

# Chapter 31: Chord Tool

## Chord Tool

### What it does

When you click this tool, the Chord Menu appears. The Chord Tool lets you create, move, and delete chord symbols in your score. These symbols are musically intelligent; they play back when you play back the piece, transpose when you transpose the music, and can be placed in your score automatically. You can even teach Finale to recognize nonstandard, complex, or unusually spelled chord symbols. See [CHORD SYMBOLS](#) for full instructions.

You can type chords directly into the score using the Type Into Score chord entry command in the Chord Menu. With Manual Input selected, you can also type into the Chord Definition dialog box to create or edit an existing chord in the score. Enter chords according to the Standard chord style. When Finale updates the score, the chords appear in the display style selected in the Chord Style submenu.

### Special mouse clicks

- **Click the staff (but not on a note or rest)** to display the four vertical-positioning arrows at the left side of the screen, which you use to adjust the position of the baseline for the chord symbols.
- **When Manual Input is selected in the Chord Menu, click a note to which no chord symbol is attached** to display the Chord Definition dialog box, where you can specify a chord symbol you want to appear at that point.
- **When Manual Input is selected in the Chord Menu, click a note to which a chord symbol has been attached** to display a handle on the chord symbol.
- **When Manual Input is selected in the Chord Menu, drag a chord symbol handle** to move the chord symbol; press delete to remove the symbol from the score, or right mouse click the handle and select Delete from the contextual menu.
- **When Manual Input is selected in the Chord Menu, ctrl-drag a chord symbol handle** if you want to adjust its position without using dynamic drawing (where the chord symbol is visible at all times while you're dragging it). The chord symbol will disappear until you release the mouse button.
- **When Manual Input is selected in the Chord Menu, double-click a chord symbol handle, or right mouse click the handle and select Edit Chord Definition from the contextual menu** to display the Chord Definition dialog box, where you can change the identity or suffix of the chord symbol.
- **When MIDI Input is selected in the Chord Menu, click a note** to place the ear-shaped cursor at that spot. Now play a chord on your MIDI instrument; Finale will correctly analyze it and place the corresponding chord symbol into the score. Press a single note above Middle C to advance the ear cursor to the next note.

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- **When One-Staff Analysis (or Two-Staff Analysis) is selected in the Chord Menu, click a note** to make Finale analyze the chord at that spot (one staff or two staves deep, respectively) and place the corresponding chord symbol into the score.

Metatools

You can create Chord Metatools—one-keystroke equivalents for complete chord symbols—that can save you time if you need to insert complex chord symbols into your score.

To program a Chord Metatool

Click the Chord Tool. Press shift and a letter or number key. Finale displays the Chord Definition dialog box; create the chord symbol you want to correspond to the letter or number you pressed (see [CHORD DEFINITION DIALOG BOX](#)). Click OK.

To use a Chord Metatool

Click the Chord Tool. While pressing the letter or number key corresponding to the Metatool you programmed, click a note or rest. The chord symbol appears immediately, transposed according to the key signature if necessary.

Contextual menus


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

Chord handles

Menu item	What it does
Edit Chord Definition	Display the Chord Definition dialog box
Edit Fretboard	Display the Fretboard Editor dialog box
Delete	Removes selected chord symbols
Show Chord	Shows (or hides) individual chord symbols
Show Fretboard	Shows (or hides) individual fretboards

Chord Menu

How to get there

Click the Chord Tool  to make the Chord Menu appear.

What it does

Finale can add chord symbols automatically to your piece, if you like. In the Chord Menu, you can choose from three automatic chord analysis methods, in addition to the manual method. Type Into Score allows you to add chords directly to the score. Use the Substitute Symbols command to enter alterations (sharps or flats) and diminished symbols. Select a command in the Chord Style submenu to change the display style for all your chord symbols. You can choose Standard, German, European, Roman, Nashville, Scandinavian or Solfeggio spelling styles.

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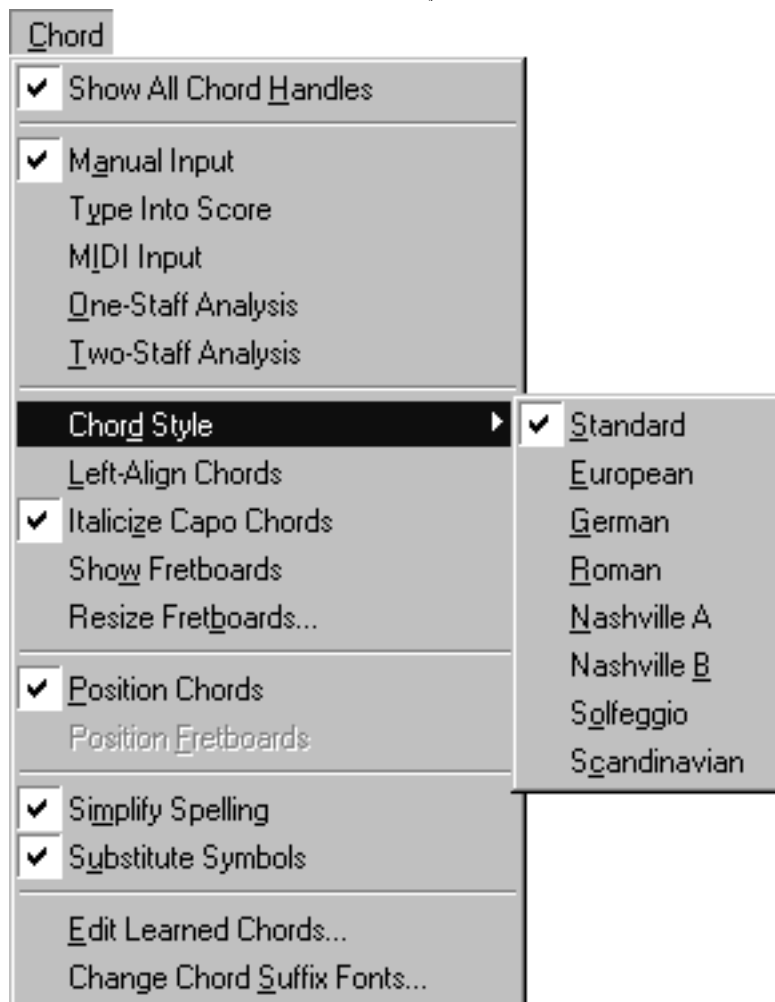
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All of the analysis methods work best if you've already loaded a Chords & Fretboards Library (by choosing Open Library from the File Menu). If your Maestro Font Default file is in place in the Finale folder, you don't have to load this library, since the most common chord suffixes and fretboards have been loaded already.

If you're entering chord symbols using any of the automatic methods and Finale doesn't recognize a chord, it will display the Unknown Chord Suffix dialog box. If you click Let Finale Do It, Finale will attempt to create the proper chord suffix and place the chord symbol in the score. For most chord qualities (M, m, Maj7, m7, dim, m7<sup>b</sup>5, aug, sus4, and so on), Finale will arrive at the right solution.

For the few chords Finale doesn't identify correctly, you can "teach" them to Finale as new chords. When you see the Unknown Chord Suffix dialog box, click I'll Do It to access the Chord Suffix Editor dialog box; then create the chord symbol (and its suffix, if necessary) in the Chord Definition dialog box (see [CHORD DEFINITION DIALOG BOX](#)). The next time you play the chord (in any octave and any voicing), Finale will know what chord symbol to display. (This custom teaching feature is "root-specific," however; if you only teach Finale to recognize a C major sixth chord in the key of C, it will only recognize major sixth chords built on C. But it will recognize, for example, a Gmaj6 in the key of G and an Amaj6 in the key of A.)



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- **Show All Chord Handles.** When this option is selected, Finale will display a handle on every chord when Manual Input is selected.
- **Manual Input.** When this option is selected, you can click a note or rest in the score to bring up the Chord Definition dialog box, where you can construct a chord symbol by typing in the scale degree and a suffix (such as “maj7”). You use the Chord Definition dialog box to edit an existing chord symbol; double-click the chord symbol’s handle. You can also use the Chord Definition dialog box to create and edit custom fretboard diagrams. For details, see [CHORD DEFINITION DIALOG BOX](#).
- **Type Into Score.** Choose Type Into Score to select this command; when selected (a checkmark appears next to the command), you can enter chords directly into your score. Click on the note to which you want to attach a chord; a blinking cursor appears above the note. (If no cursor appears, make sure the note you click is in the active music layer.) Type the chord’s root, suffix and alternate bass note, if any. When you’ve completed one chord, you can move quickly to the next note to continue entering chords; Finale displays the fully formatted chord after you enter it. (See the [Keystroke table](#) for a summary of the available keystrokes for entering chords and what they do.)

When you type chords directly on-screen (or type them in the CHORD DEFINITION DIALOG BOX), Finale follows some simple conventions to interpret what chord symbol was entered. A chord symbol is made up of one or more of the following parts: root, suffix, and alternate bass. Although you are not required to enter all parts of a chord symbol, Finale interprets the chord symbol’s root, suffix and alternate bass, in that order. See [CHORD DEFINITION DIALOG BOX](#).

First, enter the root with any alterations (sharps or flats). For example, type “Eb”, “F” or “G#” (shift-3) to enter an Eb, F or G# chord, respectively. Second, enter the suffix; Finale will look at the suffix characters you type, if any, and try to find a matching suffix in your document (all suffixes in your document appear in the Chord Suffix Selection dialog box). Last, Finale will check whether the chord should display an alternate note in the bass; enter a slash (/) or an underscore (shift-hyphen) to display the alternate bass next to or below the chord symbol, then enter the alternate bass note with any alterations (sharps or flats).

For example, enter an FMaj7 chord simply by typing “Fmaj7”; press the spacebar to enter your chord and move to the next note. Entering chords with alternate bass notes is simple too; add a Cmin7/Bb chord simply by typing “Cmin7/Bb”. Finale knows that you want a flat when you type a lowercase “b”, and that you’d like an alternate bass note when you type the slash. (Finale also intelligently handles alterations in suffixes.) If you prefer to put the root “over” the alternate bass, type “Cmin7\_Bb” instead—Finale intelligently determines the difference and displays the chord the way you want it.

Here are more tips:

**Display and Entry:** Finale displays chords in any style you wish, using the Chord Style feature in the Chord Menu. For chord entry, though, you need to type your chords using the Standard style convention. For more information on styles, see [Chord Style](#).

**Fonts:** Finale ignores display fonts when you type chords into your score—in fact, all the characters in your chords will appear in a regular text font as you type them. Finale does care about the keystroke, however; for example, even if your chord suffix mixes music characters

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and regular text characters, Finale will examine only the keys you press when looking for matches. So, feel free to mix fonts as much as you wish—it won't affect Finale's Type Into Score feature.

**Alterations:** Type a “b” or “#” (shift-3) to tell Finale that the root or alternate bass has a sharp or flat, or that a sharp or flat appears as a character in the suffix. (Just type two or more consecutive characters for other alterations, like double- or triple-sharps.) In rare cases, Finale may not know where an alteration belongs, such as the chords G $\flat$  9 and G  $\flat$ 9. In this case, when you type “Gb9”, Finale normally associates the alteration with the root (and will display G $\flat$  9). When you want a suffix that begins with an alteration (such as G  $\flat$ 9), tell Finale that the alteration isn't part of the root by typing a comma after the root (in this case, by typing “G,b9”).

**Suffixes:** When typing suffixes (like those provided in the Maestro Font Default file, or those provided in the chord suffix libraries), type them as you'd read them. Finale looks at the characters in the order they're entered when it tries to find a match for the suffix (all suffixes in your document appear in the Chord Suffix Selection dialog box); what you type must match the order of the suffix characters exactly. If Finale doesn't find an exact match, it assumes you want to create a new suffix and displays the Chord Suffix Editor dialog box to let you finish defining the suffix.

**Tip:** When you create your own suffixes, add characters to the suffixes in the order you'd say them out loud—it will make typing chords easier in the long run. Whatever you enter (whether it follows convention or not), Finale will faithfully match the characters in the order you type them with the order they were created in the Chord Suffix Editor dialog box.

**Alternate Bass:** Type a slash (/), an underscore (shift-hyphen), or a bar symbol (|) to indicate whether an alternate bass note should appear next to, below, or slightly to the right of the chord, respectively. Finale knows that what you type after the slash, underscore or bar is the alternate bass note for the chord.

**Capitalization:** Finale displays chords like “F” and “e”, or “IV” and “iii”. When you enter chords, it is case-sensitive. For example, if you type a lowercase “d” in the key of C Major, and Roman is selected as the chord style, Finale will display “ii”, as opposed to “II” if you enter an uppercase “D”. Finale also knows the difference between a lower case “b” chord and the character representing the flat (also a “b”). For example, type a b-flat lowercase chord simply by typing “bb”—Finale knows the first character is the root, but the second is an alteration. Capitalization also matters in suffixes—that's how Finale distinguishes a “CM7” from “Cm7”.

**Special Characters:** You can type a “b” for flat and “#” (shift-3) for sharp. Finale also makes other common chord characters available at a keystroke, the diminished “ $\circ$ ” and half-dimin-

ished “ $\flat$ ” symbols. Since their key combinations may be difficult to remember, Finale offers easy to remember substitutes: the “o” (lower-case letter o) and “%” (shift-5) keys add diminished and half-diminished symbols respectively. You can turn off this automatic substitution by deselecting the Substitute Symbols command in the Chord Menu. These special characters only work with the Arial, Times or JazzText chord libraries.

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**Shortcuts:** In addition to keystroke shortcuts for musical symbols like diminished and sharp, Finale offers a fast entry shortcut for users who know their Finale suffixes well. If you know a particular suffix's number, enter a chord with a suffix directly by typing the root, a colon (:), and the number, then move to the next note—Finale adds the suffix automatically. If you don't remember the number, you can type the root, a colon, a zero (such as C:0), then hit the spacebar; before leaving the current note, Finale will display the Chord Suffix Selection dialog where you can choose the suffix you need. For example, when working with the Maestro Font Default file, you can easily enter a "Cm7(#5)" by typing "C:9" instead of all the individual characters, "Cm7(#5)". Since the "m7(#5)" suffix appears in slot number 9 in the Chord Suffix Selection dialog box, Finale knows to enter it automatically. If you take a moment to remember the suffixes you use frequently, this shortcut can save you a lot of typing.

Use these keys to perform the indicated actions when you type chords into the score:

Keystroke	Action
enter	Accept changes to the selected chord
esc	Discard changes to the entered chord
spacebar, tab, shift- →	Move to next entry
shift-spacebar, shift-tab, shift- ←	Move to previous entry
↑ (up-arrow)	Move to the next chord on the same entry, or get ready to create a new chord
↓ (down-arrow)	Move to the previous chord on the same entry
b	Display flat symbol (b)
# (shift-3)	Display sharp symbol (#)
o (lower-case letter o) †	Display diminished symbol (o)
% (shift-5) †	Display half-diminished symbol (ø)
/	Put alternate bass note next to the chord root
_ (shift-hyphen)	Put alternate bass note below the chord root
(vertical bar)	Put alternate bass note below and to the right of the chord root
←	Move to previous character in the chord
→	Move to next character in the chord
Letter with and without shift (press shift for uppercase display)	Display corresponding pitches for the root (A, B, C, D, E, F, G) and alternate bass notes (a, b, c, d, e, f, g)
, (comma)	Distinguish the chord root from the suffix
:# (colon number)	Display the chord suffix assigned to a specific slot number in the Chord Suffix Selection dialog box
:0 (colon zero)	Display the Chord Suffix Selection dialog box, where you can choose any suffix
:f#	Display the fretboard assigned to a specific slot number in the Fretboard Selection dialog box (must follow the suffix)

†. Finale displays the diminished and half diminished symbols only when Substitute Symbols is selected in the Chord Menu, and Finale finds a matching chord suffix. For more information, see [Substitute Symbols](#).

- **MIDI Input.** When you select this option, you can click a note or rest in the score, and a tiny ear icon will appear. Finale will add a chord symbol above the note you clicked when you play

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the chord on your synthesizer. (It's "listening" to the chord you play.) The register of the chord you play doesn't matter, but the inversion does: if you play a C chord with an E on the bottom, Finale will place a C/E chord symbol above the note.

To advance the ear cursor to the next note, press any MIDI instrument key above middle C; to make the ear cursor retreat to the left, play any key below middle C. If you don't move the cursor in this way, each time you play a chord, each new chord symbol will appear stacked above the previous one.

- **One-Staff Analysis.** If you select this menu item, Finale will immediately analyze the notes in any chord you click. (It only considers notes in the staff you clicked.) Once again, if it doesn't recognize the chord, it will display the Unknown Chord Suffix dialog box letting you know.
- **Two-Staff Analysis.** If you select this item, Finale will immediately analyze the notes in any chord you click, also taking into account the notes in the next staff down. In other words, it will use the notes struck simultaneously in both staves to formulate its chord guess, making this a useful option for deriving chord symbols from piano parts. Once again, if Finale doesn't recognize the chord, it will display the Unknown Chord Suffix dialog box letting you know.
- **Chord Style: Standard • European • German • Roman • Nashville A • Nashville B • Solfeggio • Scandinavian.** Choose a style for all chord roots and alternate bass notes in the piece. A checkmark appears by the style in use for the piece. The following examples show the available styles.



Standard: Finale displays the chord root and alternate bass note as letters. An accidental, if present, follows the chord root.



European: Finale displays the chord root and alternate bass note as letters. An accidental, if present, follows the chord root. This style is the same as Standard, with one exception; Finale always displays a natural sign on B natural.



German: Finale displays the chord root and alternate bass note as letters. An accidental, if present, follows the chord root. This style displays "es" for the flat sign and "is" for the sharp sign, with the following exceptions: E-flat is displayed as "Es"; A-flat is displayed as "As"; B-flat appears as B, and B appears as H.

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Roman: Finale uses Roman numerals to represent the chord root and alternate bass note. An accidental, if present, precedes the chord root. When entering chords, type upper or lowercase letters to determine whether lowercase roman numerals are used. For example, in the key of C Major, C = I, d=ii, e=iii, F = IV, and so on.



Nashville A: Finale displays the chord root and alternate bass note as a scale degree number. An accidental, if present, **precedes** the chord root. In the key of C Major, 1 indicates a C chord, 2 indicates a D chord, 3 an E chord, and so on, up to 7, which indicates a B chord.



Nashville B: Finale displays the chord root and alternate bass note as a scale degree number. An accidental, if present, **follows** the chord root. In the key of C Major, 1 indicates a C chord, 2 indicates a D chord, 3 an E chord, and so on, up to 7, which indicates a B chord.



Solfeggio: Finale displays the chord root as Do, Di, Ra, Re, Ri and so on, starting with Do as the first scale degree, Di the next half-step, Re the second scale degree, and so on. As an example, the following table shows how Finale displays the chord root for each scale degree and half-step in the key of C Major.

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Note	Chord Root (in C Major)
Do	C (or B $\sharp$ )
Di	C $\sharp$
Ra	D $\flat$
Re	D
Ri	D $\sharp$
Me	E $\flat$
Mi	E (or F $\flat$ )
Fa	E $\sharp$ (or F)
Fi	F $\sharp$
Se	G $\flat$
So*	G
Si	G $\sharp$
Le	A $\flat$
La	A
Li	A $\sharp$
Te	B $\flat$
Ti	C $\flat$ (or B)

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\* If you prefer using Sol rather than So, add the “l” as a suffix in the Chord Definition dialog box.

C $\flat$  C C $\sharp$  D $\flat$  D D $\sharp$  E $\flat$  E E $\sharp$  F $\flat$  F F $\sharp$  G $\flat$  G G $\sharp$  A $\flat$  A A $\sharp$  B $\flat$  H H $\sharp$

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Scandinavian: Finale displays the chord root and alternate bass note as letters. An accidental, if present, follows the chord root. This style is the same as Standard, with a few exceptions: instead of B $\flat$ , B and B $\sharp$  you get B $\flat$ , H and H $\sharp$ .

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- Left-Align Chords.** Normally, Finale centers each chord symbol above the note to which it’s attached. When this item is selected, however, Finale aligns the leftmost edge of each chord symbol with the note below it. Choose this command a second time to restore chord symbols to their centered position.

- **Italicize Capo Chord.** If you've checked Capo At Fret in the Chord Definition dialog box, select this command to display the capo chord italicized. See [CHORD DEFINITION DIALOG BOX](#) for more information.
- **Show Fretboards.** When this item is selected, Finale displays full-blown fretboard-chart diagrams beneath each chord symbol in the score (or will do so as soon as you add chord symbols).

Finale uses the Lowercase setting for the Root Scale Tone in the Chord Definition dialog box to determine whether it will display the corresponding major or minor fretboard. When you don't specify a particular suffix and Lowercase is selected for the Root Scale Tone, Finale will display a minor fretboard; if Lowercase is not selected, Finale will display a major fretboard.

When you choose Show Fretboards a second time, all fretboards disappear. See [FRETBOARD DIAGRAMS](#) and [CHORD DEFINITION DIALOG BOX—SHOW FRETBOARD](#) for more information.

- **Resize Fretboards.** Use this command to globally change the size of the guitar fretboards. The Resize Fretboards dialog box will appear. Type the desired percentage of the current size you want to resize the fretboards. See [RESIZE FRETBOARDS DIALOG BOX](#) for more information.
- **Position Chords • Position Fretboards.** When one of these items is selected in the Chord Menu, four small triangles appear at the left side of the screen. These triangles govern the position of the baseline for the chord symbols or diagrams (the imaginary horizontal line against which the bottoms of the chord symbols align).

Drag the first (leftmost) triangle up or down to move all the chords in the piece. Drag the second triangle to move the chords up or down in this staff only, regardless of the position of the leftmost triangle. Drag the third triangle, in Page View, to move the chords in this staff in this system only. Dragging the rightmost triangle doesn't move any existing chord symbols; instead, it sets the position for the next one you enter.

You specify whether you want these triangles to adjust the chord symbols themselves or the fretboard diagrams by choosing either Position Chords or Position Fretboards from the Chord Menu. (Position Fretboards is dimmed if Show Fretboards isn't selected in the menu.) See [FRETBOARD DIAGRAMS](#) for more information.

- **Simplify Spelling.** Choose the Simplify Spelling command from the Chord Menu to switch between spelling chord roots enharmonically, or spelling chord roots exactly as defined in the Chord Definition dialog box. When selected, Finale spells the root using the "simplest" enharmonic spelling (e.g., Finale spells E sharp as F). When this command is not selected, Finale spells the root using the exact root and alteration that appears in the Chord Definition dialog box (e.g., Finale spells E sharp as E sharp).
- **Substitute Symbols.** This command is selected by default. When selected, Finale substitutes the Maestro diminished (◌<sub>◊</sub>) and half-diminished symbols (◌<sub>◊</sub>) when you type "o" (lower-case letter o) or "% " (shift-5), respectively. When this command is not selected, Finale simply maps the keys directly, without substituting symbols. Choose the command to uncheck it if you are using another font and want to use the characters mapped to the letter o and shift-5 slots in that font.

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Note: This command is used for chord entry only. Choosing this command will not affect any characters on chords already entered in the document.

- **Edit Learned Chords.** Select this command to display the Edit Learned Chords dialog box, where you can teach Finale to recognize new chords (or to label chords it does recognize in different ways), or to “forget” chords you’ve already taught it. See [EDIT LEARNED CHORDS DIALOG BOX](#) for a full description.
- **Change Chord Suffix Fonts.** Choose this command to display the Change Chord Suffix Fonts dialog box, which lets you swap one font and style for another in your chord suffix library. See [CHANGE CHORD SUFFIX FONTS DIALOG BOX](#).


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# Chord Definition dialog box

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Click the Chord Tool . Choose Manual Input from the Chord Menu. Click a note in your score where you want to add the chord symbol. If the note already has a chord attached to it, click the note to display a handle on the chord, then either double-click the handle to edit the current chord, or click the note again to enter a new chord.

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The Chord Definition dialog box also appears if you select the Chord Tool and press shift with a letter or number. Pressing shift and a letter or number is the sequence for programming a Chord Metatool, useful for quickly adding chords to your score.

## What it does

The Chord Definition dialog box offers an easy way to enter an entire chord symbol by typing it into a single text box. Or, if you prefer, you can enter the root, alternate bass note, and suffix into separate text boxes. You can also access the Fretboard Editor to create custom fretboard diagrams.

When you type a chord symbol, then press tab (or click another field), Finale updates the settings that control the display of the separate parts of the chord.

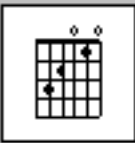
If you access this box by using a Metatool, Finale will memorize any chord you build in the dialog box and assign it to the number key you pressed. For example, if you press shift-5 and build an E $\flat$ 13/G chord in the Chord Definition dialog box, then you can pop this chord into the score at any point just by clicking the note to which you want it attached while pressing 5.

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**Chord Definition**

Chord Symbol:  Advanced << OK

**Fretboard**

ID:  Select... Edit... 

Simple Major Triad: Standard Guitar

Style:  Edit Styles...

**Show**

☒ Root ☐ Alternate Bass  
☐ Lowercase ☐ Lowercase  
☒ Suffix  After Root  
☒ Fretboard

**Play**

☒ Root  
☒ Suffix  
☐ Fretboard  
☐ Alternate Bass

**Numeric Definition**

Root: Scale Tone:  Alteration:  Listen...  
 Alternate Bass: Scale Tone:  Alteration:  Listen...  
 Suffix: ID:  Select... Edit... Listen...

☐ Capo At Fret:  ☐ Use Fretboard Font

Cancel Help

- **Chord Symbol.** Use this text box if you'd prefer to enter the entire chord symbol in one place instead of specifying three separate settings for the root, alternate bass note, and suffix. Enter a chord into the text box in the Standard style. To add a chord suffix, enter the suffix after the root; for example, you could type Cmin7. When you press tab (or click on another field), Finale interprets the chord (paying attention to upper and lowercase letters), then updates the dialog box settings. In the Chord Symbol text box, the chord symbol will appear in the system font; however, it will appear correctly in the score, where the root and alternate bass notes appear in the display style selected in the Chord Style submenu.

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If no match is found for the suffix you type, an alert appears. Click Cancel to return to the Chord Definition dialog box. Or, click OK to create a new suffix from the suffix you typed in; the Chord Suffix Editor dialog box appears with the suffix characters already entered. Edit the suffix or set playback for the suffix, then click OK. Finale adds the new suffix to the chord suffix library, and returns you to the score, where the chord symbol appears in the piece.

For a list of keyboard shortcuts you can use to enter chords, see the [Keystroke table](#) in the Chord Menu section, above.

- **Advanced.** Click this button to expand or collapse the Chord Definition dialog box. When expanded, you'll have access to more advanced options, such as a numeric chord definition, suffixes and capo settings.
- **Fretboard ID; Select; Edit.** Fretboard ID displays the number of the currently selected group of custom fretboards. Click Select to open the [FRETBOARD SELECTION DIALOG BOX](#), where you can select a fretboard group or create a new one. Click Edit to open the [FRETBOARD EDITOR DIALOG BOX](#) and edit the currently selected fretboard group. This button is unavailable if you do not have any fretboard libraries loaded.
- **[Fretboard icon].** Finale shows you a thumbnail or small picture of your currently selected fretboard.
- **Style • Edit Styles.** The drop-down list displays the currently selected fretboard style. Click on Edit Styles to open the [FRETBOARD STYLES DIALOG BOX](#), where you can customize the building blocks of your fretboards.
- **Show: Root.** In general, you'll want the checkbox selected, telling Finale to display the root letter name as part of the chord symbol. You can, however, omit the root from the chord symbol by deselecting this checkbox (to create, for example, the "rootless" chords in this sequence: Cmaj7 /B /A).
- **Show: Root—Lowercase.** Select Lowercase if you want the Root Scale Tone to appear in lowercase. For example, if you're using the Roman display chord style, you'd select Lowercase to display minor chords (ii, iii, and so on) in the score. This checkbox is automatically updated when you type your chord symbol.  
Finale ignores lowercase settings when displaying Nashville and Solfeggio chord styles, which follow different conventions. Lowercase chord roots always affect playback, unless a chord suffix is selected. Finale plays a major triad for uppercase chord roots and a minor triad for lowercase chord roots when no chord suffix is selected.
- **Show: Suffix.** Select the Suffix checkbox to show or hide the chord suffix. When selected, the suffix will appear in the score. Click to deselect this checkbox if you want to hide the suffix.  
When you specify a suffix by clicking the Select button in the Chord Suffix Editor dialog box, Finale automatically selects the checkbox for the Chord Suffix ID, so it will appear in the score.
- **Show: Fretboard.** Select this checkbox to force a single fretboard to be appear. Make sure this option is not selected if you want the fretboard for the selected chord to be hidden. To show fretboards globally, see [SHOW FRETBOARDS](#) in the Chord Menu.

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- **Show: Alternate Bass.** If you select this checkbox, Finale will display the scale-degree number in the text box as an alternate bass note, and will notate it as part of a “slash” chord symbol (such as Cmaj7/E). For example, if you’re in the key of C and the Root Scale Tone is 1 (C), select Alternate Bass and enter 5 to produce a C/G chord in the score.
- **Show: Alternate Bass—Lowercase.** Select Lowercase if you want the Alternate Bass note to appear in lowercase. This checkbox is automatically updated when you type your chord symbol.  
Finale ignores lowercase settings when displaying Nashville and Solfeggio chord styles, which follow different conventions.
- **Show: Alternate Bass: After Root • Under Root • As Subtext.** When Alternate Bass is selected, you can choose from three ways to display the alternate bass note. After Root places a slash after the root (if displayed) and then the alternate bass. Under Root displays the alternate bass directly underneath the chord symbol (as though it’s the denominator of a fraction) instead of following a slash. As Subtext displays the alternate bass slightly below and to the right of the chord symbol.
- **Play: Root • Suffix • Fretboard • Alternate Bass.** These checkboxes govern the playback of the chord symbol. Root and Chord Suffix are selected by default. Select Alternate Bass to have that note play back with the chord. Deselect any of the four to omit playback of the corresponding part of the chord symbol.

Note that the capitalization of a chord’s root may affect playback when the chord doesn’t have a suffix (zero appears in the Chord Suffix ID text box); for example, in the key of C Major, the chords C and d will play back major and minor, respectively. This setting also affects the display of major and minor fretboards.

- **Root Scale Tone.** The number you enter in this text box is the root scale degree of the chord. To indicate a C chord in the key of C, enter 1 in this box. To indicate a G chord in the key of C, enter 5.
- **Root Scale Tone—Alteration.** You can specify a modification of the diatonic scale step you’ve specified as the root of the chord by entering a number in this text box (measured in half steps from the unmodified diatonic step); a positive number raises the root by half steps, and a negative number lowers the root by half steps.  
For example, to create an E $\flat$  chord in the key of C, enter a 3 in the Root Scale Tone box (which would normally create an E chord symbol), but enter –1 in the Alteration box. To specify an F $\sharp$  chord in the key of C, enter a 4 in the Root Scale Tone box and enter 1 in the Alteration box.
- **Alternate Bass—Scale Tone.** The number you enter in this text box will be used as an alternate bass note, and Finale will notate it as part of a “slash” chord symbol (such as Cmaj7/E). For example, if you’re in the key of C and the Root Scale Tone is 1 (C), enter 5 in the Alternate Bass text box to produce a C/G chord in the score.
- **Alternate Bass—Alteration.** You can specify a modification of one of the diatonic scale steps for the alternate bass note by entering a number in this text box (measured in half steps); a positive number raises the root by half steps, and a negative number lowers the root by half steps.

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For example, to create a C chord over a B $\flat$  bass note in the key of C, enter 1 in the Root Scale Tone box (to create the C chord), 7 in the Alternate Bass text box (to create the B bass note), and enter -1 in the Alteration box to lower the alternate bass note by a half step (to B $\flat$ ).

- **Chord Suffix ID; Select; Edit.** The number in this text box identifies the chord suffix by number. If the number is zero, no suffix has yet been defined; click the Chord Suffix Select button to bring up the Chord Suffix Selection dialog box. The Chord Suffix Selection dialog box displays any suffixes that have been loaded (via a Chords & Fretboards Library) or created (by you or by Finale) in this piece. Double-click one to select it.

If the Chord Suffix text box already contains a number (other than zero), click the Chord Suffix Edit button to enter the Chord Suffix Editor, where you can edit the chord suffix. For example, you can change its spacing, specify a font for any character, or determine whether it notates a major chord suffix as “maj.” or “M” (see [CHORD SUFFIX EDITOR DIALOG BOX](#)).

When you specify a suffix by clicking the Select button in the Chord Suffix Editor dialog box, Finale automatically selects the checkbox for the Show Suffix, so it will appear in the score.

- **Listen.** As a shortcut to building a chord symbol by typing numbers, you can click one of the three Listen buttons, then play the note (Root or Alternate Bass) or notes (Chord Suffix) on your synthesizer. Finale enters the correct number in the appropriate text boxes. For example, if you click the Root Scale Tone Listen button and then play a B $\flat$  (and the key is C), Finale automatically writes a 7 in the first box and -1 in the Alteration box.

When you click the Chord Suffix ID Listen button, play the chord suffix alone (the remaining notes of the chord, without the root and without the bass). If the corresponding suffix has been defined (by you, Finale, or by loading a Chord Suffix Library), the suffix’s number appears in the Chord Suffix ID box. If the chord suffix hasn’t yet been defined for this piece, no new number appears there.

- **Capo At Fret.** Check Capo At Fret then enter a fret number to automatically adjust the selected fretboard to reflect the position of the capo. Example: if the capo is set to the first fret and an E $\flat$ 7 chord is entered, the fretboard that appears will be the D7 from the currently selected Fretboard Group. Also, the name of the chord will change to D7 even though the chord will sound as an E $\flat$ 7. To change the chord name to an italic style, select Italicize Capo Chord from the Chord Menu. See [CHORD MENU](#) for more information.
- **Use Fretboard Font.** Click on Use Fretboard Font to use the font selected for fretboard diagrams in the Select Default Fonts dialog box. Uncheck this box to use a custom fretboard.
- **OK • Cancel.** Click OK (or press enter) to return to the score and add the chord you’ve created or edited to the score. Click Cancel to return to the score without adding, or making changes to, a chord.

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# Fretboard Selection dialog box

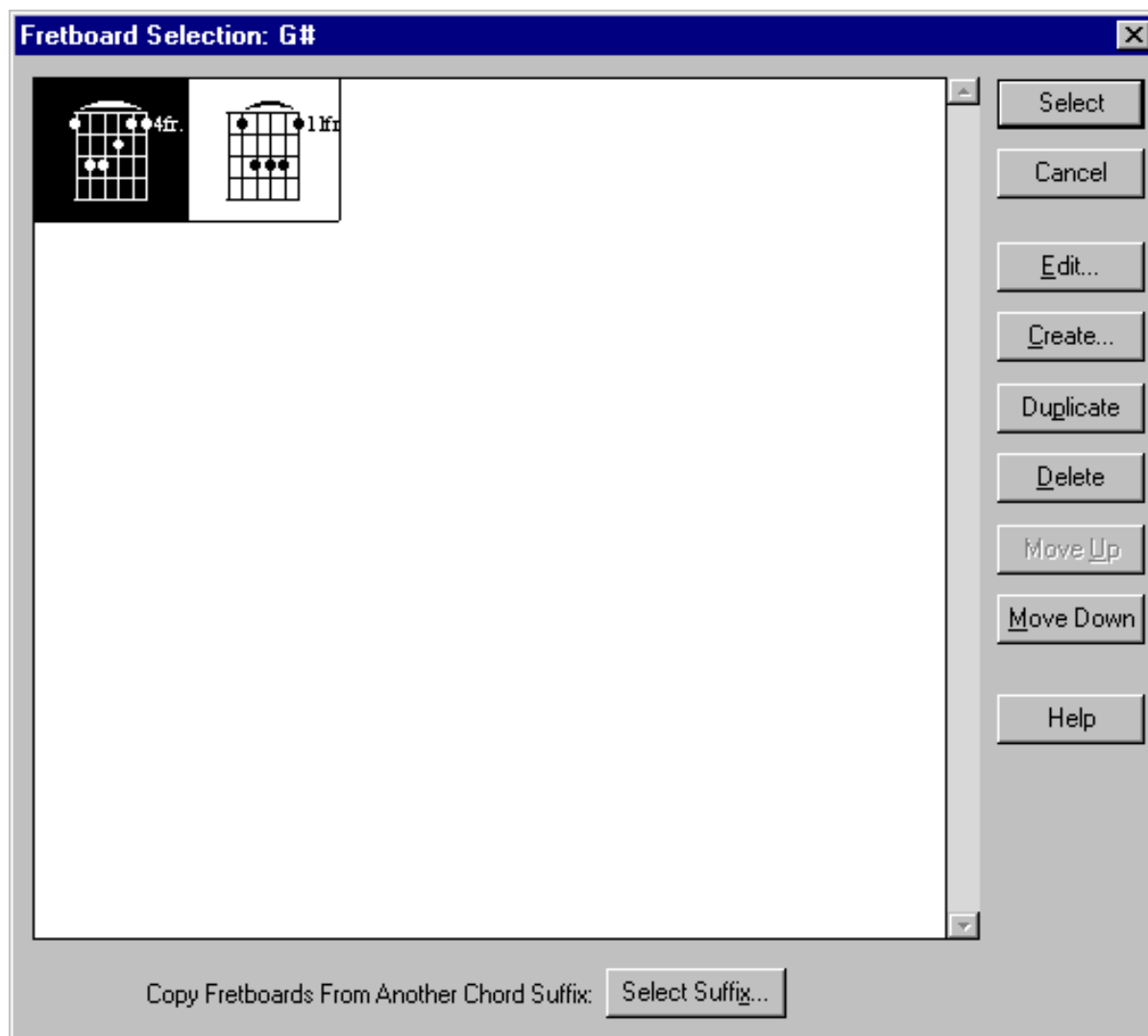
## How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click a note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click on Select in the Fretboard area.

If a note has a chord symbol attached, click the note to make the chord handle appear. Double-click the handle, click on Select in the Fretboard area.

## What it does

The Fretboard Selection dialog box displays any fretboards you've created in (or loaded into) the document. It allows you to select, delete, or edit any of the fretboards; it also provides an entrance to the Fretboard Editor, where you can design new fretboards. The number in the top left corner of each item lists the slot number for the item. This can be handy if you have the option of typing in the slot number in a dialog box instead of scrolling through the selection dialog box.

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- **Select.** If you have clicked a fretboard in the Fretboard Selection dialog box, click Select to return to the Chord Definition dialog box. Finale puts the number of the fretboard you selected in the Fretboard ID text box and places the selected fretboard in the score (when you click OK). Double-clicking a fretboard is the same as clicking it once and clicking Select.
- **Cancel.** Click Cancel to return to the Chord Definition box without having made a fretboard selection.
- **Edit.** If you've selected a fretboard in the Fretboard Selection box by clicking it once, click Edit to enter the Fretboard Editor, where you can modify the fretboard.
- **Create.** If you don't see the fretboard you're looking for in the Fretboard Selection box, click Create to enter the Fretboard Editor, where you can build one of your own.
- **Duplicate.** Click this button to create a copy of the selected Fretboard that you can modify with the Fretboard Editor. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Delete.** If you've selected a fretboard in the Fretboard Selection box by clicking it once, click Delete to remove it from the selection box. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list. If the fretboard is used in the score, the Delete Element dialog box is displayed, where you can specify delete options. See [DELETE ELEMENT DIALOG BOX](#).
- **Move Up • Move Down.** Click these buttons to move the selected item or items up or down in the list. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Copy Fretboards from Another Chord Suffix: Select Suffix.** Click on Select Suffix to open the Chord Suffix Selection dialog box, where you can choose to copy fretboards from the selected suffix.

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## Chord Suffix Selection dialog box

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### How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click a note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click on Advanced to expand the dialog box. Click on Select near Suffix.

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If a note has a chord symbol attached, click the note to make the chord handle appear. Double-click the handle, click on Advanced, change the number in the Suffix ID text box to zero, and click Select.

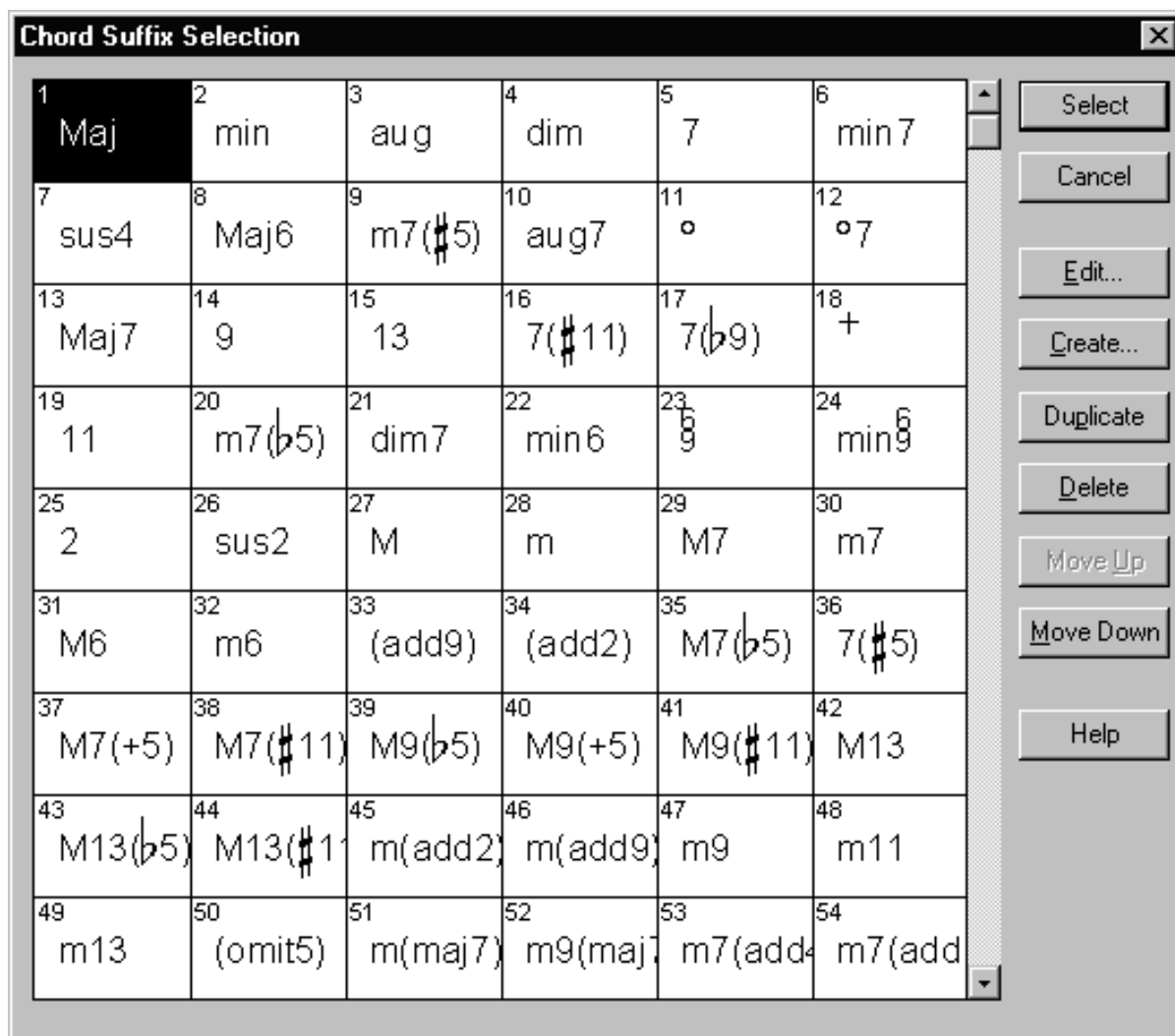
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### What it does

The Chord Suffix Selection dialog box displays any chord suffixes you've created in (or loaded into) the document. It allows you to select, delete, or edit any of the suffixes; it also provides an

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entrance to the Chord Suffix Editor, where you can design new suffixes. The number in the top left corner of each item lists the slot number for the item. This can be handy if you have the option of typing in the slot number in a dialog box instead of scrolling through the selection dialog box. Occasionally, a character in parenthesis appears in the top right corner of an item in the selection dialog box. This character indicates the Metatool assigned to the item.


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- **Edit.** If you've selected a suffix in the Chord Suffix Selection box by clicking it once, click Edit to enter the Chord Suffix Editor, where you can modify the suffix's appearance or play-back definition. Any alterations you make to one occurrence of a suffix automatically change all occurrences of that suffix throughout the score. You might use this technique, for example, to change all occurrences of "Gdim7" to "G°7".
- **Create.** If you don't see the suffix you're looking for in the Chord Suffix Selection box, click Create to enter the Chord Suffix Editor, where you can build one of your own.
- **Duplicate.** Click this button to create a copy of the selected Chord Suffix that you can modify with the Chord Suffix Editor. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.


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- **Delete.** If you've selected a suffix in the Chord Suffix Selection box by clicking it once, click Delete to remove it from the selection box. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list. If the suffix is used in the score, the Delete Element dialog box is displayed, where you can specify delete options. See [DELETE ELEMENT DIALOG BOX](#).
- **Move Up • Move Down.** Click these buttons to move the selected item or items up or down in the list. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Cancel.** Click Cancel to return to the Chord Definition box without having made a suffix selection.
- **Select.** If you have clicked a chord symbol in the Chord Suffix Selection dialog box, click Select to return to the Chord Definition dialog box. Finale puts the number of the suffix you selected in the Chord Suffix ID text box and places the selected suffix in the score (when you click OK). Double-clicking a suffix is the same as clicking it once and clicking Select.

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## Chord Suffix Editor dialog box

### How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click on Advanced to expand the dialog box. Click on Select near Suffix to enter the Chord Suffix Selection box, then click Create. (If there are already chord suffixes listed in the Chord Suffix Selection dialog box, click one and then click Edit.)

If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, click Advanced, then Suffix Select, then click Create.

### What it does

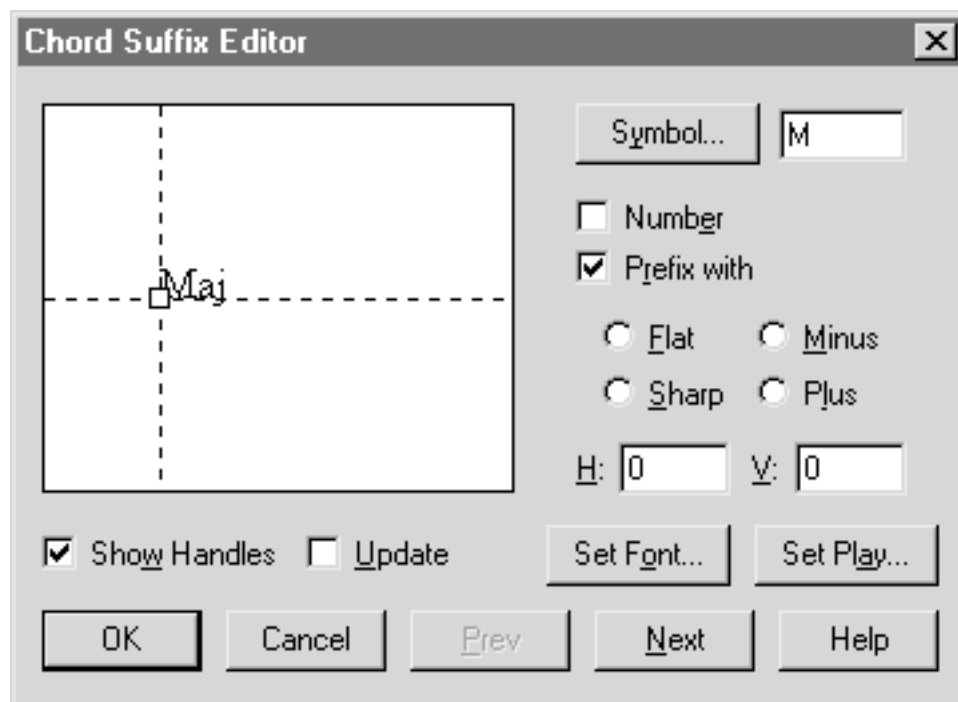
In the Chord Suffix Editor dialog box you can create and edit chord suffixes. Finale perceives a chord as a root tone sounding together with notes specific intervals above it; these notes constitute the suffix. Therefore, Finale uses the same suffix whether you play a C major seventh or an F major seventh—the relationship of the suffix notes to the root is the same.

Each letter of the suffix can have its own font, size, and position, making subscript and superscript numbers (for example) possible. You can only edit one character of the suffix at a time, moving among the characters with the Prev and Next buttons. You use the Chord Suffix Editor dialog box both to define the graphic appearance of the suffix and to specify a voicing for a chord's playback.

You can also use the Chord Suffix Editor dialog box to teach Finale new chords when you're entering chords using one of Finale's automatic analysis modes. When you see the Unknown Chord Suffix dialog box, click I'll Do It, to access the Chord Definition dialog box; then create the chord symbol (and its suffix, if necessary) in the Chord Definition dialog box (see [CHORD DEFINITION DIALOG BOX](#)). The next time you play the chord (in any octave or voicing), Finale will know what chord symbol to display. (This custom teaching feature is "root-specific," however; if you

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only teach Finale to recognize a C major sixth chord in the key of C, it will only recognize major sixth chords built on C. But it will recognize, for example, a Gmaj6 in the key of G and an Amaj6 in the key of A.)


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- **Symbol.** This text box displays the currently selected character of the chord suffix. If you're creating a new suffix, the text box is initially empty; type the first letter of the new suffix here, and click Next or Update to make it appear in the display. The character in the Symbol box is always displayed in the System font, even if you've specified a different font for the character. (The character appears with the correct font in the display area.)

If you want to choose the character from a palette, select the font with the Set Font button. Then click the Symbol button; Finale displays a selection box containing every symbol in the font. Double-click the one you want; its corresponding System font character appears in the Symbol text box.

You can only type one letter at a time into the Symbol text box unless you've told Finale that you're entering a number (by selecting Number), in which case you can enter a multidigit number.

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- **Number.** Select this option if the symbol you're adding to a chord suffix is a number, in which case the Symbol text box will allow you to type numbers with several digits. In other words, if you select Number, you can enter 13 in the Symbol box; if you didn't select Number, you'd have to enter the 1 and the 3 as separate symbols.
- **Prefix with: Flat • Sharp • Plus • Minus.** If the Prefix With checkbox is selected, the four prefix options become available (flat, sharp, plus, and minus). You'll generally use these prefixes in conjunction with a number (–9, for example), but they'll work on an alphabetic character too. You can add a separate prefix to each character or number in the chord suffix. (The type style for the flat and sharp in these prefixes can be changed using Chord Accidentals button in the Select Default Fonts dialog box in the Options Menu.)

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- **H: • V:.** The H: and V: boxes contain coordinates that determine the distance of the currently selected character from the chord suffix's handle (where the crosshairs intersect, at the suffix's lower-left corner). The chord suffix handle is considered the zero point. The H: number sets horizontal distance (a positive number moves the character to the right, negative to the left) and the V: number sets the vertical distance (a positive number moves the character upward, negative downward).

If you drag the currently selected character's handle in any direction, the H: and V: numbers will change as you move it. If you're trying to align characters with each other, however, you may find that typing values in the H: and V: boxes gives you greater precision. Enter a new value in the H: or V: box, then click Update to see the effect of the new numbers on the display. (Note that each time you add a new character, Finale automatically adds enough horizontal space to make room for the new character.)

- **Prev • Next.** Use the Prev and Next buttons to move through the various characters that constitute the chord suffix (because you can only edit one letter or number at a time). If you've already selected the last character in the suffix (and it's displayed in the Symbol text box), then click Next to open a slot for an additional character; Finale will automatically place the new character's handle far enough to the right that it doesn't overlap the previous character.
- **Set Play.** Click this button to enter the Suffix Keynumber Offsets dialog box, where you can define a particular voicing you want Finale to use when it plays back a particular chord symbol. See [SUFFIX KEYNUMBER OFFSETS DIALOG BOX](#).
- **Set Font.** Click this button to enter the Type Style selection box, where you can specify the type characteristics of the currently selected character. (If you select Fixed Size, for any character in a chord suffix, the entire suffix, including prefixes, will be treated as fixed size.) Use this button if you're combining several fonts within a single suffix—for example, if the suffix contains a half-diminished symbol (ø), you can use the proper symbol from the Maestro music font. (The current character is displayed in the Symbol text box, although it always appears there in the System font, no matter what font you've selected using the Set Font button. Click the Update button to see the effects of your font changes in the display area.)

Incidentally, don't use this button to change all suffixes to a new font, one character at a time. Instead, use the Change Chord Suffix Fonts command in the Chord Menu. And if you want to change the font for the letter name (root) of all your chord symbols (instead of the suffixes), use the Symbol button in the Select Default Fonts dialog box (use the Select Default Fonts command in the Options Menu.) (There's a selection for Chords labeled Accidentals in the same box, with which you can set the font for the accidentals in the roots of your chord symbols—E $\flat$ , for example—as well as the flat and sharp prefixes within the chord suffixes.)

- **Show Handles.** Finale normally displays a small square handle at the lower-left corner of the currently selected character, which you can drag to reposition the character. Deselect Show Handles if you want these handles to be invisible (if they're obscuring some small character, for example). You can still drag the character by its handle, but the handle itself will be invisible.
- **Update.** The Update checkbox has two functions. First, you need to click it in order to see the effects of any changes you make (in the H, V, or Symbol text boxes, or using the Set Font or prefix buttons) on the display of the suffix.

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Second, when the Update checkbox is selected, you'll see the character at all times while you're dragging it; when Update isn't selected, you'll only see the character in its new position when you finish dragging.


- **OK • Cancel.** Click OK (or press enter) to confirm the settings you've made in this dialog box and return to the Chord Definition (or Chord Selection) box. If you've created a new suffix, it's now stored in the Chord Selection box. Click Cancel to tell Finale to ignore any changes you made in the Chord Suffix Editor. You return to the previous dialog box.

# Suffix Keynumber Offsets dialog box

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## How to get there

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Click the Chord Tool . Choose Manual Input from the Chord Menu. Click a note (if it already has a handle, double-click the handle). Click Advanced. If the Suffix ID text is zero, click Select, click a suffix, click Edit, and click Set Play. Otherwise, click Suffix Edit and click Set Play.

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## What it does

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In this dialog box, you can define the voicing you want Finale to use when it plays back the chord suffix you clicked. Each note of the chord is identified by a number that represents its interval, in half steps, from the root; this number is called the keynumber offset. Either enter each keynumber offset in a text box and click the right and left arrows to scroll the display, or—more efficiently—click Listen and play the chord in whatever voicing you prefer (see [Listen](#)); you can build a suffix of up to sixteen notes. A negative number specifies a note that's been played below the root of the chord, and a positive number specifies one above.

Every time Finale encounters a chord symbol with that suffix in playback, it will use the voicing you specified. Because the notes of the playback definition you're creating are measured from the root, a given suffix will always play back correctly, no matter what the root of the chord—in other words, a minor ninth will always sound like a minor ninth.

Technical note: This dialog box is also where Finale stores its knowledge of chord symbols; when you play a Cm7, Finale consults the information in this dialog box to decide which chord symbol to display (when you're using one of its automatic-chord input features). Technically, you could edit Finale's associations of chord suffix to a group of notes (and their intervals from the root) in this dialog box, so that Finale would display Csus4 when you played a Cm9 (if you really wanted it to), for example. However, if your aim is to teach Finale to recognize unusual or complex chords, you'll find Finale's learned chords feature to be a far more convenient method; see [CHORD SYMBOLS](#).

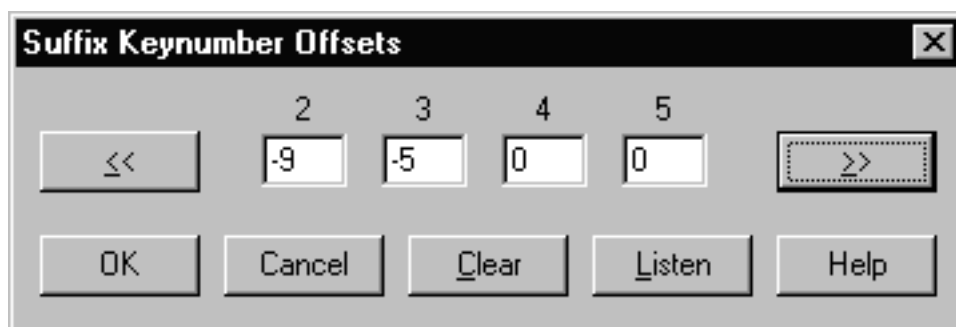
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


- **<< >>.** Click these arrow buttons to scroll to the right or left through the series of sixteen key-number offset values.
- **Clear.** Click Clear to set all the text boxes to zeros, removing the chord's playback definition.
- **Listen.** Instead of typing in half-step values, you can enter the appropriate numbers in all of the text boxes at once simply by playing the complete chord on your MIDI keyboard. Click Listen; Finale displays a message asking you to first play the root of the chord, so it will have a point of reference from which to compute the keynumber offsets. Now Finale prompts you to play the suffix itself (without the root). Finale enters the appropriate numbers in the text boxes. Remember that even though you just played a specific root and suffix voicing, Finale will remember this suffix voicing no matter what its root—so, for example, you can define all your major seventh chords at once.
- **OK • Cancel.** Click OK (or press enter) to confirm the playback definition for the chord suffix and return to the Chord Suffix Editor dialog box. Click Cancel to return to the Chord Suffix Editor dialog box without modifying the suffix's playback definition.

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## Fretboard Editor dialog box

### How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click the Edit button in the Fretboard area if you have fretboards created. Otherwise, click Select, then Edit.

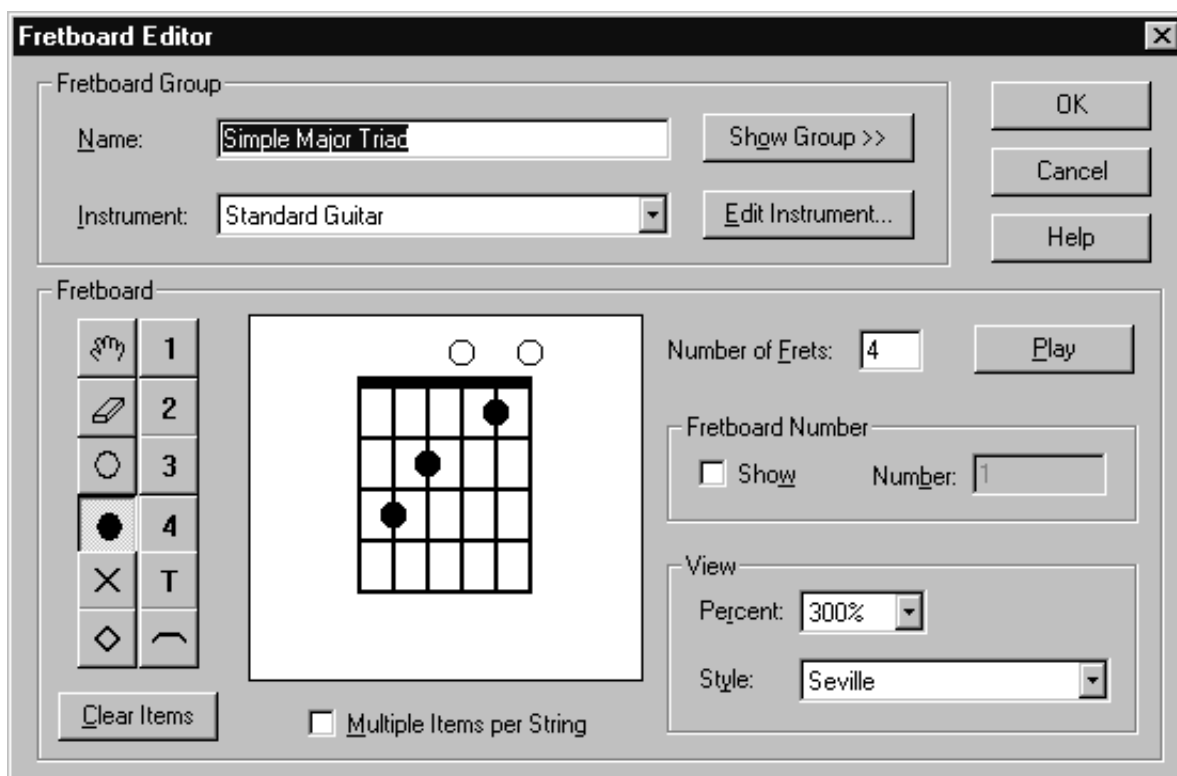
If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, click the Edit button in the Fretboard area.

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### What it does

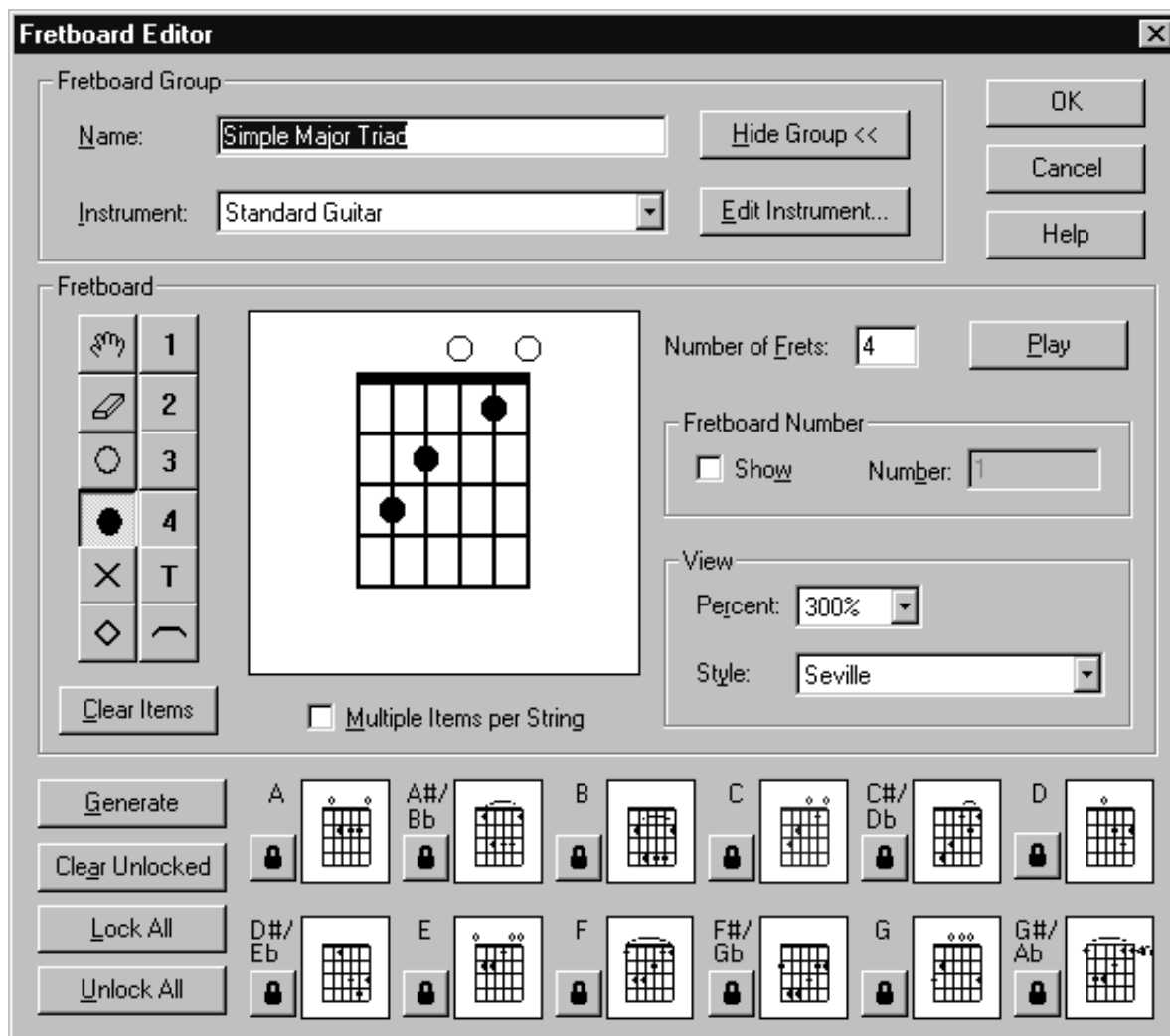
This dialog box allows you to create custom fretboard diagrams.

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- **Name.** Displays the name of this group of fretboard diagrams.
- **Show/Hide Group.** Click the Show Group button to expand the dialog box to display all of the fretboard thumbnails for this group. Click the Hide Group button to collapse the dialog box and hide the thumbnails.

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- **Instrument • Edit Instrument.** Click this button to change the number of strings, tuning and other aspects of the selected instrument. See the [FRETBOARD INSTRUMENT DEFINITION DIALOG BOX](#) for details.
- **Fretboard Tools: Hand Grabber • Eraser • Open Circle • Closed Circle • X • Open Diamond • 1 • 2 • 3 • 4 • T • Barre.** Click on the Hand Grabber tool then click and drag the fretboard to move your view of the fretboard. You can also select the Hand Grabber Tool with the shortcut of right-click and drag. Click the Eraser, then click on any marking on the fretboard to remove it. Click the Open or Closed Circle, X, Open Diamond, a number, or T; then click on a string to add the marking. Click on the Barre, then click and drag to draw a barre. Clicking on a mark with its associated tool will erase the mark.
- **Clear Items.** Removes all of the fretboard markings to display a blank fretboard.
- **Multiple Items per String.** Check this box to allow more than one marking on each string.
- **Number of Frets.** Type in this text box the number of frets to display in this fretboard diagram.
- **Play.** Click this button to have Finale play the chord as an arpeggio.

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- **Fretboard Number: Show • Number.** Check the Show button to display the text fr. and the the number of frets in the number text box. To adjust the fretboard number text or placement, see [FRETBOARD STYLES DIALOG BOX](#).
- **View: Percent • Style.** Choose a view percentage from the drop-down list to change the display, but not resize the fretboard.
- **OK • Cancel.** Click OK (or press enter) to confirm the changes to the fretboards and return to the Chord Definition dialog box. Click Cancel to return to the Chord Definition dialog box without modifying the fretboards.
- **Generate.** Click on Generate to have Finale create new fretboards in this group based on the nearest already existing fretboard. Finale will only change unlocked fretboards.
- **Clear Unlocked • Lock All • Unlock All.** Click Clear Unlocked to clear the contents of unlocked fretboards. Click Lock All to freeze all of the group fretboards. Click Unlock All to unlock all of the group fretboards and allow Generate to make changes. Next to each root's fretboard diagram is a small lock icon. These icons indicate the lock status for each fretboard. They may be clicked to lock or unlock the individual fretboard.

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# Fretboard Instrument Definition dialog box

## How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click the Edit button in the Fretboard area. Click on Edit Instrument.

If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, click the Edit button in the Fretboard area, then click Edit Instrument.

## What it does

In this dialog box you can define the number of strings, tuning and other aspects of an instrument that affect how a fretboard diagram is displayed.

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String	Pitch
1	76
2	71
3	67
4	62
5	57
6	52

- **Name.** The name of the instrument.
- **Number of Strings.** Type the number of strings of your instrument into this text box.
- **Number of Frets.** Type the number of frets of your instrument into this text box.
- **String 1: • String 2:... String 24: • Listen for String.** Define up to 24 strings. Either type the string into the text box, or, if you don't know the MIDI note number, clicking the Listen button will bring up the Listen dialog box. Highlight the text box next to the string number you want to enter. Click the Listen button and play the note on your MIDI instrument for the highlighted string. Finale will enter the MIDI note number for you.
- **New • Duplicate • Delete • Set As Default.** Click New to define a new instrument. Click Duplicate to make a copy of the selected instrument. Click Delete to remove the selected instrument. Click Set As Default to make the selected instrument the default for all fretboards in this document.
- **OK • Cancel.** Click OK (or press enter) to confirm the instrument definition for the fretboards and return to the Fretboard Editor dialog box. Click Cancel to return to the Fretboard Editor dialog box without modifying the instrument definition.

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# Fretboard Styles dialog box

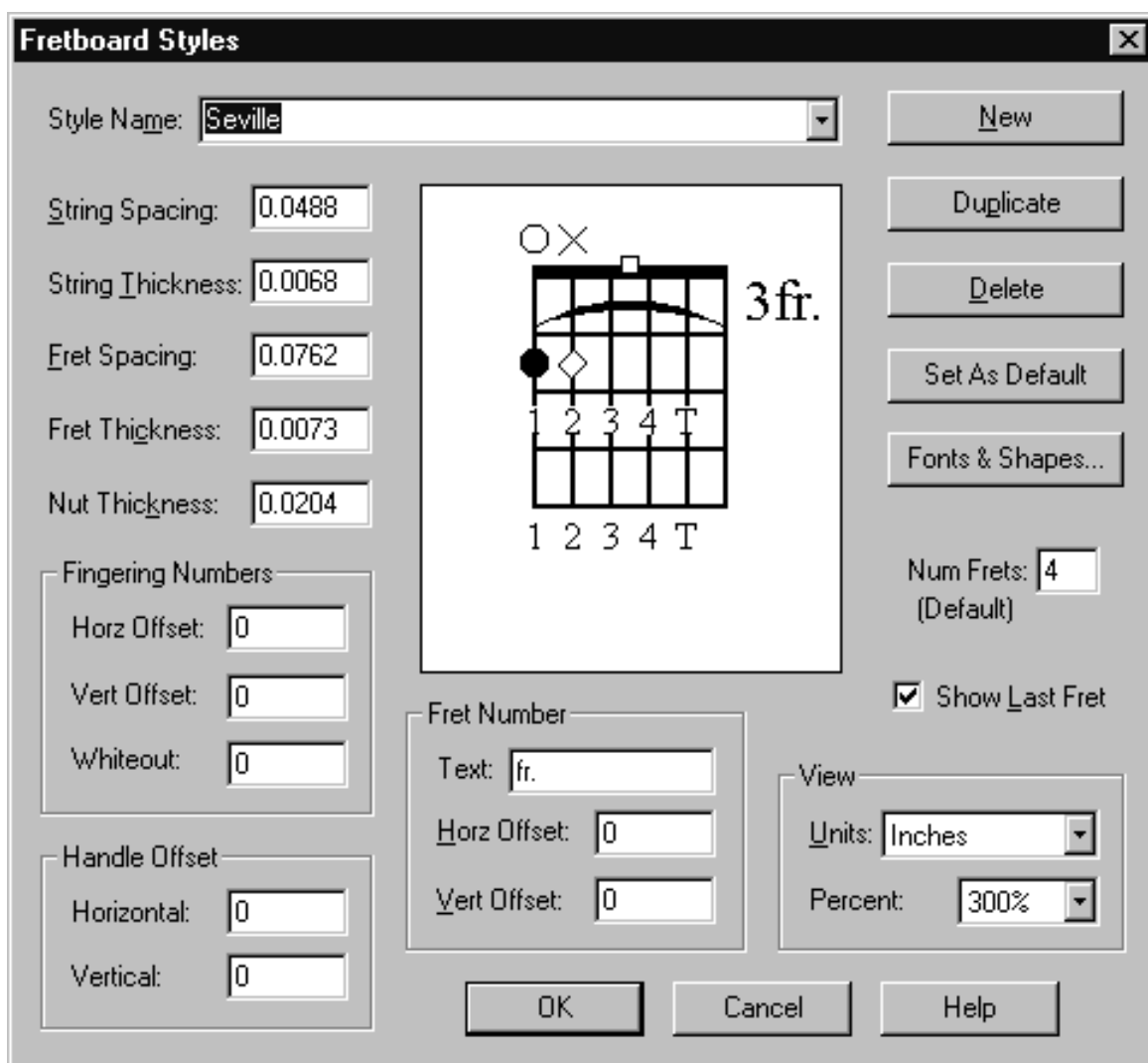
## How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click the Edit Styles button.

If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, then click the Edit Styles button.

## What it does

In this dialog box you can fine-tune how Finale draws certain aspects of fretboard diagrams, such as how far apart to draw the strings or how much of the string to whiteout around numbers.



- **Name.** The name of the style you're editing.

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- **Num Frets (Default).** Enter the default number of frets to use when creating custom fretboards.
- **String Spacing.** Enter the distance between strings on custom fretboards.
- **String Thickness.** Enter how wide to draw the strings on custom fretboards.
- **Fret Spacing.** Enter the distance between frets on custom fretboards.
- **Whiteout Size.** Enter the vertical whiteout area to draw above and below 1, 2,3,4, & T on custom fretboards.
- **Nut Thickness.** Enter the thickness of the nut line drawn at the top of custom fretboards.
- **Show Last Fret.** Check this box to show the bottom fret line. Uncheck it to hide the last fret.
- **Fret Number: Text • Horz Offset • Vert Offset.** Enter the text you wish to appear next to the fret number. Use the Offset values to adjust the position of fret number text and fret number.
- **Handle Offset: Horizontal • Vertical.** Use these values to adjust the position of the fretboard handle relative to the fretboard in the score.
- **View: Units • Percent.** Select a measurement unit from the drop-down list to see all values in the dialog box displayed in that unit. Select a view percentage from the drop-down list to change the display of the fretboard example.
- **Fonts & Shapes.** Click this button to select the fonts for the fret number and fingering text as well as the shapes of barres and other symbols. See [FRETBOARD STYLE FONTS & SHAPES DIALOG BOX](#).
- **New • Duplicate • Delete • Set As Default.** Click New to create a new Fretboard Style. Click Duplicate to make a copy of the current Fretboard Style to edit. Click Delete to remove the current Fretboard Style. Click Set As Default to set the fretboard style to be used as the default.
- **OK • Cancel.** Click OK (or press enter) to confirm the settings and return to the Chord Definition dialog box. Click Cancel to return to the Chord Definition dialog box without modifying the settings.

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## Fretboard Style Fonts & Shapes dialog box

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### How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click the Edit Styles button. In the Fretboard Styles box, click on Fonts & Shapes.

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If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, then click the Edit Styles button. Click on Fonts & Shapes.

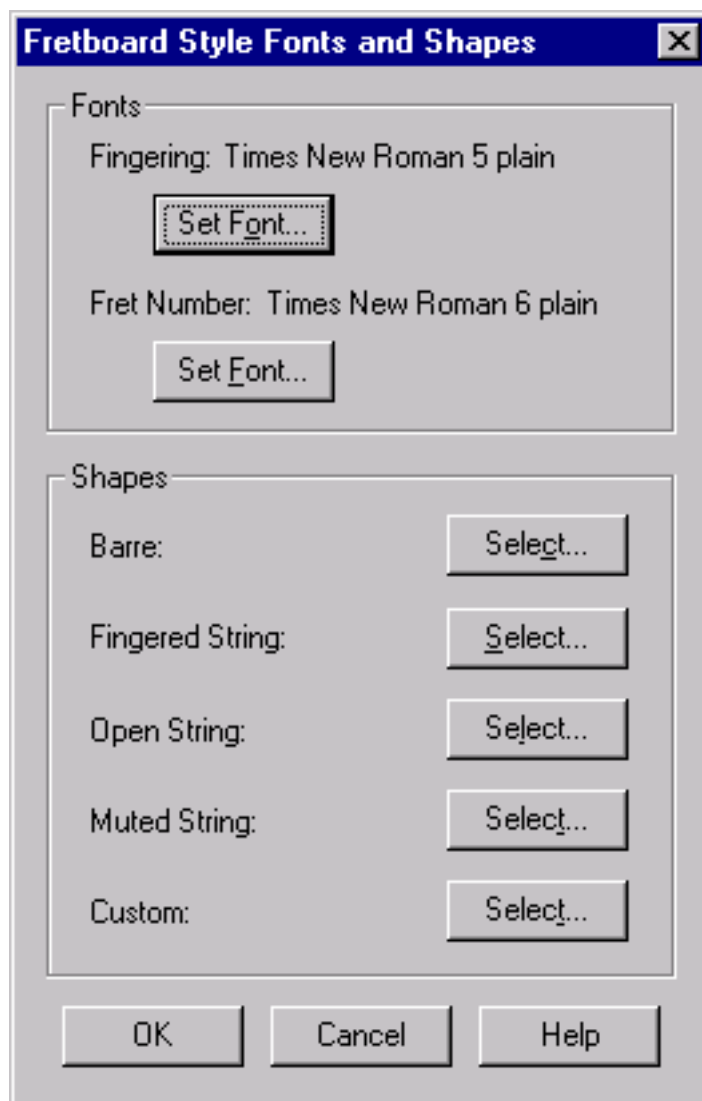
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### What it does

In this dialog box you can define the fonts for fingerings and fret numbers. You can also define the shapes for barre symbols, open or muted strings and other symbols.

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- **Fonts: Fingering • Set Font • White Text • Fret Number • Set Font.** Click on the Set Font under Fingering to change the font used for fingering numbers. Finale displays the currently selected font next to Fingering. Click on the Set Font under Fret Number to change the font used for fret numbers. Finale displays the currently selected font next to Fret Number.
- **Shapes: Barre • Fingered String • Open String • Muted String • Custom.** Click a Select button to open the Fretboard Shapes Selection dialog box, where you can design an alternate marking for these fretboard elements. See [FRETBOARD SHAPES SELECTION DIALOG BOX](#).
- **OK • Cancel.** Click OK (or press enter) to confirm the settings and return to the Fretboard Styles dialog box. Click Cancel to return to the Fretboard Styles dialog box without modifying the settings.

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# Fretboard Shapes Selection dialog box

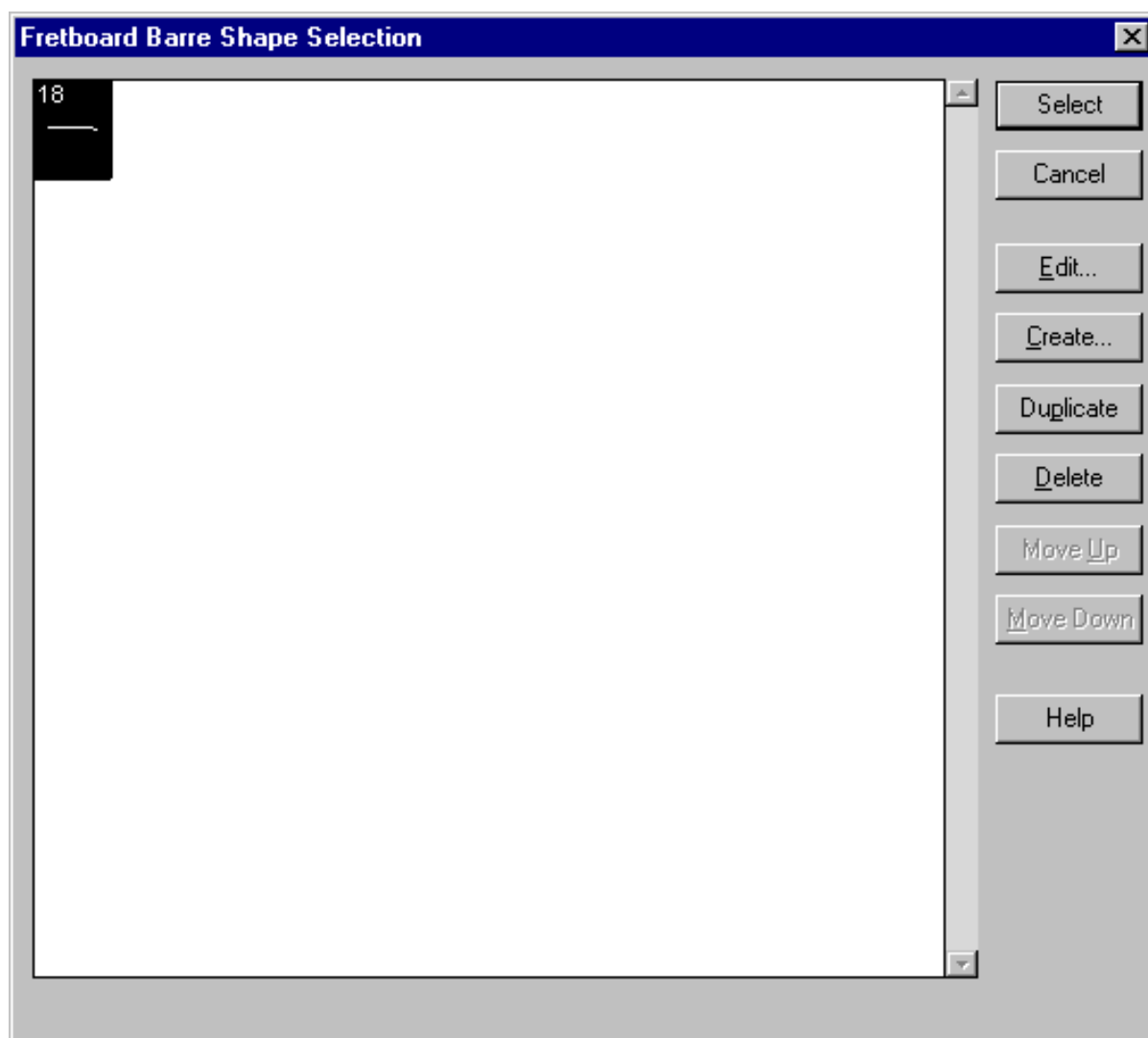
## How to get there

Click the Chord Tool , choose Manual Input from the Chord Menu, then click any note that doesn't have a chord symbol attached. In the Chord Definition dialog box, click the Edit Styles button. In the Fretboard Styles box, click on Fonts & Shapes. Click any Select button.

If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, then click the Edit Styles button. Click on Fonts & Shapes. Click any Select button.

## What it does

In this dialog box you can select the shapes for barre symbols, open or muted strings and other symbols.


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- **Select.** If you have clicked a shape in the Fretboard Shape Selection dialog box, click Select to return to the Fretboard Style Fonts & Shapes dialog box. Finale puts the shape you selected in the custom fretboards using this fretboard style. Double-clicking a shape is the same as clicking it once and clicking Select.
- **Cancel.** Click Cancel to return to the Fretboard Style Fonts & Shapes box without having made a shape selection.
- **Edit.** If you've selected a shape in the Fretboard Shape Selection box by clicking it once, click Edit to enter the Shape Designer, where you can modify the shape. See [SHAPE DESIGNER](#) for more information.
- **Create.** If you don't see the shape you're looking for in the Fretboard Shape Selection box, click Create to enter the Shape Designer, where you can build one of your own. See [SHAPE DESIGNER](#) for more information.
- **Duplicate.** Click this button to create a copy of the selected shape that you can modify with the Shape Designer. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.
- **Delete.** If you've selected a shape in the Fretboard Shape Selection box by clicking it once, click Delete to remove it from the selection box. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list. If the shape is used in the score, the Delete Element dialog box is displayed, where you can specify delete options. See [DELETE ELEMENT DIALOG BOX](#).
- **Move Up • Move Down.** Click these buttons to move the selected item or items up or down in the list. You can select more than one item. Use Shift-click to select an additional item and include all the items in between. Use ctrl-click to select only a specific additional item in the list.

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## Unknown Chord Suffix dialog box

### How to get there

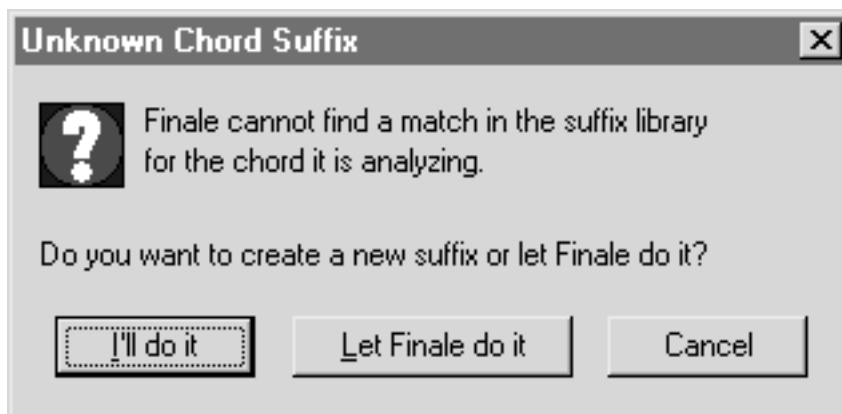
Click the Chord Tool . Choose one of the three Chord Analysis Options from the Chord Menu (MIDI Input, One-Staff Analysis, or Two-Staff Analysis). Click a chord in the score, or click a note and play a chord on your MIDI keyboard, whose suffix hasn't been loaded into, or created in, this piece.

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### What it does

When Finale encounters a chord it doesn't recognize, this dialog box appears, asking how to handle the situation. (You can dramatically decrease the number of times this box appears if you load a Chord Suffix Library into your piece—or if you have the Maestro Font Default file in place, which already has a Chord Suffix Library loaded.)

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- **I'll do it.** If you click this button, you enter the Chord Suffix Editor dialog box, where you can construct the chord yourself, including its suffix (see [CHORD DEFINITION DIALOG BOX](#)). If the chord you played was one that Finale doesn't usually understand (such as a major sixth chord or a "V-11" chord like F/G), clicking the I'll Do It button also means "I'll teach it to you." Once you've created the chord symbol, Finale will recognize this chord in any inversion and register (but only if it's built on the same root), and will correctly identify it the next time it occurs.
- **Let Finale do it.** Click this button if you want Finale to do its best to identify the chord. Finale always identifies a chord correctly—but it doesn't always label it the same way you would, particularly in the case of very complex chords, or ones from which some tones are missing.
- **Cancel.** Click Cancel to return to the score, where you can re-enter the chord.

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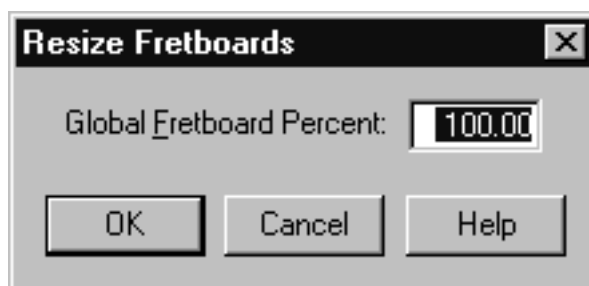
## Resize Fretboards dialog box

### How to get there

Click the Chord Tool . From the Chord Menu, choose Resize Fretboards.

### What it does

The Resize Note dialog box lets you specify how much you want to reduce or enlarge all of your guitar fretboards.



- **Global Fretboard Percent.** This text box specifies how much you want to resize all guitar fretboards, expressed as a percentage of the original full size.

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- **OK • Cancel.** Click OK to return to the score. Click Cancel to disregard any current selections and return to the score.

# Edit Learned Chords dialog box

## How to get there

Click the Chord Tool . Choose Edit Learned Chords from the Chord Menu.

## What it does

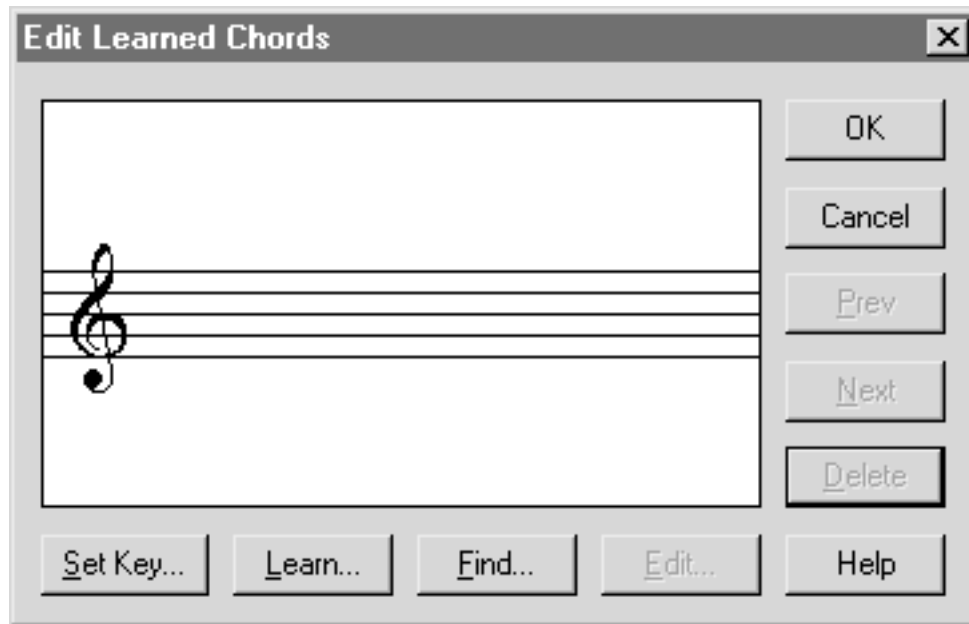
When you use one of Finale's three automatic chord analysis methods (MIDI Input, One-Staff Analysis, or Two-Staff Analysis), Finale has no problem identifying most of the common chord types (major, minor, augmented, diminished, half-diminished, suspended, sevenths, ninths, and so on). Each time it encounters a chord for which you've created (or loaded in a Chord Suffix library) a chord suffix, it automatically displays the correct chord symbol on the screen, complete with an alternate bass, if necessary.

If Finale encounters a chord for which it can find no predefined suffix, it displays the Unknown Chord Suffix dialog box, giving you two options: "I'll Do It" or "Let Finale Do It". If you click Let Finale Do It, Finale creates a chord suffix automatically, adds it to the list of chord suffixes for the document, and displays the chord symbol.

If you click "I'll Do It," however, you have the opportunity of teaching Finale a chord. There are a number of reasons you might want to do so. For example, you might prefer the notation C6 to Finale's default notation for the same chord (Am7/C). Or you might want Finale to learn a chord by another name—for example, you can teach it to recognize "V11" chords (such as F/G or Dm7/G). You might even want to teach it completely new ways of notating chords that have nothing to do with the usual chord symbol system. See [CHORD SYMBOLS](#) for a more complete discussion of learned chords.

Once you've created a learned chord or two, however, you may need to edit or delete them. To do so, click the Chord Tool again, and choose Edit Learned Chords from the Chord Menu. The Edit Learned Chords dialog box appears. In it, you can teach Finale another chord, "call up" one that Finale has already learned (to edit it), or delete a learned chord.

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- **Set Key.** Learned chords are scale-degree-specific; if you teach Finale to recognize a C6 chord, it won't automatically recognize an F6 or a G6 in the same key. But because C6 is built on the root scale tone in the key of C, Finale will recognize a major sixth chord built on the root scale tone in any other key. Therefore, when you teach Finale new chords, you need to indicate the key signature so that Finale knows the context in which it will encounter them. Click this button to display the Key Signature dialog box, which you can scroll to set the key signature for the chord you're about to teach Finale.
- **Learn.** Click this button if you want to teach Finale to recognize a new chord. Finale responds by asking you to play the chord on your MIDI keyboard. When you do so, Finale "memorizes" the particular set of notes you played and displays the Chord Definition dialog box, where you can create the chord symbol you want to associate with those notes. From that moment on, Finale will always recognize that chord (regardless of the voicing or octave register) and automatically display the correct symbol, provided it encounters the chord on the same scale degree as the one you originally taught it. (For example, if you teach Finale to recognize a C6 in the key of C, it won't recognize F6 or G6 in the same key. But it will, for example, recognize an A6 in the key of A, because the A6 is built on the same scale degree in A as the C6 was in C.)
- **Delete.** Click Delete if you want Finale to "forget" the currently displayed learned chord. You won't remove any chord symbols already in the score by clicking this button—Finale simply won't recognize the chord the next time it encounters the associated group of pitches.
- **Prev • Next.** Click Prev or Next to scroll through any learned chords Finale already knows. They appear in the display in the order in which they were created; when you reach the end (or beginning) of the list, the Next (or Prev) button dims.
- **Find.** Use this button to "call up" any learned chord you've already created (so that its symbol appears in the staff display), in order to edit or delete it. When you click the button, Finale displays a message asking you to play the learned chord on your MIDI keyboard. Play it in any voicing and any register, but with the same combination of pitches—and the same bass note—as the learned chord for which you're searching. Finale responds either by displaying the

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chord symbol or by telling you that it doesn't recognize what you played. (At this point it also asks if you want it to learn the chord you just played.)


Note that if you teach Finale a chord it already knows, you're asked whether or not you want to edit the chord symbol associated with it. If you click Yes, the Chord Definition dialog box appears, where you can modify the chord symbol in the usual way.

- **Edit.** Click this button to display the Chord Definition dialog box, where you can define the visual appearance of the chord symbol in any way you want. See [CHORD DEFINITION DIALOG BOX](#) for full details on how to change the root, alternate bass, or suffix of any chord.
- **OK • Cancel.** Click OK to return to the score. Click Cancel to disregard any current selections and return to the score.

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## Change Chord Suffix Fonts dialog box

### How to get there

Click the Chord Tool , and choose Change Chord Suffix Fonts from the Chord Menu.

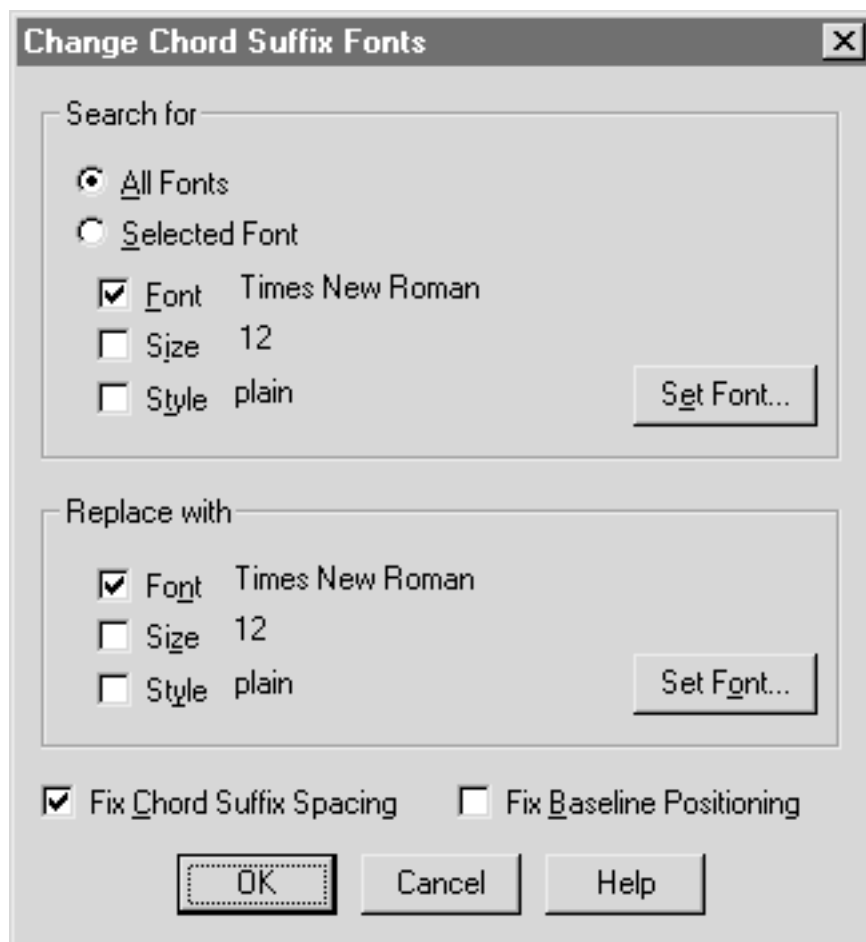
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### What it does

The Change Chord Suffix Fonts dialog box lets you change the fonts for the suffixes (the “maj7” portion) of all chord symbols in your piece.

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- **Search For: All Fonts.** Click All Fonts if you want to change any font, size, or style of text in all your document's chord symbols to a certain other type style.
- **Selected Font • Font • Size • Style • Set Font.** If you want Finale to search your chord suffixes for a particular type style, click Selected Fonts. Then click the Set Font button to display the Font dialog box, where you can identify the font, size, and style you want to change. If you only want to change one element—for example, you want to change the type size but not the font or style—deselect the appropriate checkboxes (Font, Size, Style), so that only the elements you want to change are selected.

Both radio buttons (All Fonts and Selected Fonts), by the way, direct Finale to replace only text elements of your chord symbols. They won't affect musical characters such as the  $\flat$  in  $C7\flat9$ .

- **Replace With: Font • Size • Style • Set Font.** After specifying the type style you want to replace, click this Set Font button to specify the replacement type style. Again, select the appropriate checkboxes (Font, Size, Style) to specify which elements you want to replace. For example, using the upper Size and Style controls, you could specify that you want to replace every occurrence of 14-point bold, regardless of the font—and replace them with Times 10-point, using the lower Font and Size checkboxes.

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- **Fix Chord Suffix Spacing.** As you change the font or size of the characters in your suffixes, you may introduce peculiar spacing unless you also select this checkbox, which adjusts the positions of the individual characters in your suffixes so that they're appropriately spaced.
- **Fix Baseline Positioning.** Check this box if, in the process of changing fonts, you want Finale to move all individual characters in each suffix so that they align with the same baseline (invisible horizontal bottom line).
- **OK • Cancel.** Click OK (or press enter) to confirm the changes you've made. Click Cancel to return to the score without changing any chord suffix fonts.

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## Chord symbols

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Finale's chord symbols are intelligent with respect to key; if you decide to change the key, the chord symbols are automatically transposed. Similarly, if you copy chord symbols to a passage in another key, they'll be transposed when you paste them. Even Finale's guitar fretboard diagrams, which can be created automatically, transpose according to the key.

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If you're going to add chord symbols to your score, you should prepare in two ways. First, load (or build) a Chord Suffix Library (unless you're working from the Maestro Font Default file). Second, choose a font for the chord letter names. (The font for the suffixes is determined by the Chord Suffix Library you use. In your Libraries folder. You can change chord suffix fonts either globally, by region, or one by one; see the appropriate sub-entries. See [FONTS](#) and [SELECT DEFAULT FONTS DIALOG BOX](#) for help in choosing fonts to meet your needs.)

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Note that Finale offers two systems of chord labeling. The primary method operates according to the standard rules of chord theory and allows Finale to "recognize" almost any kind of chord it encounters—major, minor, augmented, diminished, suspended, sevenths, ninths, elevenths, and so on, even with alternate bass notes.

Occasionally, however, you'll want to create a chord that Finale doesn't ordinarily recognize, such as C V/11, or you'll want Finale to think of a certain chord in a different way. For example, where Finale displays Am7/C, you may prefer C6. For these situations, you can use Finale's second system of creating chords: you can create a learned chord, a symbol that you've defined to represent a particular pattern of notes. Once you've defined a learned chord, Finale will correctly identify it in the future, regardless of the voicing or register, and automatically display the correct symbol.

Instructions for creating and editing learned chords appear below.

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Note, however, that Finale will only recognize a learned chord if the root of the chord falls on the same scale degree as the one you originally taught it. For example, if you teach Finale to recognize a C6 in the key of C, it won't recognize F6 or G6 in the same key. It will, however, recognize an A6 in the key of A, because the A6 is built on the same scale degree in A as the C6 was in C. In other words, it's sometimes helpful to define the same learned chord for several different scale degrees within a single key—such as C6, F6, and G6 in the key of C.

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### To enter chord symbols automatically


You're about to learn three different methods for adding chord symbols to your score; all three depend on Finale's intelligence in recognizing patterns of notes. Occasionally, you may encounter a dialog box telling you that Finale doesn't recognize the chord you just played (or the chord it just analyzed).

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If you click the I'll Do It button, Finale displays the Chord Definition dialog box; construct the chord as described in "[To enter a chord symbol manually by typing numbers](#)," below. At that point, you will be building a learned chord; in other words, Finale will recognize the chord the next time. Read the introduction to this entry for details on learned chords.

If you click Let Finale Do It instead, Finale will construct the correct suffix automatically, displaying the chord symbol on the screen and adding its suffix to its current library of chord suffixes. If you don't care for Finale's labeling of a chord (for example, if it calls a chord "Gm7" but you prefer "G-7"), you can edit the chord suffix (see "[To edit a chord suffix](#)").

If, however, you disagree with Finale's analysis of a chord (for example, if it calls a chord Am7/C but you prefer C6), remove the chord symbol from the score (see "[To move and delete chord symbols](#)"). Then teach Finale how you'd like the chord to be recognized henceforth (as a learned chord), using the procedure described below in "[To teach Finale 'learned chords](#),'" and reenter the chord.


- **Click the Chord Tool** . The Chord Menu appears.
- **If you want to add chord symbols to the score by playing them, one by one, on a MIDI keyboard, choose MIDI Input from the Chord Menu, and then click a note or rest in the score.** The ear-shaped cursor appears, indicating that Finale is listening to your MIDI instrument. (Technically, you can't add a chord symbol to an empty measure. But see "[To enter a chord symbol when there's no note below it](#).")

Play a chord, in any register, on your synthesizer; Finale places the chord symbol into the score, aligned with the baseline (controlled by the four triangles at the left side of the screen). If you don't play the chord in root position, Finale writes it as a chord-slash-bass note, as in "Am/E."

To advance the ear cursor to the next note position, play any single key above middle C; to move the ear cursor backward to the previous note position, play any single key below middle C. If you play two successive chords without moving the cursor, Finale will stack the chord symbols on top of each other.

- **If you want Finale to analyze a chord notated in the score, choose One-Staff Analysis from the Chord Menu, and then click the chord.** Finale immediately analyzes the chord you clicked, and places the chord symbol into the score. Click again on each note for which you want a chord symbol to appear.
- **If you want Finale to analyze a chord that's notated on two staves, choose Two-Staff Analysis from the Chord Menu; then click the notes in the upper staff.** Finale analyzes all the notes in both staves, and places a chord symbol into the score. (This is a useful option when you're adding chord symbols to piano music.) Click again at each place you want a chord symbol to appear.

## To enter chords (Type Into Score)

- **Click the Chord Tool** . The Chord Menu appears.
- **Choose Type Into Score from the Chord Menu.**

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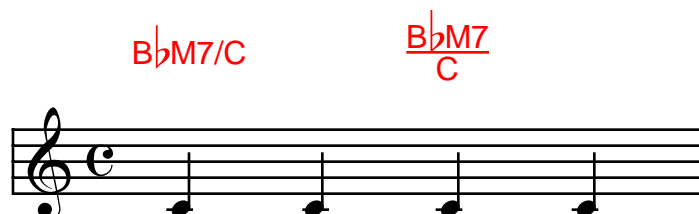
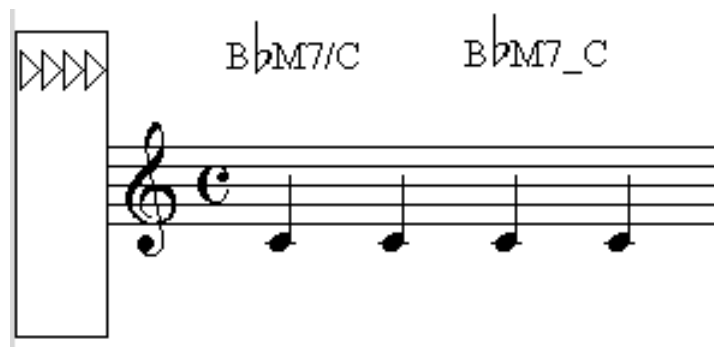
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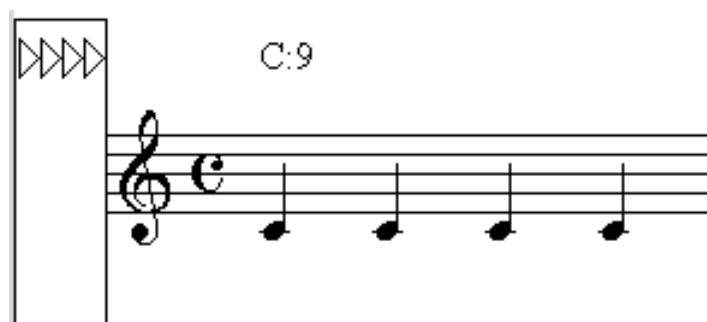
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- **Click on the note on which you want the chord to appear.** A cursor appears above the note, aligned with the chord positioning arrows.
- **Type the chord that you want to appear in the score, such as “BbM7/C”.** Type an underscore (shift-hyphen) instead of a slash if you want the alternate bass note (C in this example) placed under the root.



- **An alternate method of entering suffixes is to type a colon followed by the slot number of the suffix shown in the Chord Suffix Selection dialog box. Or, type a colon followed by zero.** If you type a slot number, Finale displays the corresponding suffix from the Chord Suffix Selection dialog box. If you type a zero, the Chord Suffix Selection dialog box appears, where you can choose a suffix.

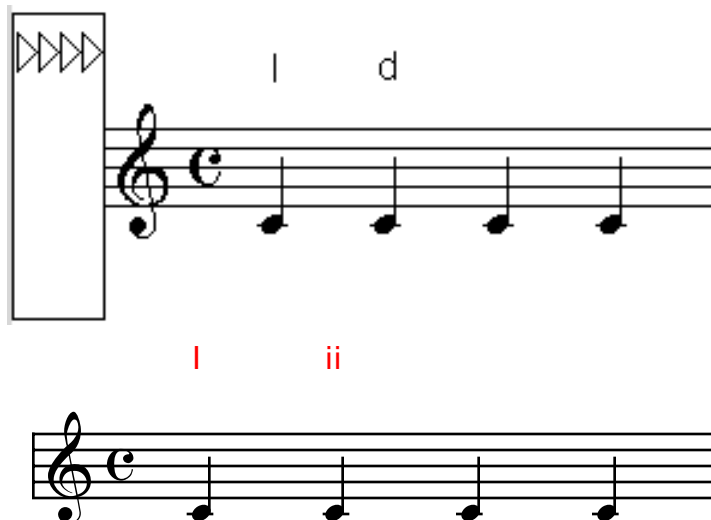


Note: Regardless of the chord style selected in the Chord Style submenu, you must type letters (C, D, E and so on) for the chord root and alternate bass note. Finale will not accept Roman numerals (I, IV, V and so on) or scale degrees typed into the score. For example, when Roman is selected (a checkmark appears next to Roman in the Chord Style submenu), you'd type the letter "F" to display IV in the key of C Major.

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
- **Type uppercase letters unless you want the root and alternate bass note to use lowercase letters.** For example, Roman numerals typically indicate quality (I for Major, ii for minor), so in the key of C Major, you'd type a lowercase "d" to display "ii" in the score (as opposed to "II" that appears if you type an uppercase "D").

Tip: Use the Caps Lock key when you know you want only uppercase chords.


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
- **Press enter to accept the change.** Or, press spacebar, tab, or shift→ to move to the next entry, or click the next note on which you want a chord to appear. To move to the previous entry, press shift-spacebar, shift-tab, or shift←.
- If Finale doesn't recognize the suffix a dialog box appears in which you can choose to add the suffix to the chord suffix library.
- **If you want to enter or edit another alternate chord on the same note, press the up or down arrows.**
- **Continue entering the chords in this manner.**

### To edit chords (Type Into Score)

- **Click the Chord Tool** . The Chord Menu appears.
- **Choose Type Into Score from the Chord Menu.**
- **Click on the note containing the chord you want to edit.**
- **If more than one chord is assigned to the same note, press the up and down arrows to select the chord you want to edit.**
- **Select the portion of the chord you want to change, and type the change.**
- **Press enter to accept the change.** Or, press the spacebar, tab, or shift→ to move to the next entry, or click the next note on which you want a chord to appear. To move to the previous entry, press shift-spacebar, shift-tab, or shift←.
- If Finale doesn't recognize the suffix a dialog box appears in which you can choose to add the suffix to the chord suffix library.

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## To enter a chord symbol manually by typing numbers

- Click the Chord Tool . From the Chord Menu, choose **Manual Input**.
- Click the note or rest on which the chord symbol is to be centered. The Chord Definition dialog box appears.
- Click on the **Advanced** button. The dialog box expands to show the Number Definition.
- Enter the root scale tone number. If there's a different bass note, click **Alternate Bass** and enter its scale tone in the **Alternate Bass** text box. For an F/G chord in the key of C, for example, the Root Scale Tone (F) is 4, the Alternate Bass is 5.

If you need to alter the scale degree chromatically, type a number into the Alteration boxes. This number, positive or negative, alters the scale tone by half steps. To create an A $\flat$  chord in the key of F, for example, the Root Scale Tone is 3 (the third note of the scale) and the Alteration is -1.

Note: The Alteration box is especially important if you want a chord symbol that's out of the key and Simplify Spelling is turned off in the Chord Menu. Suppose, for example, that you're in the key of A, but you want an A $\flat$  chord symbol. You might assume that entering a scale degree of 1 (A) and an Alteration of -1 would do the trick—but in fact, you'd get a G $\sharp$  chord symbol. To solve the problem, enter 2 in the Root box, and -3 in the Alteration box. In effect, you get an A $\flat$  chord symbol by specifying a B triple-flat.


- Click **Select** button next to **Suffix**. The Chord Suffix Selection box appears. If you have loaded or created a Chord Suffix Library, the suffixes appear here.
- Double-click the desired suffix. If there are no suffixes in the palette, either click **Create** to create a new suffix, or load a chord-suffix library, as described in [“To create or load a Chord Suffix Library.”](#)

If you don't want the chord symbol to play back, uncheck the appropriate **Play** box.

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


## To enter a chord symbol manually with MIDI data input

Instead of creating a chord symbol by typing numbers and clicking a chord suffix, you can play this data from your MIDI keyboard.

- Click the Chord Tool . Choose **Manual Input** from the Chord Menu.
- Click the note or rest on which the chord symbol is to be centered. The Chord Definition dialog box appears.
- Click the **Listen** box at the top right side of the box. Play the root scale tone on your synthesizer. Finale automatically fills in the Root Scale Tone and Alteration text boxes for you.
- Click the second **Listen** button. Play the bass note on your synthesizer. If the bass note is different from the root, Finale fills in the Alternate Bass text boxes.
- Click the third **Listen** button. Play the rest of the chord on your synthesizer. Finale will only fill in the Suffix ID if it recognizes the suffix—in other words, if it matches a suffix definition in its Chord Suffix Library. (If no library has been loaded, or if Finale doesn't find a match, nothing happens.)
- Click **OK** (or press **enter**).

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## To edit chords (Manual Input)

- Click the Chord Tool . The Chord Menu appears.
- Choose Manual Input from the Chord Menu.
- Click on the note that contains the chord you want to edit.
- Double-click the handle of the chord. The Chord Definition dialog box appears.
- Make the necessary changes in the Chord Definition dialog box. To force the root or alternate bass to appear in lowercase, click Lowercase to select it. If you want the root or alternate bass to appear in uppercase, make sure that Lowercase is not selected.
- Click OK to return to the score, where the changes now appear.


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## To edit a chord suffix

When you edit a chord suffix, the changes you make affect every occurrence of this chord suffix in the score.

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- Click the Chord Tool . Choose Manual Input from the Chord Menu.
- Click the note to which the chord is attached. Its handle appears.
- Double-click the handle. The Chord Definition dialog box appears.
- Click Chord Suffix ID. The Chord Suffix Editor appears. In this window, you edit each character in the chord suffix individually, moving from one to the next with the Prev and Next buttons.
- Change a character by editing the Symbol box. You can only type one letter at a time into this text box, unless you select Number, which lets you type a multidigit number into the box. Instead of typing a character into the Symbol box, you can simply click Symbol, and you'll see the complete palette of characters for the selected font.

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Note that you can prefix any chunk in the suffix box with a +, -, b or # character: click Prefix With and select the appropriate button.

- Change the type style of the current character by clicking Set Font. Remember, you must set the font for each character individually. Be careful to match this chord suffix font with a complementary chord root font (which you choose with the Select Default Fonts command in the Options Menu).

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You can also change the font for all chord symbols in a piece; see [“To change chord symbol fonts.”](#)

- Adjust the position of a character by dragging its handle. To produce its handle, you must be editing this character (move from one to the next with the Prev and Next buttons). Alternatively, you can type coordinates into the H: (how far to the right?) and V: (how high up?) boxes. The units are whatever you've selected using the Measurement Units command (Options Menu). (The numbers you type, however, won't affect the display until you click the Update box.)

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If you're having trouble positioning a character because the square handle obscures it, de-select the Show Handles checkbox. The handles become invisible but are still draggable—just click where a handle used to be.

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- **Define the voicing this suffix is to use for playback by clicking Set Play.** The Suffix Key-number Offsets box appears, presenting a series of text boxes into which you can type the numbers that represent the notes of the suffix, as measured in half steps from the root. A quick way to enter this data is to click Listen; Finale displays a message asking you to play the root of the chord, so it will have a point of reference from which to compute the keynumber offsets. Immediately after you do so, Finale tells you that it's still listening; now play the suffix itself. Finale enters the appropriate numbers in the text boxes. See [SUFFIX KEYNUMBER OFFSETS DIALOG BOX](#).

Remember that even though you just played a specific root and voicing, this suffix will remember the voicing no matter what its root—you define the playback voicing for your Fmaj7, Emaj7, and Cmaj7 chords all at once, for example.

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## To teach Finale “learned chords”

(For a full description of learned chords, see [CHORD SYMBOLS](#). These instructions describe how to teach Finale several learned chords before you enter them with either of the automatic chord symbol entry methods described above. Of course, you can always create a learned chord while you're entering chord symbols; when Finale displays its Unknown Chord Suffix dialog box, click I'll Do It. The chord you then construct in the Chord Suffix Editor dialog box is a learned chord.)

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If you plan to enter chords from your MIDI keyboard (or by letting Finale analyze existing chords in the score), you can save time by anticipating the learned chords you'll need to teach Finale. For example, if your piece contains “V11” chords (such as F/G or Dm7/G), major sixth chords, or any chords with nonstandard names (C2, for example), use this method to teach them to Finale before you enter them. Once Finale has learned such chords, it will automatically display the proper symbol when it encounters them (via MIDI or by analyzing the notes in the score).

- **Click the Chord Tool** , **and choose Edit Learned Chords from the Chord Menu.** The Edit Learned Chords dialog box appears. Remember that Finale always associates a learned chord with a particular scale degree; therefore, if the key signature in the display isn't the correct one for the music to which you'll be adding chord symbols, click the Set Key button and specify the correct key, so that Finale will be able to recognize the new chord in the correct context.
- **Click Learn.** Finale asks you to play the chord on your MIDI keyboard.
- **Play the chord.** What counts is the bass note and the selection of pitches in the chord; the voicing and the octave register don't matter. As soon as you play the chord, Finale displays the Chord Definition dialog box, where you can build the actual chord symbol you want to associate with the pattern of notes you just played.
- **Construct the chord symbol in the usual way. Click OK (or press enter).** See “[To enter a chord symbol manually by typing numbers](#)” or “[To enter a chord symbol manually with MIDI data input](#),” for instructions in the use of the Chord Definition dialog box.

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
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When you return to the Edit Learned Chords dialog box, you can once again click Learn to repeat the process, teaching Finale as many new chord symbols as you want. Note that Finale stores learned chords along with regular Chord Suffixes in a Chord Suffix Library (see “[To create or load a Chord Suffix Library](#)”). Therefore, you can load the learned chords you create in one document into another one without having to redefine them.


- **Click OK (or press enter).** The next time you add chord symbols to your score using Finale’s automatic (MIDI or note-analysis) methods, Finale will recognize the chord you’ve just taught it, and it will display the chord symbol you’ve told Finale to use. (Finale will also recognize the learned chord in other keys—but only if it falls on the same scale degree. That is, if you teach Finale to recognize C<sub>sus</sub>2 in the key of C, it will also recognize F<sub>sus</sub>2 in the key of F—but it won’t recognize F<sub>sus</sub>2 in the key of C, unless you teach it that chord too.)

## To edit or delete a learned chord

- **Click the Chord Tool** , **and choose Edit Learned Chords from the Chord Menu.** The Edit Learned Chords dialog box appears.
  - **Click Find.** Finale asks you to play the learned chord you want to edit. (If you prefer to locate the chord you want to edit by scrolling through the existing learned chords, click the Prev and Next buttons until it appears in the display.)
  - **Play the chord.** If Finale recognizes what you played as a learned chord that it already knows, the corresponding chord symbol appears in the display. (If Finale doesn’t recognize the chord you played, it will tell you so, and offer you the option of adding it to its existing bank of learned chords.)
- At this point you can edit the chord in one of several ways. To delete it, click Delete. To edit the chord symbol itself, click Edit to enter the Chord Definition dialog box.
- **When you’re finished editing, click OK (or press enter).**

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## To move and delete chord symbols

- **Click the Chord Tool** . If it is not already selected, choose Manual Input from the Chord Menu.
- **Click the staff containing the chord symbols.** Four small arrows appear at the left edge of the screen. These arrows control the baseline for the chord symbols—the line against which the bottoms of the chord symbols align. (Make sure Position Chords is selected in the Chord Menu.)
- **If you want to move more than one chord symbol, drag the positioning arrows up or down.** Drag the first (leftmost) triangle up or down to move all the chords in the piece. Drag the second triangle to move the chords in this staff only, regardless of the position of the leftmost triangle. Drag the third triangle, in Page View, to move the chords in this staff in this system only. Dragging the rightmost triangle doesn’t move any existing chord symbols; instead, it sets the position for the next one you enter.
- **If you want to move a single chord symbol, click the note to which it’s attached.** The chord’s handle appears.
- **Drag the handle to move the chord. Select it and press the arrow keys to “nudge” it for fine positioning; select it and press delete to remove it.**


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## To transpose chord symbols

Finale’s chord symbols are intelligent enough to transpose automatically when you change the key signature; a C<sub>major</sub>7 in the key of C will become an F<sub>major</sub>7 in the key of F.

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If you inadvertently enter chord symbols before setting the key signature, however, you can use the following method to transpose the chord symbols independently of the key and the existing music.

- **Click the Mass Mover Tool** , **and select the region containing the chord symbols that you want to transpose.** See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- **From the Change submenu of the Mass Mover Menu, choose Chord Assignments.** The Change Chord Assignments dialog box appears.
- **Click Transpose.** The Transposition dialog box appears.
- **Specify the interval by which you want the chord symbols transposed, and click OK.** Click OK again.

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### To enter a chord symbol when there's no note below it

Thus far, you've seen that chord symbols must be attached to a note or rest (except that you can't attach them to Finale's default whole rests). There will certainly be times, however, when you want to put a chord symbol where no note appears—such as several chord symbols over a single whole note, or even over a blank measure.

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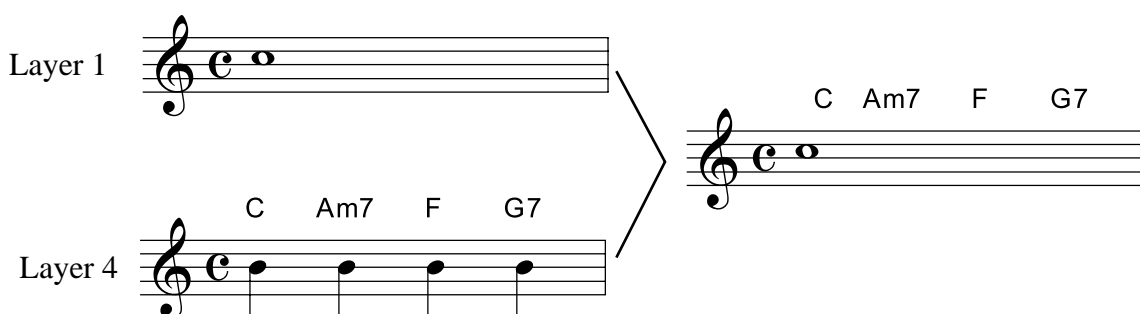
Begin by entering the whole note (or whatever notes you want to appear) in Layer 1 (or 2 or 3). If you've already entered them in the Layer 4, it's easy to send them into another layer; see [MULTIPLE VOICES—To move music from one layer to another](#). Once you've emptied Layer 4, proceed as follows:

- **Enter “dummy” notes in Layer 4, one for each chord symbol you'll want to add.** It makes no difference what pitches you select; these notes won't appear.
- **Attach chord symbols to the “dummy” notes in the usual way.** See [“To enter chord symbols automatically.”](#)
- **Click the Staff Tool** , **and select the “dummy” measures.**
- **Select Apply Staff Styles from the Staff Menu.** The Apply Staff Styles dialog box appears.
- **Select Blank Notation - Layer 4, and click OK (or press enter).** The “dummy” notes vanish, and your chord symbols remain in place. Using the Speedy Entry Tool, however, you can still view your hidden Layer 4 notes (for spacing purposes, for example). For more information about creating Staff Styles, see [STAFF STYLES](#).

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In Layer 4, add some “dummy” notes, and attach your chord symbols to them. In the Layer 1 (or 2 or 3), enter the whole note (or whatever music you want ultimately to appear). When you apply Blank Notation to Layer 4, the notes disappear, leaving the chord symbols behind.

## To erase chords from a region

- **Click the Mass Mover Tool**  **and select a region.** See [SELECTING MUSIC](#) for some region-selecting shortcuts. The Mass Mover Menu appears.
- **Choose Clear Items from the Mass Mover Menu.** The Clear Items dialog box appears, listing two categories of items to clear: Measures and Entries.
- **Click Only the Selected Items, then Entries, then Chords.**
- **Click OK (or press enter) twice.** Finale erases the chord symbols.

## To copy chords from one region to another

In this discussion, the source region is the music that currently contain the chords, and the target region is the music to which you want to copy them.

- **Click the Mass Mover Tool**  **. Choose Copy Entry Items from the Mass Mover Menu.** The Entry Items dialog box appears.
- **Select Chords. Click OK.**
- **Select the source region.** See [SELECTING MUSIC](#) for some region-selecting shortcuts.
- **Drag the highlighted region so that it’s superimposed on the beginning of the target region.** If the target passage is offscreen, scroll to it; then, while pressing ctrl and shift simultaneously, click it.

If you’re copying chords horizontally, and Select Partial Measures is turned off in the Mass Mover Menu, then the Copy Measures dialog box appears. Specify the number of times you want the chords copied, and click OK.

Finale only places chords on notes that fall on the same beats as they did in the source measures. The chords will automatically transpose if the source and target passages are in different keys.

## To change the display or position of all chord symbols in a region

See “[To prevent chord symbols from playing back](#)” and [CHANGE CHORD ASSIGNMENTS DIALOG BOX](#).

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## To prevent chord symbols from playing back

When you create a chord symbol, the Play checkboxes in its Chord Definition window are initially selected—in other words, the chord will play back unless you specify otherwise. Unchecking the Play checkboxes for each chord symbol would be one way to prevent the chords from playing, but it's a technique best used on a case-by-case basis. To prevent all chord symbols from playing back, use the following technique.

- **From the Window Menu, choose Instrument List.** The Instrument List appears.
- **Click on the arrow next to the name of the staff that has chords attached. The list expands to display the components of the staff, including Chords.**
- **Click the square next to Chords in the P column.** The chord symbols will no longer play-back from this staff.


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## To program a chord symbol Metatool

You can assign a complete chord symbol to each of the number keys and each of the letter key on your keyboard, for use as described below in [“To enter a chord using a Metatool.”](#)


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- **Click the Chord Tool .** While pressing shift, press a number or letter key. The Chord Definition dialog box appears.
- **Define the chord.** See [“To enter a chord symbol manually by typing numbers”](#) and [To enter a chord symbol manually with MIDI data input](#) for full instructions on creating chord symbols.
- **Click OK (or press enter).** When you return to the score, it will appear as though nothing has happened. In fact, you have prepared Finale to enter the chord you just described whenever you use the Metatool.

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## To enter a chord using a Metatool

This example assumes that you have programmed a Chord Symbol Metatool (see above).

- **Click the Chord Tool .**
- **While pressing the number or letter key corresponding to the desired Metatool, click a note or rest.** The chord symbol appears. Using this method, you can rapidly click fully-formed chord symbols into your score. (You still can't enter a chord symbol over a default whole rest, however.)

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## To create or load a Chord Suffix Library

Once you've created or edited chord suffixes (or taught Finale to recognize “learned chords”) in a document, you can save them in a separate library with its own title and icon on your hard disk. The next time you want to add chord symbols to a piece, you can load this library, thus saving yourself the time it would take to create or edit the chord symbols (or learned chords) again.

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- **To make a Chord Suffix Library of the chord suffixes and learned chords in a piece, choose Save Library from the File Menu.** The Save Library dialog box appears.
- **Click Chord Suffixes, and then click OK (or press enter).** You're then asked to title the new library.

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- **Type in a title and click OK (or press enter).** The next time you want to add those chord symbols to a piece, simply load the library you just created (choose Open Library from the File Menu) and enter chord symbols in the usual way.

## To change chord symbol fonts

This entry provides a quick way to change the font and size of the chord symbols and suffixes in your entire piece.

- **To change the font for the chord-symbol letter name, choose Select Default Fonts from the Options Menu.** The Select Default Fonts dialog box appears.
- **Click Symbol.** The Font dialog box appears. You're about to choose a typeface for the root portion of all chord symbols in the piece—that is, the “C” portion of “Cmaj7.”
- **Make your type style selection; then click OK twice.**
- **To change the font for chord-symbol suffixes, click the Chord Tool** . You're now going to be changing the font for the suffix—for example, the “maj7” portion of your chord symbols.
- **From the Chord Menu, choose Change Chord Suffix Fonts.** The Change Chord Suffix Fonts dialog box appears.
- **To change the entire library of chord suffixes at once, click the Set Font button in the lower half of the screen.** The Font dialog box appears, letting you specify new font, size, and style characteristics for the suffixes.

To change one aspect of the suffixes—such as the size—select the appropriate checkbox in the upper half of the Font dialog box. Click Set Font to specify which point size you want to replace (such as all 12-point elements). Then repeat the process in the lower half of the Font dialog box, this time clicking the lower Set Font button to specify a new point size.

Similarly, you can, in effect, search-and-replace for one specific type style and replace it with another; Finale will leave suffixes in other type styles untouched. For example, in the upper half of the Font dialog box, you could click Selected Fonts, then click all three checkboxes, click Set Font and specify Times New Roman 12-point Plain. Repeat the process in the lower half of the Font dialog box, but this time choose, for example, Helvetica 10-point Italic; Finale would replace every occurrence of the former type style with the latter.

Finally, for best results, be sure that the Fix Chord Suffix Spacing checkbox is selected, so that Finale automatically adjusts the individual characters in each chord suffix to compensate for the new font and size.


- **Select a type style, and then click OK.** You return to the score, where Finale has changed the font for your chord suffixes. Finale is smart enough, however, not to change any musical symbols within the suffix, such as the  $\flat$  in F7 $\flat$ 9.

## To left-justify chord symbols above the notes

Generally, Finale centers each chord symbol above the note to which it's attached. If you wish, you can specify that each chord symbol be left-justified, so that the first letter of the chord name falls above the note to which it's attached.

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- Click the Chord Tool . From the Chord Menu, choose **Left-Align Chords**. To restore the chords, choose this command a second time.

## To prevent changing the size of chord symbols attached to cue notes

See [CUE NOTES—To prevent attached lyrics and chord symbols from shrinking](#).

# Figured bass

You can create figured bass symbols with the same Finale tools you'd use to create fingerings (see [FINGERING NUMBERS](#)).

You might prefer, however, to create them as chord symbols, because chord suffixes in Finale also allow you to “stack” numbers on top of each other within a single suffix. As you define each chord symbol, remember to de-select the Root Scale Tone checkbox in the Chord Definition dialog box, so that the letter name itself doesn't appear in the chord symbol. That is, create the suffix (maj7, for example) without the root letter name (C, for example). Or use this chord-suffix method only for the inversion numerals, and use the Lyrics Tool to place the roman numerals; this combination of tools gives you a great deal of control over the positioning of these two independent elements (roman numerals and inversion numbers). See the Figured Bass Library in the Chord Suffixes Library folder for a starting point.

You might also consider using the Shape Designer to create figured-bass numerals, since it allows you to combine text elements in any relationship. Place these shapes into the score as expressions.

If you're handy with a font-making program, you could even create your own figured-bass font, whose characters you could place in your score as Articulations or expressions. See also the [ALTERNATIVE MUSIC FONTS](#) for some professional figured bass fonts.

## Lead sheets

See also [CHORD SYMBOLS](#); [LYRICS](#); [MEASURES PER LINE](#); [TITLES](#).

In general, lead sheets are no different from any other format. There are one or two Finale features of which you should be aware, however.

### To omit the left barline from each system

In many lead sheets, there is no barline at the left end of the line.

- **Choose Barlines from the Document Settings submenu of the Options Menu.** The Document Options dialog box appears.
- **Click Display on Single staves (or Display on Multiple Staves) to de-select it. Click OK (or press enter).**

### To place several chord symbols over a single note (or no note)

Occasionally, you may need to place a chord symbol where there's no note to “attach” it to—for example, when the chord changes midway through the measure even though the melody is a sustained whole note. For an easy solution, see [CHORD SYMBOLS—To enter a chord symbol when there's no note below it](#).

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
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# Custom Fretboards

## To make a custom fretboard

- **Click the Chord Tool** . The Chord Menu appears.
- **From the Chord Menu, select Show Fretboards and Manual Input.**
- **Click on a note.** The Chord Definition dialog box appears.
- **Type in a chord name in the Chord Symbol text box:** Cmin for this example. If you now hit the Tab key (this lets Finale know you're done typing the chord name), you'd see that Finale has automatically selected a fretboard for the chord you entered. If you clicked OK, that fingerboard would appear in the piece. For our example, let's assume you want a different fingering of Cmin.
- **Click the Select button in the Fretboard section of the dialog.** The Fretboard Selection dialog box appears. You could select from existing fretboards or create a new one.
- **Click Create.** The Fretboard Editor dialog box appears.
- **Enter the name of the group you will be creating.** For example, "min. - root on the 5th string." The name is only for your convenience, but you should select a name that will help you identify this fretboard in the future.
- **From the Instrument list, choose an instrument.** If the desired instrument isn't listed then see [TO DEFINE AN INSTRUMENT FOR CUSTOM FRETBOARDS](#).
- **Click the Show Group Button.** The dialog box expands to show the fretboards for this group, one for each root. One function of the group is to allow you to specify what fretboards should appear if your piece is transposed; Finale gives you as much or as little control over this as you'd like.
- **Click on the C fretboard.** The C fretboard now appears in the editing window.
- **If the fretboard you're creating isn't positioned at the nut, click Show in the Fretboard Number section and enter a fret number. For this example, enter 3.**
- **Using the tools to the left of the fretboard editing window, you may now design your fretboard.** For more details, see the [FRETBOARD EDITOR DIALOG BOX](#).

If you want a dot, click on the Dot tool, then click on the fretboard in the fretboard editing window to place the dot. All the other marking are entered the same way, except the Barre.

A Barre is entered by choosing the Barre Tool and then clicking at the desired beginning point and dragging to the desired ending point. While you are dragging you will see the barre being created.

To erase a marking select either the Eraser Tool or the tool associated with the mark to be removed, and then click on the mark. All marks on the fretboard can be removed by click on the Clear Items button.

- **If this fingering will be used for all the roots in this group, then click the Generate button.** Finale fills in the fretboards for the other roots.

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In case you want to use one fingering for a certain set of roots and a different fingering for other roots, add each fingering at the first root where the fingering change happens. Let's say the standard third fret Cmin for the C fretboard, and the open position Emin for the E fretboard. Now clicking generate uses the nearest fingering to fill in each fretboard.

- **Click OK, Select and OK until you return to the score.** You could select a chord from the group you've created (or from another group) to appear in the piece by double-clicking on it then clicking OK. Note: The fretboards you have designed can be saved in a Chord & Fretboard library. See [SAVE LIBRARY DIALOG BOX](#).

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## To define an instrument for custom fretboards

- **Click the Chord Tool** . The Chord Menu appears.
- **From the Chord Menu, select Show Fretboards and Manual Input.**
- **Click on a note.** The Chord Definition dialog box appears.
- **Type in a chord name in the Chord Symbol text box:** Cmin for this example. If you now hit the Tab key (this lets Finale know you're done typing the chord name), you'd see that Finale has automatically selected a fretboard for the chord you entered. If you clicked OK, that fretboard would appear in the piece. For our example, let's assume you want a different fingering of Cmin.
- **Click the Select button in the Fretboard section of the dialog.** The Fretboard Selection dialog box appears. You could select from existing fretboards or create a new one.
- **Click Create.** The Fretboard Editor dialog box appears.
- **Click on the Edit Instrument button.** The Fretboard Instrument Definition dialog box appears.
- **Click the New button, and then enter the name of the Instrument.** Use a descriptive name such as Guitar - DADGAD, or whatever is appropriate.
- **Enter the number of strings and the number of frets.**
- **Enter the pitches on the strings.** Note: You can play the pitches by first clicking in the appropriate text field and then clicking the Listen button.
- **If this is the Instrument you will be using most of the time, then click the Set as Default button.**
- **Click OK.** You return to the Fretboard Editor with your newly defined instrument. Note: Fretboard Instruments can be saved in a Chord & Fretboard library. See [SAVE LIBRARY DIALOG BOX](#).


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## To define Fretboard Style for use with custom fretboards

- **Click the Chord Tool** . The Chord Menu appears.
- **From the Chord Menu, select Show Fretboards and Manual Input.**
- **Click on a note.** The Chord Definition dialog box appears.

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- **Click Edit Styles.** The Fretboard Styles dialog box appears. Think of Fretboard Styles as “templates” for future fretboards you will be making.
- **Click New and give the style a name.** Here you can control just about everything having to do with the way your fretboards will look. See [FRETBOARD STYLES DIALOG BOX](#).
- **If this is the Style you will be using most often, then click the Set As Default button.**
- **Click OK and OK to return to the score.** Note: Fretboard Styles can be saved in a Fretboard Style Library. See [SAVE LIBRARY DIALOG BOX](#).

### **Tips on Opening and Saving Fretboards and Styles.**

1. The fretboards you have designed can be saved in a Chord & Fretboard library.
2. Fretboard Instruments are saved in a Chord & Fretboard library.
3. The Chords & Fretboard libraries are designed so that duplication of suffixes will be eliminated and only new fretboards will be added to the existing library as long as suffixes match exactly in font attributes and positioning.

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