrintMusic how long your pickup lasts. Click the note that corresponds to the sum of the pickup notes. In our example, we have a quarter note.
- **Click the quarter note, then click OK.** PrintMusic hides the half note rest and the quarter note rest and only displays our pickup notes. PrintMusic even fixes the measure numbers to automatically skip the pickup measure. You may have noticed that the notes are still spaced as though the half note rest were still there. Never fear, we'll fix the spacing in the next section.

SPACING THE MUSIC



As noted earlier in Tutorial 1, PrintMusic is automatically applying professional publisher-standard note spacing to your music as you go along. (This feature can be turned off by deselecting Automatic Music Spacing from the Edit Menu.)

Automatic Music Spacing not only spaces the notes, it is designed to avoid the collision of chords, lyrics, and other score elements. In most cases, you will never need to worry about this feature. However, you may encounter instances when the music does not appear to be spaced correctly; usually, the automatic spacing

Pressing /-4 when measures are highlighted with the Selection Tool is a shortcut to Apply Note Spacing.



Tutorial 4: Layout & Printing

hasn't been triggered yet. Here, then, are the steps to follow to perform music spacing (it has not yet been performed in this score so you can see the effects):

- **Click the Selection Tool** .
- **Click just to the left of the top staff, in any staff system.** This is a quick way to select an entire staff with one click. You'll notice that the whole line is highlighted. Because we don't want to overlook the bass staff while making spacing decisions, we'll need to select the bass staff, too.
- **Hold down the  key and click just to the left of the bass staff, in any staff system.** Now both staves should be highlighted through the entire piece.
- **From the Utilities Menu, choose Apply Music Spacing.** When PrintMusic's finished, you might notice that the spacing of music and barlines is much more professional looking. Every measure is exactly as wide as it needs to be, and every note is allotted exactly the right amount of horizontal space. Music spaced in this way is said to have nonlinear spacing, as in published music: A whole note doesn't get as much horizontal space as four quarter notes—it actually gets much less. For more information about PrintMusic's three music spacing types, see the User Manual under MUSIC SPACING. There is one more critical behind-the-scenes function in action here: Update Layout. Again, PrintMusic is configured to perform this function automatically (it can be disabled by deselecting Automatic Update Layout from the Edit menu). When you use the Music Spacing command, you correct the spacing of the notes, lyrics, and accidentals of your piece; PrintMusic still must calculate the effects of your respacing on the layout of the measures. If you ever notice that mea-

Use Time Signature Spacing in the Utilities Menu, Music Spacing submenu, to restore default spacing.


Tutorial 4: Layout & Printing

asures seem too wide or too narrow, select Update Layout from the Edit Menu, or press -U (Mac: -backslash).

THE PAGE LAYOUT TOOL

The units of measurement PrintMusic normally uses are inches. You can work in whatever units you feel most comfortable with.

From the Edit Menu, choose Measurement Units; from the submenu, choose Inches (if it's not already selected).

- **Click the Page Layout Tool** .
Your page of sheet music is instantly covered with a series of horizontal and vertical lines with handles attached. Although this may appear confusing at first, the function of the handles will become clear as we examine the page in depth.

To view your entire page, click on the View Menu, select Zoom, then Fit in Window.

Tutorial 4: Layout & Printing

Page margins

Top and left system margins

System Lock icons

System Numbers

Bottom and right system margins

The image shows a page of a music score for the song "Auld Lang Syne". The score is arranged in four systems, each containing a vocal line (Soprano/Lead and Bass) and a piano accompaniment line. The lyrics are: "Should old acquaintances be forgot and never brought to mind? Should old acquaintances be forgot, and days o' auld lang syne! For auld lang syne, my dear For auld lang syne. We'll take a cup of kindness yet For auld lang syne." The score is annotated with several elements: 1. "Page margins" are indicated by a dashed line around the entire page. 2. "Top and left system margins" are indicated by a dashed line around the first system. 3. "System Lock icons" are small padlock symbols at the end of each system. 4. "System Numbers" 1, 2, 3, and 4 are placed to the left of each system. 5. "Bottom and right system margins" are indicated by a dashed line around the fourth system. The copyright notice at the bottom reads "© 2006 by MillerMusic Inc."

The handles (and their associated lines) control two distinct sets of margins: Page margins, which allow you to determine how much of the page (from side to side and from top to bottom) you will use for the music; and staff system margins, which allow you to indent staff systems, increase the space allotted to systems, and so on. A staff system, or system for short, is one line of music, no matter how many instruments (staves) are in it.

As you've no doubt already guessed, the lines that run to the edges of the page are the currently defined page margins. The rectangles that enclose the three systems of music are the staff system margins. Each system has two handles, one at the

Tutorial 4: Layout & Printing

upper left corner and one at the lower right corner. To manipulate any margin, simply drag its handle. You can even drag-enclose margin handles or select all margin handles with **control**-A (Mac: **command**-A). To move the entire system, creating more space between systems for a choreographer's note or a title, simply click on the system and drag it into place.

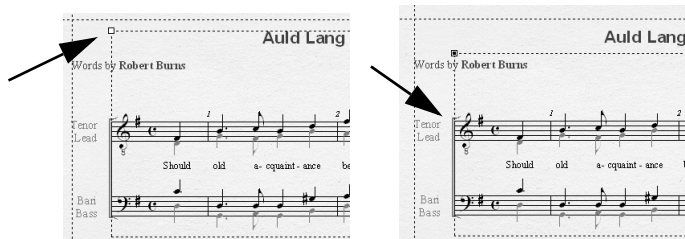
The page currently appears based on Finale's default layout settings. You might decide there is some extra space above the top system, we'll move the music higher on the page.

- **Click the top left handle of the first system and drag down about an inch, as shown:**

Notice you can also drag this handle

left or right to adjust the horizontal position of the left system margin. Once you've selected the handle you can also use the down arrow to nudge the system margin with more precision.



For precise positioning, from the Page Layout Menu, choose Systems and then Edit Margins. Here, you can specify spacing numerically. You will notice the values here change as you drag system margin handles.



The spacing on the page remains the same, but now there is room to move the system up (before colliding with the top page margin). When you do, subsequent systems will reposition uniformly.

Tutorial 4: Layout & Printing

- **Click anywhere in the top system and drag up and to the right.** Keep dragging as far up and to the right as possible. You are only able to move the system until it lies against the right and top page margins. Notice all the systems on the page moved up accordingly.

-click (Mac:
-click) and drag
to move systems
independently.

PrintMusic can also automatically space the systems evenly down the page with the Space Systems Evenly command. To space the systems, PrintMusic adjusts the Distance Between Systems, without changing the system margins. Because we want to make sure our title doesn't get covered up when we space the systems later, we'll make the top system margin bigger to include the title.

- **From the Page Layout Menu, choose Space Systems Evenly.** In the Space Systems Evenly dialog box, you can tell PrintMusic which pages to space and when to skip pages (such as pages only two systems full). The default settings are fine, so just click OK. Voila! All of your systems are spaced evenly between the top and bottom margins of the page.


THE RESIZE TOOL

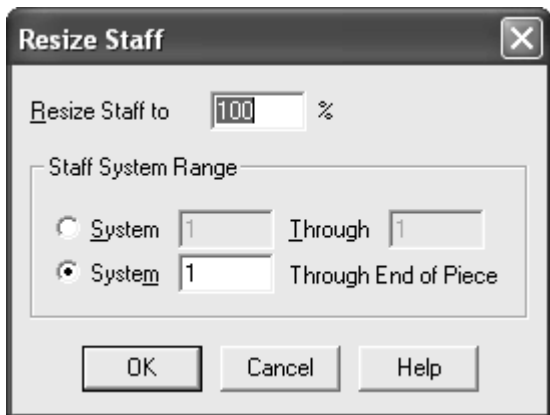
You've already experimented with the Zoom command in the View Menu. This command—and the options on its submenu—allow you to “zoom in” to and “zoom out” from your document, magnifying or reducing your view of it. During the entire process, however, the actual size of the music—the printed image—remains precisely the same.

The Resize Tool, however, can resize the music itself.

For this example, use the document called “Tutorial 4” that you've been working on to this point and scroll to page 1.

Tutorial 4: Layout & Printing

- Click the **Resize Tool** . The amount of music to be resized depends on where you click on the screen.
- Press the **Home key**. Or, scroll to the top left of the page.
- Click to the **left of the top staff**. The **Resize Staff** dialog box appears, asking how much to resize the staff.

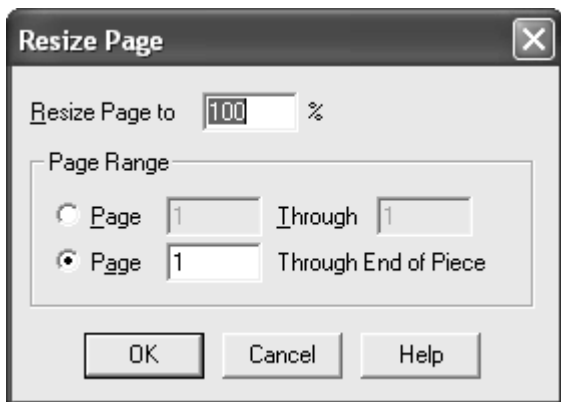


- **Type 80 and click OK.** You've just created a cue (or rehearsal) staff at 80% of the normal staff size.
- **Click the upper-left corner of the page.** The **Resize Page** dialog box appears.

*To resize a system using **Resize Staff System**, you must have more than one staff; otherwise, use **Resize Staff**.*

Tutorial 4: Layout & Printing

- **Type 75.** Click OK.



NOTE: *If you use the Resize Tool on a system or a page, as you've just done, you change the measure widths. Whenever you perform any operation in PrintMusic that changes the measure widths, you must tell PrintMusic to compensate by rearranging the layout of measures. As noted previously, PrintMusic performs an Automatic Update Layout for you; if you have decided to turn this feature off, you'll need to do it manually now.*

THE TEXT TOOL

The Text Tool is used to enter text onto a single page or multiple pages. Titles, subtitles, composer credits, page numbers, copyright notices, and dates are good examples.



For best results, don't use the Text Tool for musical text like *Adagio* and rehearsal letters. Use the Expression Tool for these purposes (see Tutorial 3).

If you create a document using the Document Setup Wizard, you will be prompted for a title. For this tutorial document, we have provided you with a dummy title, "Title." The word "Title" has

Tutorial 4: Layout & Printing

brackets around it, to tell you it's special, a text insert. We'll talk more about text inserts later in this tutorial.

Now, you'll add a subtitle to "Auld Lang Syne."


- **Press the Home key on your computer keyboard.** In Page View, Home Position shifts the view to the upper-left corner of the page you're working on. (In Scroll View, it returns you to measure 1.)
- **Click the Text Tool .** The Text Menu appears, and the title, "Auld Lang Syne," sprouts a small square handle.
- **Double-click the title's handle.** An editing frame appears around the text, and a blinking cursor appears within the frame. "Auld Lang Syne" is enclosed in a gray box which indicates this is a "Text Insert." In other words, this text is defined elsewhere so it can be replicated easily. This would be the case if this score were created with the Setup Wizard.
- **From the File Menu, choose File Info.** If you wanted to change the Title Text (or the Composer or Copyright), you would do it here.
- **Enter "Times Gone By" in the Subtitle text box.**
- **Click OK.** The File Info dialog box disappears and the blinking cursor is still to the left of our title.
- **Press the right arrow key .** The cursor moves to the right of the title text insert.
- **Press Return.** The cursor moves to the next line. Now set the font size.
- **From the Text Menu, choose Size, and then choose the desired font size.** For a subtitle, a 10- or 12-point size should work well. You can also set the typeface by selecting the text and choosing a typeface from the Font dialog box or submenu of the Text Menu.
- **From the Text Menu, choose Inserts, then Subtitle.** "Times Gone By" appears beneath the title. If you want to change the typeface, highlight the new text and choose a new typeface from the Font submenu of the Text Menu. (The title is in Arial 18-point bold). If you want to change the size or style (e.g., bold) of the text, you can make your selection from the appropriate submenu of the

Tutorial 4: Layout & Printing

Text Menu. Now, change the justification so the subtitle is centered beneath the title.

- **From the Text Menu, choose Justification and then Center.** The commands in this submenu allow you to specify how you want your text aligned in the text box.
- **Select Center Horizontally.** PrintMusic has centered your subtitle on the page. You can also manually adjust the position of any text block by dragging its handle.






(If the text block shows an editing frame, click anywhere on the page to see its handle.) You might want to adjust the vertical position of your subtitle. To delete a text block, click its handle and press .

In addition to entering titles and special instructions to players, the Text Tool can also be used to place page numbers into your

Note that page numbers are already assigned (starting on page 2) when you start a new score using the Setup Wizard or a template.

score, as well as the document name, current date, and current time (important features if you plan to update and reprint your score at some future time). PrintMusic provides several useful keyboard shortcuts for many of these features; let's explore some of them here.

- **Double-click in the bottom right corner of the page.** An editing frame appears.
- **Type “Page”, type a space, then press  (Mac: )--P.** This keyboard shortcut instructs PrintMusic to place a page number insert at the current cursor position. (You could

Tutorial 4: Layout & Printing

also select Page Number from the Inserts submenu of the Text Menu.) The number 1 appears, surrounded by a box. The box indicates that this number is not ordinary text, but a dynamic insert, meaning that if you created this insert on the second page of your score, it would display the number 2 instead of the number 1. See TEXT TOOL in the User Manual for a further discussion of inserts.

- Press **Ctrl** (Mac: **⌘**)-**Shift**-] (**right bracket**). This keyboard shortcut instructs PrintMusic to align the text block with the right margin of the page. (You could also select Right from the Placement submenu of the Text Menu.) You have now successfully entered a page number for your score. We can quickly instruct PrintMusic to display your page number on every subsequent page, without having to manually enter a different page number every time.

PRINTING BASICS

There are essentially two kinds of printers that work with PrintMusic: PostScript-equipped printers, suitable for professional publishing; and non-PostScript printers, including inkjet and bubblejet printers.

PrintMusic's output truly shines when you print on a PostScript printer. PostScript is a page-description language spoken by computers and printers, just as MIDI is a language spoken by computers and MIDI keyboards. (If you want truly typeset-quality printing, you can take your PrintMusic files on a disk to an output shop—something like a copy shop/graphics service bureau—and have it printed on a Linotronic imagesetter, a very expensive PostScript machine that creates published-quality printouts.)

Just as A, B, and C are characters in a standard text font, notes and musical symbols are characters in PrintMusic's music font, called Maestro. Maestro, and the other fonts that come with PrintMusic, is provided as a Postscript and TrueType font.

Tutorial 4: Layout & Printing

All text and musical symbols should look outstanding at any size. However, when you print at reduced sizes, a non-PostScript printer produces unevenly spaced staff lines, slightly “stairstepped” eighth-note beams, or somewhat jagged slurs (because these lines and shapes are actually graphics and not font items).

- **From the File Menu, choose Print and click OK** in the dialog box that appears. In a moment, your printer should begin to print your score.

WHEN YOU'RE READY TO CONTINUE

You've learned some very important concepts in this tutorial. In fact, these techniques and principles constitute much of the editing work you'll need to do in PrintMusic. Here's a quick review of what you've covered, in order:

1. Use the Selection Edit Tool to arrange measures.
2. Use the Music Spacing command to space and align notes, avoid collisions of lyrics and accidentals, and set ideal measure widths.
3. Especially after using the Music Spacing command, it's important to choose Update Layout from the Edit Menu, so you can see what the final layout will be. You should get in the habit of updating the layout just before printing—so that you never get unexpected results when you print.
4. Use the Page Layout Tool to adjust the spacing of all systems on the page.
5. Use the Text Tool to add titles, composer credits, copyright notices, and so on.

If you've had enough for this session, choose Exit (Mac: Quit) from the File Menu. If you want to go on, close the document you have open.

Tutorial 4: Layout & Printing

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

PAGE LAYOUT

PRINTING

SELECTION TOOL

SYSTEMS

MEASURE LAYOUT

TEXT INSERTS

TITLES


RESIZE

Tutorial 4: Layout & Printing


Tutorial 5: Working with Scores

It's time to learn about PrintMusic's more powerful score-oriented features. If you plan to work mainly on lead sheets, you may just want to skim this section. But if you intend to create multi-staff scores—particularly orchestral scores—you will want to go through this whole tutorial. By the end of this tutorial, you should be able to create from scratch a conductor's score and parts.

If you have a document currently open, close it.

- **Open the document called “Tutorial 5.”** This document currently consists of a single staff, filled with music.
- **From the View Menu, select Scroll View.** You may find that it is easier to do all of your editing work in Scroll View (where the music is laid out in a continuous horizontal band), especially when working with scores that contain several staves.
- **Click the Staff Tool** .
- **From the Staff Menu, choose New Staves.** The Staff Setup Wizard appears asking you what staves you would like to add.
- **Click on Strings in the left column, then double-click Violin, then Viola, then Cello.** The three instruments appear in the right-hand column.
- **Click Finish.** PrintMusic has added three evenly spaced staves, giving you a total of four; let's imagine that you're going to create a string quartet.

To see more staves, select a smaller view percentage from the View Menu, Zoom submenu.

You can reposition a staff by grabbing its handle and dragging it up or down. To remove a staff, click it and then press .

Tutorial 5: Working with Scores

SETTING CLEFS AND STAFF NAMES

If you use the Setup Wizard, you'll have all of the clefs and staff names set up for you. If you decide you don't like what the Wizard chose, you can always edit them using the techniques below. We'll edit the new staves to match the appropriate clefs and names for a string quartet.

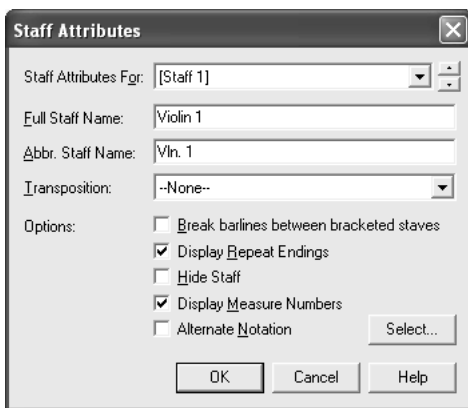
- **Click the top staff.** When you click anywhere on the staff to the right of the time signature, you select the staff. You can also use the Staff Tool to select measures, such as for applying Alternate Notation.
- **From the Staff Menu, select Edit Staff Attributes.**

The Staff Attributes dialog box appears. (You can also double-click the staff.)

The full name of the instrument will appear next to the staff in the first system (line) of the piece. The abbreviated name will appear next to subsequent systems.

- **Click in the text box called Full Name and type “Violin I”.**
- **Click in the text box called Abbr. Name and type “Vln. I”.**

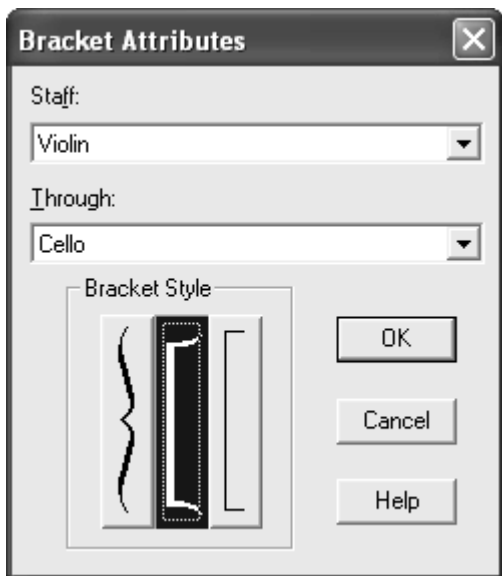
Incidentally, you establish the default font for staff names using the Select Default Fonts command in the Options menu (this will affect all staff names for newly created staves; it will not change existing staff names).



Tutorial 5: Working with Scores

You could click OK at this point; you'd return to the score, where the first staff's name would now appear. However, as long as you're at it, you may as well set up the other staves:


- **From the staff drop-down list at the top of the Staff Attributes dialog box, choose Violin[Staff 2].** The contents of the dialog box change to reflect the staff attributes of the second staff in the score.
- **Rename this staff Violin II, and enter Vln. II as its abbreviated name, then click OK.**
- **Double-click the bracket handle.** A small box at either end of the bracket. The bracket attributes dialog box appears.
- **Click where it says “Violin II” in the Staff drop-down list.** Select Violin I to include the Violin I staff in the bracket.



- **Click OK.** Your bracket should now surround the staves of your entire string quartet.


Tutorial 5: Working with Scores

SELECTING PARTIAL MEASURES; TRANSPOSING A REGION

Up to this point, you've done all your manipulation of music in one-measure increments. Using the Selection Tool, you've clicked a measure to select it, drag-enclosed several whole measures, clicked the first measure and -clicked the last measure, or clicked in the left margin to select an entire staff.

But selecting a measure at a time is like selecting a word at a time in a word processor—it's a nice shortcut, but sometimes you need to select in smaller units.







What if you want to select half a measure—or only one note?

- **Click the Selection Tool** . You don't need to change any settings to select partial measures, just learn a couple techniques.




In the musical example you have on the screen, for example, suppose you decide that a certain passage in the Violin I part would sound better if it were up a third.

- **Scroll to measure 6.** Click and hold in measure 6, just above and before the third beat. Drag down and to the right, until you've selected the first two eighth notes in measure 7. When you release the mouse button, the region is highlighted.





- **Hold down**  **and press**  **once.** Notice the selection expands one note to the right.
- **Hold down**  **and press**  **once.** The selection contracts to its original size. When you first select a region, hold down  and press  if you want to adjust the begin-



Tutorial 5: Working with Scores



ning of the region instead of the end. Hold down  and Windows users , Mac users , to expand and contract by full measures.



- **From the Utilities Menu, choose Transpose.** The Transposition dialog box appears.
- **Choose the radio buttons for Up and Diatonically.** From the Interval drop-down list, choose Third. Click OK. You return to the score, and the selected region is now up a third.


Use the following key commands to quickly transpose a selected region:

 /  -6 = Down M2

 /  -7 = Up M2

 /  -8 = Down octave

 /  -9 = Up Octave


If a region including partial measures is too big to drag-select (e.g. on different pages), drag-select a smaller region that begins where desired, navigate so the desired end-point is in view, then hold down  and click to specify the end of the selection. If you do want to select a whole measure, double-click the measure. (If you double-click a second time, and your score has more than one staff, you extend the selection vertically, to include the selected measures in every staff - also called the “measure stack.”)

The technique you just learned—selecting a region, then applying a command from the Utilities Menu—is extremely powerful. Select some music, and then take a glance at the commands in this Menu to the other available options.

INSERTING STAVES


Let's say we add a flute to our string quartet. We could use the same technique for adding staves as before, but this time we'll save some work and let the Wizard create them.

Tutorial 5: Working with Scores

- **Click the Staff Tool** . The Staff Menu appears. We want to insert our flute staff above the Violin I staff.
- **Click on the handle of the Violin I staff.** The staff handle is a small box on the top staff line near the clef.
- **From the Staff Menu, choose New Staves.** The Parts page of the Setup Wizard appears.
- **Double-click on the Flute in the middle column.** The Flute instrument appears in the selection window.
- **Click on the Finish button.** The Wizard adds a Flute staff above our selected staff, in this case the Violin I staff.

TRANSPOSING INSTRUMENTS

But what if we made a mistake? What if we really wanted to add a clarinet? You could delete the flute staff and add a clarinet from the Wizard, but let's say you've already added music and you don't want to lose it. We've already seen how to change the staff name earlier in this Tutorial, so we'll just cover how to change the staff from a C instrument to a transposing instrument.

- **Click the Staff Tool** .
- **Double-click on the Flute staff to the right of the clef and signatures.** The Staff Attributes dialog box for the Flute staff appears. Using the techniques you learned earlier, change the Staff Names to Clarinet and Cl., but don't exit the Staff Attributes dialog box.
- **Next to Transposition, click the down-arrow and select the Clarinet transposition: () Up M2, Add 2 sharps.**
- **Click OK.** Your staff should now look like a clarinet staff, complete with transposition. All of the other non-transposing staves have two flats in the key signature, while the top staff has no flats in a B \flat transposition.

Tutorial 5: Working with Scores

WHEN YOU'RE READY TO CONTINUE

Close your string quartet document, saving it if you want.

In the next tutorial, we'll cover some techniques for Guitar notation and tablature. If you won't be notating for guitar, feel free to skip Tutorial 6.

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

CLEFS

TRANSPOSING INSTRUMENTS

EXTRACTING PARTS

TRANSPOSING (BY INTERVAL)

STAFF NAMES

STAVES

Tutorial 5: Working with Scores

Tutorial 6: Guitar Notation

PrintMusic offers a variety of features for notation of guitar and other fretted instruments. In this chapter you will learn how to create a score with tablature, and edit tab staves. If you do not plan on notating for guitar (or another fretted instrument), feel free to skip ahead to the next chapter.

CREATING GUITAR TABLATURE

Let's start by creating a new document containing both standard and tablature notation. We'll use the Document Setup Wizard to do this.



- **Click the File Menu, choose New, then select Document with Setup Wizard. You will now see page one of the Setup Wizard.**
- **Click Next. Page two of the setup Wizard appears.**
- **In the left column, click the Plucked Strings category.** A list of stringed instruments appears in the second column.
- **In the second column, click Guitar and then click the Add button.** "Guitar" appears in the third column.
- **In the second column, click Guitar [Tab] and then click the Add button.** Now, both "Guitar" and "Guitar [Tab]" appear in the third column.
- **Type "Guitar with Tab".**
- **Click in the Composer box and type your name.**
- **Click Next. The Wizard asks for the time signature and the key signature.** We'll leave these settings alone for now.
- **Click Next.** The Wizard asks you to specify a tempo, pickup measure and default music font. Again, we can leave these settings alone.
- **Click Finish.** The document opens with a standard notation staff above a tablature staff. You are now ready to begin entering your music.

Tutorial 6: Guitar Notation

The document you just created is already set up to take into account the standard guitar transposition which sounds an octave lower than written. Now, let's learn the best way to enter music into a guitar score.

COPYING MUSIC TO AND FROM A TAB STAFF

There are a few ways to enter into a tab staff. We'll start with the most basic, copying music directly from a standard staff into tablature. To demonstrate this we'll start with a document that already contains music in standard notation.


- **Open the tutorial document called “Tutorial 6.”** A score titled “Spanish Dance No. 2” appears. The first eight measures contain standard notation, but no tab. Here's how to create tab from existing music in standard notation.
- **Click the Selection Tool** .
- **Click the first measure so it is highlighted.**
- **Hold down the Shift**  **key and click measure 4.** Now measures one through four should be highlighted.
- **Drag the highlighted region down to the tab staff, and release the mouse button.** You should now see the Lowest Fret dialog box. We'll talk more about this dialog box soon.
- **Click OK.** The first four measures of music will now translate into tablature notation. You should now have tab of the melody line like the example below.

Tutorial 6: Guitar Notation

The image shows a musical staff in 3/4 time with a key signature of one flat (Bb). The melody consists of four measures. The first measure has notes G4, A4, Bb4, A4, G4. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third and fourth measures each contain a triplet of notes: G4, A4, Bb4. Below the staff is a three-line guitar tablature for strings T (Treble), A (Middle), and B (Bass). The fret numbers are: Measure 1: T (2, 3, 3, 1, 3, 2), A (3), B (0). Measure 2: T (2, 3, 2, 2), A (2), B (2). Measure 3: T (2, 3, 2, 2), A (2), B (2). Measure 4: T (2, 3, 2, 1), A (2), B (2).

In this case, the fret numbers represent the pitch as played on the lowest possible fret in standard guitar tuning.


Now, let's say you want the tab positioned farther up the neck. Here's how to specify the lowest fret for any music copied from a regular notation staff into a tab staff. The Selection Tool should still be selected.

- **Click measure 5 so it is highlighted.**
- **Hold down the Shift  key and click measure 8.** Now measures five through eight should be highlighted.
- **Drag the highlighted region down to the tab staff.** You should now see the Lowest Fret dialog box.
- **For Specify Lowest Fret, enter "5".** We'll say you want to place all the numbers on the 5th fret or above.
- **Click OK. The tab staff will now have all notes fingered no lower than the 5th fret.**

This ability to copy music from standard notation into tab, and specify a lowest fret, can be applied to smaller areas of the score by selecting part of the measure. To do this, click the Edit Menu and enable Select Partial Measures.

In addition to translating standard notation directly to tablature, you can also copy tablature directly into a standard notation staff. We will use the second half of "Spanish Dance No. 2" to demonstrate this. For this example the tablature is entered for you already.

Tutorial 6: Guitar Notation

- With the Selection Tool selected, click measure 9 of the tab staff.
- Hold down the Shift  key and click measure 16 of the tab staff. Now measures nine through sixteen of the tab staff should be highlighted.
- Drag the highlighted region up to the standard staff. Measures nine through sixteen translate directly into standard notation. You should now have notation of the melody line like the following example (starting with measure 9).



The image displays a musical example consisting of a standard staff and a guitar tablature staff below it. The standard staff is in G major (one flat) and 4/4 time. It shows three measures starting with a treble clef and a 9. The first measure contains four eighth notes: G4, A4, B4, and A4. The second measure contains two quarter notes: G4 and B4. The third measure contains a triplet of eighth notes: G4, A4, and B4, followed by a whole note G4. The tablature staff below has three strings visible. The first measure has fret numbers 2, 3, 3, 1, 3, 2. The second measure has fret numbers 3 and 0. The third measure has fret numbers 2, 3, 2, and a 0 above the string.

In addition to changing the lowest fret while copying, you can also change the lowest fret for any region of tablature with the Selection Tool. To do this, click the Selection Tool and highlight a region of the tablature staff. Then, from the Utilities Menu, choose Utilities >> Change Lowest Fret. Enter the new Lowest Fret and click OK to apply your changes and return to the score.








CHANGING THE STRING AND FRET NUMBER

You can edit tab numbers and move them between strings manually with the Simple Entry Tool. This method gives more control over the movement of single and non-contiguous fingerings.







If you look at measure five in the tablature staff you'll see that the fourth note is played at the fifth fret of the fourth string. It might be easier to finger this passage if that note was fingered at

Tutorial 6: Guitar Notation

the tenth fret of the fifth string. Simple Entry makes this task easy.

- Click the Simple Entry Tool .
- While pressing the  (Mac: ) key, on the fifth measure, click the “5” on the fourth string and drag it down to the fifth string. You will see that this fingering has moved to the new string and fret, and the number has changed accordingly. You can also use the up arrow  and down arrow  to move selected tab numbers between strings, or the left arrow  and right arrow  to move selection between fret numbers horizontally.

You can also easily change the fret number. The Simple Entry Tool should still be selected.










- While pressing the  (Mac: ) key click any fret number in the tab staff. The tab number changes color to indicate it is selected.
- In the Numeric Keypad (or while holding down -, or on Mac, -) , type a new number. You can now use the numeric keypad (numpad) to enter any one or two digit number.
- Hit the “+” or “-” key to raise or lower the fret number by one. Remember that when you change the fret number, you are effectively changing its pitch. To ensure the standard notation accurately represents the tablature, drag the tablature up to the standard notation staff with Selection Tool.

ENTRY DIRECTLY INTO A TAB STAFF

In addition to copying from a standard notation staff, you can also enter tab directly into a tab staff. This comes in handy if you are working with a tab staff only or already know the tablature and not the standard notation. Again, we’ll continue to use the same file we’ve been working on to describe how to do this, first

Tutorial 6: Guitar Notation

by entering tablature with your mouse, and then with your computer keyboard.

- Click the Selection Tool  and highlight the first two measures of the tab staff. Measures 1 and 2 of the tab staff should be highlighted.
- Press the Backspace  (Mac: ) key to remove the existing tab notation from these first measures. You should now see standard notation above an empty tab staff for the first two measures.
- Click the Simple Entry Tool . We are now ready to begin entering into the tab staff manually. For now, we'll enter tab for the existing notes in the standard notation staff. In the future, you could use this procedure to enter into a score containing a tab staff only.
- Click the Eighth Note Tool  in the Simple Entry Palette. You will need to choose the rhythmic value of the entry first so Print-Music knows its duration, and how to properly space each fret number.
- Click the tab staff on the third (G) string directly below the first note in the piece. A “0” appears. When you click directly into a tab staff, you will always see a “0” first.
- Press numpad 2 (or while holding down -, or on Mac, -, press 2). The “0” changes to “2”.

Use the up and down arrows to move a selected fret number up or down a string. The number will adjust to reflect the same pitch on the new string.

Tutorial 6: Guitar Notation

- Click the tab staff on the third string directly below the second note in the piece. A “0” appears on the G string.

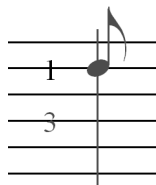
*If you do not have a numeric keypad, you can press **enter** to add a 0 on the caret pitch, then hold down **ctrl**-**shift** (Mac **option**-**shift**) and type the number.*

- Press numpad 3. The second fret number changes to 3. You can use this method, first clicking the rhythmic duration, clicking the string and then typing the fret number to create all of your tab notation, but you can also quickly enter tablature without the use of the mouse with the Simple Entry Caret.
- Press the right arrow **→** key. The caret is now active on the second beat of the first measure.
- On your QWERTY keyboard, type 2. Notice the Caret moves to the second (B) string. Use numbers 1 through 6 on your QWERTY keyboard to specify the string for the fret number you are about to enter. 1 is the top string, 6 is the bottom.
- Press numpad 3. PrintMusic places a “3” on the B string and the caret moves to the right. (Notebook users, see the tip at right.)
- Press numpad 1. PrintMusic places a “1” on the same string. Now, let's say we want to add another note below the “1” on the second beat.
- Hold down **alt** (Mac: **option**) and type 4 on the QWERTY keyboard. PrintMusic adds a “0” on the fourth string below the fret number you just entered.



Tutorial 6: Guitar Notation

- Hold down **alt** (Mac: **option**) and type numpad 3 (or, **ctrl**-**shift** (Mac: **option**-**shift**) 3). The “0” changes to a “3”. You can use the last two steps at any time, first entering the string and then the fret number to create chords. You can also use the up and down arrows to specify the string for an additional fret number and then hold down **ctrl** (Mac: **command**) and press **enter** to add a note on the same string displayed on the caret. Then hold down **alt** (Mac: **option**) and type the desired number on the numeric keypad.
- Press **delete** to remove the extra fret number. Now, let’s finish the measure.
- On the QWERTY keyboard, type 3 to specify the G string, then, on the numeric keypad, type 3 and then 2. You have completed tab for the first measure. The Caret should appear at the beginning of measure 2. Note that you can always press the left arrow **←** key to select the fret number you just entered, type a new number on the number keypad to replace the old, and then press the right arrow **→** key to continue entering.
- Type numpad 3 to enter the first fret number in measure 2. Now, we’ll enter a rest.
- Press **tab**. PrintMusic adds a rest ‘on the and’ of beat 1. Since rests are generally not displayed on tab staves, the rest is hidden. It will display as a shaded rest in the score, and will not appear in the printout. Now, let’s enter the half note on the second beat.



To see a list of Simple Entry keyboard shortcuts from the Simple Menu, choose TAB Specific Commands.

Refer back to Tutorial 1a for information on entering standard notation with the Simple Entry Caret.

Tutorial 6: Guitar Notation

- **Hold down** `ctrl`, `alt` and `shift` (Mac: `control`, `⌘` and `shift`) and then, on the QWERTY keyboard, type 6. Notice the note on the Caret changes to a half note. The next fret number is on the same string, so we can just type in the fret number.

- **Press Enter.**

PrintMusic places a 0 on the string.

You could have instead hit the 0 key on the numeric keypad.

Measures 1 and 2

are now complete.

Instead of typing the string and fret number, you can also use a MIDI device to enter tablature with the Simple Entry Caret. First, from the Simple Menu, ensure Use MIDI Device for Input is checked. Then, with the Caret active, choose the rhythmic duration (`ctrl`, `alt` and `shift` (Mac: `control`, `option` and `shift`)) and the number on the QWERTY keyboard) and then play the note. PrintMusic will place the fret number on the appropriate string.

There are many additional keystrokes you can use while entering tablature using the Simple Entry Caret. For a complete list, from the Simple Menu, choose TAB Specific Commands.

HINTS AND TIPS FOR TABLATURE

For complete information, see [TABLATURE](#) in the User Manual.

- **To customize the smallest note value for a HyperScribe session, first configure your Quantization Settings.** From the MIDI menu choose Quantization Settings. For more information, see [QUANTIZATION](#) in the User Manual.

Tutorial 6: Guitar Notation

FOR MORE INFORMATION

Some of the entries in the User Manual contain discussions of topics you've just covered. See, for example:

COPYING MUSIC

SMART SHAPE TOOL

HYPERSCRIBE

SIMPLE ENTRY

Making the Most of PrintMusic

If you've followed the step-by-step procedures to this point, you've seen most of PrintMusic's tools at work. You're not expected to remember all this material, of course; you can always re-read the in-depth discussions presented in this volume and consult the User Manual and QuickStart Video Tips at any time (under the Help Menu).

But knowing which tools are at your disposal is only half the learning process. Now you need to learn how to maximize the program's speed and power to produce the most music, with the fewest false steps, and in the shortest time.

EDITING THE MAESTRO FONT DEFAULT

If there are items that you want to appear on every new document, such as a copyright at the bottom of the page, you can edit the Maestro Font Default file and save it. Then, each time you start a new default document, or begin a new document from the Setup Wizard, this item will appear in the score. As mentioned earlier, you can also edit any document option and apply it to the Maestro Font Default. Here's how:

- **From the File Menu, choose Open.** Navigate to the PrintMusic/Component files folder. On Windows, from the Files of Type drop down list, choose *.FTM.
- **Double-click the file Maestro Font Default.** A new default file opens.
- **Make any desired changes.** For example, from the Document Menu, choose Select Default Fonts to change default fonts for various document elements.
- **From the File Menu, choose Save.**
- **On Windows, from the Files of Type drop-down list, choose Fianle Template File.** Mac users skip to the next step.

Making the Most of PrintMusic

- **Name the file “Maestro Font Default” and click save.** You replace the old Maestro Font Default with your new one. Now, the settings you made apply for new documents.

Note that you will only be able to use this feature if the Maestro Font Default file is located in the PrintMusic/Component Files folder. If this file is removed from the Component Files folder, PrintMusic will open a completely blank unformulated, one measure score when you choose File > New > New Default Document or begin a new score with the Setup Wizard.

ORDER OF ENTRY

In general, you can make the most of your time by creating your documents in the following order. Save your work frequently. The list below is just one possibility; you may find a different order suits your style better.

1. Use the Setup Wizard or a template to define the instruments and basic layout of your piece. If needed, add, delete or edit staves with the Staff Tool.
2. Enter the music using the Simple Entry Tool, Speedy Entry Tool, or HyperScribe.
3. Edit the music with the Simple Entry Tool. Get familiar with the numeric keypad commands, including duration shortcuts and keystrokes for selecting other tools. Remember, you can right-click (Mac **control**-click) any entry to edit it with a context menu, or **ctrl**-click (Mac **option**-click) to select any note and use a modifier keystroke to edit the note. To see a list of keystrokes, from the Simple Menu, choose Simple Edit Commands.
4. Using the Playback Controls, listen to your piece to check for mistakes.
5. Put in the lyrics using Type into Score.

Making the Most of PrintMusic

6. Use the Repeat Tool to place any repeats.
7. Add chord symbols and fretboards.
8. Put in all the expression markings: articulations, dynamics, slurs, and so on.
9. Verify that the music is spaced correctly; if necessary, use the Music Spacing commands in the Utilities Menu.
10. Use the Resize Tool to specify the overall size of the music (by clicking the upper-left corner of the page).
11. Look the piece over in Page View. Fix bad page turns or system breaks, using the Fit Measures command under the Utilities Menu. Use the Selection Tool to move measures up or down systems as necessary using the up and down arrows.
12. Add rehearsal notes, subtitles, and page numbers with the Text Tool.
13. Use the Page Layout Tool to make final adjustments to your score and parts.

SCANNING MUSIC

If you intend to make the most of PrintMusic's scanning capabilities, note that there are a variety of ways for you to scan sheet music and bring the results into PrintMusic. You can bring your scanned files into Musitek's MIDISCAN or SmartScore software, then import the resulting files into PrintMusic. Or, you could use PrintMusic's built-in SmartScore technology to translate the scanned image. The SmartScore Lite feature in PrintMusic, like many music scanning products, doesn't recognize articulation marks, hairpins, double or repeat barlines, or text. It will recognize 3 accidental types, 3 clefs, 16 staves per page, smallest note value is a 32nd note, and a maximum of 1 augmentation dot.

Making the Most of PrintMusic

Because scanning is not a perfect science, you will need to clean up any file after conversion. Depending on the music, some users will find it easier to simply re-enter the music via one of PrintMusic's traditional note entry methods: Simple Entry, Speedy Entry, or HyperScribe.

Remember that to take advantage of any of PrintMusic's scanning capabilities, you will need to have a properly installed scanner (contact the manufacturer of your scanner if you have questions). Because scanners and scanning software varies widely, we cannot provide instructions on how to prepare a file for every scanner. For some hints on how to prepare a scanned file from some popular scanners, see SCANNING in the User Manual. The scanned sheet music image should be saved as a black and white (or line art) graphic in TIFF format at a resolution of 300dpi.

To open scanned files with SmartScore Lite

- Scan one page at 300 dpi (dots per inch), producing a black and white (line art) TIFF file. If black and white (or Line Art) is not an option, choose grayscale.
- In PrintMusic!, click on the File Menu, and choose Scanning: SmartScore Lite. The SmartScore Lite dialog box appears.
- Click Add Files to List. The Open dialog appears where you can choose the scanned file you want to translate.
- Navigate to your TIFF file and double-click on it. The file name of the file you chose will appear in the file list.
- Repeat the last two steps to add more files to the list. Or, choose several files at once in the Open dialog box if there are several files you want to convert.
- Click Begin Recognition. PrintMusic transcribes the scanned file and opens the new file. If you encounter problems, please double-check the limitations listed above. See also Scanning in the Troubleshooting chapter.
- Save the file with a new name.

Making the Most of PrintMusic

- Make any desired edits. Because scanning is not a perfect science, you will need to proofread the score and correct for missing notes, ties or dots.
- Convert slurs to ties, where needed. SmartScore will attempt to convert ties based on context (Are the two slurred notes the same pitch?) but may occasionally guess incorrectly and insert a slur. Although slurs and ties are graphically the same; slurs and ties are different musically. Remove the incorrect slurs with the Smart Shape Tools. Add the ties with the Simple or Speedy Entry Tools. For more information, see SCANNING in the User Manual.

LINKS TO THE REST OF THE WORLD

PrintMusic is the most well-connected program you can imagine. It can share its music with sequencers, or other notation programs. With the Finale Showcase, you can even post your files on the Finale music website <www.finalemusic.com> and share with friends across the globe.

One of the most useful examples of PrintMusic's cooperation with other software is its ability to handle standard MIDI sequencer files. These special files contain MIDI playback data. Most sequencer programs (Digital Performer, Sonar, Cubase, and so on) can generate and read them, and so can PrintMusic. That means that you can create your music in your favorite sequencer; when it's polished and ready to be notated, save it on your disk as a MIDI file and open it with PrintMusic; it will turn into standard notation. When you attempt this process, you'll discover that PrintMusic offers literally dozens of options for separating and recombining the music on the various tracks of the sequencer file. If you want, PrintMusic will even retain the velocity, rhythmic "feel," and controller information from the original sequence. See MIDI FILES in the User Manual for more details.

Making the Most of PrintMusic

Note, too, that PrintMusic can read files created in other music notation programs from MakeMusic, including SongWriter, Finale, Allegro, Finale Guitar, and NotePad. Files created in earlier versions of any of MakeMusic's notation programs can be opened in PrintMusic directly, even in the opposite platform. For example, files created in PrintMusic! 2006 for Windows can be opened in PrintMusic for Macintosh. **IMPORTANT:** None of MakeMusic's older products can read PrintMusic files directly. To share your files with others who do not own the most recent version of PrintMusic, have them download Finale NotePad 2008 which is available for free at www.finalemusic.com and will open any file saved from PrintMusic.

THE NEXT PRINTMUSIC

Your response to PrintMusic is extremely important to us; the version of PrintMusic you're now using reflects the comments and suggestions of thousands of users. Please send us your ideas and "wish lists" as you get to know the program. We'll read and consider everything we receive; PrintMusic will continue to become better, faster, and easier to use.

In the meantime, you have at your disposal a musical tool of tremendous power and flexibility. You've seen some of what PrintMusic can do, and you'll discover other useful features as you become acquainted with it. With this volume and the User Manual as your guides, you should now be ready to work on a project of your own.

A fascinating experience awaits you. Here's hoping that PrintMusic enhances your musical productivity and creativity in ways you've never imagined possible.

License Agreement

IMPORTANT—READ THIS AGREEMENT! BY INSTALLING FINALE PRINTMUSIC®, YOU AGREE TO BE BOUND BY THIS LICENSE AGREEMENT. A COPY OF THIS LICENSE AGREEMENT CAN BE FOUND ON WWW.MAKEMUSIC.COM. IF YOU DO NOT AGREE TO THE TERMS AND LIMITATIONS OF THIS LICENSE AGREEMENT, promptly return the entire FINALE PRINTMUSIC® package, to the place where you obtained it to receive a refund.

MAKEMUSIC, INC. (“MAKEMUSIC”) is licensing the FINALE PRINTMUSIC® software programs contained in this disk packet and the FINALE PRINTMUSIC® package (collectively “the SOFTWARE”) to you on the following terms and conditions:

1. **GRANT OF LICENSE.** In consideration of the license fee that is a part of the price you paid for this product, MAKEMUSIC grants you, as licensee, a nonexclusive right to use the SOFTWARE on one operating system (“OS”) on one computer (“CPU”) under the terms and limitations of this License Agreement. An OPERATING SYSTEM (OS) is defined as a software program that manages the hardware and system resources of a computer.

2. **OWNERSHIP.** As licensee, you own the documentation materials and the media on which the SOFTWARE is recorded, but MAKEMUSIC retains all ownership and rights in the SOFTWARE, including all rights in any portion(s) of the SOFTWARE present in any output of the SOFTWARE. This License Agreement is NOT a sale of the SOFTWARE.

3. **USE RESTRICTIONS.** You may physically transfer the SOFTWARE from one OS on one CPU to another, provided that the SOFTWARE is used on only one OS on one CPU at a time. You may not install or use the SOFTWARE on a network, multiple CPU, multiple OS, multiple site arrangement, or any other hardware or software configuration where the SOFTWARE is accessible to more than one CPU and OS or to more than one user. You may not use telecommunication transmissions to electronically transfer the SOFTWARE from one CPU to another. To protect MAKEMUSIC’s copyrights and trade secrets in

License Agreement

the SOFTWARE, you may not adapt or make alterations to the SOFTWARE, decompile, disassemble, translate, convert to another programming language or otherwise reverse engineer the SOFTWARE.

4. TRANSFER RESTRICTIONS. You may not transfer, assign, sell, or otherwise dispose of the SOFTWARE on a permanent basis without the written permission of MAKEMUSIC. Should MAKEMUSIC grant such permission, you may be required to pay a Transfer Fee in effect at the time of the transfer. In no event may you rent, lease, grant sublicenses or any other rights in the SOFTWARE to others on a temporary basis, including renting the SOFTWARE and CPU together to other users.

5. COPY RESTRICTIONS. You may make one copy of the SOFTWARE solely for backup purposes. The backup copy automatically becomes the property of MAKEMUSIC and is subject to this License Agreement. You must reproduce MAKEMUSIC's copyright notice on the backup copy.

6. AUTHORIZATION. You have 30 days from date of installation of the SOFTWARE to authorize each copy of the SOFTWARE. The first time you launch the SOFTWARE, you will be prompted to authorize the SOFTWARE via the Internet, phone, fax or mail. If you choose not to authorize, you will be prompted to do so each time you launch the SOFTWARE. If authorization is not completed within thirty days, printing and saving are disabled until you choose to authorize.

7. SUPPORT AND UPDATE POLICY. MAKEMUSIC is not responsible for maintaining or helping you to use the SOFTWARE, except through MAKEMUSIC's CUSTOMER SUPPORT SYSTEM. From time to time, MAKEMUSIC may update the SOFTWARE. By registering the SOFTWARE with MAKEMUSIC by any of the various methods permitted, you will be able to use MAKEMUSIC's CUSTOMER SUPPORT SYSTEM. In addition, you will receive information regarding updated versions of the SOFTWARE. Future upgrades will be made available to licensees who have registered the SOFTWARE with MAKEMUSIC and paid an Upgrade Fee.

License Agreement

8. **TERMINATION.** This License Agreement is effective upon installation of the SOFTWARE and remains in effect until expiration of all copyright interests in the SOFTWARE, unless earlier terminated. This License Agreement will terminate automatically without notice from MAKEMUSIC if you fail to comply with any of the terms or limitations of this License Agreement. Upon termination you must return all copies of the SOFTWARE to MAKEMUSIC.

8. **MISCELLANEOUS.** This License Agreement is the complete and exclusive agreement between you and MAKEMUSIC relating to the SOFTWARE and shall be interpreted under the laws of the State of Minnesota applicable to contracts made in Minnesota. The SOFTWARE and accompanying documentation materials may also be protected under federal copyright and patent laws. Unauthorized copying or use of the SOFTWARE beyond the scope of this License Agreement is expressly forbidden. You may be held legally responsible for any copyright or patent infringement that is caused or encouraged by your failure to abide by the terms and conditions of this License Agreement.

SOFTWARE DISCLAIMER OF WARRANTY AND LIMITED WARRANTY FOR MEDIA

THE SOFTWARE AND ACCOMPANYING DOCUMENTATION MATERIALS ARE PROVIDED SOLELY ON AN "AS IS" BASIS, WITHOUT WARRANTY OF ANY KIND. THE ENTIRE RISK AS TO THE QUALITY AND PERFORMANCE OF THE SOFTWARE AND ACCOMPANYING DOCUMENTATION MATERIALS IS WITH YOU. YOU ASSUME ALL RESPONSIBILITY FOR SELECTION OF THE SOFTWARE AND ACCOMPANYING DOCUMENTATION MATERIALS TO ACHIEVE YOUR INTENDED RESULTS, AND FOR THE INSTALLATION, USE, AND RESULTS OF THE SOFTWARE. IF THE SOFTWARE OR ACCOMPANYING DOCUMENTATION MATERIALS PROVE TO BE DEFECTIVE, YOU, NOT MAKEMUSIC OR ITS DEALERS, DISTRIBUTORS, AGENTS, OR EMPLOYEES, ASSUME THE ENTIRE COST OF

License Agreement

ANY AND ALL NECESSARY SERVICING, REPAIR, OR CORRECTION.

MAKEMUSIC warrants to the original licensee of the SOFTWARE that the media on which the SOFTWARE and accompanying documentation materials are recorded will be free from defects in materials or workmanship under normal use for a period of 90 days from the date of purchase of the media and documentation materials as evidenced by a receipt. This warranty will be null and void if the media appears to have been damaged due to unauthorized service, modification, accident, abuse, misuse, or excessive wear.

MAKEMUSIC's entire liability and your exclusive remedy as to defective media shall be replacement of the defective media. MAKEMUSIC will replace any defective media you return during the 90 day warranty period, without charge, provided you have registered the SOFTWARE with MAKEMUSIC. Prior to returning the defective media, you must call MAKEMUSIC for a return authorization number. Returned media should be shipped in a protective package to MAKEMUSIC at the address shown in the documentation materials, and should be accompanied by the return authorization number, a copy of the paid receipt, a brief description of the problem and your return address. SOME STATES DO NOT ALLOW LIMITATION ON HOW LONG AN IMPLIED WARRANTY LASTS, SO THE 90 DAY LIMITATION MAY NOT APPLY TO YOU.

Neither MAKEMUSIC nor anyone else involved in the creation, production, licensing, or delivery of the SOFTWARE and documentation materials shall be liable for any indirect, incidental, consequential, or special damages (including damages for lost profits or the like) resulting from breach of warranty or any type of claim arising from the use or inability to use the SOFTWARE, even if MAKEMUSIC has been advised of the possibility of such damages. In any event, MAKEMUSIC's responsibility for direct damages is never more than the purchase price and license fee you paid for the FINALE PRINTMUSIC® package. SOME STATES DO NOT ALLOW THE LIMITATION OR EXCLUSION OF INCIDENTAL OR CONSEQUENTIAL DAM-

License Agreement

AGES, SO THE ABOVE LIMITATION MAY NOT APPLY TO YOU. EXCEPT AS EXPRESSLY PROVIDED ABOVE, MAKEMUSIC INC. MAKES NO WARRANTIES REGARDING THE SOFTWARE, DOCUMENTATION MATERIALS, OR MEDIA, EITHER EXPRESS OR IMPLIED, INCLUDED BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. No oral or written information or advice provided by MAKEMUSIC, its dealers, distributors, agents, or employees shall create any other warranty or increase in any way the scope of this warranty, and you may NOT rely on such information or advice. THIS LIMITED WARRANTY GIVES YOU SPECIFIC LEGAL RIGHTS, AND YOU MAY ALSO HAVE OTHER RIGHTS THAT VARY FROM STATE TO STATE.

License Agreement

License Agreement

License Agreement

Index

Numerics

8va markings 88

A

Accents 85

Accidentals

 Simple Entry 23

 Speedy Entry 42

Anacrusis 97

Arrow Keys 92

Articulation Tool 85

Articulations 85

 Adding a single articulation
 86

 Adding in Simple Entry 17

 Adding multiple 91

 Deleting a single articulation
 87

Automatic Music Spacing 97

B

Beaming 64

 Joining or breaking beams 53

Beat Charts 99

Brackets 88

C

Check for Extra Notes 23

Chord Menu 77

 Manual Input 77

 MIDI Input 77

 Position Fretboards 81

 Show Fretboards 81

 Type Into Score 77

Chord Symbols 77

Chord Tool 77

Chords 26, 42

Clefs 112

 Changing the Clef in Simple
 Entry 29

Coda 75

Composer credits 104

Copying Music 50

Copying music 18

Copyright 4, 104

Create new Measures 23

Crescendos 88

Cue staff 103

D

Dates 104

Default Document 60

Deleting Measures 51

Document Setup Wizard 1

E

Edit Menu

 Automatic Music Spacing 97

 Measurement Units 99

 Select Partial Measure 114

 Undo 41

 Update Layout 97, 99

Edit Staff Attributes 112

Editing the Maestro Font De-
fault file 129

EDUs 63, 65

Eraser 14

Erasing Music 52

Index

Erasing music 18
Expressions 85

F

Fermatas 85
File Menu
 Close 5
 Exit 32
 New
 Default Document 60
 Document from Template 36
 Document with Setup Wizard 2
 Open x, 5, 77
 Quit 32
 Save 32, 56
Fill with Rests 23
First Ending Repeats 74
Fit Measures 95
Fret Number 122

G

Grace notes 53
Guitar Tablature 119

H

Help vi
Hiding
 Notes or Rests 54
 Staves (temporarily) 115
Home Position 51, 103, 105
Horizontal scroll bar 8
HyperScribe 59

Record Mode 66
Transcribing a Melody 63
Transcribing a Scale 61
Two-handed HyperScribing 64

HyperScribe Menu
 Record Mode 62
 Split into Two Staves 66

I

Inner Voices 54
Inserting Notes or Rests 46
Installing Finale
 Macintosh xvii
 Windows ix
Internal Speaker Playback 55

J

Jump to Next Measure 39

K

Key
 Changing the Key in Simple Entry 29
 Changing the Key Signature 69
 Setting the Key Signature 4
Key Signature Tool 69

L

Layers 54
lines 88
Lyrics

Type into Score 72
Lyrics Menu
 Type into Score 73
Lyrics Tool 73

M

Maestro Font Default 61, 129
Main Tool Palette 7
Measure Layout 95
Measure Tool 31, 51
Measurement Units 99
Measures
 Adding 31
 Deleting 51
 Selecting Several Measures
 50
Menu bar 7
Message Bar 8
Metronome Click 61
MicNotator 59
MIDI Menu
 Quantization Settings 65
MIDI Setup Dialog Box
 Macintosh XXIV
 Windows XV
MIDI System basics
 Macintosh XIX
 Windows XI
MIDISCAN 131
Moving music 18
Multiple Voices 54
Music Spacing 97, 98

N

New Staves 111

New Staves (with Wizard) 116
Notes, Hiding 54
Nudge Keys 92

O

Order of Entry 130
 Simplified XXIX
OS X
 Configuring MIDI with OS X
 10.2.x XX

P

Page counter 8
Page Layout Menu
 Space Systems Evenly 102
Page Layout Tool 99
Page Numbers 104, 106, 107
Partial Measures 114
Pickup Measures 97
Playback 54, 67, 81
 Scrubbing 55
Playback Controls 54
Playback During Drag 41
Printing 107

Q

Quantization Settings 65
QuickStart Video Tips XXVII

R

Read Me file vi
Record Mode 62, 66
Repeat Barlines 74

Index

- Repeat Tool 74
- Resize
 - Page 103
 - Staff 103
- Resize Tool 102
- S**
- Saving 31
- Scale View 61
- Scanning Music 131
- Scroll View 111
- Scrubbing Playback 55
- Second Ending Repeats 74
- Second Verse 74
- Selecting music
 - Shift-click 50
- Selection Tool 91, 98, 114
- Serial Number vi
- Setup Wizard 1, 119
- Simple Entry 9
 - Accidentals 23
 - Changing the Key Signatures, Time Signature, and Clef 29
 - Chords 26
 - Eraser 14
- Simple Entry Palette 9
- Simple Entry Rests Palette 9
- Simple Menu
 - Check for Extra Notes 23
 - Create New Measures 23
 - Fill with Rests 23
 - Playback 23
- Slurs 88
- Smart Shape Tool 88
- SmartScore Lite 131
- Space Systems Evenly 102
- Speedy Entry 36
 - Accidentals 42
 - Chords 42
 - Editing 40
 - Tuplets 44
- Speedy Entry Keypad Commands
 - Macintosh 38
 - Windows 38
- Speedy Menu
 - Jump to Next Measure 39
 - Playback During Drag 41
 - Use MIDI Keyboard 36
- Split into Two Staves 66
- Staccatos 85
- Staff Menu
 - Edit Staff Attributes 112
 - New Staves 111
 - New Staves (with Wizard) 116
- Staff Names 112
- Staff Tool 111, 116
- Starting and Authorizing Finale
 - Windows xiii
- Starting Finale
 - Macintosh xxiii
- Status Bar 8
- Staves
 - Hiding 115
 - Inserting 115
- Stems
 - Layers 81
- Subtitles 104

T

- Tablature 119, 127
 - Changing the String and Fret Number 122
 - Copying Music To and From a Tab Staff 120
 - Entry directly into a tab staff 123
- Technical support vii
- Templates 35
- Tempo 56
- Text Menu
 - Font 105
 - Inserts
 - Page Number 107
 - Justification 106
 - Placement
 - Center Horizontally 106
 - Right 107
 - Size 105
- Text Tool 104
- Ties
 - Simple Entry 12
 - Speedy Entry 53
- Time
 - Changing the Meter in Simple Entry 29
 - Changing the Time Signature 71
 - Setting the Time Signature 4, 64
- Time Signature Tool 64, 71
- Time Signatures 64
- Titles 104
- Transcribing a Melody 63

- Transcribing a Scale 61
- Transposing 114
- Transposing Instruments 116
- Tuplet Tool 29, 44
- Tuplets 44
 - Speedy Entry 44
- Two-handed HyperScribing 64
- Type Into Score 73

U

- Undo 41
- Upbeat 97
- Update Layout 97, 99
- Use MIDI Keyboard for Input 36
- User Manual xxvii
- Utilities Menu
 - Fit Measures 95
 - Music Spacing 98
 - Transpose 115

V

- Verses 74
- Vertical scroll bar 8
- View Menu
 - Home Position 51, 103, 105
 - Scale View 61
 - Scroll View 111

W

- Word Extensions 73

Index
