

Finale User Manual

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the reader will develop the skills necessary to master finale software including fast note entry part extraction advanced score layout and contemporary notation focusing on the most recent version of finale finale 2003 this book is packed with all the information that a finale user needs to produce professional looking sheet music with relative ease page 4 of cover

much has changed with finale since my first edition of finale for composers it has taken me several years to write this second edition with a new version of finale every year it was difficult to stay current in a nutshell there are a now fewer tools but the tools that remain are more powerful and perform multiple functions no longer do you have to use two or three tools to accomplish a common task you are able do the same thing more quickly and more efficiently with the same tool you may even think that the tools have become smarter almost all tools now have contextual menus which change based on what is selected you access these menus by right clicking if you have a two button mouse or by option clicking on the mac commonly used functions such as changing the key or time signature can be easily accomplished with one right click on the mouse the other major upgrade in finale is the addition of the garritan instruments no longer are you stuck with the wimpy quicktime sounds nor do you have to connect to an external synthesizer with each new edition the playback has become better and better after countless hours of using finale hundreds of phone calls from musicians asking for help in finale and numerous lectures in the classroom teaching finale at carnegie mellon university i finally took the advice of my many colleagues clients friends and students and set out to write a book on finale but not just any book a book that focuses on finale as a tool for composers in order to get the most out of this book i would suggest that you have at least a basic knowledge of the workings of finale while i will cover the more elusive features which many users may not know i

occasionally have omitted some of the more basic skills these skills can be easily learned from the user guide in the beginning coda created finale and it was good well okay it was good but very few people realized its potential at first the interface was clunky with a different type of click needed to accomplish various tasks command click for this shift click for that and option click for who remembers what and the learning curve was steeper than mount everest making it all the more appealing to me i love a challenge and no program no matter how difficult was going to get the better of me so after a few weeks of fooling around with the thing reading all of the manuals watching the video and hours of trial and error i became a finale aficionado from that point on i jumped right in for every upgrade they offered i even switched between mac and pc a few times just for good measure and used it on everything from my old mac se 30 to my current 2 4 ghz quad core 2 duo running vista ultimate 64 bit i have used finale to print everything from simple rhythmic patterns for eurhythmics exercises to full blown symphonies and operas that were performed by professional orchestras as well as everything in between finale has helped me when i needed to quickly arrange a hymn for my limited voice church choir and has brought me enough clients to start a side business as a music copyist you may have laughed earlier when i said that finale has changed my life but i believe that finale has made all of these things possible for me i would be at a very different place in my life if it were not for finale now i would like to share my success in using finale with you in this book so you can see what it can do for you

the second edition continues to be a valuable source to printed music music software and sites useful to musicians and includes interesting essays on the history of printed music copyright laws music theory fundamentals and other topics many questions posed by musicians and others concerned with music production and instruction are answered with short effective explanations e g the duration of copyright the concept of fair use writing lead sheets publishing music axford s volume will be especially useful to young musicians or others beginning a career in some aspect of music a useful section sites for musicians reveals the book s currency very few dead links were detected attesting to careful updating from the

first edition the section tech talk terms a z provides brief definitions for many new terms used by musicians or technology specialists a valuable desk reference for everyone involved in the music industry

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