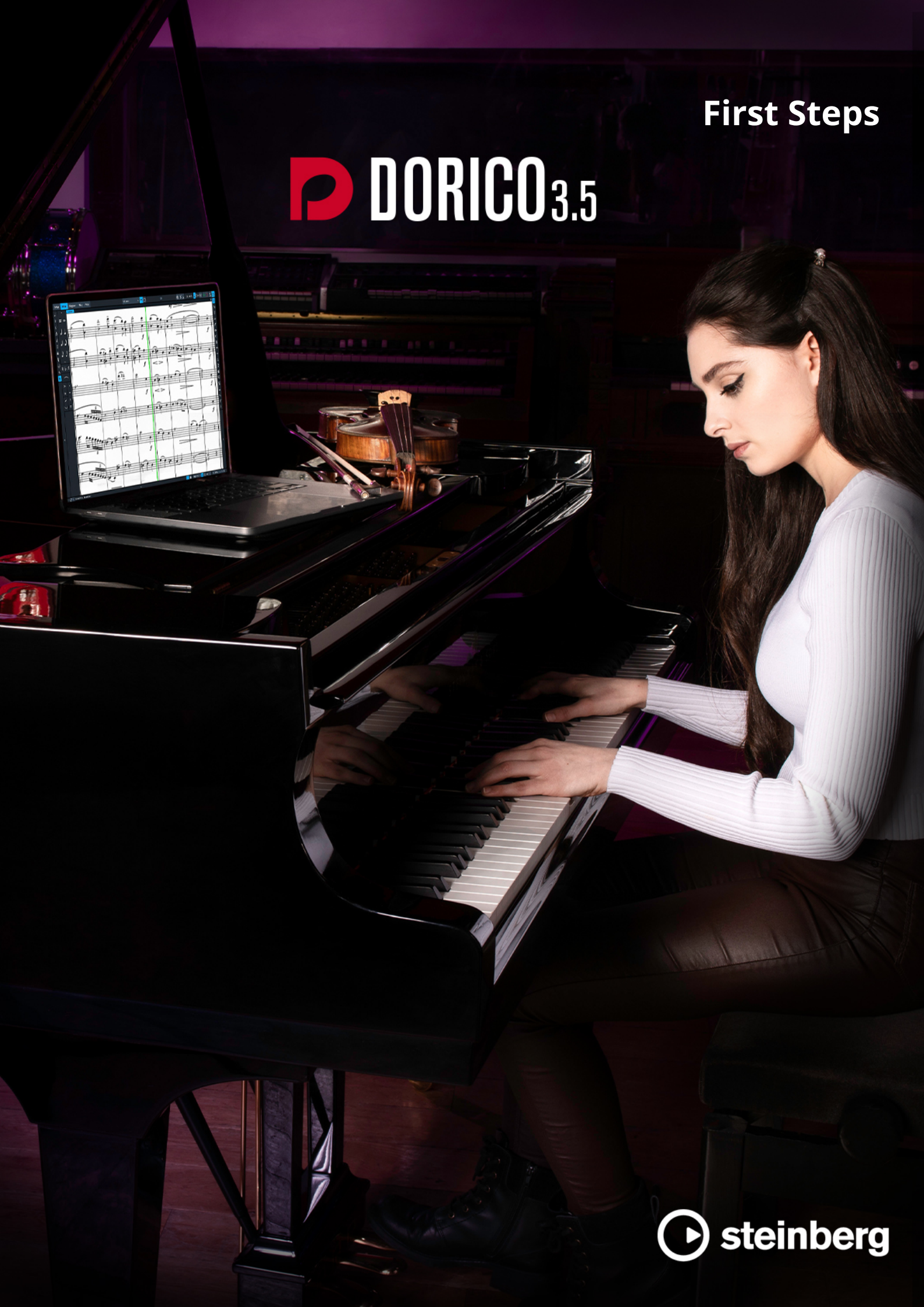


First Steps

 **DORICO** 3.5



 **steinberg**

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# Introduction

Welcome to this **First Steps** guide, which we have created to help you get started with Dorico by taking you through all the steps necessary to create and prepare a short piano piece followed by an extract of a blues song.

We hope that the principles and techniques you learn as part of this guide help you become familiar with common operations and feel more confident when working on your own projects.

This guide introduces you to the following:

- The user interface and its most important parts
- The different modes in Dorico and their functions
- Setting up a project
- Writing music and adding the notations required to produce a short piano piece and some additional common notations in a separate piece
- Laying out and formatting pages, including adjusting notations such as beam grouping and stem directions
- Playing back music and adjusting playback
- Printing and exporting

The piano piece used in these tasks is Dora Pejačević's "Walzer-Capricen No. 2". A PDF of the full piece is available on [steinberg.help](#) for your reference.

Within a relatively short duration, this piece contains many notations common to most musical styles, such as dynamics and articulations, as well as notes in multiple voices simultaneously, chords, and cross-staff beaming. Other common notations not included in this piece, such as lyrics and chord symbols, are in a separate section at the end of the guide.

## NOTE

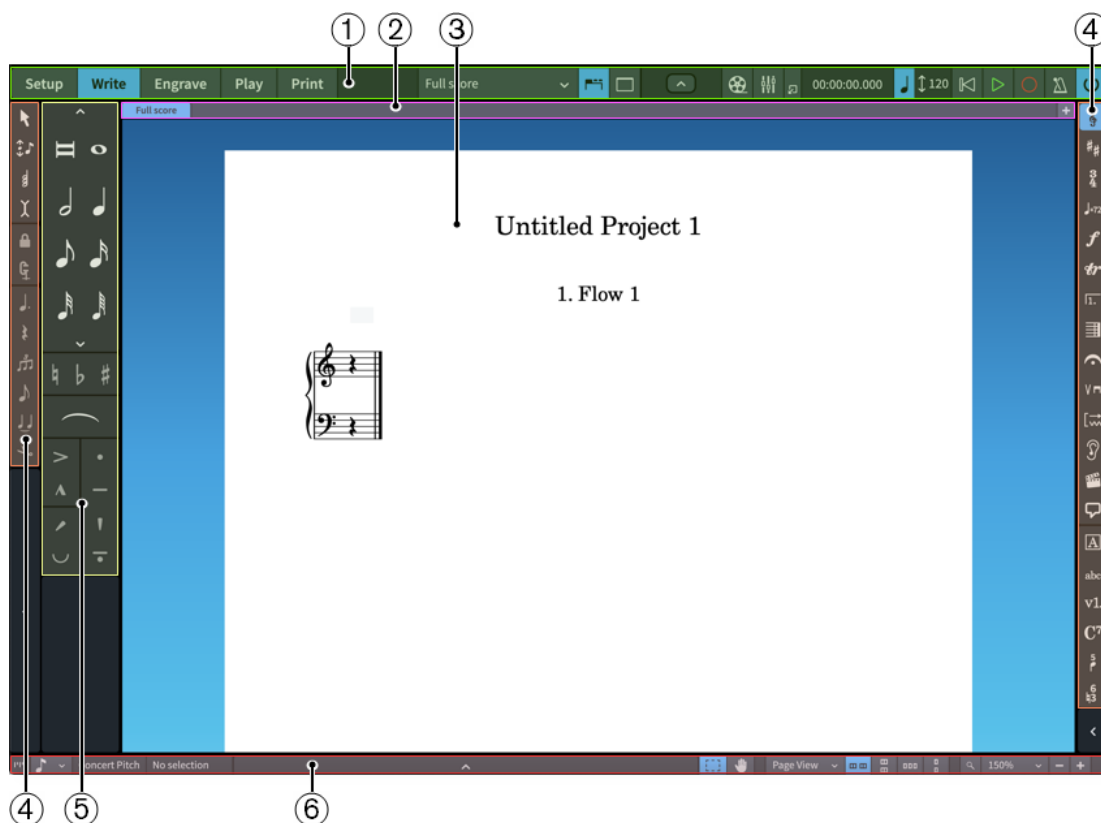
- Screenshots in this guide show Dorico Pro. Tasks are possible in all product versions unless stated otherwise.
- For further information about anything mentioned in this guide, see the **Operation Manual**.

## Tour of the user interface

In Dorico, the user interface is everything within the project window. Its basic structure is the same in all modes.

The project window looks like this and consists of the following areas:





## 1 Toolbar

The toolbar is located at the top of the project window.

On the left of the toolbar, there are the buttons for the different modes. By changing the mode, you change the workspace and the available panels. The button for the current mode appears highlighted. You can find out more about modes in the next topic.

### NOTE

Dorico Elements and Dorico SE do not have an **Engrave** button as they do not have Engrave mode.

In the middle of the toolbar, there is the layout selector, which allows you to change the layout shown in the music area, and buttons to show/hide panels and tabs.

On the right of the toolbar, there are buttons for hiding/showing the **Video**, **Mixer**, and **Transport** windows and a mini transport with playback and recording controls.

## 2 Tab bar

The tab bar is located towards the top of the project window, between the toolbar and the music area. It is available in Setup, Write, and Engrave modes.

The tab bar shows the tabs that are currently open, the name of the layout open in each tab, and allows you to open more tabs. If you split the music area and open several tabs, tab groups are shown.

## 3 Project start area/Music area/Event display/Print preview area

The central part of the project window where you work on your project. When you set up a new empty project, this area in Setup, Write, and Engrave modes shows the project start area that allows you to add your first players.

Once you have added a player or an ensemble, this area becomes the music area that displays the scores and instrumental parts that you create.

In Play mode, this area contains an event display, in which every note is displayed as an event on a piano roll or drum editor, and shows the effects of manipulating the playback of your music.

In Print mode, this area becomes the print preview area, which shows a preview of how layouts will appear when printed onto paper or exported into a graphics file format.

**TIP**

Scores and instrumental parts are known as “layouts” in Dorico. Layouts allow you to show different presentations of your music. In a project with separate instrumental parts, such as a string quartet, you can switch between showing the full score layout and each part layout in the current tab. You can have as many or as few tabs open as you want.

---


#### 4 Toolboxes

Toolboxes are the columns on the left and right edges of the project window. They contain different tools and options according to the current mode. Toolboxes allow you to input and modify notes, notation items, and frames, and to determine which options are shown in their corresponding panels.


You cannot hide toolboxes, they are always shown.

#### 5 Panels

Panels are areas on the left, right, and bottom edges of the project window. They contain a variety of functions, options, and notations that you need to create and edit your music, depending on the mode. For example, the left panel in Write mode is the Notes panel, which contains durations for notes, common accidentals, slurs, and articulations.

You can hide and show panels either individually or together. To hide/show all panels, click **Hide/Restore Panels**  in the toolbar. To hide/show individual panels, press **Ctrl/Cmd-7** for the left panel, **Ctrl/Cmd-8** for the bottom panel, and **Ctrl/Cmd-9** for the right panel.

#### 6 Status bar

The status bar is the strip at the bottom of the project window. It allows you to change the rhythmic grid resolution , choose different views and page arrangements for the music area, change the zoom, and displays information about your current selection, such as the bar number in which you have selected a note. It contains different options in different modes.

## Functions of the modes

In Dorico, there are different modes: Setup, Write, Engrave, Play, and Print. Each mode represents a different phase in the workflow of preparing scores and parts, so they contain different toolboxes, panels, and functionality from each other.

### Setup mode

In Setup mode, you can set up the fundamental elements of the project: instruments and the players that hold them, flows, layouts, and videos. You can also determine how they interact with each other, for example, by changing the players assigned to layouts.

You can view music in the music area and switch between viewing other tabs and layouts, but you cannot select or interact with anything in the music area in Setup mode.

### Write mode

In Write mode, you can input and edit your music, including changing the rhythmic positions of items, changing the pitch of notes, and deleting notes and items. The available toolboxes and panels allow you to input all the notes and notation items that are most commonly used.

By design, you cannot move notes and items graphically on the page in Write mode. Graphical adjustments are only possible in Engrave mode.

### Engrave mode (Dorico Pro only)

In Engrave mode, you can make fine adjustments to the music that you input in Write mode and determine how the pages of your project are laid out.

Because Engrave mode is focused on the formatting and appearance of layouts, you cannot delete any notes or items, change their rhythmic positions, or change the pitch of notes in Engrave mode.

### Play mode

In Play mode, you can change how your music sounds in playback. You can do this by changing the playback template and assigning VST instruments, inputting automation, adjusting the mix, and changing the sounding duration of notes in playback without affecting their notated duration.

### Print mode

In Print mode, you can print your layouts or export them as graphics files. When printing layouts, you can specify the paper size and other options, such as duplex or booklet printing. When exporting layouts, you can specify different graphics file types, such as PDF or PNG, and the information you want to include in their exported file names.

You can switch between the modes at any time in any of the following ways:

- Press **Ctrl/Cmd** plus one of the numbers **1** to **5** (**Ctrl/Cmd-1** for Setup, **Ctrl/Cmd-2** for Write, **Ctrl/Cmd-3** for Engrave, **Ctrl/Cmd-4** for Play, **Ctrl/Cmd-5** for Print).
- Click the corresponding button in the toolbar.
- Choose **Window > [mode]**.

## Dorico projects

A project is an individual file that contains all required musical information, including multiple instruments, their music, and playback settings.

In Dorico, separate spans of music are known as “flows”. A flow could be a single song in an album, a movement in a sonata or symphony, a number in a stage musical, or a short scale or sight-reading exercise of only a few bars in length. A single project can contain any number of flows and each flow can use any combination of players. For example, if brass players are tacet in one movement, you can remove them from that flow but keep them in other flows.

Players represent musicians who hold instruments. A solo player represents a single person who can play one or more instruments, such as a clarinetist who doubles on alto saxophone or a percussionist with various percussion instruments. A section player represents multiple people who all play the same instrument, such as a violin section in an orchestra or a soprano section in a choir. Section players can only hold a single instrument, but they can be divided into smaller units and onto multiple staves in Dorico Pro.

Layouts combine the musical content of flows and players with page formatting to produce paginated music notation. You can have any number of layouts in a single project with any combination of players and flows. For example, you can include a rehearsal piano player in the vocal score layout without showing them in the full score. Different layouts can have different page sizes and margins, for example, but also different appearances of notations. Full score and part layouts have different default settings.

## Key commands

Key commands are sets of keys that perform defined tasks when pressed together. They are also known as “keyboard shortcuts” or “hotkeys”. Many key commands are the same on different operating systems but some are not, and this guide distinguishes them.

When key commands use equivalent modifier keys depending on the operating system, the modifier keys are indicated separated by a slash, with the Windows modifier key first and the macOS modifier key second.

---

### EXAMPLE

**Ctrl/Cmd-Alt/Opt-Down Arrow** means: press **Ctrl - Alt - Down Arrow** on Windows, **Cmd - Opt - Down Arrow** on macOS.

---

When key commands require entirely different keys depending on the operating system, they are indicated with the Windows key command first, followed by the macOS key command.

---

### EXAMPLE

**Ctrl (Windows) or Opt (macOS)** means: press **Ctrl** on Windows, **Opt** on macOS.

---

Dorico provides multiple ways of inputting many items in order to cater for users who prefer to use the mouse for input as well as those who prefer only to use their computer keyboard. This guide focuses on using the keyboard in order to provide a simpler sequence of steps for you to follow, and because Dorico’s key commands have been designed to be both logical and accessible using a standard computer keyboard without needing a number pad. However, this guide also includes references to the mouse input methods along the way.

---

### EXAMPLE

The arrow keys on their own navigate the selection around the music area. Adding **Alt/Opt** to the arrow keys moves notes and items rhythmically in Write mode and a small amount graphically in Engrave mode. For example, **Alt/Opt-Up Arrow / Alt/Opt-Down Arrow** transpose notes up/down by staff position. Adding **Ctrl/Cmd** as well moves notes and items by a larger amount. For example, **Ctrl/Cmd-Alt/Opt-Up Arrow / Ctrl/Cmd-Alt/Opt-Down Arrow** transpose notes up/down by octave.

---



# Setting up the project

To walk you through setting up the project for this solo piano piece, the following tasks cover starting a new project, adding a piano to it, and deleting the spare part layout.

## Starting a new project

The first step in producing a piece in Dorico is to start a new project. These steps describe starting an empty project so you can learn how to add individual instruments and players yourself.

### PREREQUISITE

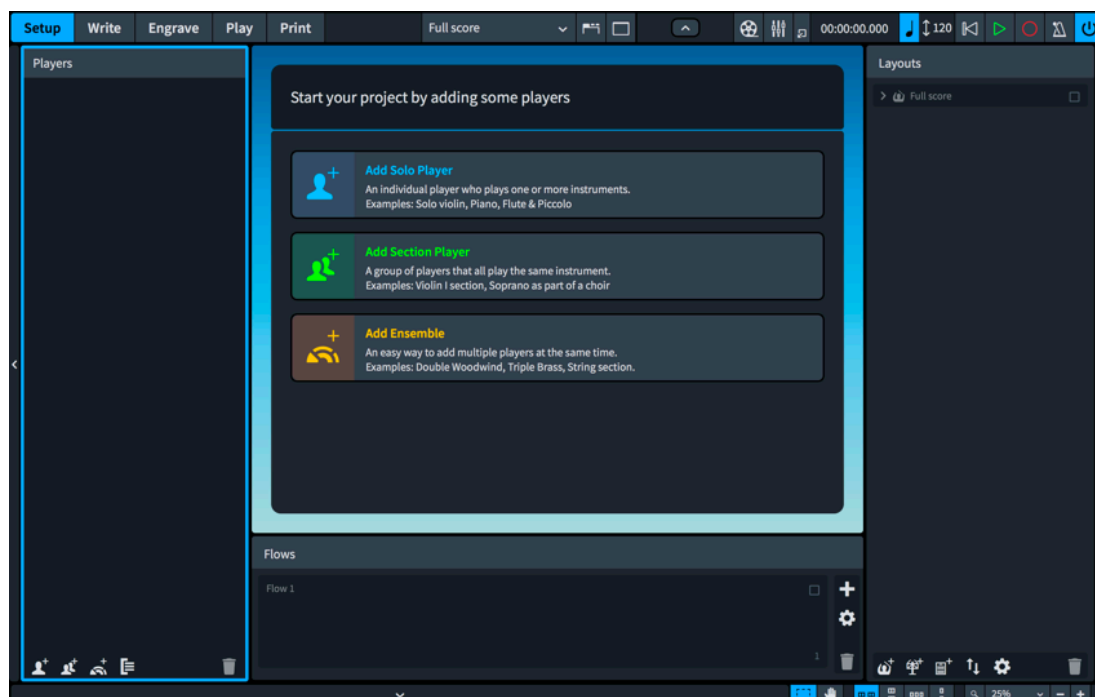
You have installed and opened Dorico.

### PROCEDURE

- Press **Ctrl/Cmd-N** to start a new project.
  - You can also choose **File > New**.

### RESULT

A new project window opens.



New empty projects start in Setup mode. This allows you to add players and instruments straight away. Once you have added at least one player, the project start area in the middle becomes the music area and shows staves.

On the left, the **Players** panel is where all the players in the project are listed. It's currently empty, as you haven't added any players yet.

On the right, the **Layouts** panel shows a **Full score** layout card. This layout is automatically created in every new project.

At the bottom of the window is the **Flows** panel. All the flows in your project are shown here.

**TIP**

Dorico provides project templates with different sets of players already included, such as a string quartet or SSAATTBB choir.


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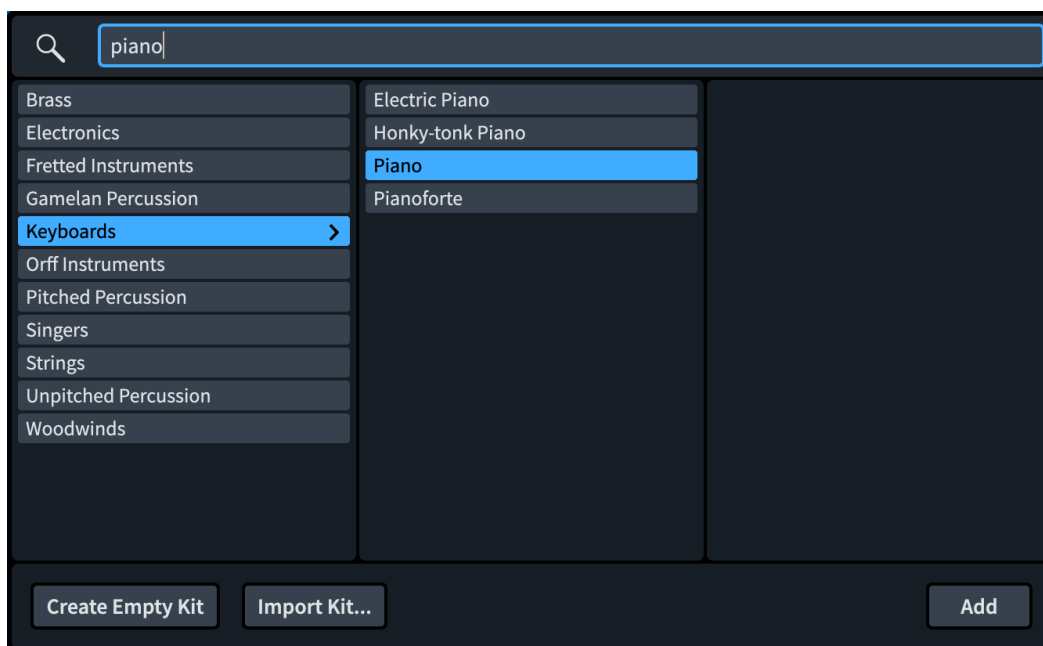
## Adding a solo piano player

The piece you are replicating is for solo piano, so you need to add a single solo player and assign a piano instrument to them.

---

### PROCEDURE

1. Press **Shift-P** to add a new solo player and open the instrument picker.
  - You can also click **Add Solo Player**  in the project start area.
2. Enter **piano** into the instrument picker search box.

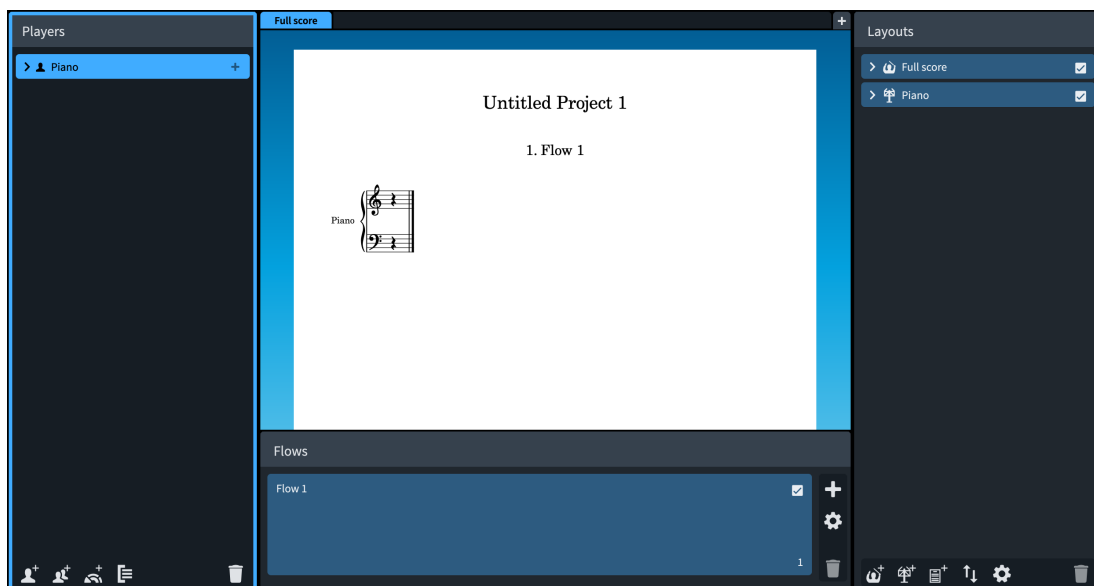


3. Click **Add** or press **Return**.
- 

### RESULT

You have added a solo player and assigned a piano instrument to them. In the music area, the required piano staves and their respective clefs appear.

In the **Layouts** panel on the right of the window, there is now a piano part layout in addition to the existing full score layout. Dorico automatically creates a part layout for every player you add to the project.



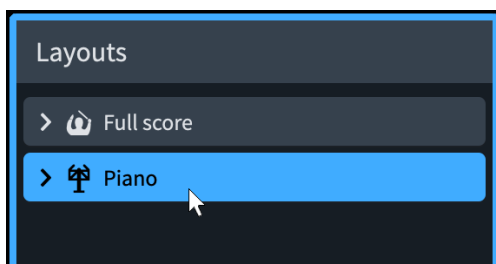
## Deleting the spare layout

As this piece only involves one player, you can delete the part layout created by default and just keep the full score. In projects that contain a single player, you might find that having only one layout makes it easier to keep track of your work.

---

### PROCEDURE

1. In the **Layouts** panel on the right, select the **Piano** layout.



2. Press **Backspace or Delete**.
  - You can also click **Delete Layout**  in the action bar at the bottom of the panel.

---

### RESULT

The piano part layout is deleted, leaving only the full score layout.

### AFTER COMPLETING THIS TASK

We recommend saving your project.

# Writing music

Now that you have set up your project, you can start writing the music. The following tasks take you through inputting the notes and notation items required for this piano piece, with a separate task for each item for clarity, although Dorico is designed so that you can also input most items at the same time as inputting notes and other notations: you don't have to stop note input to add a dynamic, for example.

Other common notations not included in this piece, such as lyrics and chord symbols, are in a separate section at the end of the guide.

Some steps involve performing actions in specific bars. The bar number of the currently selected item is shown in the status bar at the bottom of the window. The system track (the translucent gray line above the system) also displays every bar number; you can hide/show the system track by pressing **Alt/Opt-T**. Alternatively, you can show bar numbers for every bar in the music by pressing **Ctrl/Cmd-Shift-L** to open **Layout Options**, clicking **Bar Numbers** in the category list on the left of the dialog, then choosing **Every bar** for **Show bar numbers** in the **Frequency** subsection.

## Popovers

During the following tasks, you will be using popovers to input notations such as key signatures and dynamics. Popovers are temporary value fields that appear above the staff and allow you to input different items and perform tasks using text entries.

There are specific popovers for different purposes, such as inputting key signatures or adding notes specific intervals above existing notes. You can only use popovers in Write mode.



The dynamics popover with an example entry

One of the key benefits of popovers is that you can use them as you input notes: once you reach the position where you want to input a new time signature, for example, you can open the time signatures popover using its key command, input the time signature you want, and then continue inputting notes.

Although specific entries are required for many notations, the correct entries for different notations are consistently and logically structured. For example, tuplets are always expressed as a ratio, such as 3:2 or 5:4. Key signatures are expressed using upper case letters for major keys and lower case letters for minor keys. Time signatures are expressed as a pair of separated numbers; common time signatures use a slash, such as 3/4 or 6/8.


You can identify popovers by the icon on their left-hand side, which are the same icons used in the Notations toolbox on the right of the window. The Notations toolbox allows you to hide/show the corresponding notation's panel, which is another way you can input notations if you prefer to use the mouse.



## Adding a key signature

All new projects in Dorico start with no key signature, which is treated as atonal, that is, without an implied tonality. This piece is in  $A^b$  major, so you need to input a key signature.

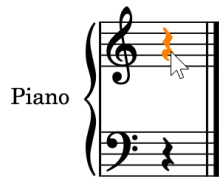
### PREREQUISITE

- You must be in Write mode. If you are, **Write** in the toolbar appears highlighted. If you are not, press **Ctrl/Cmd-2** or click **Write** in the toolbar to switch to Write mode.
- If you want to zoom in, you can do so by, for example, pressing **Ctrl/Cmd-= or Z** or using the zoom options  in the status bar at the bottom of the project window.

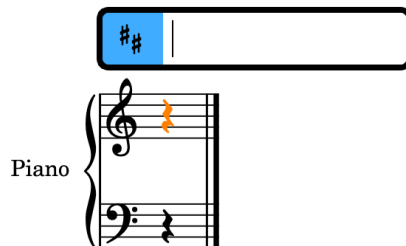
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### PROCEDURE

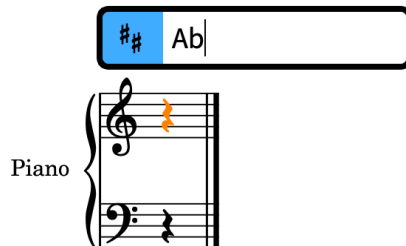
1. Click the rest on the top staff.



2. Press **Shift-K** to open the key signatures popover.



3. Enter **Ab** into the popover.



- Upper case letters indicate major key signatures, lower case letters indicate minor key signatures. You can also enter **b** for flat and **#** for sharp.
4. Press **Return** to close the popover.



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### RESULT

An  $A^b$  major key signature is input at the start of the rest, which is the start of the flow. It is automatically positioned to the right of the initial clefs.



TIP

You can also add key signatures using the Key Signatures, Tonality Systems, and Accidentals panel on the right of the window, which you can show by clicking **Key Signatures, Tonality Systems, and Accidentals**  in the Notations toolbox. Instead of opening the popover, you can click the down arrow  in the **Key Signatures** section until the display has four flats, make sure **Major** is selected, and then click the key signature to input it.

---

## Adding a time signature

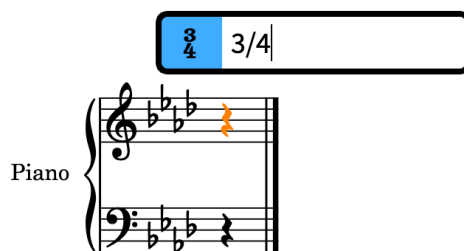
All new Dorico projects start with no time signature by default. As this piece is in 3/4, it requires a time signature.

You can input notes without a time signature, but you can only add extra bars once you have input a time signature so Dorico knows how long the bars should be. You can change and delete time signatures at any time: Dorico moves barlines and adjusts how notes are notated accordingly.

---

PROCEDURE

1. Click the rest on the top staff.
2. Press **Shift-M** to open the time signatures popover.
3. Enter **3/4** into the popover.



4. Press **Return** to close the popover.

---

RESULT

A 3/4 time signature is input at the rhythmic position of the selected rest, which is the start of the flow. It is automatically shown to the right of both the initial clefs and key signature. There is now a single bar's worth of rhythmic space in the flow.



TIP

You can also add time signatures using the Time Signatures (Meter) panel on the right of the window, which you can show by clicking **Time Signatures (Meter)**  in the Notations toolbox.

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## Adding bars

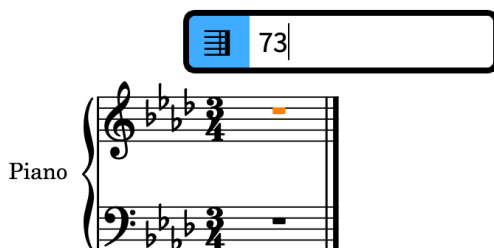
Dorico automatically creates bars when you reach the end of the last bar as you input notes. However, it can be helpful to have all the bars you will need in advance.

### PREREQUISITE

You must have input the time signature so Dorico knows how long the bars should be.

### PROCEDURE

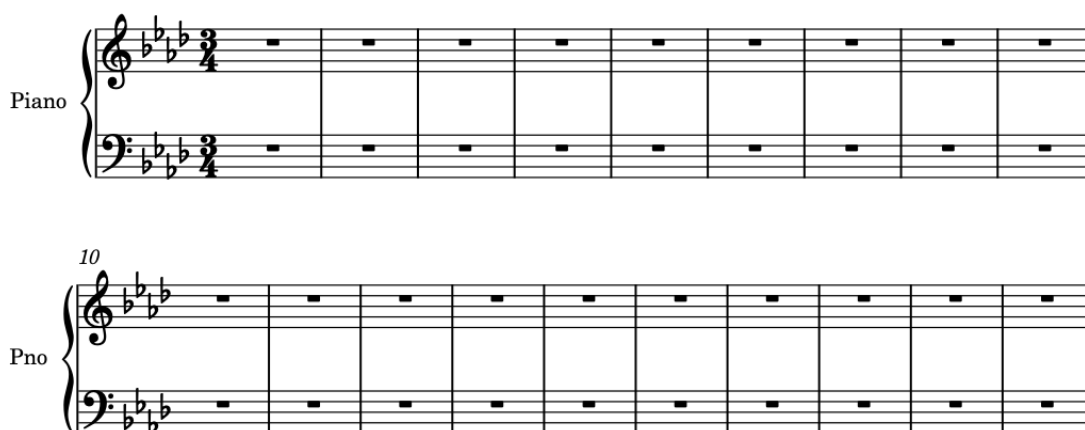
1. Select the rest on the top staff.
  - You can select items by clicking them or by using the keyboard. If nothing is selected in the music area, pressing any of the arrow keys selects the first note/rest on the top staff. **Right Arrow / Left Arrow** move the selection along notes on one staff, **Up Arrow / Down Arrow** move the selection up/down notes in chords and to staves above/below. **Tab** switches the selection to other types of items at the same position, such as from a note to a dynamic or slur.
2. Press **Shift-B** to open the bars and barlines popover.
3. Enter **73** into the popover.



4. Press **Return** to close the popover.

### RESULT

73 bars are added, bringing the total number of bars in the flow to 74, the number required for this piece. They are currently spaced narrowly because they are empty, but Dorico will automatically adjust their width as you input notes.



### AFTER COMPLETING THIS TASK

Using the key signatures popover (**Shift-K**), input a key signature change to  $D\flat$  major in bar 33, and another back to  $A\flat$  major in bar 43 using the popover entries **Db** and **Ab** respectively. Dorico automatically shows double barlines at the key signature changes.

## Caret

During the following tasks, you will be using the caret to input notes. In Dorico, the caret is a vertical line that shows the rhythmic position at which notes, chords, or notation items are input.

The caret has a note symbol beside it, which indicates the stem direction and type of the currently selected voice. It has a + symbol if the voice is new.



The appearance and behavior of the caret changes depending on the input mode and the currently selected voice number. For example, when you are inputting notes, the caret advances to the next rhythmic position automatically after each note, but when inputting chords or notes on tablature, the caret does not advance automatically. The caret also looks different when inputting grace notes or notes into a slash voice, and when Insert or Chord mode is activated.

## Inputting the melody on the top staff

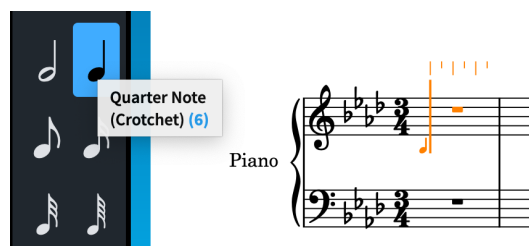
In this piece, the melody is on the top, treble staff. For the first few bars of the melody, you need to input individual notes in sequence.

### PROCEDURE

1. In bar 1, select the rest on the top staff.
2. Press **Shift-N** to start note input.
  - You can tell you are in note input when the caret is activated and appears on the staff. Lines indicating the rhythmic grid also appear above the staff when the caret is active.



In the Notes panel on the left of the window, the quarter note button is highlighted. This indicates the note duration that will be used for the next notes you input. Quarter note (crotchet) is the default note duration when you start note input.



- However, the first four notes in the melody in this piece are eighth notes.
3. Press **5** to select eighth notes (quavers).
    - The key commands for note durations use the numbers at the top of your computer keyboard, although you can also use a number pad. **6** is quarter notes (crotchets),



with smaller numbers used for smaller durations and larger numbers used for larger durations.

- The caret is still at the beginning of the bar, but the first note in the melody is on the second beat. However, you don't need to input rests to get there.
4. Press **Space** twice to advance the caret two eighth notes.
- During note input, **Space** advances the caret by the note duration currently selected in the Notes panel.



5. Press **F**, then **G**, then **A**, then **B** to input the corresponding pitches.
- The four notes are input as eighth notes starting from the caret position. Dorico automatically beams the notes and shows a quarter note rest at the start of the bar.



- Dorico uses the letters A-G on your computer keyboard for note pitches. Notes with accidentals in the key signature automatically follow the key signature unless you specify otherwise. So when you press **A** and **B**, an A $\flat$  and B $\flat$  are input.
  - The next note is a dotted half note, not an eighth note.
6. Press **7** to select half notes (minims), then **.** (period) to add a rhythm dot, making the duration dotted half notes.

#### NOTE

You must press **.** on your computer keyboard, not a numeric keypad.

7. Press **G** to input a dotted half note G.



- Dorico automatically selects notes the smallest interval away from the previous note, so here the G is input a third below, rather than a sixth above, the preceding B.
8. Repeat steps 3 to 7 for bars 3-4.

TIP

Alternatively, you can press **Esc** to stop note input, select bars 1-2 on the top staff (including the quarter note rest), then press **R** to repeat the material directly after itself.

---


9. Press **Esc** or **Return** to stop note input.
- 

RESULT

You have input all the notes required in the first four bars for the top staff.



TIP

You can also input notes by clicking on staves when the caret is active and **Select**  in the Notes toolbox is deactivated, or by playing them on a connected MIDI keyboard.

---

AFTER COMPLETING THIS TASK

Continue inputting notes on the top staff using what you have learned in this task up until the end of bar eight. To input the low F at the start of bar 7 after the high F at the end of bar 6, press **Ctrl-Alt-F (Windows) or Ctrl-F (macOS)**. If you input a higher F instead, press **Ctrl/Cmd-Alt/Opt-Down Arrow** to transpose it down an octave.

Changing the beam grouping will be covered in a later task.

## Inputting the chords on the bottom staff


Inputting notes on top of each other to create chords is very similar to inputting notes in sequence (in that the caret must be active), but the input behavior is slightly different.

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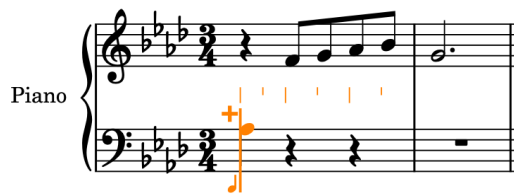
PROCEDURE

1. In bar 1, select the rest on the bottom staff.
2. Press **Shift-N** to start note input.
3. Press **Q** to start chord input.
  - Chord input allows you to input multiple notes at the same position, that is, the caret position. In chord input, a + sign appears at the top of the caret.



- You can also start chord input by clicking **Chords**  in the Notes toolbox on the left of the window.
- As in the previous task, the default note duration of a quarter note (crotchet) is selected in the Notes panel. In this piece, the chords in the first few bars are all quarter notes, so you don't need to change the duration.

4. Press **A** to input an  $A\flat$ .



- Because this is the first pitch on the staff, Dorico has no reference for register and chooses the  $A\flat$  closest to middle C, but this piece requires the  $A\flat$  below.

5. Press **Ctrl/Cmd-Alt/Opt-Down Arrow** to transpose the selected  $A\flat$  down an octave.



- **Alt/Opt-Down Arrow** transposes notes down by staff position, that is, by step. Adding **Ctrl/Cmd** transposes notes down a larger amount, that is, by octave.

6. Press **E** to input an  $E\flat$ .

- In chord input, Dorico adds new notes above the previous note by default.



7. Press **Space** to advance the caret.

- In chord input, the caret does not advance automatically, allowing you to build notes into chords at a single rhythmic position. Dorico expects chord input to continue until you stop it.
- Because the note duration currently selected is a quarter note, pressing **Space** advances the caret forward a quarter note.



- Now that Dorico has the first chord for pitch reference, the next  $A\flat$  would be input in the same octave as the first chord by default, which is not what the piece requires.

8. Press **Shift-Alt/Opt-A** to input the  $A\flat$  above the note at the bottom of the previous chord, then press **C** then **E** to input the corresponding pitches as a chord above the  $A\flat$ .



- Dorico automatically selects notes the smallest interval away from the previous note. Pressing **Shift-Alt/Opt** as well as the letter for the note inputs that note above the previous note, regardless of the interval. For a lower note, it's **Ctrl-Alt (Windows) or Ctrl (macOS)** plus the letter for the note. If you're not sure whether you need to specify the register, you can always transpose notes up/down octaves after inputting them.

9. Press **Space** to advance the caret.
10. Press **A**, then **C**, then **E** to input the corresponding pitches as a chord.



- The next bar is very similar to the first bar. However, it starts with the lower  $A\flat$  again.
11. Press **Space** to advance the caret.
  12. Press **Ctrl-Alt-A (Windows) or Ctrl-A (macOS)** to input the  $A\flat$  below the note at the bottom of the previous chord, then press **E** to input an  $E\flat$  above the  $A\flat$ .
  13. Press **Space** to advance the caret.
  14. Press **B** to input a  $B\flat$ , then **Ctrl/Cmd-Alt/Opt-Up Arrow** to transpose the  $B\flat$  up an octave.
  15. Press **D**, then **E** to input the corresponding pitches above the  $B\flat$ .
  16. Press **Space** to advance the caret.
  17. Press **B**, then **D**, then **E**.
  18. Press **Space** to advance the caret.
  19. Repeat steps 4 to 17 to input bars 3-4.

TIP

Alternatively, you can press **Esc** to stop note input, select bars 1-2 on the bottom staff, then press **R** to repeat the material directly after itself.

20. Press **Esc** or **Return** to stop note input.

---

RESULT

You have input all the chords required in the first four bars for the bottom staff.





#### AFTER COMPLETING THIS TASK

Continue inputting chords on the bottom staff up until beat 1 in bar 6, as accidentals are required on beat 2 in bar 6.

## Adding accidentals

So far, all the notes you have input have followed the accidentals in the key signature of  $A\flat$  major. However, the chords in bar 6 include  $B\sharp$  and  $D\sharp$ , so you need to add accidentals.

#### PREREQUISITE

On the **Note Input and Editing** page in **Preferences** (key command **Ctrl/Cmd-**), you have chosen **Before inputting note** for **Specify accidental, rhythm dot and articulations**.

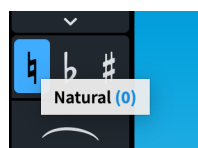
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#### PROCEDURE

1. In bar 6, select the quarter note rest on beat 2 on the bottom staff.
2. Press **Shift-N** to start note input.
3. If chord input is not already active, press **Q** to start chord input.



- The F at the bottom of the chord does not need an accidental, but following on from the previous chord, the default register of the next F you input is a third below the  $A\flat$  on beat 1, rather than the sixth above that is required here.
4. Press **Shift-Alt/Opt-F** to input an F in the correct, higher octave.
  - The next two pitches both require a natural accidental, so you need to prepare the accidental before inputting each note.
5. Press **0** to select a natural accidental.
  - You must press **0** on your computer keyboard, not a numeric keypad.
  - You can also select a natural accidental by clicking **Natural** in the Notes panel on the left of the window.



6. Press **B** to input a  $B\sharp$ .



- Accidentals only apply to one note. You must reselect a natural accidental for the  $D\sharp$ .
7. Press **0** to select a natural accidental.

8. Press **D** to input a D $\natural$ .
  9. Press **Space** to advance the caret.
  10. Press **F**, then **B**, then **D** to input the corresponding pitches.
    - Because accidentals last for the rest of the bar by default, the next B and D are also input as B $\flat$  and D $\flat$  automatically.
  11. Press **Esc** or **Return** to stop note input.
- 

#### RESULT


You have input chords each containing two notes with natural accidentals. The natural accidentals are automatically hidden on the second chord because the default accidental duration rule in Dorico is common practice, where accidentals apply until the end of the bar. Similarly, the B $\flat$  in bar 7 on the top staff shows a cautionary flat accidental automatically.



#### TIP

- You can also add accidentals to selected notes outside of note input. Sometimes this is more helpful, as you can add the same accidental to multiple notes at once.

For a flat accidental, press **-**. For a sharp accidental, press **=**. On an English keyboard, these keys have - (minus) and + (plus) on them respectively, which might help you remember them: minus lowers notes while plus raises notes. **0** for natural represents no alteration.

You can find more accidentals in the Key Signatures, Tonality Systems, and Accidentals panel on the right of the window, which you can show by clicking **Key Signatures, Tonality Systems, and Accidentals**  in the Notations toolbox.
  - For more information about accidental duration rules, see the **Operation Manual**. In Dorico Elements and Dorico SE, you cannot change the accidental duration rule.
- 

#### AFTER COMPLETING THIS TASK

Continue inputting chords on the bottom staff using what you have learned in this task and the previous task up until the first beat of bar 14, without the arpeggio signs: you will add those in a later task.

## Adding another voice to the top staff

In bar 9, a second voice appears on the top staff, so you need to add an additional voice to the staff. We will also explain how you can identify the voice into which you are inputting notes.

---

#### PROCEDURE

1. In bar 9, select the rest on the top staff.
2. Press **Shift-N** to start note input.
  - Beside the caret, there is a note symbol. This indicates the voice to which anything you then input is assigned by showing its stem direction, a number, and type (normal, slash, or grace).




- Currently, the note symbol shows you are inputting notes into the first up-stem voice on the staff, but this bar requires a down-stem voice.
3. If chord input is active, press **Q** to stop chord input.
  4. Press **Shift-V** to create a new voice.
    - A + sign appears beside the note symbol, whose stem now points down. This indicates a new down-stem voice.



5. Press **7** to select half notes (minims), then **.** (period) to add a rhythm dot, making the duration dotted half notes.
6. Press **B** to input a B $\flat$  in the new down-stem voice.



- Dorico shows a cautionary  $\flat$  accidental on the B due to the B $\flat$ s on the bottom staff in the previous bar.
  - The caret automatically advances to the next bar. However, in this instance, there are still other notes in the up-stem voice in bar 9 that you need to input.
7. Press **Left Arrow** until the caret is positioned at the start of the second beat in bar 9.
    - When moving the caret using the arrow keys, how far it moves depends on the current rhythmic grid resolution (rather than the note duration selected in the Notes panel when you press **Space**). The current rhythmic grid resolution  is shown in the status bar at the bottom of the window. By default, it's set to eighth notes.
    - The note symbol beside the caret indicates that it's still set to the down-stem voice, but the eighth notes in bar 9 are in the up-stem voice.
  8. Press **V** to switch to the up-stem voice.



- **V** cycles through all active voices on the staff. As there are currently only two voices on the top staff, pressing **V** switches between the up-stem and down-stem voices.
9. Press **5** to select eighth notes (quavers).
  10. Press **E**, **G**, **F**, then **E** to input the pitches E $\flat$ , G, F, and E $\flat$  as eighth notes into the up-stem voice.



11. Press **7** then **.** (period) to select dotted half notes (dotted minims).
12. Press **Q** to start chord input.
13. Press **Ctrl-Alt-A (Windows) or Ctrl-A (macOS)** to input the A $\flat$  a fifth below, rather than a fourth above, the preceding E $\flat$ , then **D** to input the D $\flat$  above as a dotted half note chord into the up-stem voice.



14. At the start of bar 11, press **V** to switch to the down-stem voice
15. Repeat steps 5 to 13 to input bars 11-12.

**TIP**

Alternatively, you can press **Esc** to stop note input, select bars 9-10 on the top staff, then press **R** to repeat the material directly after itself.

---

16. Press **Esc** or **Return** to stop note input.
- 

**RESULT**

You have added a new down-stem voice and input all the notes required in bars 9-12 for the top staff. The order in which you input notes for each voice doesn't matter: Dorico automatically updates stem directions and voice columns to accommodate voices.



**AFTER COMPLETING THIS TASK**

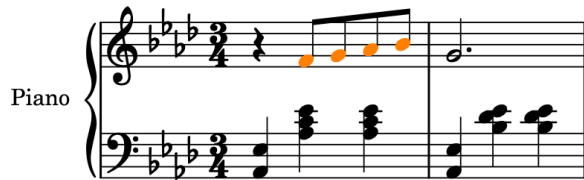
Input the notes in bar 13 on the top staff using what you have learned in this task, or copy them from bar 11.

## Adding slurs

Most phrases in this piece have slurs. This task starts by adding slurs to the phrases you have already input, then describes inputting a slur alongside new notes.


### PROCEDURE

1. In bar 1, click anywhere on the eighth note beam on the top staff to select all notes in the beam.



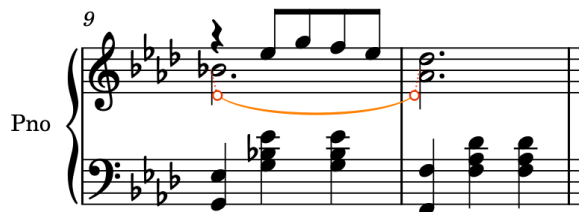
2. Press **S** to add a slur across the selected notes.



- You can also add slurs by clicking **Slur**  in the Notes panel on the left of the window.
3. Repeat steps 1 and 2 for each phrase that requires a slur, up to the end of bar 8.
    - The slur across bars 9-10 joins notes in different voices, so you have to select these notes differently.
  4. In bar 9, select the down-stem note.
  5. **Ctrl/Cmd**-click at least one note in bar 10 on the top staff.



6. Press **S** to add a slur between the selected notes.



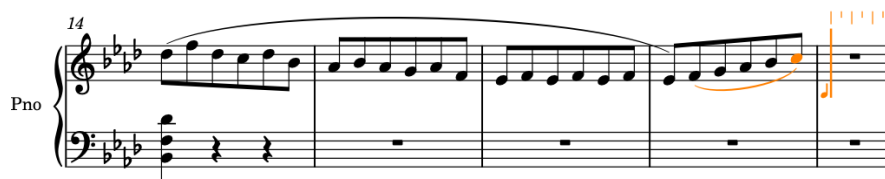
7. Repeat steps 4 to 6 for the other cross-voice slurs in bars 11-13.



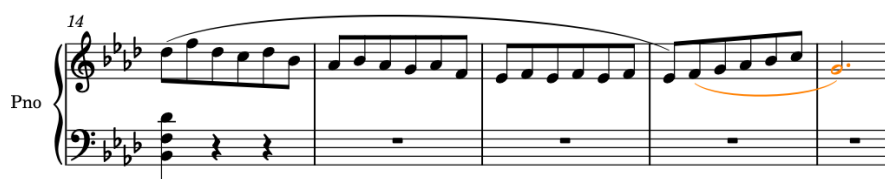
- If you have Dorico Pro, in a later task you can flip these slurs and adjust their shape so they start on the rests.
  - This is as far as you have input notes, so now you can input notes and slurs together.
8. Select the rest in bar 14 on the top staff.
  9. Press **Shift-N** to start note input.
  10. If the note symbol beside the caret is down-stem, press **V** to switch to the up-stem voice.
  11. If chord input is active, press **Q** to stop chord input.
  12. Press **5** to select eighth notes (quavers).
  13. Press **S** to start a slur.
  14. Input the notes under the first slur, up to the first eighth note (quaver) in bar 17.
  15. Press **Shift-S** to stop the slur without stopping note input.



16. Press **F** to input the F at the start of the next phrase.
17. Press **S** to start another slur on the currently selected note, that is, the F you just input.
18. Input the notes under the second slur, up to the end of bar 17.



19. Press **7** to select half notes, then **.** (period) to add a rhythm dot, making the duration dotted half notes.
20. Press **G**.



21. Press **Shift-S** to stop the slur.
22. Press **Esc** or **Return** to stop note input.

---

#### RESULT

You have added slurs to existing phrases, including cross-voice slurs, and input slurs alongside inputting notes.

#### AFTER COMPLETING THIS TASK

You can copy the music on both staves in bars 3-4 into bars 19-20.



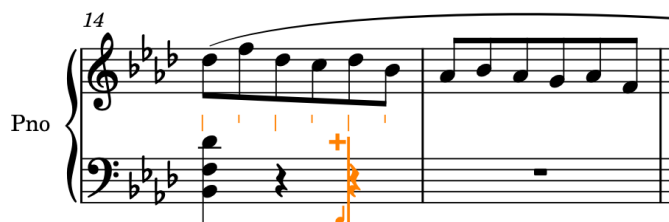
## Inputting a tie

There is a tie that joins two notes on the bottom staff across the barline between bars 14 and 15. In these steps you will input that tie.

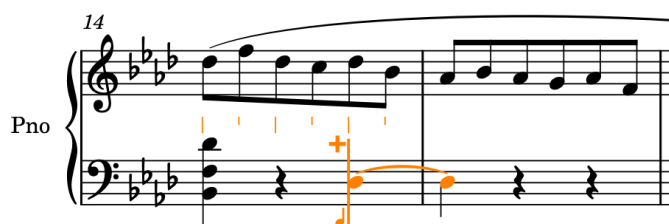
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### PROCEDURE

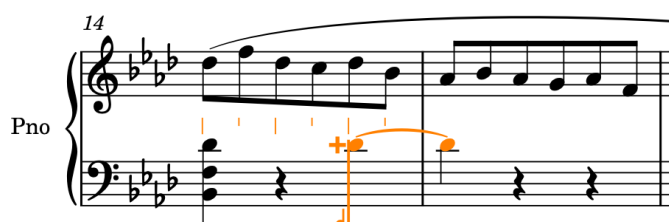
1. In bar 14, select the quarter note (crotchet) rest on beat 3 on the bottom staff.
2. Press **Shift-N** to start note input.
3. If chord input is not already active, press **Q** to start chord input.



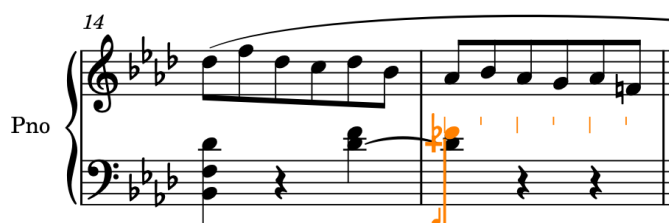
4. Press **7** to select half notes (minims).
  - We do mean half notes, despite the caret being at the last quarter note in the bar.
5. Press **D** to input a half note D $\flat$ .



6. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** to transpose it up an octave.



7. Press **6** to select quarter notes (crotchets).
8. Press **F**, then **Space** to advance the caret.
9. Press **-** to select a flat accidental, then **F** to input an F $\flat$ .



10. Press **Esc** or **Return** to stop note input.
-

#### RESULT

You have input a half note (minim) that is displayed as two tied quarter notes (crotchets). Dorico treats it as a single note, meaning if you click either notehead, both are selected.

#### TIP

In Dorico, in most cases you don't need to input ties: simply select the total duration of the note, and Dorico splits it up into tied notes as appropriate for the time signature and its position in the bar. This applies to beam grouping as well as note grouping. If you do need to tie notes together manually, the key command is **T**; to remove ties, the key command is **U**.

---

#### AFTER COMPLETING THIS TASK

You can input the rest of the notes on the bottom staff up to the end of bar 18. We recommend inputting the E<sup>b</sup> at the end of bar 15 as a D<sup>♯</sup>; you will learn how to respell notes in a later task.

## Adding dynamics

This piece includes a number of different dynamics, including ones such as *mp*, which are known as “immediate dynamics” in Dorico, and crescendo/diminuendo hairpins, which we collectively name “gradual dynamics”. Like slurs, you can add dynamics to existing music as well as inputting them during note input.

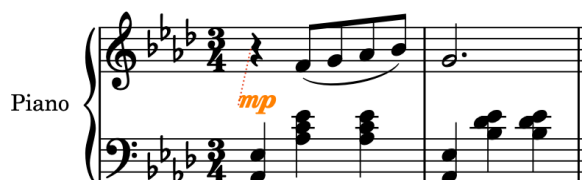
You can also input a slur during this task by starting the slur after step 13 and ending it between inputting the two Fs in step 17.

#### PROCEDURE

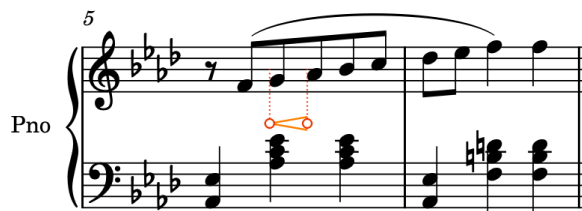
1. In bar 1, select the quarter note rest on the treble clef.
2. Press **Shift-D** to open the dynamics popover.
3. Enter **mp** into the popover.




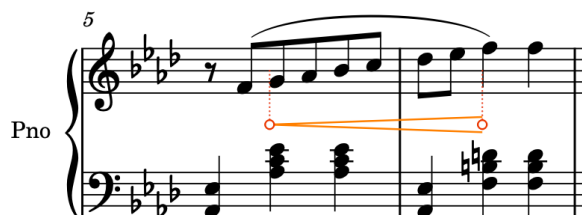
4. Press **Return** to close the popover and input the *mp* dynamic.



5. In bar 5, click the eighth note G on the top staff.
6. Press **<** (that is, **Shift-,**) to input a crescendo hairpin that spans the selected note, that is, an eighth note in duration.
  - Dorico uses the **<** and **>** characters for crescendo and diminuendo hairpins respectively due to their similar appearance.



- This hairpin should actually be longer, so you need to lengthen it.
7. Press **Shift-Alt/Opt-Right Arrow** to lengthen the hairpin up to beat 2 in bar 6.
    - The number of presses required depends on your rhythmic grid resolution .



#### TIP

- You can also shorten hairpins by pressing **Shift-Alt/Opt-Left Arrow**. These key commands apply to notes too, as well as all notations with duration, such as pedal lines, slurs, and gradual tempo changes.
  - If you select a range of notes and then input a gradual dynamic, it spans the selection automatically.
- 
- Now you can try inputting notes and dynamics at the same time.
8. In bar 21, select the bar rest on the top staff.
  9. Press **Shift-N** to start note input.
  10. If chord input is active, press **Q** to stop chord input.
  11. Press **5** to select eighth notes (quavers).
  12. Press **Space** to advance the caret one eighth note, then press **F** to input an F.
    - If you have not already input the phrase in bars 19-20, the F might be input in the wrong octave. You can either press **Ctrl-Alt-F (Windows) or Ctrl-F (macOS)** to specify the lower octave before you input it, or press **Ctrl/Cmd-Alt/Opt-Down Arrow** to transpose it down an octave after inputting it.
  13. Press **<** (that is, **Shift-,<**) to start a crescendo hairpin.
    - The hairpin is not visible yet, as it has no duration until you have advanced the caret. It will appear and extend as you input notes.
  14. Press **G, A, B, C, D**, then **E** to input the corresponding pitches.
    - The hairpin extends as you input notes. Hairpins also extend when you press **Space** to advance the caret.




15. Press **?** (that is, **Shift- /**) to stop the hairpin.
  16. Press **6** to select quarter notes (crotchets).
  17. Press **F** twice to input two quarter note Fs.
  18. Press **Esc** or **Return** to stop note input.
- 

#### RESULT

You have added immediate and gradual dynamics to existing notes, and input gradual dynamics alongside inputting notes.

#### TIP

You can also add dynamics using the Dynamics panel on the right of the window, which you can show by clicking **Dynamics**  in the Notations toolbox.

---

## Adding articulations

This piece includes a number of different articulations, including marcato, tenuto, and staccato marks. You can add articulations to existing notes as well as inputting them alongside notes.

---

#### PROCEDURE

1. **Ctrl/Cmd**-click the Gs in bars 2, 4, 18, and 20 on the top staff.
2. Press **'** to add marcatos to all selected notes.

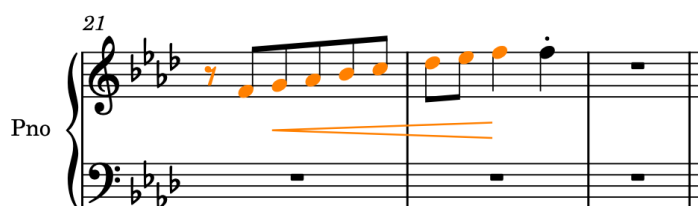


- You can also select articulations by clicking the corresponding button in the Notes panel on the left of the window. The key commands for articulations use the four keys to the left of the **Return** key on the computer keyboard, matching their arrangement in the Notes panel. Combining **Shift** with these keys allows you to access the lower four articulations in the panel.
3. **Ctrl/Cmd**-click the quarter note Fs on beat 3 in bars 6, 8, and 22.
  4. Press **]** to add staccatos to all selected notes.



- Now you can try inputting notes and articulations at the same time. The next articulation you need to input is at the end of bar 24, and because the phrase in bars 23-24 is the same as 21-22, you can copy most of it.

5. In bar 21, select the eighth note rest on the top staff.
6. **Shift**-click the F on beat 2 in bar 22 on the top staff to select everything on the top staff up to that note.



7. **Alt/Opt**-click the top staff at the start of bar 23.
  - This copies the selected material to the closest position to the mouse pointer, as determined by the rhythmic grid resolution, without copying it to your clipboard. If your rhythmic grid resolution is very small, such as 32nd notes, you must be more precise where you **Alt/Opt**-click than if it's set to a larger value, such as quarter notes.
8. In bar 24, select the quarter note rest on beat 3 on the top staff.
9. Press **Shift-N** to start note input.
10. Press **]**  to select staccatos.
11. Press **F** to input an F with a staccato.



12. Press **]**  again to deactivate staccatos.
  - The next steps skip ahead in the piece to demonstrate inputting consecutive notes with tenuto marks.
13. Press **Ctrl/Cmd-Right Arrow** to move the caret to the next bar for each press until it reaches the start of bar 39.
14. Press **# (Windows) or \ (macOS)** to select tenutos.
15. Press **D, F**, then **B** to input the corresponding pitches with tenuto articulations.



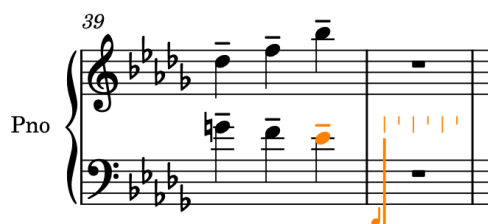
- There are also three quarter notes with tenuto marks on the bottom staff in this bar, so you need to move the caret back to input those notes too.

16. Press **Ctrl/Cmd-Left Arrow** to move the caret back a bar to the start of bar 39.

17. Press **Down Arrow** to move the caret to the bottom staff.



18. Press **0** to select a natural accidental, then **G**, **F**, then **E** to input the corresponding pitches with tenuto articulations.



19. Press **Esc** or **Return** to stop note input.

---

#### RESULT

You have added articulations to existing notes and input notes with articulations.

## Adding arpeggio signs to chords

Most of the chords in this piece are played straight, but a number are rolled, which is indicated with an arpeggio sign. You can add arpeggio signs to existing chords as well as inputting them alongside inputting notes.

#### PREREQUISITE

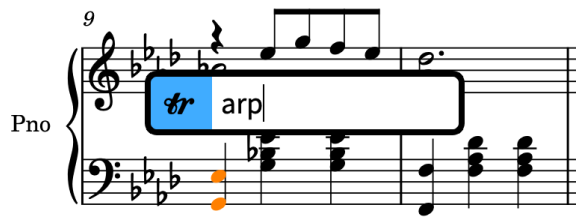
You have input all the chords in the bottom staff up to the end of bar 11.

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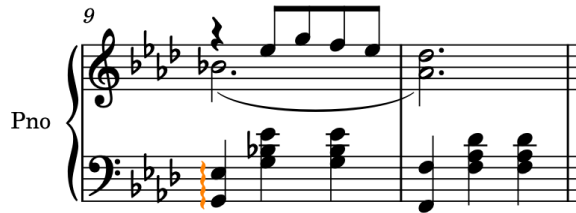
#### PROCEDURE

1. In bar 9, click the stem of the chord on beat 1 on the bottom staff to select all notes in the chord.
  - Arpeggio signs apply automatically to all notes in the voice, so you can even select just a single note in the chord.
  - You can only add arpeggio signs to a single chord at a time.
2. Press **Shift-O** to open the ornaments popover.

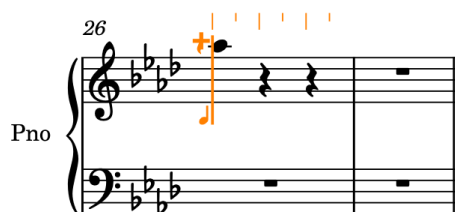
3. Enter **arp** into the popover.



4. Press **Return** to close the popover and input an arpeggio sign across all notes in the selected chord.



5. Repeat steps 1 to 4 for the chords on beat 1 in bars 11, 13, and 14.
  - Now you can try inputting an arpeggio sign alongside a chord.
6. In bar 26, select the bar rest on the top staff.
7. Press **Shift-N** to start note input.
8. If chord input is not already active, press **Q** to start chord input.
9. Press **Shift-O** to open the ornaments popover.
10. Enter **arp** into the popover.
11. Press **Return** to close the popover and input an arpeggio sign at the rhythmic position of the caret.
12. Press **A** to input an  $A^b$ .



- When you input the  $A^b$ , a short arpeggio sign appears to the left of the note.
  - Based on the previous pitches in this voice on the staff, Dorico inputs the  $A^b$  at the top of the chord.
13. Press **Ctrl-Alt-E (Windows) or Ctrl-E (macOS)**, then **Ctrl-Alt-A (Windows) or Ctrl-A (macOS)** to input the corresponding pitches below the top  $A^b$ .



- When you input the Eb then another Ab below, the arpeggio automatically extends across all three notes.


14. Press **Esc** or **Return** to stop note input.

---

#### RESULT

You have added arpeggio signs to existing chords and input an arpeggio sign alongside inputting a new chord.

#### TIP

You can also add arpeggio signs using the Ornaments panel on the right of the window, which you can show by clicking **Ornaments**  in the Notations toolbox.

---

## Adding tempo marks

Because this piece was composed in the Romantic era, it includes a fair amount of rubato. This is indicated in the music with relatively short fluctuations in tempo, including a *ritardando* followed by an *a tempo*, which you will input in this task.

Now that you have completed several tasks, you have probably correctly worked out that you can input tempo marks both during note input and by adding them to existing music. During note input, they are input at the caret position. However, gradual tempo changes, such as *accelerando*, do not extend as you input notes.

---

#### PROCEDURE

1. In bar 11, select any note on beat 2.
  - Because tempo marks are system objects and apply to all systems in a layout, you can select notes on either staff that span the required duration.
2. **Ctrl/Cmd**-click the chord on beat 3 in bar 12.



3. Press **Shift-T** to open the tempo popover.
4. Enter **poco rit.** into the popover.

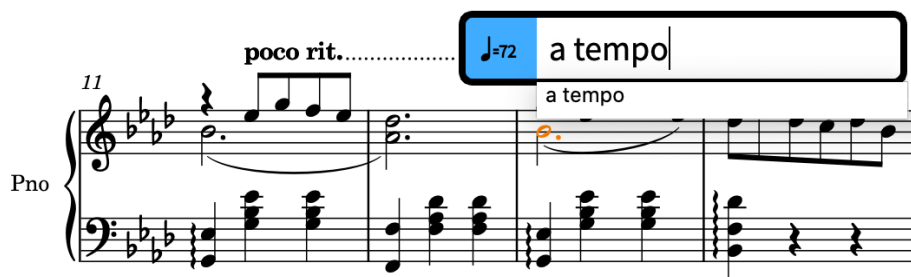


5. Press **Return** to close the popover and input a *poco rit.* gradual tempo change that spans the selected range.
  - A continuation line is automatically shown for its duration. The circular handles at the start and end control its rhythmic start and end positions.





6. In bar 13, select any of the notes or the rest on beat 1.
7. Press **Shift-T** to open the tempo popover.
8. Enter **a tempo** into the popover.



9. Press **Return** twice to select your entry and input it.




---

#### RESULT

You have added a gradual tempo change and an absolute tempo change. Dorico automatically aligns the *ritardando* continuation line with the “A tempo” marking.

#### TIP

You can also add tempo marks using the Tempo panel on the right of the window, which you can show by clicking **Tempo**  in the Notations toolbox.

---

#### AFTER COMPLETING THIS TASK

Using the tempo popover (**Shift-T**), input a *Grazioso* tempo mark at the start of bar 1. If you input the version with a suggested metronome mark, you can hide the metronome mark by selecting it and deactivating **Metronome mark** in the **Tempo** group of the Properties panel at the bottom of the window (press **Ctrl/Cmd-8** to hide/show it).

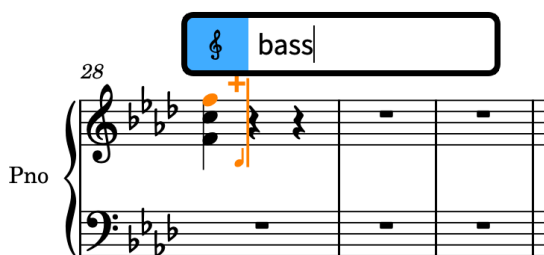
Dorico aligns the *Grazioso* tempo mark with the time signature automatically.

## Adding clef changes

In this piece, the register on the staff changes drastically enough in some places to justify a change in clef. The first clef changes are at the end of the first section of the piece.

### PROCEDURE

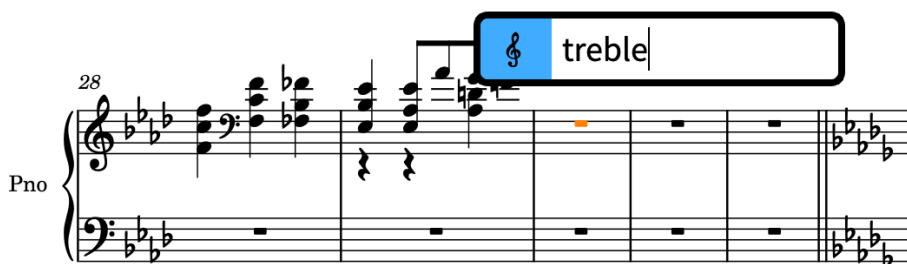
1. In bar 28, select the rest on the top staff.
2. Press **Shift-N** to start note input.
3. If chord input is not already active, press **Q** to start chord input.
4. Press **F**, **C**, then **F** to input the corresponding pitches as a quarter note chord.
5. Press **Space** to advance the caret.
6. Press **Shift-C** to open the clefs and octave lines popover.
7. Enter **bass** into the popover.



8. Press **Return** to close the popover and input a bass clef at the caret position.



9. Continue inputting notes and chords on the top staff until the end of bar 29.
  - To select flat accidentals for each  $F\flat$  on beat 3 in bar 28, press **-**.
  - When you add a chord in the down-stem voice on beat 3 in bar 29, rests appear on beats 1 and 2. In the next task, you can delete them.
10. Press **Esc** or **Return** to stop note input.
11. In bar 30, select the rest on the top staff.
12. Press **Shift-C** to open the clefs and octave lines popover.
13. Enter **treble** into the popover.



14. Press **Return** to close the popover and input a treble clef at the selected rhythmic position.




---

RESULT

You have input two clef changes plus the notes and chords required on the top staff in bars 28-29.

TIP

You can also add clefs using the Clefs panel on the right of the window, which you can show by clicking **Clefs**  in the Notations toolbox.

---

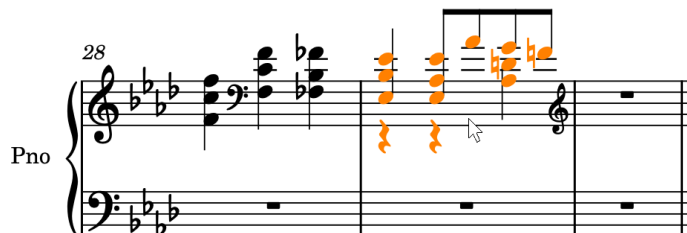
## Deleting rests

Dorico automatically shows rests between the notes you input, as appropriate for the prevailing time signature and their position in the bar. When using voices to notate passing notes, as in bar 29, rests in those voices are not always wanted. In such cases, you can delete rests.

---

PROCEDURE

1. In bar 29, click on the staff to select all items in the bar.

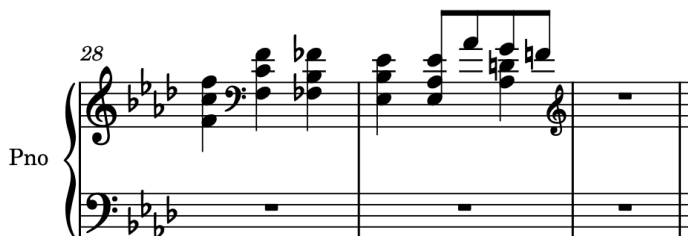


2. Choose **Edit > Remove Rests**.

---

RESULT

All rests within the selection are removed. This is done by automatically activating the **Starts voice** and **Ends voice** properties in the **Notes and Rests** group of the Properties panel on the required notes so that no rests are shown in the selected region.



## Inputting tuplets

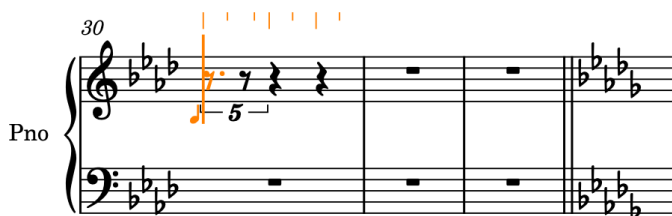
In bars 30-40, there are several different tuplets that you must input. Dorico allows you to input tuplets with any ratio, including over barlines.

### PROCEDURE

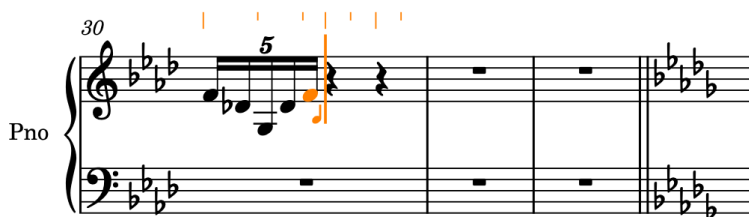
1. In bar 30, select the rest on the top staff.
2. Press **Shift-N** to start note input.
3. If chord input is active, press **Q** to stop chord input.
4. Press **;** to open the tuplets popover.
5. Enter **5:4x** into the popover.



- Tuplets are expressed as ratios: the number of notes in the tuplet, followed by the number of normal notes the tuplet lasts for, separated by a colon. For example, **5:4** means five notes in the space of four (a quintuplet), **3:2** means three notes in the space of two (a triplet). The letter after the ratio specifies the beat unit. For example, **x** for 16th notes, **e** for eighth notes, **q** for quarter notes. If you don't specify the beat unit in your popover entry, the tuplet is based on the note value currently selected in the Notes panel.
6. Press **Return** to close the popover and input a 16th note (semiquaver) quintuplet.



7. Press **4** to select 16th notes (semiquavers).
  - You can input notes of any duration inside tuplets of any ratio. If the note is too long to fit, any extra duration is notated beyond the tuplet.
8. Press **F**, **D**, **Ctrl-Alt-G (Windows) or Ctrl-G (macOS)** to input the G below, **Shift-Alt/Opt-D** to input the D $\flat$  above, then **F**.



- Tuplets are sticky in Dorico, which means you continue to input the specified tuplet until you stop tuplet input or note input.

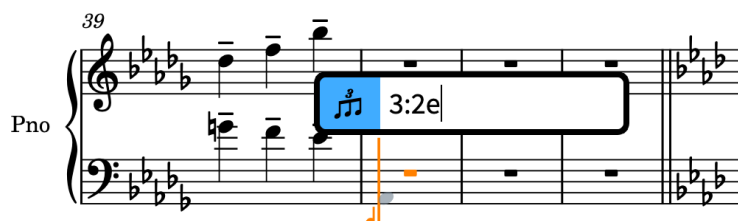
- Dorico shows a cautionary  $\flat$  accidental on the first D due to the D $\flat$ s in the previous bar.
9. Press **;** (that is, **Shift-;**) to stop tuplet input.
    - **Shift-;** stops tuplet input just like **Shift-S** stops slurs and **Shift-/** stops gradual dynamics.
  10. Press **6** to select quarter notes (crotchets).
  11. Press **B**, then **C**.
  12. Repeat steps 4 to 11 for bar 31.



**TIP**

Alternatively, you can press **Esc** to stop note input, select bar 30 (without the treble clef), press **R** to repeat the material directly after itself, then press **Ctrl/Cmd-Alt/Opt-Up Arrow** to transpose it up an octave.

13. Press **Esc** or **Return** to stop note input.
  - Now you can try inputting consecutive triplets.
14. In bar 40, select the rest on the bottom staff.
15. Press **Shift-N** to start note input.
16. Press **;** to open the tuplets popover.
17. Enter **3:2e**, for three eighth notes in the space of two, into the popover.



18. Press **Return** to close the popover and input an eighth note triplet.



19. Press **5** to select eighth notes (quavers).
20. Press **A** to input an A $\flat$ .

39

Pno

- Based on the preceding pitches, this inputs an A $\flat$  that is two octaves too high.

21. Press **Ctrl/Cmd-Alt/Opt-Down Arrow** twice to transpose it down to the correct octave.

39

Pno

22. Press **Shift-Alt/Opt-E** to input the E $\flat$  a fifth above, rather than a fourth below, the preceding A $\flat$ , then **A, C, E**, then **A** to input the corresponding pitches as triplet eighth notes.

39

Pno

23. Press **:** (that is, **Shift-;**) to stop tuplet input.

24. Press **Shift-C** to open the clefs and octave lines popover.

25. Enter **treble** into the popover.

26. Press **Return** to close the popover and input a treble clef at the caret position.

27. Press **6** to select quarter notes (crotchets).

28. Press **C** to input a quarter note C.

39

Pno

29. Press **Esc** or **Return** to stop note input.

---

#### RESULT

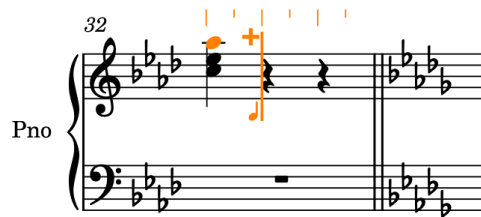
You have input two different types of tuplets and an additional clef change. In a later task, you can change the direction of stems in bars 30-31.

## Adding a grace note

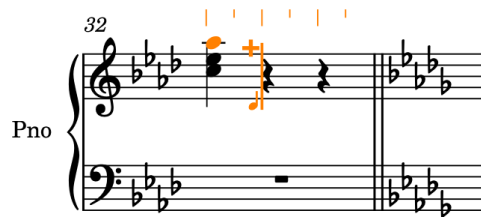
In bar 32, there is a grace note before a chord on the top staff. In this task, you will input the chords on the top staff in bar 32 including the grace note.


### PROCEDURE

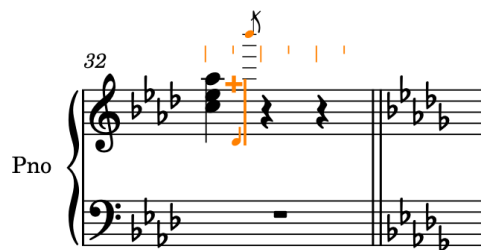
1. In bar 32, select the rest on the top staff.
2. Press **Shift-N** to start note input.
3. If chord input is not already active, press **Q** to start chord input.
4. Press **Ctrl-Alt-C (Windows) or Ctrl-C (macOS)**, **E**, then **A** to input the chord.
5. Press **Space** to advance the caret.



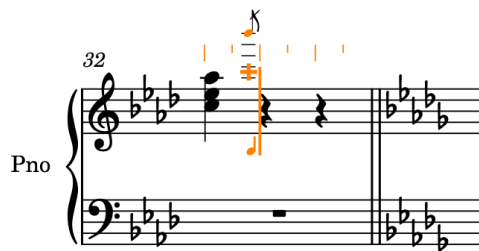
6. Press **/** to start grace note input.
  - In grace note input, the caret appears a bit shorter than in standard note input.



- You can also activate grace note input by clicking **Grace Notes**  in the Notes toolbox on the left of the window.
7. Press **5** to select eighth notes (quavers).
8. Press **B** to input a B $\flat$  grace note.
9. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** twice to transpose it up two octaves.



10. Press **/** to stop grace note input.



- The caret gets larger and appears to advance a little as it returns to normal note position. It had stayed at the grace note position because chord input was active.

11. Press **7** to select half notes (minims).
12. Press **Ctrl-Alt-C (Windows) or Ctrl-C (macOS)**, **E**, then **A**.



13. Press **Esc** or **Return** to stop note input.

---

#### RESULT

You have input a grace note alongside the required chords on the top staff in bar 32.

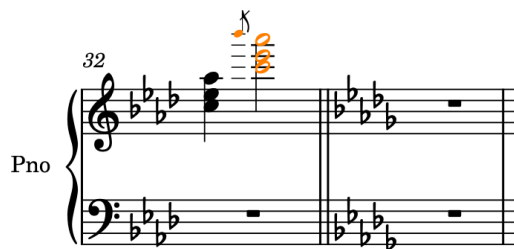
## Adding an octave line

To avoid having lots of ledger lines, the chord you input in bar 32 that jumps up an octave can be notated with an 8va octave line, that is, an octave line that indicates notes are played an octave higher than written.

---

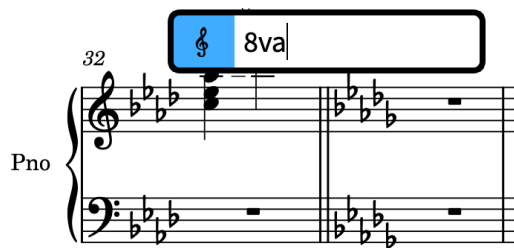
#### PROCEDURE

1. In bar 32, click the grace note on the top staff, then **Shift**-click the chord on beat 2.



2. Press **Shift-C** to open the clefs and octave lines popover.
3. Enter **8va** into the popover.





4. Press **Return** to close the popover.
- 


#### RESULT

An 8va octave line that spans the grace note and chord is input. All notes within the span of the octave line are automatically notated an octave lower than before you input the octave line.



The octave line's endpoint is attached to the start of the next bar, as indicated by the dotted red line, but its continuation line ends to the right of the chord. This follows conventions for the length and placement of octave lines.

#### TIP

You can also add octave lines using the Clefs panel on the right of the window, which you can show by clicking **Clefs**  in the Notations toolbox. They share a panel with clefs as both notations alter where on staves notes appear.

---

## Inputting the music in bars 33-35

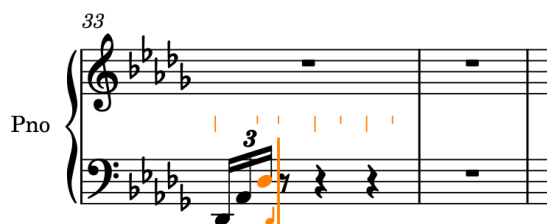
Bars 33-35 include cross-staff beams (beams that start on the bottom staff but end on the top staff) and chords with alternative note spellings. In this task, you will input all the notes and chords required in these bars, and then in the next two tasks you will cross notes from the bottom staff to the top staff and respell notes to show the B<sup>♭</sup>s.

---

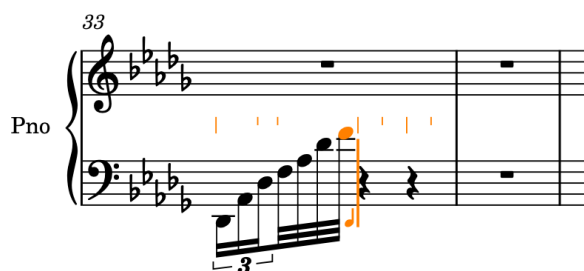
#### PROCEDURE

1. In bar 33, select the rest on the bottom staff.
2. Press **Shift-N** to start note input.
3. If chord input is active, press **Q** to stop chord input.
4. Press **;** to open the triplets popover.
5. Enter **3:2x** into the popover.
6. Press **Return** to close the popover and input a 16th note triplet.
7. Press **4** to select 16th notes (semiquavers).
8. Press **D** to input a D<sup>♭</sup>, then **Ctrl/Cmd-Alt/Opt-Down Arrow** twice to transpose it down two octaves.

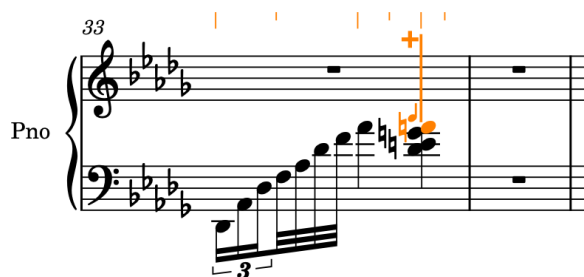
9. Press **Shift-Alt/Opt-A** to input the  $A\flat$  a fifth above, rather than a fourth below, the preceding  $D\flat$ , then **D** to input the  $D\flat$  a fourth above that.



10. Press **:** (that is, **Shift-;**) to stop tuplet input.  
11. Press **3** to select 32nd notes (demisemi-quavers).  
12. Press **F, A, D**, then **F** to input the corresponding pitches.



13. Press **6**, then **A** to input a quarter note  $A\flat$ .  
14. Press **Q** to start chord input.  
15. Press **Ctrl-Alt-D (Windows) or Ctrl-D (macOS)** to input a  $D\flat$  a fifth below, rather than a fourth above, the previous  $A\flat$ , then **0, E, 0, G, 0**, then **A**.
  - This inputs the chord on beat 3 with the required natural accidentals. You will respell the  $A\sharp$  into a  $B\sharp$  later.
16. Press **Up Arrow** to move the caret to the top staff.



17. Press **'**, **0**, then **Ctrl-Alt-E (Windows) or Ctrl-E (macOS)**.
  - This selects the marcato articulation, natural accidental, and inputs an  $E\sharp$  a sixth below, rather than a third above, the preceding note on the top staff (that is, the C at the bottom of the chord in bar 32).
18. Press **Esc** or **Return** to stop note input.
  - Bar 33 should now look like this:

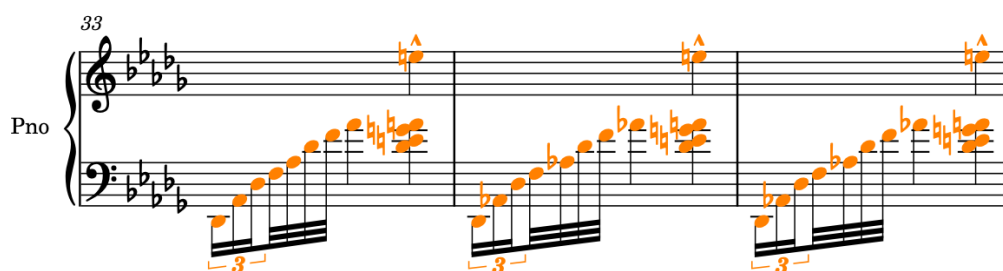


19. Select everything in bar 33 then press **R** twice to repeat it in bars 34 and 35.



20. Select everything in bars 33-35 then choose **Edit > Remove Rests**.

- A quick way of selecting everything in bars 33-35 is to click on the bottom staff in bar 33, but not on the notes, then **Shift**-click on the top staff in bar 35, also not on the notes.



---

#### RESULT

You have input the notes and chords required for bars 33-35 and removed the rests. Removing rests was necessary here because the chords will behave as if they were in a down-stem voice when you cross them to the top staff. When cross-staff music only involves a single voice, removing rests is not necessary: Dorico hides them as required automatically.

## Crossing notes to the other staff

In Dorico, you can achieve cross-staff beams for phrases that span multiple staves by inputting all the notes on one staff and then crossing some to the other. In the previous task, you input the notes so now you can cross them.

---

#### PROCEDURE

1. In bar 35, select the **A<sup>♯</sup>** at the top of the chord on beat 3.

2. Press **Alt/Opt-N** to move the note so it belongs to the top staff.

- The **Alt** is merged into the up-stem voice with the existing **Et**. However, this removes the marcato articulation.

3. Press **'** to re-input the marcato articulation.

4. In bar 33, select the 32nd note (demisemiquaver) **D<sub>b</sub>**, then **Shift**-click the chord on beat 3.

5. Press **N** to cross the selected notes to the staff above.

6. Repeat steps 4 and 5 for bars 34-35.
-

#### RESULT

The notes are crossed from the bottom staff to the top staff with centered cross-staff beams and appropriate stem directions automatically. Notes crossed to other staves still belong to their home staff, but appear on the other.

#### TIP

- The key commands for moving notes to other staves use the same keys as crossing notes to other staves, plus the **Alt/Opt** key: moving notes to the staff above (**Alt/Opt-N**) and crossing notes to the staff above (**N**) both involve upwards movement, while moving notes to the staff below (**Alt/Opt-M**) and crossing notes to the staff below (**M**) both involve downwards movement.
- You could also **Ctrl/Cmd**-click the relevant notes in bars 33-35 and cross them all to the staff above together, but this can be slower than separate **Shift**-clicked selections.

## Respelling notes

In bars 33-34, you input A<sub>4</sub>s that were notated as B<sup>♭</sup>s in the original edition, and a D<sup>♭</sup> in bar 35 that was originally notated as a C<sup>♯</sup>. In this task, you can respell these notes.

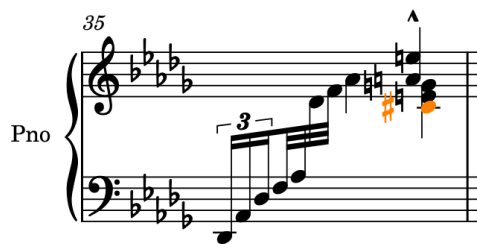
#### PROCEDURE

1. In bars 33 and 34, select the A<sub>4</sub>s in the down-stem chord on beat 3.

2. Press **Alt/Opt=** to respell them using the note above and notate them as B<sup>♭</sup>s.

3. In bar 35, select the D<sup>♭</sup> at the bottom of the down-stem chord on beat 3.

4. Press **Alt/Opt--** to respell it using the note below and notate it as C<sup>♯</sup>.




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#### RESULT

The A<sup>♯</sup>s are respelled upwards and the D<sup>♭</sup> is respelled downwards.

#### TIP

- The key commands for respelling notes use the same keys as adding accidentals, plus the **Alt/Opt** key: respelling upwards (**Alt/Opt=**) and sharp accidentals (**=**) both involve raising notes, while respelling downwards (**Alt/Opt--**) and flat accidentals (**-**) both involve lowering notes.
- You can find more accidentals than  $b$ ,  $\flat$ , or  $\sharp$  in the Key Signatures, Tonality Systems, and Accidentals panel on the right of the window, which you can show by clicking **Key Signatures, Tonality Systems, and Accidentals**  in the Notations toolbox.

So instead of inputting an A<sup>♯</sup> then respelling it, you could input a B<sup>♯</sup> straightaway.


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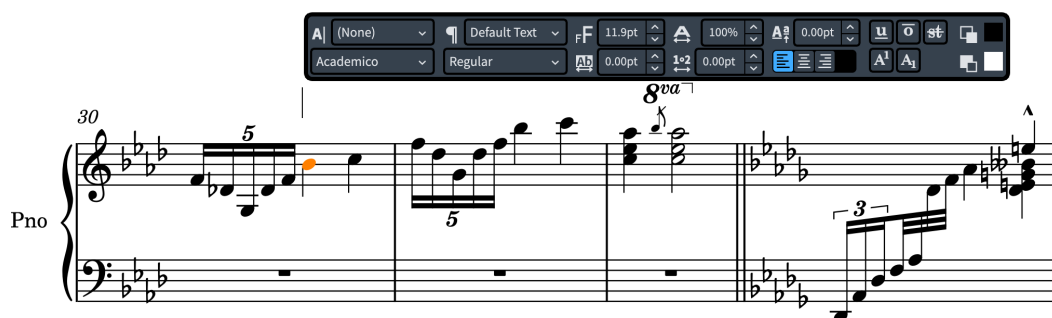
## Adding indications for left/right hands

To clarify which hand should play notes when they are notated on the same staff, the original edition has “l.H.” and “r.H.” indications, for “left hand” and “right hand” respectively, above and below the staff.

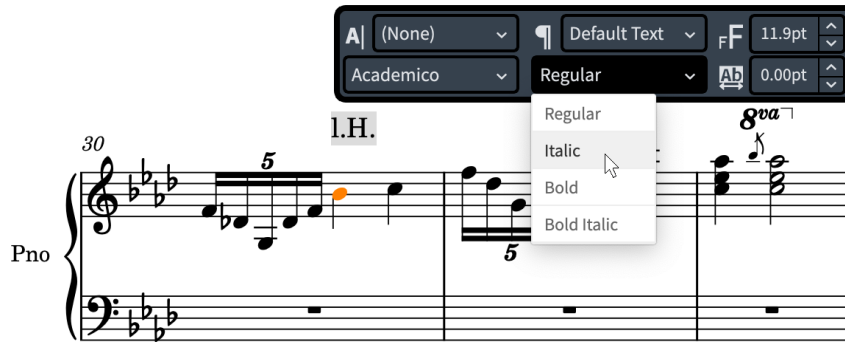
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#### PROCEDURE

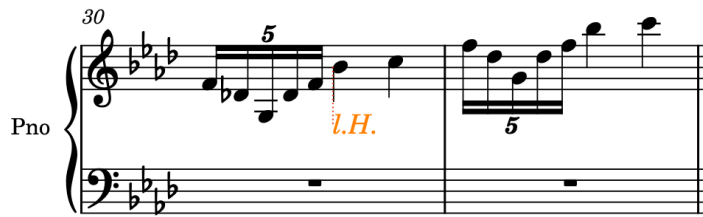
1. In bar 30, select the B<sup>♭</sup> on beat 2 on the top staff.
2. Press **Shift-X** to add staff text and open the text editor.
  - You can also add staff text by clicking **Text**  in the Notations toolbox. To open the text editor for an existing text object, select it and press **Return**.



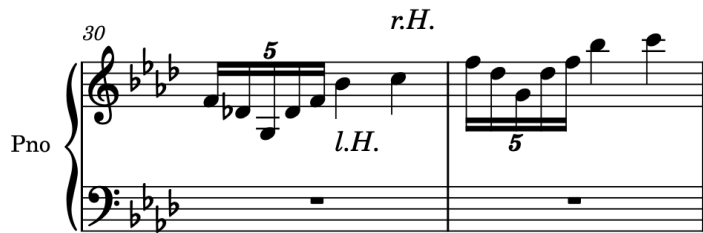
3. Enter **I.H.**.
4. Select the “I.H.” text in the text editor then select the **Italic** font style from the editor options.



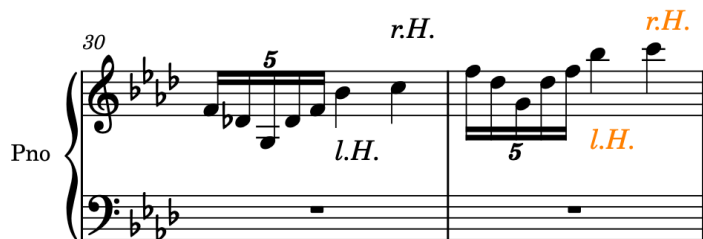
5. Press **Esc** or **Ctrl/Cmd - Return** to close the text editor.
6. Select the "l.H." text and press **F** to flip it below the staff.



7. Repeat steps 1 to 5 for the "r.H." indication, but in step 1, select the C on beat 3.



8. **Ctrl/Cmd**-click both text objects, then **Alt/Opt**-click the staff on beat 2 in bar 31 to copy them at that position.



---

#### RESULT

You have added text objects that indicate the left and right hands, formatted the text as italics, and flipped the "l.H." indication below the staff.

## Adding the repeat ending

Repeat ending structures in Dorico automatically incorporate the lines above the staff and the repeat barline. In the original edition, the second ending has a closed hook end so you can also replicate that.

### PROCEDURE

1. In bar 39, select any note on the first beat.
2. **Shift**-click anything that lasts until the end of bar 40, such as the note on beat 3 on the bottom staff or the bar rest on the top staff.

3. Press **Shift-R** to open the repeats popover.
4. Enter **end** or **ending** into the popover.

5. Press **Return** to close the popover and input a repeat ending where the first ending spans the duration of your selections and the second ending lasts one bar.

6. Select the repeat ending and press **Shift-Alt/Opt-Right Arrow** to lengthen the second ending so it lasts two bars.

7. In the Properties panel at the bottom of the window, activate **End of line** in the **Repeat Endings** group and select **Closed** from the menu to give the line a hook end.



- If the Properties panel isn't shown, press **Ctrl/Cmd-8** to show it.

The image shows a musical score for piano (Pno) starting at measure 39. The key signature has two flats (B-flat major). The first ending (1.) is a three-measure phrase of quarter notes: G4, A4, Bb4. The second ending (2.) is a three-measure phrase of whole notes: G4, A4, Bb4. The score concludes with a repeat sign. In the bass line, measures 40 and 41 contain triplets of eighth notes.

---

#### RESULT

You have added the repeat ending, lengthened the duration of the second ending, and changed its end so the second ending has a hook. Dorico inputs a repeat barline at the end of the first ending automatically.

## Finish writing the music

You should now have input a decent portion of the whole piece, and by following the previous tasks, learned how to do everything required to complete Dora Pejačević's "Walzer-Capricen No. 2".


Now you can finish inputting the full piece by referring to the complete score (available on [steinberg.help](http://steinberg.help)). Here are some reminders and tips to help you finish:

- The music from bar 43 to the end is almost an exact repetition of bars 1-32. If you first finish everything required in bars 1-32, you can simply copy that to bar 43 and check for any differences, tweaking the duplicated material as required.

#### NOTE

In the original edition, the clef changes in bars 28-30 were not included when material returns in bars 70-72, presumably to save horizontal space in that system. You can decide for yourself whether to include the clef changes the second time!

- There are many more dynamics and slurs in the piece than were included in these steps, so you can add the rest of those.
- If you input anything in the wrong place or voice, you can easily move and lengthen/shorten notes and items:
  - To move notes/items rhythmically to the right, press **Alt/Opt-Right Arrow**. To move them to the left, press **Alt/Opt-Left Arrow**. (These key commands move dynamics to noteheads. To move dynamics by the rhythmic grid instead, press **Ctrl/Cmd-Alt/Opt-Right Arrow** or **Ctrl/Cmd-Alt/Opt-Left Arrow**.)
  - To lengthen notes and items with duration, like hairpins, press **Shift-Alt/Opt-Right Arrow**. To shorten them, press **Shift-Alt/Opt-Left Arrow**.
  - To move notes/items to the staff above, press **Alt/Opt-N**. To move notes/items to the staff below, press **Alt/Opt-M**.
  - To change the voice of notes, such as from an up-stem voice to a down-stem voice, select the notes and choose **Edit > Voices > Change Voice > [Voice]**. You can also choose this option from the context menu.
  - To flip items so they appear on the other side of the staff, press **F**.
- Likewise, you can specify the register of notes before inputting them and change their pitch after inputting them:

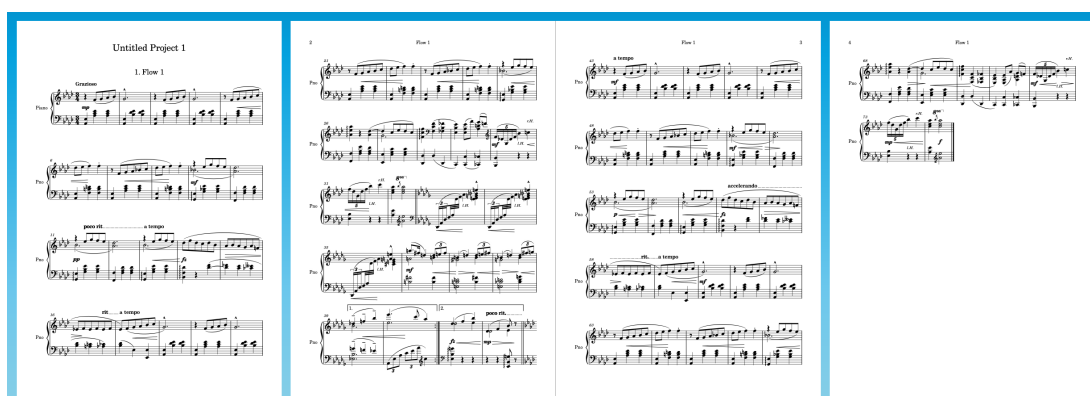
- To input a note above the previous note, press **Shift-Alt/Opt** plus the letter for the note, for example, **Shift-Alt/Opt-A**. To input a note below the previous note, press **Ctrl-Alt (Windows) or Ctrl (macOS)** plus the letter for the note, for example, **Ctrl-Alt-A (Windows) or Ctrl-A (macOS)**.
- To raise notes by staff position, such as C to D, press **Alt/Opt-Up Arrow**. To lower notes by staff position, such as D to C, press **Alt/Opt-Down Arrow**.
- To raise notes by octave divisions, press **Shift-Alt/Opt-Up Arrow**. To lower notes by octave divisions, press **Shift-Alt/Opt-Down Arrow**. (The amount depends on the prevailing tonality system: half-steps (semitones) in 12-EDO or quarter tones in 24-EDO.)
- To raise notes an octave, press **Ctrl/Cmd-Alt/Opt-Up Arrow**. To lower notes an octave, press **Ctrl/Cmd-Alt/Opt-Down Arrow**.
- You shouldn't need to input rests anywhere: just move the caret to where the notes should be, and Dorico will show any required rests around them.
  - To start note input on a specific beat, double-click the staff at that position.
  - To advance the caret according to the note duration currently selected in the Notes panel, press **Space**. This also extends notations with duration, such as gradual dynamics, and continues any prevailing tuplets.
  - To move the caret according to the current rhythmic grid resolution , press **Right Arrow / Left Arrow**.
  - To move the caret to the next/previous bar, press **Ctrl/Cmd-Right Arrow / Ctrl/Cmd-Left Arrow**.
  - To move the caret to the staff above/below, press **Up Arrow / Down Arrow**.
  - To move the caret to the top/bottom staff in the system, press **Ctrl/Cmd-Up Arrow / Ctrl/Cmd-Down Arrow**.
- The key commands for accidentals are **-** for flat, **0** for natural, and **=** for sharp. You don't have to specify accidentals if they're included in the key signature.
- The key commands for common note durations are **5** for eighth notes (quavers), **6** for quarter notes (crotchets), **7** for half notes (minims), and **.** (period) for rhythm dots. Shorter durations have smaller numbers, longer durations have larger numbers.
- You can use the arrow keys to navigate around items in the music area, and press **Tab** to switch the selection to other types of items at the same position, such as from a note to a dynamic or slur.

# Laying out and formatting pages

Once you have input all the notes and notations required, you can lay out and format pages to produce practical sheet music.

The following tasks take you through the steps required for this process. You can do most of the top-level changes in any mode and product version, but some tasks are only possible in Engrave mode in Dorico Pro.

If you have completed all the steps in the **Writing music** section and finished off the piece, or downloaded the completed but unformatted Dorico project from [steinberg.help](https://steinberg.help), your project should look something like this:



To produce practical performance material, the following tasks will result in the piece fitting on two pages, allowing it to fit comfortably on music stands without page turns. The tasks demonstrate achieving this using primarily the available default options, without much tweaking on individual pages.

## TIP

- Many of the following tasks involve the **Layout Options** dialog, and at the end of each task you have the option to **Apply** your changes and **Close** the dialog. However, you can apply changes without having to close **Layout Options**, which is particularly useful if you have the dialog open on a second display. You could keep the dialog open until the end of **Starting on a left-hand page** rather than closing and reopening it between tasks.
- We recommend resetting the full score layout to the factory default layout options. You can do this in **Layout Options (Ctrl/Cmd-Shift-L)** by clicking **Reset to Factory** at the bottom of the dialog. If you have existing saved defaults, you must press **Ctrl (Windows) or Opt (macOS)** to access the **Reset to Factory** button.

## Adding the title and composer

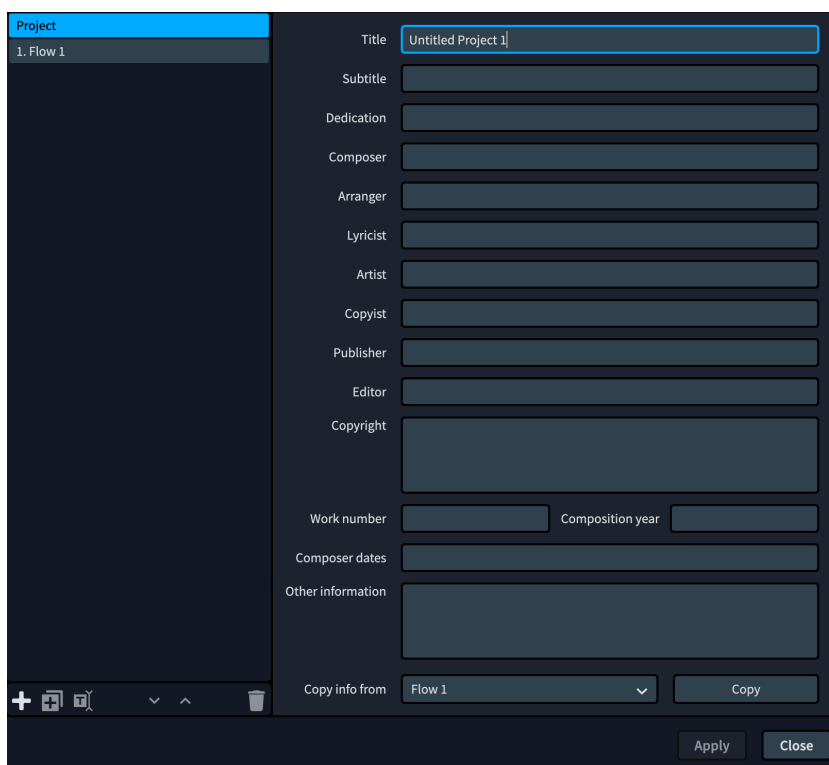
You need to add title and composer information for the project. On page 1, there are two different titles: the project title (“Untitled Project 1”, most likely) and the flow title (“Flow 1”).

The project title and flow title are separate because Dorico allows you to have multiple separate pieces of music, known as “flows”, in the same project. For example, you might have a project called “Symphony in G” that has four movements, each a separate flow. In this project, there is only one flow.

---

### PROCEDURE

1. Press **Ctrl/Cmd-I** to open the **Project Info** dialog.
  - You can also open the **Project Info** dialog by choosing **File > Project Info**.



2. With **Project** selected in the list on the left, in the **Title** field, enter **Walzer-Capricen No. 2**.
3. In the **Composer** field, enter **Dora Pejačević**.

#### NOTE

Enter the accented characters directly, such as from the character map (Windows) or emoji and symbols character viewer (macOS), rather than pasting them in.

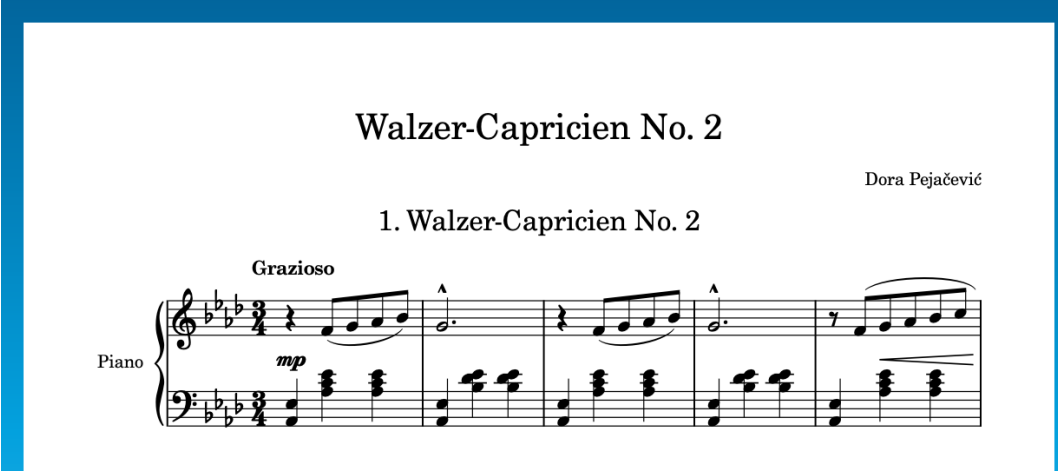
4. In the list on the left, select **Flow 1**.
5. At the bottom of the dialog, make sure **Project** is selected for **Copy info from**.
6. Click **Copy** to copy all information from the **Project** to **Flow 1**.
7. Click **Apply**, then **Close**.

---

### RESULT

The title and composer for both the project and flow 1 are updated.

Because the project title and flow title are referred to in different places using tokens by default, sometimes it is easiest to give both the project and the flow the same information in **Project Info**, rather than changing the tokens used in different places.



**Walzer-Capricien No. 2**

Dora Pejačević

1. Walzer-Capricien No. 2

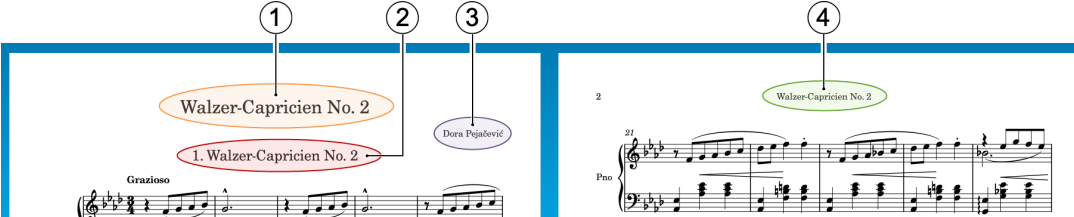
**Grazioso**

Piano *mp*

## Master pages and tokens

Although you can only edit and use master pages and text tokens fully in Dorico Pro, it is worth understanding the basic principles of how Dorico uses them to display information on pages, regardless of your product version.

When you added information in **Project Info**, that information automatically appeared in the music. This affected the following information:



1 Walzer-Capricien No. 2

2 1. Walzer-Capricien No. 2

3 Dora Pejačević

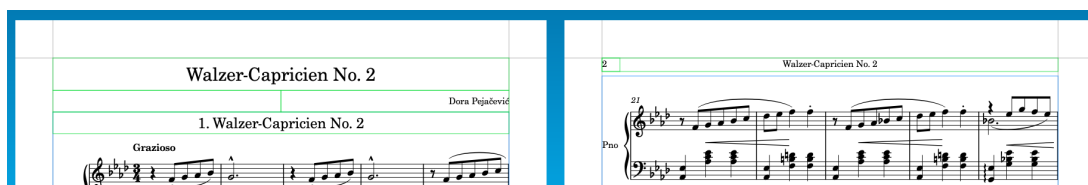
4 Walzer-Capricien No. 2

- 1 Project title
- 2 Flow heading, displaying the number and title of Flow 1
- 3 Project composer
- 4 Running header, displaying the title of Flow 1

The flow heading and running header both refer to the flow title, rather than the project title, so that they can update automatically according to the nearest flow below them. If your project contained four flows, for example, this means you could use the same page formatting on all pages and the flow titles always refer to the relevant flow.

Dorico achieves this by using text tokens that refer to fields in **Project Info**. Text tokens automatically populate with the corresponding information, such as flow titles or layout names. You might also know them as “wildcards”.

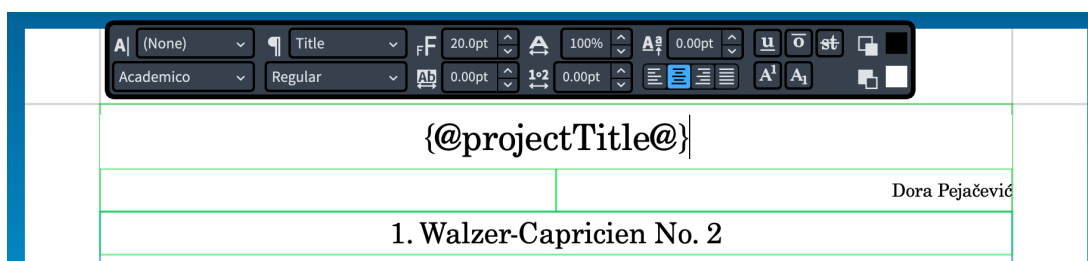
In Dorico Pro, the green text frames on the default master pages that contain these tokens are shown when you switch to Engrave mode:



Master pages function like templates in Dorico, allowing the same page formatting to be applied to multiple different pages and in different layouts. All pages in your scores and parts inherit their page formats from master pages. Whenever you create or change anything on master pages, this is automatically reflected on the pages that use these master pages.

The project title and composer are both on the **First** master page. The running header is on the **Default** master page. The flow heading is shown above the first system in the flow, inside the music frame.

If you enter the top text frame on page 1, by either double-clicking it or selecting the edge and pressing **Return**, the token that populates with the project title is shown:



#### NOTE

- If you edit frames directly on the page, you create a master page override. If you want to make changes to frames that come from master pages, we recommend that you edit the master page itself. If you want to make the same change on lots of pages, this means you only have to make the change once to update all pages.
- The default frames on master pages use paragraph styles to format the corresponding type of text consistently. You can edit paragraph styles in Dorico Pro by choosing **Engrave > Paragraph Styles**.
- In Dorico Pro, you can right-click inside text frames to access tokens via the context menu.

## Hiding the flow heading

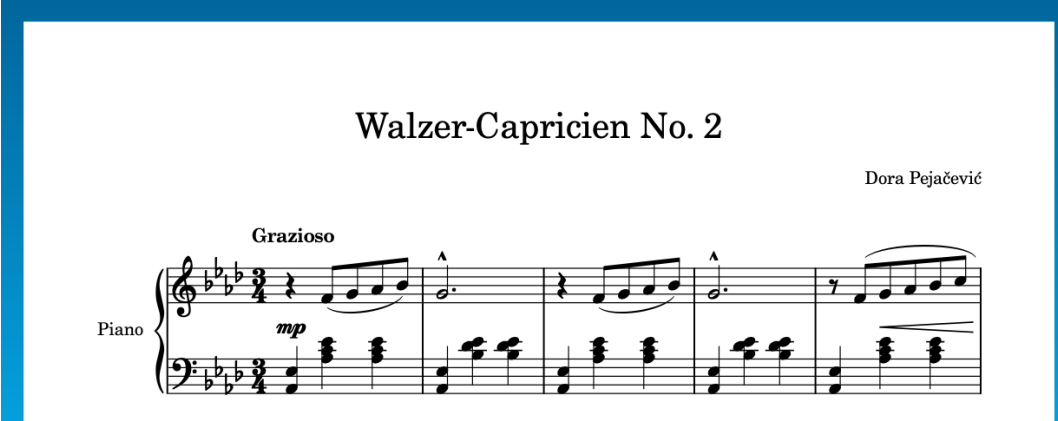
Because there is only a single flow in this project, you can hide the flow heading as it duplicates the project title. If your project contained all nine pieces in Pejačević's Opus 28 "Walzer-Capricien", you would most likely want to show flow headings above each piece.

#### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. Click **Page Setup** in the category list.
3. In the **Flows** section, choose **Never** for **Show flow headings**.
4. Click **Apply**, then **Close**.

#### RESULT

All flow headings in the layout are hidden. However, this doesn't hide the running header at the top of pages 2-4.



#### TIP

- For projects with more than one layout, make sure you select the required layouts in the list on the right before changing options.
  - As tempting as it might be if you have Dorico Pro to switch to Engrave mode, select the flow heading frame, and press **Backspace or Delete**, it is better to hide the flow heading using this method: it doesn't produce a master page override and hides all flow headings in the layout, meaning you don't have to delete each one.
- 

## Hiding staff labels

As this piece only contains a single piano, hiding staff labels increases the available horizontal space for the music without losing useful information. Because it is an engraving tradition to indent the first system in parts slightly, you will add a small first system indent too.

#### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
  2. Click **Staves and Systems** in the category list.
  3. In the **Staff Labels** section, choose **None** for both of the following options:
    - **Staff labels on first system**
    - **Staff labels on subsequent systems**
  4. For **Indent first system of flow by [n] spaces**, enter **6**.
  5. Click **Apply**, then **Close**.
- 

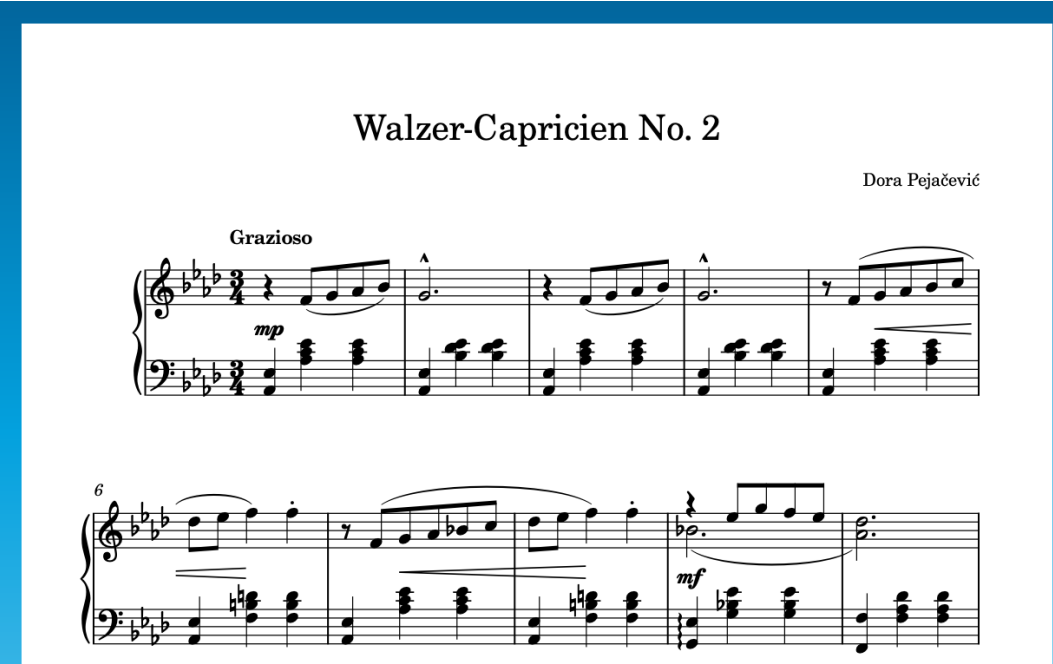
#### RESULT

Staff labels are hidden on all systems in the layout, and the first system is indented by 6 spaces.

**Walzer-Capricien No. 2**

Dora Pejačević

*Grazioso*



## Changing the page size and margins

The next thing you can do to increase the available space on each page for music is to change the page margins. You can also change the page size to A4 so it's the same as in our example.

In Dorico, there are the following types of margins:

- **Page margins** for all four edges, which control the available area for frames. Frames cannot go beyond page margins.
- **Music frame margins** at the top and bottom of music frames, which control the gaps between the top and bottom of music frames and the top and bottom staff lines. Very high and very low notes extend into music frame margins, so in a very low cello part, for example, you might want a larger bottom music frame margin.

### TIP

- You can change your **Preferred unit of measurement** on the **General** page in **Preferences** (key command **Ctrl/Cmd-**). This task uses millimeters and inches.
- You can press **Tab** to select the next value field in options dialogs.

---

### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. Click **Page Setup** in the category list.
3. In the **Page Size** section, select **A4** from the **Size** menu.
4. In the **Page Margins** section, change the page margins:
  - For **Top**, enter **11 mm** or **0.433 inches**.
  - For **Bottom**, enter **12 mm** or **0.473 inches**.
  - For **Left**, enter **14 mm** or **0.551 inches**.
  - For **Right**, enter **14 mm** or **0.551 inches**.



- In the **Music Frame Margins** section, change the music frame margins:
  - For **Top**, enter **12 mm** or **0.473 inches**.
  - For **Bottom**, enter **8 mm** or **0.315 inches**.
- Click **Apply**, then **Close**.

#### RESULT

The margins on all pages in the layout are changed and the page size is set to A4. A combination of this change and hiding the staff labels in the previous task causes the casting off (the distribution of music into systems and pages) to update automatically.

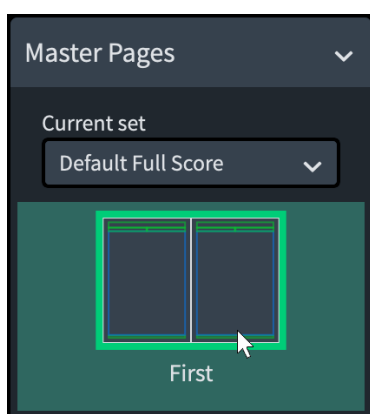


## Deleting the copyright text frame (Dorico Pro only)

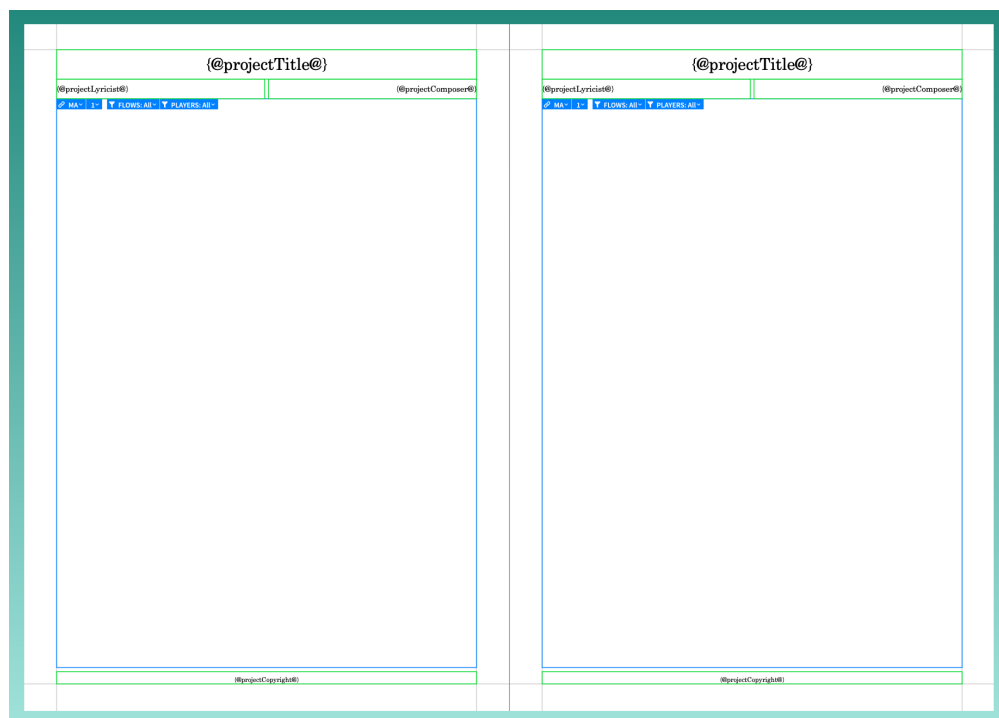
By default, Dorico includes a text frame for the copyright notice at the bottom of the **First** master page (used for the first page of music). This piece does not require a copyright notice, so Dorico Pro users can delete it to increase the vertical space available for music and keep the bottom staves aligned across all pages.

#### PROCEDURE

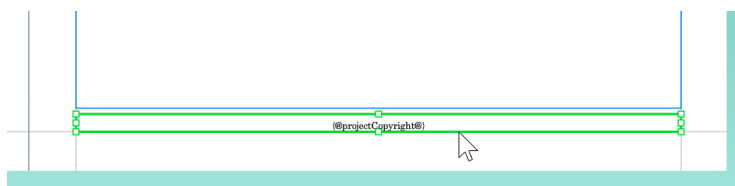
- Switch to Engrave mode by either pressing **Ctrl/Cmd-3** or clicking **Engrave** in the toolbar.
- In the Pages panel on the right of the window, double-click **First** in the **Master Pages** section.



- If the right panel isn't shown, press **Ctrl/Cmd-9** to show it.
- This opens the **First** master page in the master page editor.

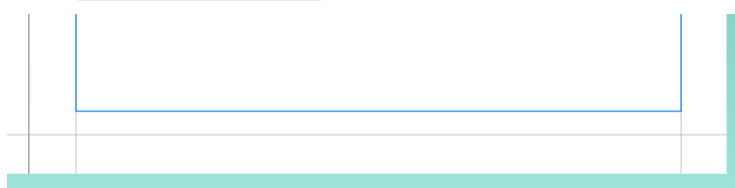


3. Select the copyright text frame at the bottom of the page on the right.

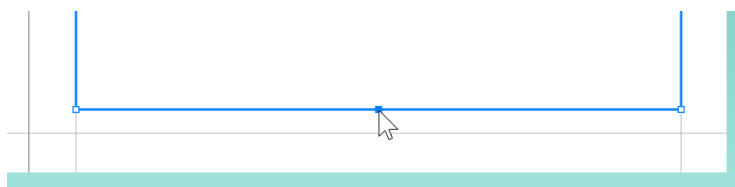


- Master pages in Dorico act as page pairs, allowing odd-numbered, right-hand pages to look different to even-numbered, left-hand pages if necessary. You could select the copyright frame on the left page as well, but then in step 7 you would need to click the other button.

4. Press **Backspace or Delete** to delete the frame.





5. Select the middle handle on the bottom edge of the music frame on the right page.



- You can do this by clicking anywhere on the frame edge to select the whole frame and show the handles, then click the middle handle. Or, when the whole frame is selected, press **Tab** to switch to having the handle in the top left corner selected, then press **Down Arrow** twice and **Right Arrow** once until the bottom middle handle is selected.

6. Click and drag it down to the bottom page margin.



- You can also press **Ctrl/Cmd-Alt/Opt-Down Arrow** until it reaches the bottom page margin.
7. At the top of the music area, click **Copy right to left** .
    - If you deleted the copyright frame on the left page, click **Copy left to right**  instead.
8. At the top right of the music area, click **Apply**, then **Close**.
- 

#### RESULT

The copyright text token is removed from both sides of the **First** master page, and the music frame now extends to the bottom of the page. Page 1 in the layout automatically updates accordingly because it uses the **First** master page and doesn't have any master page overrides that would prevent it picking up changes to the master page.

## Changing the staff size

Staff size is determined using either the height of each space or the height of the staff overall, for which there are traditional rastral sizes. Finding the most appropriate staff size is often the quickest way to improve the look of scores, such as when the size is too large and systems start to overlap.

Although 7 mm is the most commonly used staff size for part layouts, a slightly smaller 6.5 mm staff size is still fine for a pianist to read from and will further reduce the pages required. Larger staff sizes are popular among players whose instruments require them to be further from the stand, such as trombone or contrabass players

---

#### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
  2. Click **Page Setup** in the category list.
  3. In the **Space Size** section, select **Size 4 (6.5mm)** from the **Rastral size** menu.
  4. Click **Apply**, then **Close**.
- 

#### RESULT

The staff size is reduced, and now the piece fits on three pages.



## Changing vertical spacing settings

Next, you can reduce the default vertical spacing settings to reduce the minimum amount of space Dorico allows for staves and systems.

Dorico automatically performs collision avoidance calculations for high or low notes, dynamics, text, and so on. These gaps change the spacing in addition to collision avoidance.

### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. Click **Vertical Spacing** in the category list.
3. In the **Ideal Gaps** section, for **Braced staff to braced staff**, enter **4 7/8**.
4. For **Inter-system gap**, enter **8**.
5. Click **Apply**, then **Close**.

### RESULT

All staves and systems move closer together, getting the page count close to two.



## Changing note and cross-staff beam spacing

In order to fit the remaining music on page 3 onto pages 1-2, you can reduce the minimum note spacing to fit more bars in each system. At the same time, you can make the gaps between stems equal for the cross-staff beams.

### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. Click **Note Spacing** in the category list.
3. For **Default space for crotchet/quarter note**, enter **3 1/4**.
4. For **Minimum space for short notes**, enter **1 1/2**.
  - Alternatively, click the down arrow to the right of the value field until you reach this value.
5. Activate **Optical spacing for beams between staves**.
6. Click **Apply**, then **Close**.

### RESULT

The minimum horizontal space between notes is reduced, allowing more bars to fit in each system and bringing the whole piece onto two pages. If that's not the case for you, try adjusting the parameters covered in the previous tasks slightly until it does.

The cross-staff beams in bars 33-35 now have optical spacing, meaning the gaps between stems are equal, rather than between noteheads. On balance, this piece looks better with equally spaced stems and larger gaps between noteheads, but you might find equally spaced noteheads preferable in other contexts.

The image displays two pages of musical notation for 'Walzer-Capricien No. 2' by Dora Pejačević. The left page contains measures 1 through 32, and the right page contains measures 33 through 60. The notation is presented in a two-staff format (piano and bass). Key markings include 'Grazioso' at the beginning, 'poco rit.' and 'a tempo' at measures 7 and 43, 'rit.' at measure 14, 'accelerando' at measure 55, and 'rit.' at measure 62. Dynamics such as 'mp', 'mf', 'pp', and 'f' are used throughout. The notation shows a mix of eighth and sixteenth notes, often beamed together. The right page includes first and second endings at measures 37-38 and 59-60. The overall layout is clean and professional, demonstrating the result of the adjustments described in the procedure.

## Starting on a left-hand page

As this layout now fits on two pages, it makes sense to set it up as a two-page spread with the first page on the left and the second page on the right.

### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. Click **Page Setup** in the category list.
3. In the **Page Numbers** section, enter **2** for **Initial page number**.
4. Click **Apply**, then **Close**.

### RESULT

The initial page number is changed, and the previous page 2 becomes page 3. Because it is now an even number, Dorico automatically treats it as a left-hand page and the layout is updated in the music area to show adjoining pages. The second page is now formatted as a right-hand page, meaning the page number appears in the top right of the page rather than the top left.

The image displays a two-page spread of musical notation for 'Walzer-Capricien No. 2' by Dora Pejašević. The left page is numbered 2 and the right page is numbered 3. The music is in 3/4 time and features various dynamics and tempo markings such as 'Grazioso', 'poco rit.', 'a tempo', 'rit.', 'accelerando', and 'rit.'. The layout shows the pages joined together, with the page number '3' in the top right corner of the right page.

### TIP

- The repeat ending at the top of page 2 sits quite close to the running header and page number now it's positioned in the top right corner. If you have Dorico Pro, you can edit the **Default** master page (like you did to remove the copyright frame from the **First** master page) and move the top of the music frames down a little to increase the gap.

In any product version, you could also increase the top music frame margins; however, that applies to the first page as well, which has less vertical space due to the title and composer information.

- If you have Dorico Elements or Dorico SE, you could create a title page in another application then combine it into the exported PDF of the project so that the resulting document has three pages.

If you have Dorico Pro, instead of changing the initial page number, you could insert an empty page at the start of the layout and create a title page using text and graphics frames. We won't cover that in this guide, but you can refer to video tutorials such as [this one](#).

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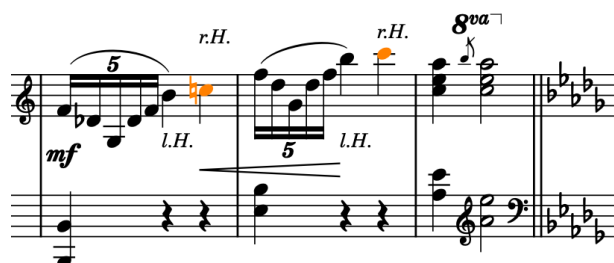
## Changing stem directions


In order to help clarify which notes are played by the right and left hands, the stems of some notes point in a different direction to the default according to their pitch. To match this, you can change the stem direction of individual notes.

---

### PROCEDURE

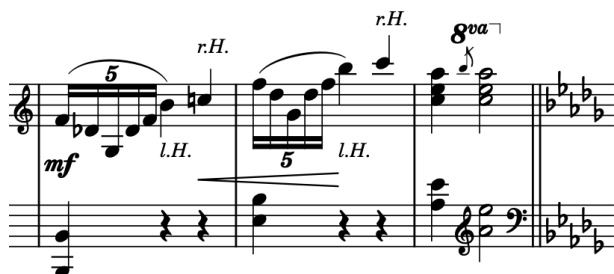
1. In bars 30, 31, 72, and 73, **Ctrl/Cmd**-click the Cs.



- You can zoom in to make notes appear larger by, for example, pressing **Ctrl/Cmd+=** or **Z** or using the zoom options  in the status bar at the bottom of the project window.
2. Press **F** to flip the stem direction of the selected notes.
    - Because the stems of notes on the middle staff line can point upwards or downwards depending on the surrounding context, Dorico also flips the stem of the Bbs in bars 30 and 72 now the Cs in those bars have up stems. However, the Bbs should have down stems to differentiate between the hands.
  3. Select the Bbs in bars 30 and 72 and press **F**.
- 

### RESULT

The stems of the selected notes are flipped: the Cs now point upwards and the Bbs downwards.



#### NOTE

We don't recommend flipping the direction of stems when instead you should change notes to an up-stem or down-stem voice. Where rests aren't shown, Dorico automatically changes the stem direction of notes according to their pitch regardless of their voice.

## Changing beam grouping

Dorico automatically beams notes according to the prevailing meter (time signature). The original edition of this piece has some beam groups that don't follow the meter, so you must change the beam grouping manually.

#### PROCEDURE

1. In bars 5, 7, 21, 23, 47, 49, 63, and 65, **Ctrl/Cmd**-click the Fs on the top staff.



2. Choose **Edit > Beaming > Make Unbeamed**, or right-click and choose this option from the context menu, to separate all selected notes from their beam groups.



3. In bars 14-17 and 56-59, **Ctrl/Cmd**-click the third eighth note in each bar on the top staff.

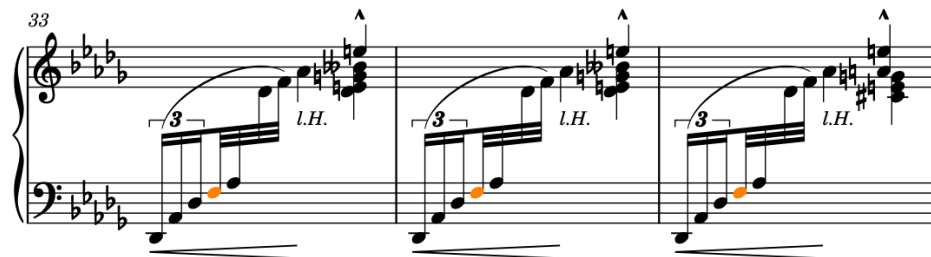


4. Choose **Edit > Beaming > Split Beam**, or right-click and choose this option from the context menu, to split beams to the left of the selected notes but leave them beamed on their other side.

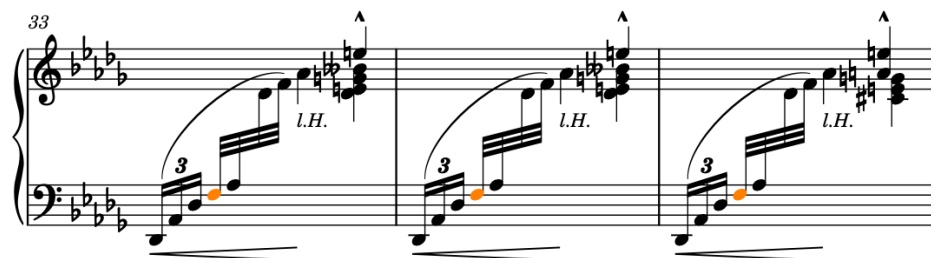


5. In bars 33-35, select the first 32nd note Fs in each bar, that is, the fourth note in each bar.





6. Choose **Edit > Beaming > Split Beam**, or right-click and choose this option from the context menu, to split beams to the left of the selected notes.



---

#### RESULT

You have changed the default beam grouping in the selected bars.

#### TIP

If the beam grouping changes you want are consistent across many bars, you can specify them as part of the time signature, such as by entering **[2+3+2]/8** into the popover for a 7/8 time signature grouped in 2+3+2. In Dorico Pro, you can also change the default beam grouping in different circumstances on the **Beam Grouping** page in **Notation Options** (key command **Ctrl/Cmd-Shift-N**).

---

## Aligning dynamics

If you added dynamics separately, you might notice they aren't aligned vertically. You can group dynamics together so they align in a row.

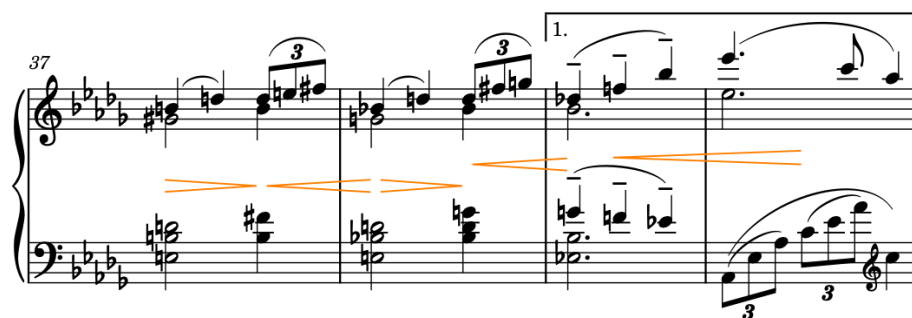
#### PREREQUISITE

You are in Write mode (press **Ctrl/Cmd-2**).

---

#### PROCEDURE

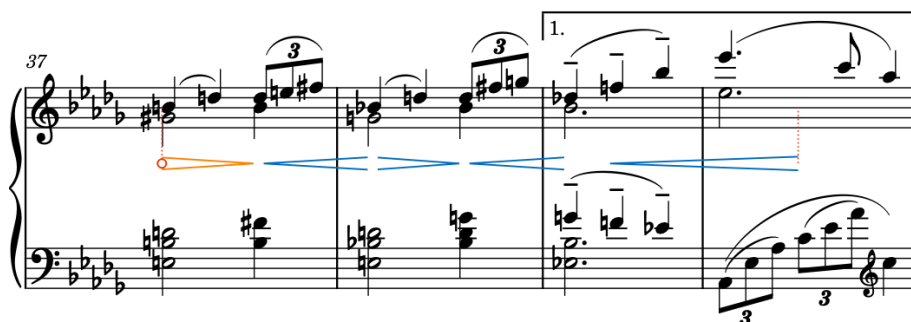
1. In Write mode, select the dynamics you want to group together in a single group. For example, we added all the hairpins in bars 37-40 separately so they aren't aligned.



2. Choose **Edit > Dynamics > Group Dynamics**, or right-click and choose this option from the context menu.
- 

#### RESULT

The selected dynamics are grouped together and automatically align. When you select any dynamic in a group, the other dynamics in the group appear highlighted.



Grouped dynamics function as a single unit, so for example, lengthening/shortening commands now apply to the group as a whole rather than individual dynamics within it.

#### TIP

- In Dorico Pro, you can also graphically align dynamics in a row without grouping them. You can do this in Engrave mode by selecting dynamics and choosing **Edit > Dynamics > Align Dynamics**, which can only apply in individual layouts whereas grouping dynamics applies to all layouts.
  - You can also link dynamics vertically, which connects the same dynamics across multiple staves.
- 

#### AFTER COMPLETING THIS TASK

Continue grouping other dynamics together that you want to align and have in the same group. For example, in bars 51-52 and 53-54.

## Adjusting the shapes of slurs (Dorico Pro only)

A number of slurs follow their default curvature direction and shape according to the voices they were added to, whereas in the original edition they cover whole phrases, including starting from rests. Because slurs can't start or end on rests in Dorico, you must adjust their shapes manually to achieve this effect.

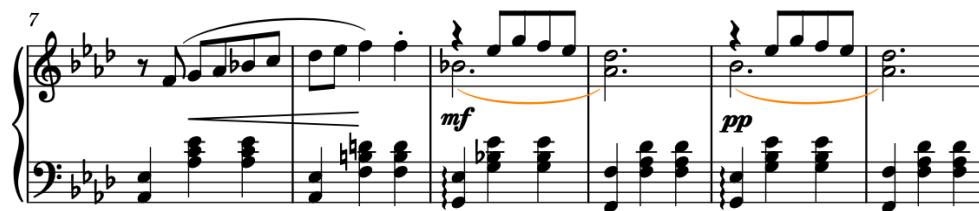
#### NOTE

Although you can change the curvature direction of slurs in all product versions, any further adjustments are only possible in Dorico Pro. Therefore we do not recommend these steps for Dorico Elements or Dorico SE users.

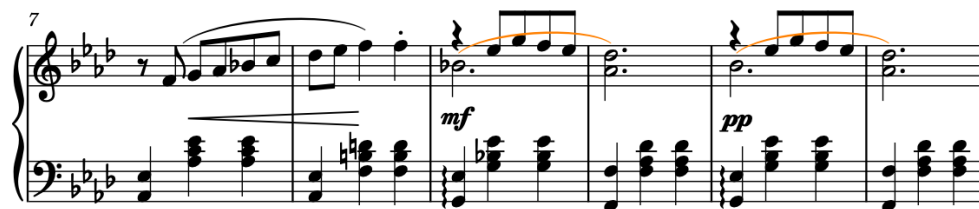
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#### PROCEDURE

1. In bars 9-12, **Ctrl/Cmd**-click the slurs on the top staff.



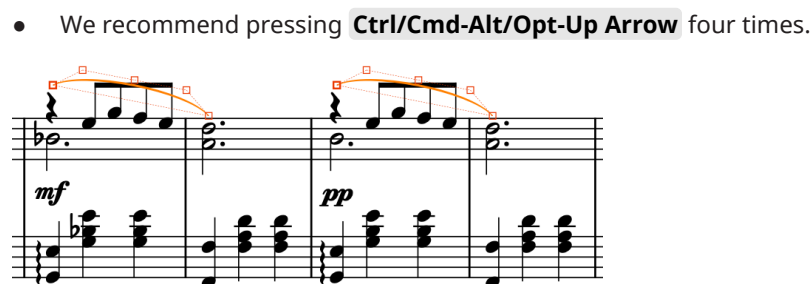
2. Press **F** to change their curvature direction so they curve upwards.



3. If you are not already in Engrave mode, press **Ctrl/Cmd-3** to switch to Engrave mode.
4. Select the start handle of the flipped slurs.



- You can show handles on all items, not just selected items, by choosing **Engrave > Show Handles > Always**. This can make it easier to select individual handles on multiple items.
5. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** until the endpoints are positioned above the quarter note (crotchet) rest.



6. Select the control points one at a time and move them until the slurs curve around the beam.
- The control points are the inner pair, that is, the second and fourth handles.



- The *poco rit.* does not automatically move out of the way of the slur as this is arguably a creative choice of slur placement. You can select the *poco rit.* and *A tempo* markings and press **Ctrl/Cmd-Alt/Opt-Up Arrow** to move them graphically upwards.

---

#### RESULT

You have changed the curvature direction and shape of the slurs, and optionally moved the tempo marks in bars 11-12 out of the way of the slur's new position.

#### AFTER COMPLETING THIS TASK

Repeat these steps for other similar slurs in bars 13-14 and 51-56.

## Moving items graphically (Dorico Pro only)

As a final step, you can tweak the exact graphic positions of items in Engrave mode in Dorico Pro. In this task, you will improve the positions of left and right hand indications, change the angles of some hairpins, and move another hairpin to allow the top and bottom staves to be closer together.

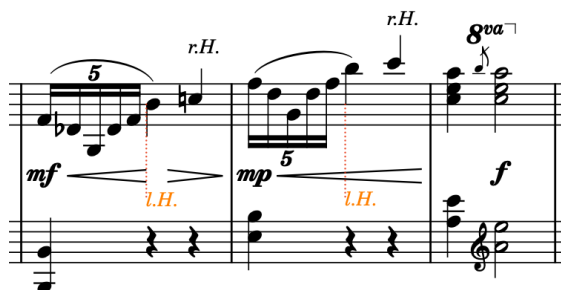
#### PREREQUISITE

You are in Engrave mode (press **Ctrl/Cmd-3**).

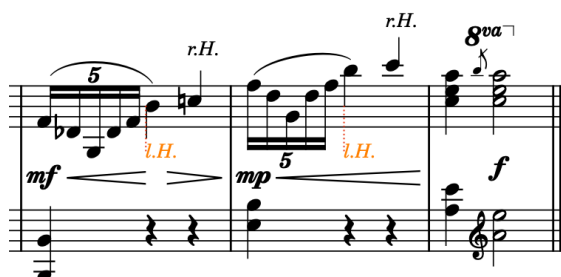
---

#### PROCEDURE

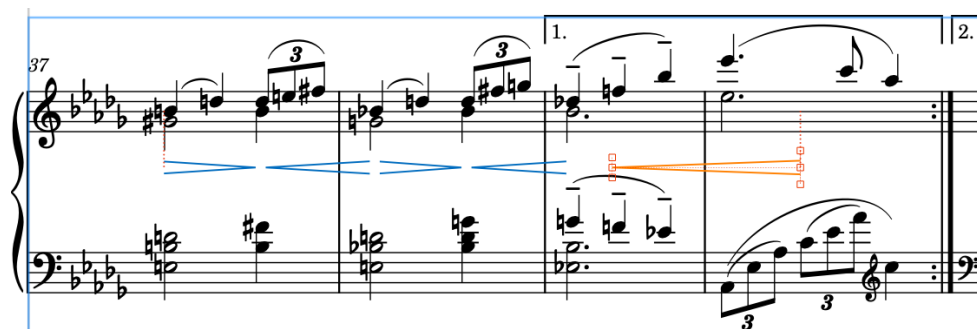
1. In bars 72-73, select the "l.H." text objects below the top staff.



2. In the Properties panel at the bottom of the window, activate **Avoid collisions** but leave the checkbox deactivated.
  - If the Properties panel isn't shown, press **Ctrl/Cmd-8** to show it.

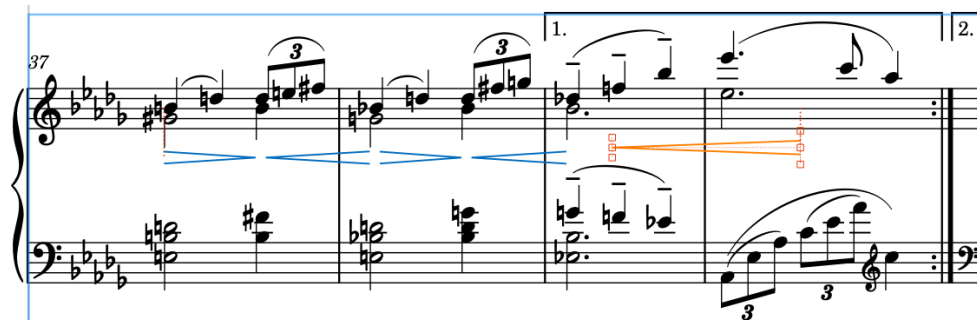


- When the property is activated but the checkbox is deactivated, the selected text objects do not automatically avoid collisions or contribute towards Dorico's vertical spacing calculations. When the property is deactivated, text objects follow the default setting for text collision avoidance (Dorico Pro users can change this on the **Text** page in **Engrave > Engraving Options**).
3. In bars 39-40, select the final hairpin in the group.



A musical score snippet in G-flat major, starting at bar 37. The score is in 3/4 time. The right hand (RH) has a melodic line with triplets and slurs. The left hand (LH) has a bass line with chords and triplets. There are three hairpins in the RH staff, one in each of bars 37, 38, and 39. The hairpins are currently positioned at the bottom of the staff.

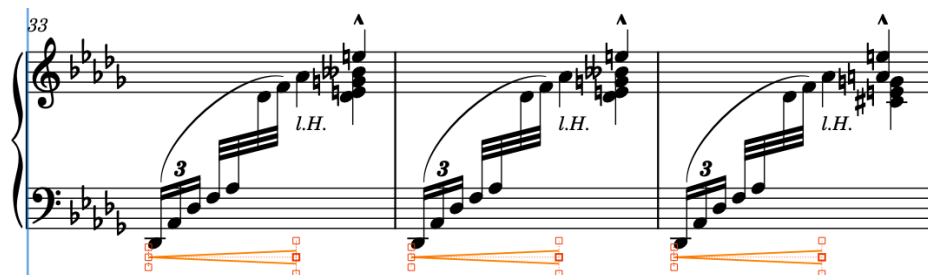
4. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** once to move the hairpin upwards.



The same musical score snippet as above, but the three hairpins in the RH staff have been moved upwards. The bottom staff (LH) has shifted slightly upwards to accommodate the new position of the hairpins.

- The bottom staff automatically moves upwards slightly with the reduced pressure on vertical spacing.

5. In bars 33-35, select the end handle on each hairpin (the middle handles at the end).



A musical score snippet starting at bar 33. The score is in 3/4 time. The right hand (RH) has a melodic line with slurs and accents. The left hand (LH) has a bass line with triplets and slurs. There are three hairpins in the LH staff, one in each of bars 33, 34, and 35. The hairpins are currently positioned at the bottom of the staff.

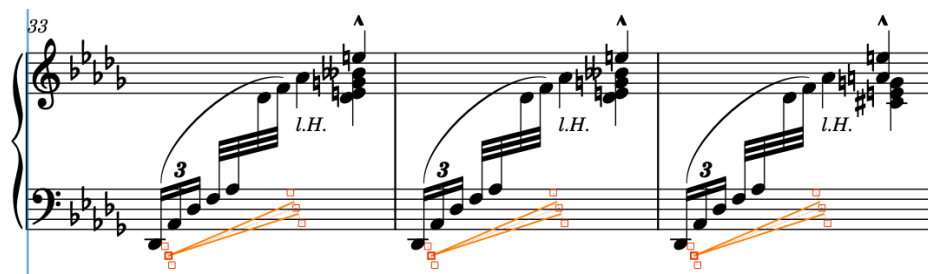
- You can show handles on all items, not just selected items, by choosing **Engrave > Show Handles > Always**. This can make it easier to select individual handles on multiple items.

6. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** five times.

7. Select the start handles on each hairpin (the middle handles at the start).

8. Press **Ctrl/Cmd-Alt/Opt-Right Arrow** twice, then **Alt/Opt-Up Arrow** twice.

- **Alt/Opt** plus arrow keys moves items graphically a small amount. Adding **Ctrl/Cmd** as well moves items graphically by a larger amount.



The same musical score snippet as above, but the three hairpins in the LH staff have been moved to the right and upwards. The bottom staff (RH) has shifted slightly upwards to accommodate the new position of the hairpins.

#### RESULT

You have deactivated collision avoidance for the “l.H.” text objects, allowing them to be positioned between the staff and the hairpin, and moved both whole hairpins and individual hairpin handles to change their angles.

To provide a stable result, most graphical edits in Engrave mode do not affect the positions of other items.

#### AFTER COMPLETING THIS TASK


There’s always more detail that you could look at when engraving, but for now we think this piece looks good.

In the next set of steps, you can play the piece back to hear the results of your work and make a few adjustments to how it sounds in playback without affecting its notation.

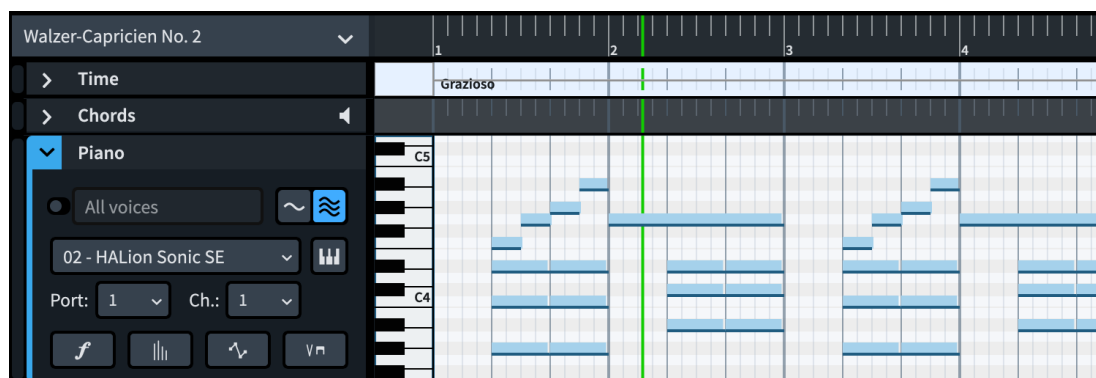
# Playing back music

The next step in the process is listening to how the music sounds in playback and making changes if required. There are many different ways you can adjust how your music sounds in playback; the following tasks cover a few simple adjustments.

Although you can start and stop playback in any mode, most playback-related work happens in Play mode.

In Play mode, the area in the middle of the project window that was previously the music area, showing staves on pages, becomes the event display with music appearing in tracks and notes represented on piano rolls. At the top of the event display, there is a ruler showing bar numbers and beat divisions according to the current rhythmic grid resolution, which you can change using the rhythmic grid selector  in the status bar at the bottom of the window.

The playhead (the green vertical line) is always visible in Play mode, not only during playback.



## NOTE

The flow menu in the top left of the event display uses flow names set in the **Flows** panel in Setup mode, not the flow title set in **Project Info**.

## Changing the audio output device

Before you start playing back music, it's worth checking that your audio output device is correctly set up so you can hear your music.

### PREREQUISITE

If you connected an external device you want to use for audio output after starting Dorico, you must restart Dorico.

### PROCEDURE

1. Press **Ctrl/Cmd-**, to open **Preferences**.
2. Click **Play** in the category list.
3. In the **Audio Device** subsection at the bottom, click **Audio Device Setup** to open the **Device Setup** dialog.
4. Select the audio output device you want to use from the **ASIO Driver** menu.

5. If you want to edit settings for the device, click **Device Control Panel** to open the settings dialog.
    - Windows users: To allow sound from other applications alongside Dorico, such as online videos, deactivate **Allow ASIO host application to take exclusive control of selected port configuration**.
    - macOS users: If you don't want Dorico to set the audio output volume to maximum automatically, deactivate **Set Device Attenuation To 0 dB**. To allow Dorico to switch between computer output and headphones automatically, activate **Automatically Configure Devices**.
  6. Click **Close** for each dialog.
- 

#### RESULT

Your audio device output is changed, including optionally its device settings.

## Applying a playback template

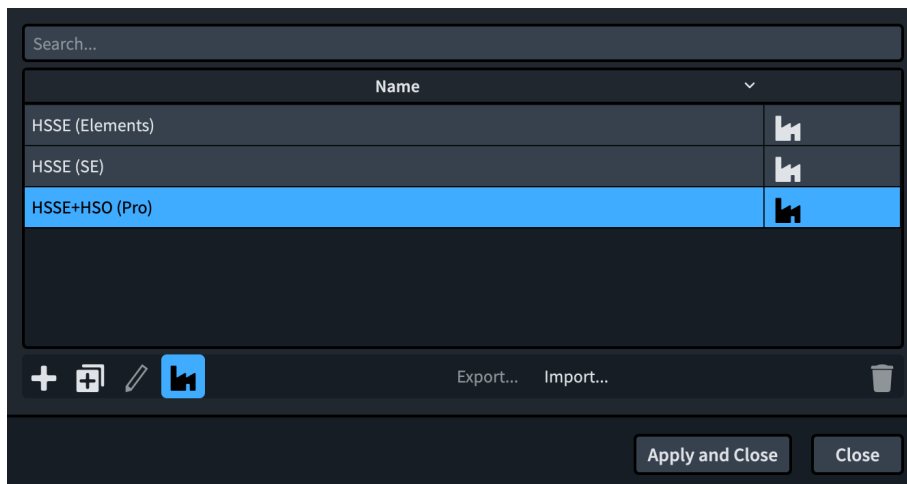
Dorico uses playback templates to load all the required sounds for the instruments in your project. If you have installed the sounds provided with your Dorico version, you can apply the corresponding playback template.

#### PREREQUISITE

- You are in Play mode (press **Ctrl/Cmd-4**).
  - You have downloaded and installed the sounds provided with your Dorico version. You do not have to install them to run Dorico, but because they come with playback templates and expression maps set up, they are often the simplest way to hear your music played back.
- 

#### PROCEDURE

1. Choose **Play > Playback Template** to open the **Apply Playback Template** dialog.



2. Select the playback template for your product version.
    - If you have Dorico Pro, select **HSSE+HSO (Pro)**.
    - If you have Dorico Elements, select **HSSE (Elements)**.
    - If you have Dorico SE, select **HSSE (SE)**.
  3. Click **Apply and Close**.
-



#### RESULT

The selected playback template is applied to the project. If it was already applied, it is re-applied, resetting the playback template back to its defaults.

In the VST and MIDI Instruments panel on the right of the window, a plug-in instance is loaded with sounds for the piano.



If you want to open the VST instrument window, click **Edit Instrument** .

## Playing back the piece

With piano sounds loaded, you can now listen to the whole piece played back. You can do this in any mode.

---

#### PROCEDURE

- Press **Shift-Alt/Opt-Space** to start playback from the beginning.
  - If the playhead was not already at the beginning of the flow, it jumps there and moves along with the playback.
  - You can also start playback from the current position of the playhead by pressing **Space or Enter**, or from a selected item by pressing **P**. Selecting multiple different items on specific staves and pressing **P** only plays back those staves.

---

#### RESULT

Playback starts from the beginning of the flow and stops at the end, allowing you to listen to the whole piece. If you had other flows in the project, playback would continue to the next flow after a short gap between them.

#### TIP

If you have problems hearing sounds, check [this troubleshooting video](#). Windows users: in order to watch the video, make sure your audio output device settings allow sounds from other applications; alternatively, quit Dorico before watching the video.

---

#### AFTER COMPLETING THIS TASK

If you want to change the overall tempo, switch back to Write mode (press **Ctrl/Cmd-2**), select the *Grazioso* tempo mark at the start, and change the value for **Tempo (bpm)** in the **Tempo** group of the Properties panel.

#### RELATED LINKS

[Changing the audio output device](#) on page 73

## Changing dynamic levels in playback

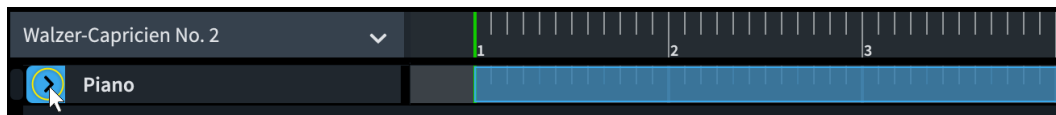
You can change the levels of dynamics in Play mode without affecting their appearance in the music. To demonstrate this, these steps focus on bars 21-30, adjusting the volume of the consecutive crescendo hairpins and adding a subtle unmarked diminuendo leading into bar 30 to shape the phrase.

#### PREREQUISITE

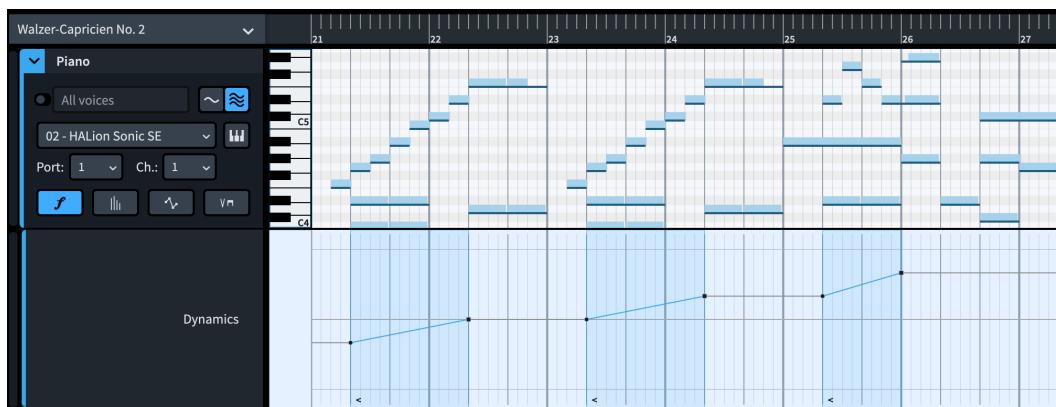
If you want to reduce the gap between the piano roll editor and the ruler, you can hide the **Time** and **Chords** tracks at the top of the event display by choosing **Play > Tracks** and clicking each one so they are unticked.


#### PROCEDURE

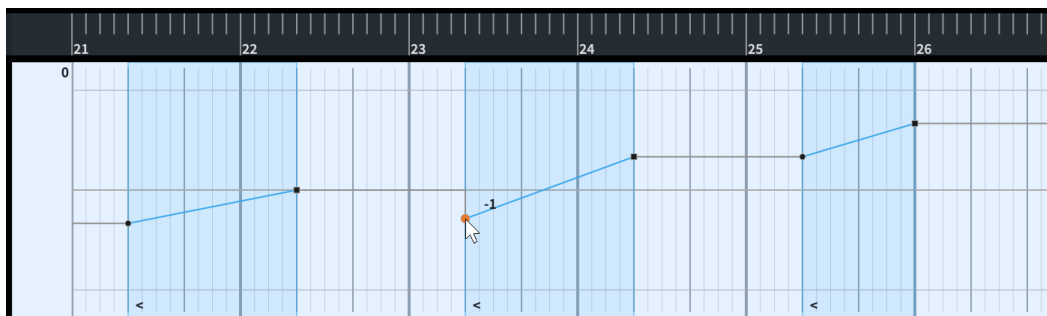
1. Click the arrow in the piano track header to expand the track.



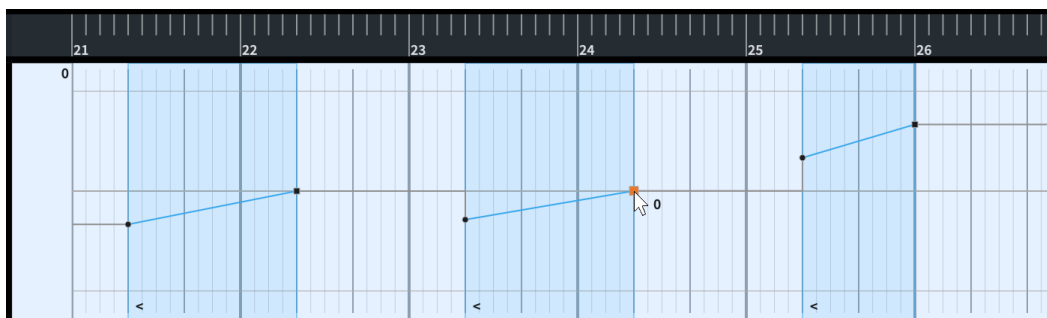
2. In the piano track header, click **Show the dynamics lane**  to show the dynamics lane below the track.




- To make tracks and lanes taller or shorter, click and drag in the bottom left corner of the track header where the mouse pointer appears as a split arrow. You can also select track headers and press **Shift-H** to make those tracks taller or **Shift-G** to make them shorter.
  - There is a cumulative volume increase across the three crescendo hairpins in bars 21-26. However, they most likely indicate shaping that resets at the start of each phrase, so you can adjust their start dynamic levels.
3. If **Object Selection** is not already selected, press **S** to select it.
    - You can also click **Object Selection**  in the Play toolbox on the left of the window.
  4. In bar 23, click and drag the crescendo start handle downwards until the readout displays **-1**, that is, until it is at a similar level to the start of the crescendo in bar 21.



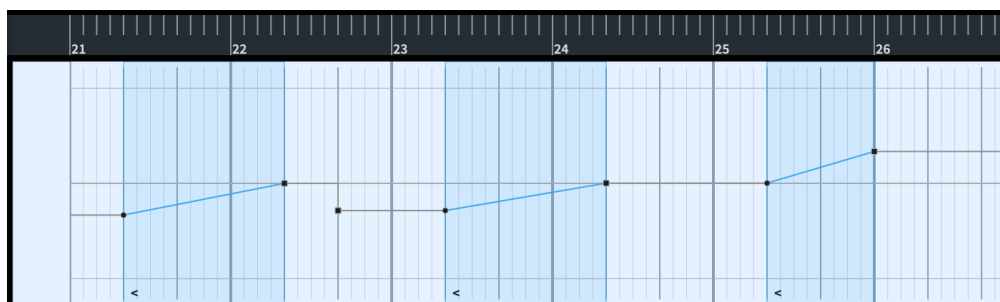
5. Click and drag the crescendo end handle downwards until the readout displays **0**.






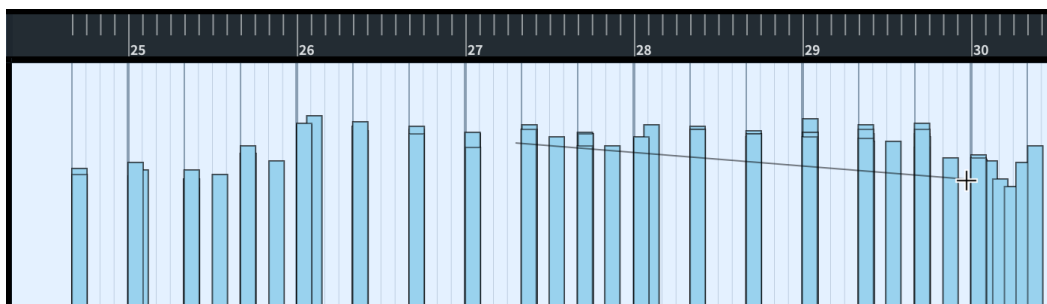
- You could also do the same for the next crescendo in bar 25, but the current phrasing with the third crescendo sounding a bit louder feels quite natural. When you release the mouse after lowering the crescendo end in bar 24, the crescendo in bar 25 also lowers accordingly.
6. Press **D** to select the **Draw** tool.
    - You can also click **Draw**  in the Play toolbox on the left of the window.
  7. In bar 22, click on beat 3 at a similar level to the start of the previous and next crescendos to input a dynamic point.



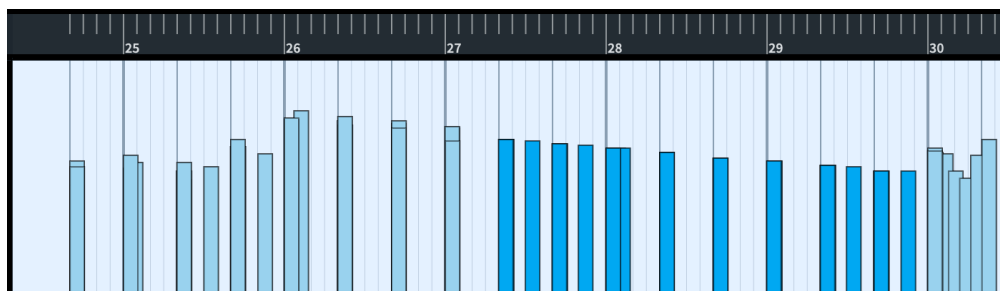
- This means the downbeat in bar 23 plays back at the lower dynamic level, which sounds more natural.



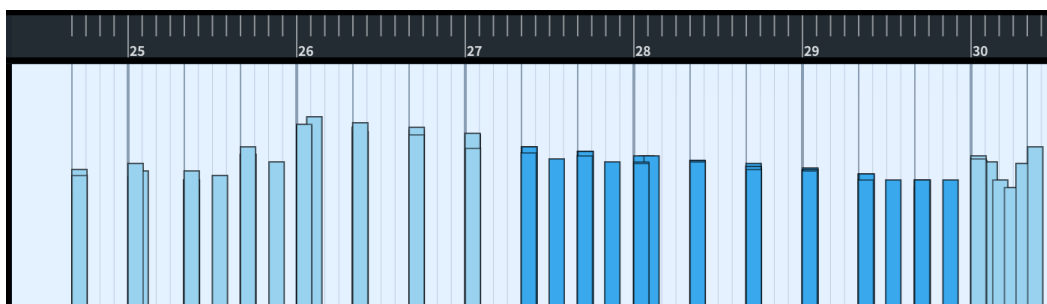
- The next steps involve the velocity lane, so you can hide the dynamics lane by clicking **Show the dynamics lane**  again.
8. Click **Show the MIDI note velocity editor**  to show the velocity lane.
    - Velocity controls the dynamics of non-sustaining instruments, including the piano.
  9. Press **L** to select the **Line** tool.
    - You can also click **Line**  in the Play toolbox on the left of the window.
  10. Click and drag a downwards-sloping line from bar 27, beat 2, to just before the start of bar 30, following the suggested incline in bar 26.



- When you release the mouse, all the note velocities within the affected range are adjusted. They are shown with a different color to indicate they have been changed.



11. If you want to adjust the velocity of individual notes to humanize the phrase again, press **S** to reselect **Object Selection**, and then click and drag up or down on individual velocity bars to produce a less uniform result.
  - To change the velocity of individual notes in chords, first select the note in the piano roll, then change the velocity.



---

#### RESULT

You have changed the dynamic levels in a single phrase without affecting the notated music.

AFTER COMPLETING THIS TASK

- To listen to just the affected bars to check the result, you can click in the ruler at the top of the event display to move the playhead to that position and press **Space or Enter** to start or stop playback from that position.
- You can continue changing dynamic levels elsewhere if you like.

## Changing the poco rit. final tempo

The *poco rit.* in bars 42-43 sounds like it needs a little more time. To achieve that, you can reduce its final tempo.

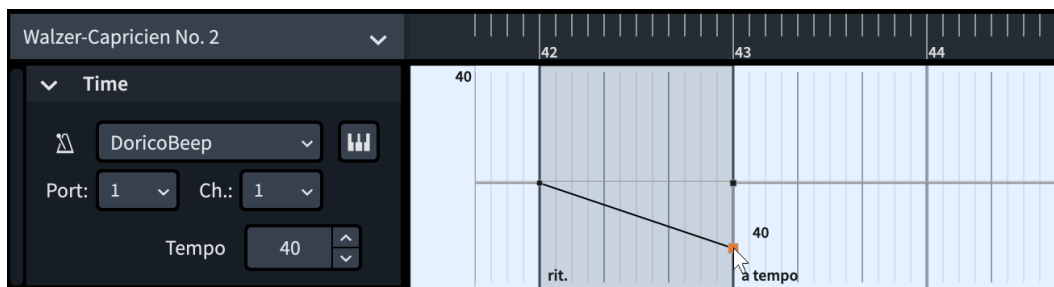
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PROCEDURE

1. If you hid the **Time** track, choose **Play > Tracks > Time Track** to show it.
2. Click the arrow in the **Time** track header to expand the track.



3. If **Object Selection** is not selected, press **S** to select it.
4. At the start of bar 43, click and drag the *rit.* end handle downwards until the readout displays **40**.



RESULT

The final tempo of the *poco rit.* is changed.

TIP

You can also change the final tempo of gradual tempo changes in Write mode by using the **Final tempo %** property in the **Tempo** group of the Properties panel. When you change the final tempo of gradual tempo changes in the **Time** track, Dorico calculates the corresponding percentage change.

---

AFTER COMPLETING THIS TASK

Click in the ruler at the top of the event display anywhere in bar 41 to move the playhead there, then press **Space or Enter** to start playback and hear the effect this has on the tempo.

## Changing the played duration of notes

After reducing the final tempo of the *poco rit.* in the previous task, it sounds like the played (sounding) duration of the last chord in bar 42 should be adjusted for a smoother transition

back into the starting material. You can change the played duration of notes in Dorico without affecting their notated duration.

These adjustments are subjective, but we suggest making the quarter note (crochet) sound a little shorter and the eighth notes (quavers) sound a little longer to create the effect of a breath before the start of bar 43.

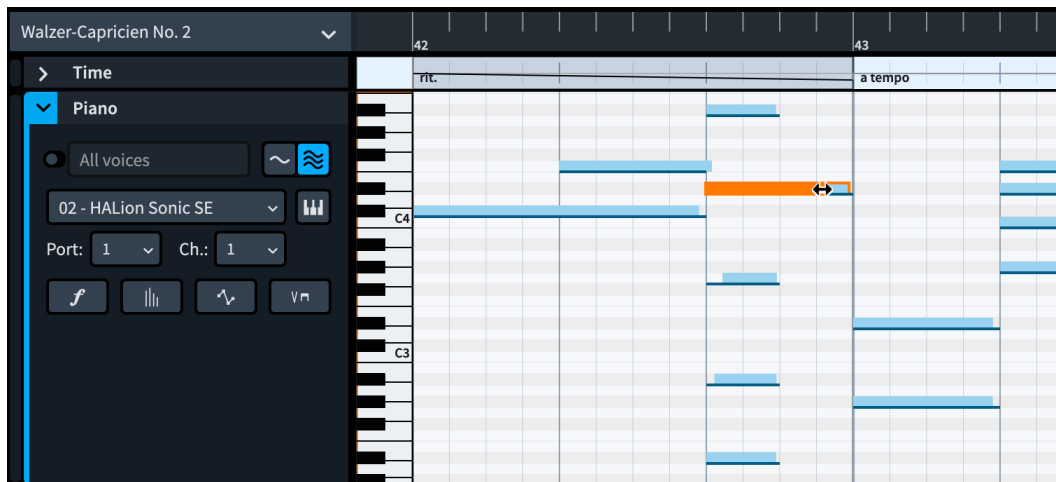
#### PREREQUISITE

Make sure that **Played Durations**  and **Object Selection**  are selected in the Play toolbox on the left of the window.

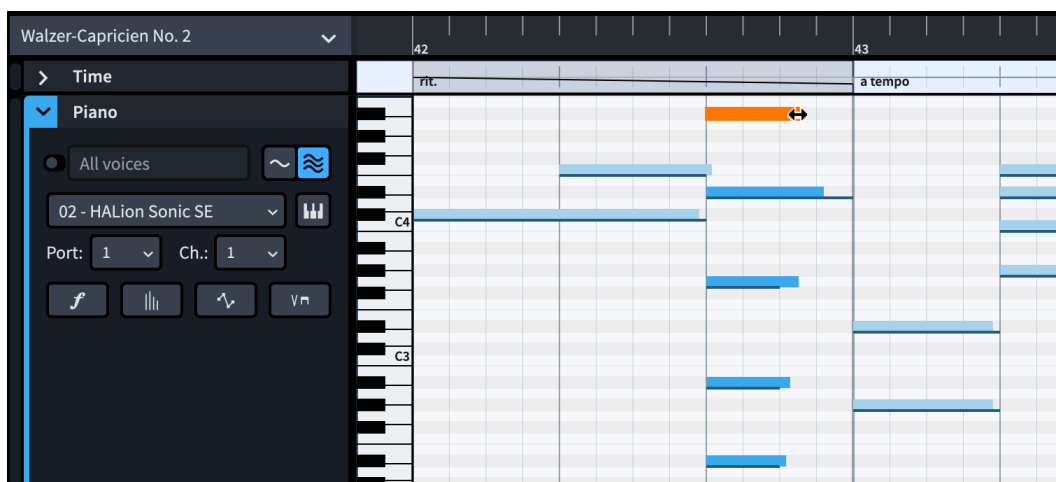
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#### PROCEDURE

1. In the ruler at the top of the event display, click and drag downwards to make notes in the piano roll wider.
  - This makes it easier to make small adjustments. You can also use the key command **Ctrl/Cmd+= or Z**.
  - When you click in the ruler, the playhead jumps to the position of your mouse pointer.
2. In bar 42, click and drag the right end of the E<sub>b</sub> quarter note event on beat 3 to the left a little to shorten its sounding duration.

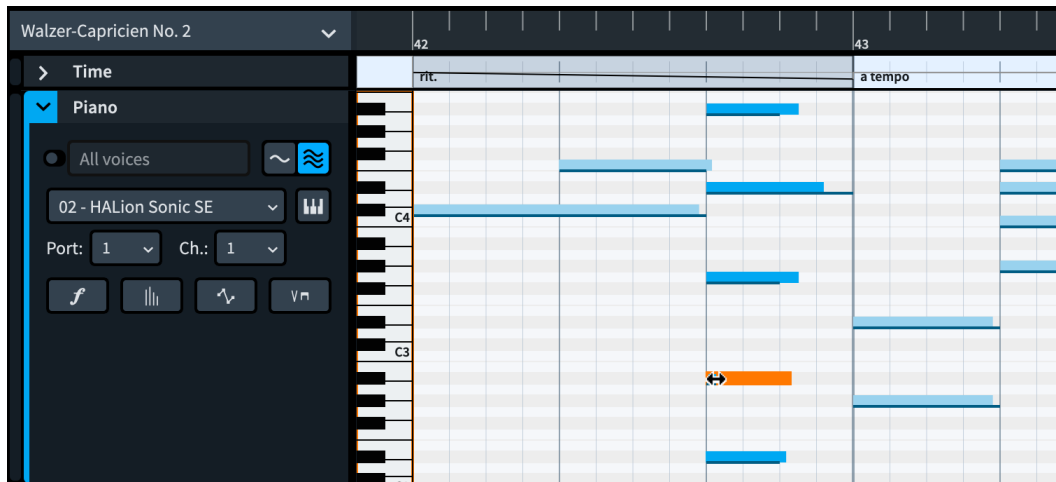


3. Click and drag the right end of the other note events on beat 3 to the right a little to lengthen their sounding duration.



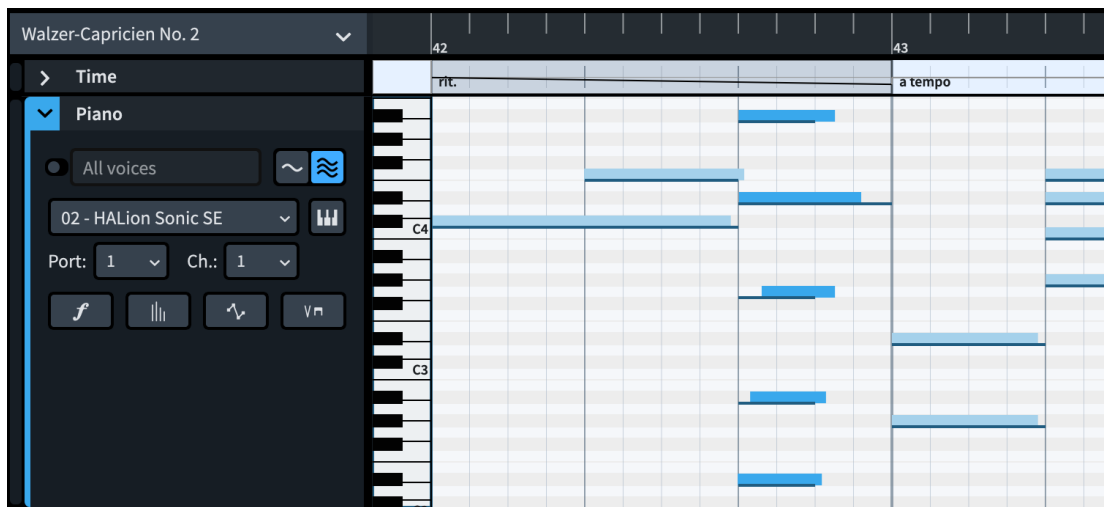
- They don't have to line up; in fact, having them end at slightly different times creates a more natural effect.

- Overriding the default played durations removes the start offsets on the arpeggiated notes so you need to delay their starts.
4. Click and drag the left end of the B $\flat$  and G on the bottom staff to the right a little, with the G starting later than the B $\flat$ .



#### RESULT


You have overridden the default played durations of some note events without changing how those notes are notated in the score. They are shown with a different color in the piano roll to indicate they have been changed.



#### AFTER COMPLETING THIS TASK

- Click in the ruler at the top of the event display anywhere in bar 41 to move the playhead there, then press **Space or Enter** to start playback and hear how this sounds.
- If you want, you can continue tweaking the played durations of notes, dynamics, and/or tempo fluctuations throughout the piece.

#### NOTE

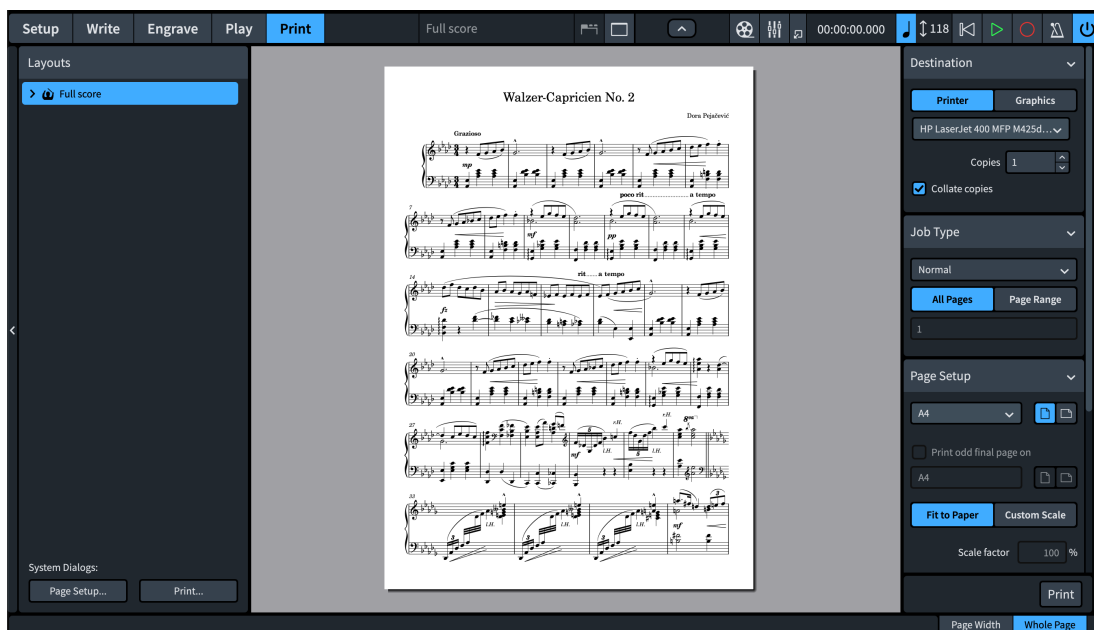
Moving the start/end positions of dynamics and tempo marks in Play mode, such as making a *rit.* start on beat 1 rather than beat 2, affects where those items appear in the music. This also applies to moving or lengthening/shortening note events with **Notated Durations**  selected in the Play toolbox.

---

# Printing and exporting

Once you are happy with how the piece looks on the page and sounds in playback, you can print and export it in a variety of formats, including graphics and audio files. The following tasks cover a few common printing and exporting operations.

In Print mode, the area in the middle of the project window becomes the print preview area. The panel on the right is the Print Options panel, where you can find all the printing and exporting options. You can set different options for different layouts and then print and/or export them all together with those settings retained.



## NOTE

In projects with multiple layouts, the layout shown as a print preview is the one selected in the **Layouts** list on the left of the window, not from the layout selector in the toolbar at the top.

## Printing hard copies

If you have a printer connected to your computer, you can print hard copies of layouts directly from Dorico. If you don't have a printer or don't want to print a hard copy, you can skip this task.



### PREREQUISITE

You are in Print mode (press **Ctrl/Cmd-5**).

### PROCEDURE

1. In the Print Options panel on the right, choose **Printer** in the **Destination** section at the top.
2. Select the printer you want to use from the menu.
3. Enter the number of hard copies you want to print into the **Copies** field.
4. If you entered **2** or more, activate/deactivate **Collate copies**.



5. In the **Job Type** section, select the appropriate print arrangement from the menu.
  - If your printer can only print A4, select **Normal**.
  - If your printer can print A3 and you have not added a title page, select **2-up**.
  - If your printer can print A3 and you have added a title page, select **Booklet**.
6. If you selected **Normal** or **2-up**, choose **All Pages**.
7. In the **Page Setup** section, choose the options appropriate for your printer and job type.
  - For the **Normal** job type: select **A4** paper, **Portrait**  orientation, and **Fit to Paper**.
  - For **2-up** and **Booklet** job types: select **A3** paper, **Landscape**  orientation, and **Fit to Paper**.
8. For **Booklet** jobs only: In the **Duplex Printing** section, choose the options appropriate for your printer.
  - **Both sides automatically** is only available for printers that support automatic duplexing.
  - You can refer to the **Operation Manual** for more information about the duplex printing options.
9. When you are happy with your settings, click **Print** at the bottom of the panel.

**TIP**

To show a preview of the full page in the print preview area, click **Whole Page** in the bottom right of the project window.

---

**RESULT**

The full score layout is printed according to your options.

## Exporting to PDF

You can export any layout as PDF, PNG, SVG, and TIFF graphics files. Because the most common and useful format for musical scores is arguably PDF, this task covers exporting to PDF with a watermark to indicate it's a proof.


**PREREQUISITE**

You are in Print mode (press **Ctrl/Cmd-5**).

---


**PROCEDURE**

1. In the Print Options panel on the right, choose **Graphics** in the **Destination** section at the top.
2. Select **PDF** from the menu.
3. Choose **Color**.
  - As you will add a watermark to this layout, you need **Color** to show this. You would also need **Color** if you have items with changed colors or opacity in a layout.  
Apart from the watermark, the difference between **Mono** and **Color** would be minimal for this layout. Some printers print black differently when the document is color versus mono.
  - Layouts exported as **Color** graphics have transparent backgrounds.
  - The **Resolution** setting does not affect **PDF** and **SVG** files as they are vector formats.

4. Click **Choose Folder**  beside the **Destination folder** field to open the File Explorer/macOS Finder.
5. Locate and select the destination folder you want.
6. Click **Select Folder** (Windows)/**Open** (macOS) to insert the new path in the **Destination folder** field.
7. If you want to change the file name recipe (the naming structure used for the exported PDF), click **File Name Options** to open the **Export File Names** dialog and change the file name recipe for PDF files.

#### NOTE

Changing the file name recipe also affects all future projects you open on your computer.

8. Make sure that the rest of the settings in the Print Options panel are correct to export with separate portrait pages, which they should be by default.
  - In the **Job Type** section, select **Normal** and **All Pages**.
  - In the **Page Setup** section, choose **Portrait** .
9. In the **Annotations** section, activate **Watermark** and enter **PROOF** into the value field.


#### TIP

If you have Dorico Pro and want longer watermark text, you can reduce the **Print Watermark Font** font size in **Engrave > Font Styles**.

10. Click **Export**.

#### RESULT

The full score layout is exported as a PDF with your settings and the “PROOF” watermark.



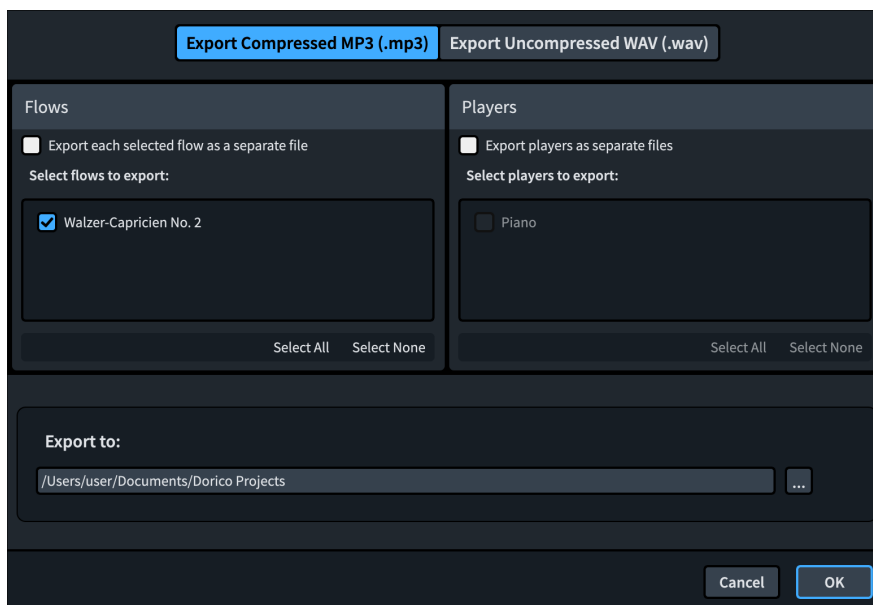
## Exporting the audio


You can export the audio of projects as MP3 or WAV audio files, for example, to share how a piece sounds with someone who does not have Dorico.

---

### PROCEDURE

1. In any mode, choose **File > Export > Audio** to open the **Export Audio** dialog.



2. At the top of the dialog, choose **Export Compressed MP3 (.mp3)**.
    - As part of these steps, we suggest exporting as MP3 because the resulting MP3 file size is much smaller than WAV files.
  3. Deactivate **Export each selected flow as a separate file**.
    - If this option were activated, the resulting MP3 file would be inside an additional folder named after the flow. In a single-flow and single-player project like this one, the options for exporting flows and players as separate files make no significant difference, but would be useful if you wanted to export stems of individual players separately for each flow, for example.
  4. At the bottom of the dialog, click **Choose Folder**  to open the File Explorer/macOS Finder.
  5. Locate and select the destination folder you want.
  6. Click **Select Folder** (Windows)/**Open** (macOS) to insert the new path in the **Export to** field.
  7. Click **OK** to export the audio as an MP3 file and close the dialog.
- 

### RESULT

The project is exported as an MP3 audio file in a folder inside the selected destination folder.

# Further notations

Congratulations! You have completed the Dora Pejačević “Walzer-Capricen No. 2” piano piece project. We hope you enjoyed the process and learned useful Dorico operations along the way.

In the following tasks, you will build on the inputting techniques you’ve already learned and extend them to other common notations, including lyrics, chord symbols, and rhythm slashes. You will also input notes for a drum set, show chord symbols above specific staves, enable swing playback for only one player, and remove a player from the full score but keep them in the project.

The song used in these tasks is Gertrude “Ma” Rainey’s “See See Rider Blues”. A PDF of the excerpt used in these tasks is available on [steinberg.help](https://steinberg.help), along with a Dorico project set up as a starting point for the following tasks.

## NOTE

As the project contains more than two players, it opens in read-only mode in Dorico SE. Dorico SE users must instead set up separate Dorico projects, each with up to two players, for these tasks.

## Adding lyrics

Perhaps unsurprisingly at this stage, Dorico has a dedicated popover for inputting lyrics that stays open after each lyric/syllable. You can press different keys to advance the popover to the next note automatically depending on whether the lyric/syllable needs a hyphen after it or not.

### PREREQUISITE

- You have input the vocal melody. Although you can input lyrics independently of notes, it is much easier to input lyrics with notes already there.
- You are in Write mode (press **Ctrl/Cmd-2**).

### PROCEDURE

1. In Write mode, select the first note on the vocal staff, that is, the C in bar 5.
  - You can do this in the full score or the voice part layout.
2. Press **Shift-L** to open the lyrics popover.
3. Enter the first syllable **I'm** into the popover.



4. Press **Space** to advance the popover to the next note.



A musical staff in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The staff contains seven measures of music. A blue popover box with the number '1' is positioned above the first measure. The lyrics 'I'm' are written below the first measure, aligned with the first note.

- Pressing **Space** tells Dorico the lyric you input was a complete word, or the final syllable in a multi-syllabic word.

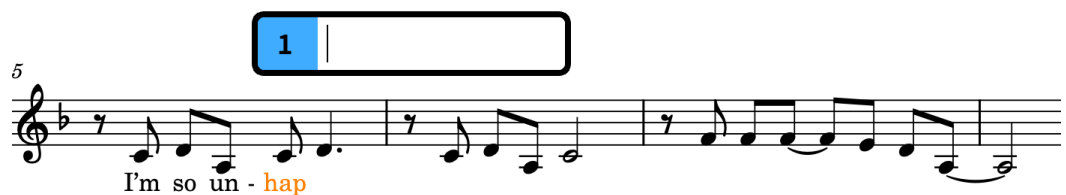
5. Enter **so** into the popover, then press **Space**.

- The next word comprises three syllables, so you must advance the popover differently.

6. Enter **un** into the popover, then press **-**.

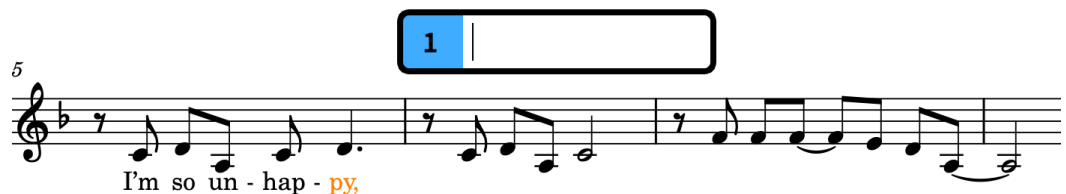
- The hyphen between syllables does not appear until you input the next syllable.

7. Enter **hap** into the popover, then press **-**.



The same musical staff as above. The lyrics are now 'I'm so un-hap'. The popover box is still present above the first measure. The hyphen between 'un' and 'hap' is shown.

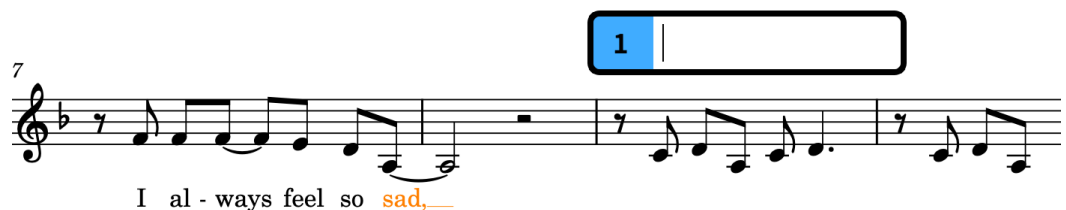
8. For the final syllable, enter **py**, into the popover, then press **Space**.



The same musical staff as above. The lyrics are now 'I'm so un-hap-py'. The popover box is still present above the first measure.

9. In bar 6, enter the lyrics **I feel so blue**, into the popover.

10. In bar 7, enter the lyrics **I al-ways feel so sad**, into the popover.



The musical staff continues from bar 6. Bar 7 has a whole rest. Bar 8 has the lyrics 'I al-ways feel so sad'. The popover box is above bar 8. The lyrics are left-aligned with the first note of bar 8. The staff is lowered to prevent a collision with the lyrics.

- You might notice that **ways** and **sad**, are left-aligned with their noteheads rather than center-aligned because they span more than one notehead, and that after you input **sad**, Dorico lowers the whole line to avoid a collision with the A.
- Dorico counts tied notes as a single note.

11. Continue inputting the lyrics up to the end of bar 11.

**I made a mis-take, right from the start, Oh, it seems so hard to**

- The next syllable is sung over two notes.

12. In bar 12, enter **part** into the popover, then press **Space** twice.

- This advances the lyrics popover two notes ahead. When you press **Space** the second time, Dorico recalculates the horizontal alignment of the lyric: it is now left-aligned with the notehead rather than center-aligned.



13. Continue inputting the lyrics until the end of bar 26.

**A-bout this let-ter, that I will write, I hope he will re-mem-ber, when he re-ceives it,  
See, see, ri-der, see what you done done, Lawd, lawd, lawd, You made me love you, now  
your gal done come. You made me love you, now your gal done come.**

- The lyrics **lawd**, on beat 3 in bar 20 and **come**. at the end of bar 22 require two **Space** presses. All other lyrics only require a single **Space** press.

#### RESULT

You have input the lyrics for the first verse and chorus. Dorico automatically shows lyric hyphens between syllables and lyric extender lines for lyrics on tied notes or that span multiple notes when there is sufficient horizontal space. Dorico also automatically left-aligns lyrics that span more than one note, including tied notes, and calculates a consistent vertical position for whole lyric lines in each system.

#### TIP

- If you have the lyrics written out with syllables separated appropriately using hyphens already, such as in a text editor or existing lines of lyrics in Dorico, you can copy and paste them into the lyrics popover. When the lyrics popover is open and the lyrics are copied to your clipboard, you can simply press **Ctrl/Cmd-V** to input each syllable one at a time. For syllables that span more than one note, you must press **-** or **Space** to tell Dorico how long they should last.
- You can change the alignment of individual lyrics by selecting them and using the **Lyric text alignment** property in the **Lyrics** group of the Properties panel. In some cases, this can reduce how much notes are moved horizontally to accommodate lyrics.

## Adding fermatas

There is a pause in the recording of this song in the beats before the first chorus. One way of notating this is to use a fermata, also known as a pause mark.

#### PROCEDURE

1. In bar 16, select the G on beat 3 on the vocal staff.
2. Press **Shift-H** to open the holds and pauses popover.
3. Enter **fer** into the popover.



4. Press **Return** to close the popover and input a fermata at the selected rhythmic position.
5. Select the C on beat 4 and repeat steps 2 to 4.

16  
when he re - ceives it, See, see, ri - der, see what\_ you


#### RESULT

You have input two fermatas on the last two beats in bar 16. Dorico automatically shows fermatas on all staves, including adjusting the note or rest they appear on according to the contents of each staff.

Selecting a fermata on one staff selects it on all staves, because they are all representations of the same, single item. On the bottom piano staff and trombone and banjo staves, it appears above the closest note to its rhythmic position, in this case the whole note or bar rest, but there are attachment lines indicating its actual position on each staff.

15  
V. hope he will re - mem - ber, when he re - ceives it,  
Cl. in Bb  
Crt in Bb  
Tbn  
Ban.  
Pno

#### NOTE

- Fermatas do not currently affect playback.
- You can also add fermatas using the Holds and Pauses panel on the right of the window, which you can show by clicking **Holds and Pauses**  in the Notations toolbox.

## Adding a mute playing technique

To indicate that the cornet player should use a mute, and to use a muted cornet sound in playback, you can input a *con sordino* playing technique.

#### PROCEDURE

1. In bar 1, select the first note on the cornet staff.
2. Press **Shift-P** to open the playing techniques popover.

3. Enter **con s** into the popover.



- Because the playing techniques popover requires exact popover entries in order to create specific playing techniques, a menu with valid playing techniques appears when you start entering into the popover.
4. Press **Down Arrow** to select **con sord**.



5. Press **Return** to close the popover.

---

#### RESULT

A *con sordino* playing technique is input. It has an associated “Muted” playback technique. Dorico uses playback techniques to link playing technique notations with techniques or articulations in sound libraries in order to produce the correct sounds in playback.

Like other notations, playing techniques are automatically aligned relative to their rhythmic position. Text playing techniques are left-aligned, whereas glyph playing techniques are center-aligned. Dorico also performs automatic collision avoidance, meaning the tempo mark moves upwards to accommodate the playing technique.

#### Laid back blues (♩ = 76)



## Adding chord symbols

The input method for chord symbols is similar to lyrics in that you can advance the chord symbols popover after inputting each chord symbol without closing it, allowing you to input sequences of chord symbols in one go.

An important aspect of chord symbols in Dorico is that they exist globally by default, meaning you can input a chord symbol once but show the same chord symbol for all players in the ensemble if needed. You can also input local chord symbols if one player needs a different chord.

---

#### PROCEDURE

1. In bar 1, select the bar rest on the banjo staff.

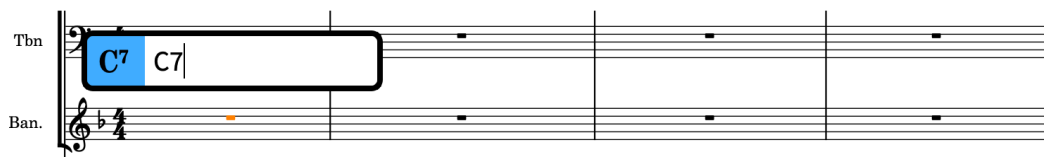
#### NOTE

You could input chord symbols on any staff and hide them for that player later. However, for simplicity, we recommend inputting chord symbols onto staves that you want to show chord symbols on anyway.

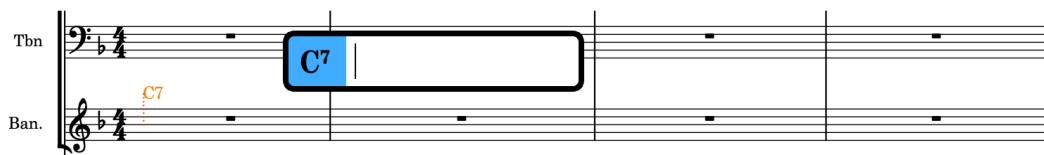
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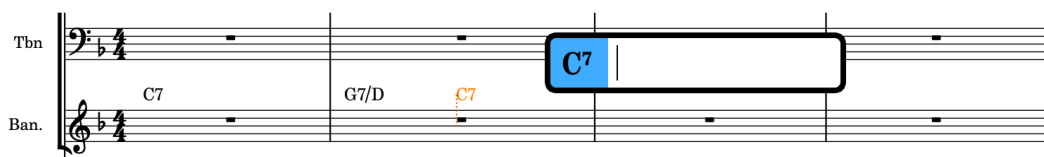
2. Press **Shift-Q** to open the chord symbols popover.
3. Enter **C7** into the popover.



4. Press **Space** four times to advance the popover to the start of bar 2.



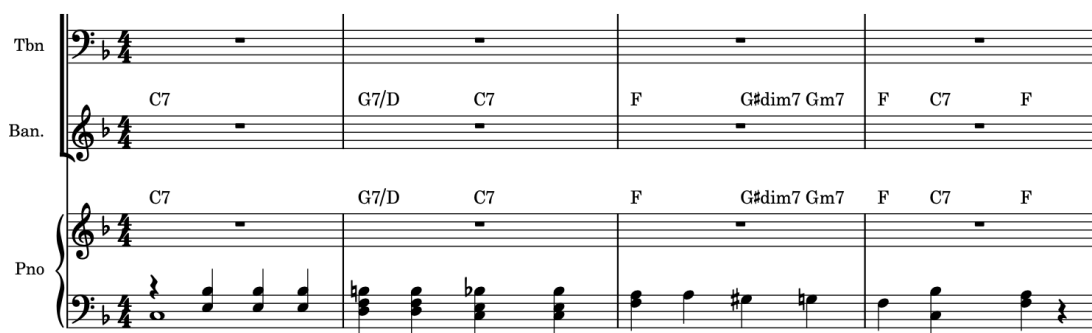
- Each time you press **Space**, the chord symbols popover advances one beat according to the current time signature, which is one quarter note (crotchet) in this song's 4/4 time signature.
5. Enter **G7/D** into the popover, then press **Space** twice.
  6. Enter **C7** into the popover, then press **Space** twice.



7. Enter **F** into the popover, then press **Space** twice.
8. Input the remaining chord symbols in bars 3-4, pressing **Space** once between them.  
**G#dim7, Gm7, F, C7, then F.**

## RESULT

You have input the chord symbols in the first four bars of the song. They automatically appear above rhythm section instrument staves, which in this project are the banjo and piano.



## NOTE

Some chord symbols might look different when input compared to what you entered into the popover, such as if you input the Fdim7 in bar 5 as **Fdim**. Dorico uses default settings to determine the appearance of chord symbols based on their type rather than your popover entry. If you have Dorico Pro, you can change these settings on the **Chord Symbols** page in **Engrave > Engraving Options**.

AFTER COMPLETING THIS TASK

- Continue inputting chord symbols for the rest of this excerpt, remembering that **Return** closes the popover and **Space** advances it by one quarter note for each press.
- Some chord symbols collide with barlines, such as the Fdim7 in bar 5. You can change the alignment of these chord symbols to avoid the collision by selecting them, activating the **Alignment** property in the **Chord Symbols** group of the Properties panel, and selecting **Center** from the menu.

## Adding rhythm slashes

As this blues song involves lots of improvisation, you can use slash regions to fill bars with rhythm slashes to indicate those players should improvise.

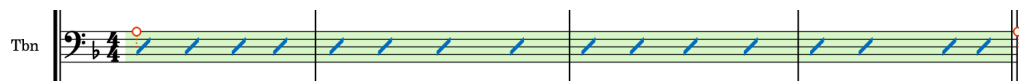
---

PROCEDURE

1. In bar 1, select the bar rest on the trombone staff.
  - We recommend doing this in the full score, where by default empty bars are not consolidated into multi-bar rests.
2. **Shift**-click the bar rest in bar 4 on the trombone staff.
3. Press **Shift-R** to open the repeats popover.
4. Enter **slash** into the popover.



5. Press **Return** to close the popover and input a slash region spanning the selection.




- Dorico automatically displays the appropriate number of slashes for the duration and the current time signature. For example, if this were in 6/8, Dorico would show two dotted slashes in each bar.
6. Repeat steps 1 to 5 for the banjo and top piano staff.

**TIP**

Alternatively, you can select the slash region on the trombone staff and **Alt/Opt**-click the start of bar 1 on the banjo staff and top piano staff.

---

- However, in the recording, only the clarinet plays on beat 4 in bar 4.
7. Select any part of the slash regions in bars 1-4 on the trombone, banjo, and piano staves.
  8. Press **Shift-Alt/Opt-Left Arrow** to shorten the slash regions back to the end of beat 3.
    - The number of presses required depends on your rhythmic grid resolution .

9. In bar 5, select the bar rest on the trombone staff.
10. **Shift**-click or **Ctrl/Cmd**-click the bar rest in bar 16 on the trombone staff.
11. Input a slash region.

- If these regions were adjacent, the second would have a different highlight color to distinguish them.

12. Repeat steps 9 to 11 for the banjo.
13. Input slash regions on the cornet staff in bars 5-7 and bar 9 (beat 2) to bar 12.

- You should now have rhythm slashes throughout bars 1-16 for the cornet, trombone, and banjo. However, the fermatas in bar 16 do not appear automatically in slash regions.

14. Select any part of the slash regions in bars 5-16 on both the trombone and banjo staves.

15. Press **Shift-Alt/Opt-Left Arrow** to shorten the slash regions back to the end of beat 2.

- The number of presses required depends on your rhythmic grid resolution

16. In bar 16, double-click the trombone staff on beat 3, that is, just after where the slash region ends.

17. Press **Shift-Alt/Opt-V** until the caret indicator shows a stemless slash voice.

18. Press **6** to select quarter notes (crotchets).

19. Press **Y** twice to input two quarter note stemless slash notes.

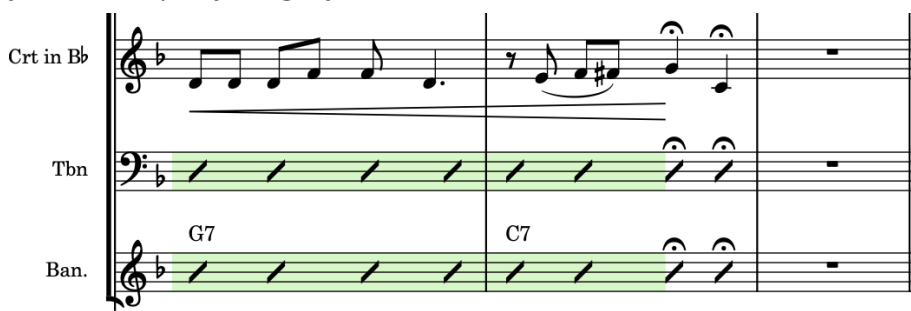
20. Press **Left Arrow** until the caret is at the start of beat 3 in bar 16, then press **Down Arrow** to move the caret down to the banjo staff.

21. Repeat steps 17 to 19.

22. Press **Esc** or **Return** to stop note input.

#### RESULT

You have input slash regions and input notes into stemless slash voices. Using a combination of slash regions and slash voices can be useful, for example, if some bars have particular rhythms you want to specify using rhythm slashes.



#### TIP

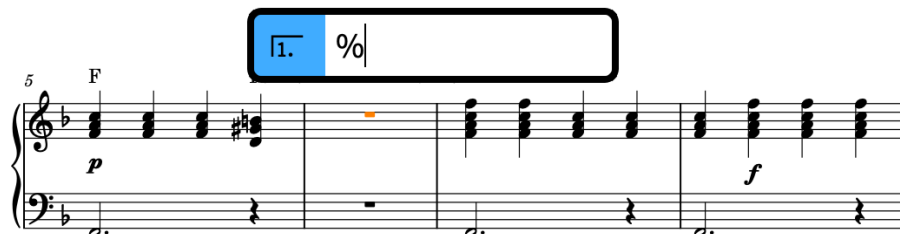
You can also add slash regions from the Repeat Structures panel on the right of the window, which you can show by clicking **Repeat Structures**  in the Notations toolbox.

## Adding bar repeats

In addition to rhythm slashes to indicate improvisation, you can use bar repeats as a short-hand to tell players to repeat what they did in the previous bar.

#### PROCEDURE

1. In bar 6, select the bar rest on the top piano staff.
2. Press **Shift-R** to open the repeats popover.
3. Enter % into the popover.



4. Press **Return** to close the popover and input a bar repeat region spanning the selection.



- Keep the bar repeat region selected.
5. **Alt/Opt**-click the bottom piano staff at the start of bar 6 to copy the bar repeat region at that position.



6. Repeat steps 1 to 5 for bars 10 and 14.
- 

#### RESULT

You have input bar repeat regions for single bars on both piano staves.

#### TIP

You can also add bar repeat regions from the Repeat Structures panel on the right of the window, which you can show by clicking **Repeat Structures**  in the Notations toolbox.

---

## Showing chord symbols above different staves

Chord symbols automatically appear above rhythm section instrument staves. However, in this song it is useful to show chord symbols for other instruments too to help their improvisation.

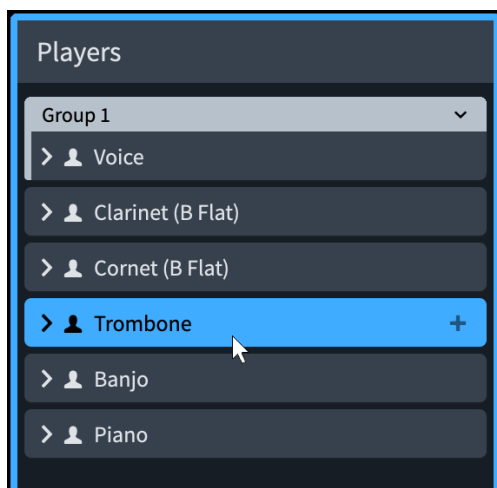
#### PREREQUISITE

You are in Setup mode (press **Ctrl/Cmd-1**).

---

#### PROCEDURE

1. In the **Players** panel on the left, select the **Trombone** player.



2. Right-click the player card and choose **Chord Symbols > Show in Chord Symbol and Slash Regions** from the context menu.
  3. Repeat step 2 for the clarinet and cornet players.
- 

#### RESULT

You have set chord symbols to show in chord symbol or slash regions for the clarinet, cornet, and trombone. They were already set to show throughout the project for the banjo and piano.

Tbn

Ban.

Pno.

TIP

You can also use this context menu to change which layouts chord symbols appear in.


## Adding a drum set

This song did not originally include any percussion, but in order to demonstrate how Dorico handles percussion kits including drum sets, in this task you will add a hypothetical drum set to the project.

PREREQUISITE

You are in Setup mode (press **Ctrl/Cmd-1**).

PROCEDURE

1. Press **Shift-P** to add a new solo player and open the instrument picker.
  - You can also click **Add Solo Player**  at the bottom of the **Players** panel.
2. Enter **drum** into the instrument picker search box.

Search box: drum

Categories:

- Brass
- Electronics
- Fretted Instruments
- Gamelan Percussion
- Keyboards
- Orff Instruments
- Pitched Percussion
- Singers
- Strings
- Unpitched Percussion >
- Woodwinds

Results:

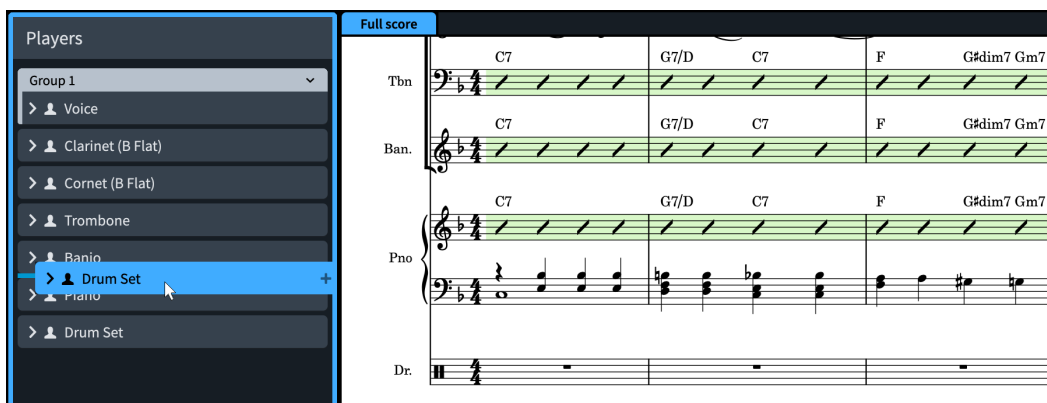
- Drum Set (Basic)
- Drum Set (Full)
- Hand Drum
- Kick Drum (Low)
- Kick Drum (Very Low)
- Marching Bass Drum (1 line)
- Marching Bass Drums
- Marching Snare Drum (1 line)
- Marching Snare Drums
- Marching Tenor Drum (1 line)
- Marching Tenor Drums
- Marching Tenor Drums (1 spock)
- Marching Tenor Drums (2 spocks)
- Side Drum

Buttons: Create Empty Kit, Import Kit..., Add

3. Make sure **Drum Set (Basic)** is selected, then click **Add** or press **Return**.
  - New players are added below all other players. However, to follow both score order conventions and a common preference of keyboard players to have the piano at the

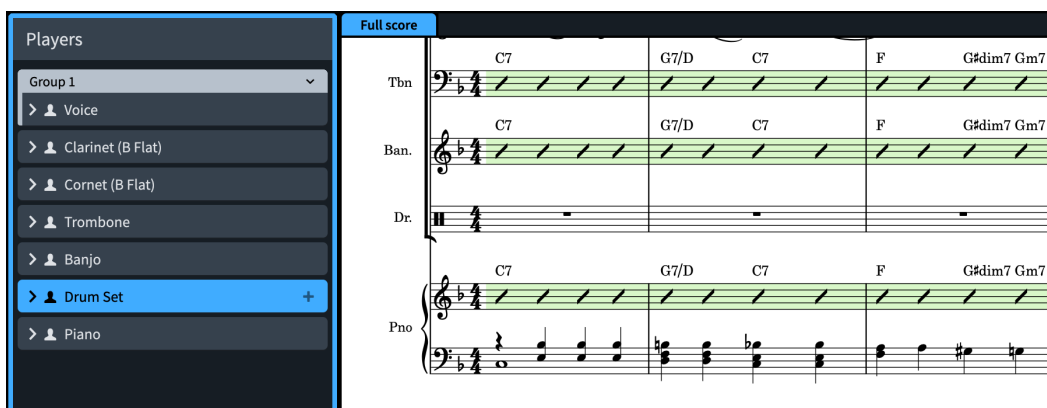
bottom of the ensemble when they read from the score, you need to move the drum set above the piano.

- Click and drag the drum set player until the insertion line is above the piano.



The screenshot shows the 'Players' panel on the left with 'Drum Set' selected. The musical score on the right shows staves for Tbn, Ban., Pno, and Dr. The 'Drum Set' player is currently positioned below the piano part, and a vertical insertion line is visible above the piano staff.

- Release the mouse to move the drum set player to the position of the insertion line.



The screenshot shows the 'Players' panel on the left with 'Drum Set' selected. The musical score on the right shows the 'Drum Set' player has been moved to a position above the piano part, aligned with the insertion line.

- Because bracket grouping is set to **Small ensemble** for the full score, the drum set is now included in a bracket with the other instruments. However, it is preferable to make a distinction between pitched and unpitched instruments in the score.

**TIP**

You can change bracket grouping for each layout on the **Brackets and Braces** page in **Setup > Layout Options** (key command **Ctrl/Cmd-Shift-L**).

- With the drum set player selected, click **Add Group**  at the bottom of the **Players** panel.

**RESULT**

You have added a solo player, assigned a drum set to them, changed their position in the score, and put them in their own group to separate them from the other players' bracket.



TIP


The voice is in its own group for the same reason.

In Dorico, a percussion kit is a set of multiple unpitched percussion instruments that can be presented in different ways: each instrument on its own line, in a grid, or on a five-line staff. The same percussion kit can appear on a five-line staff in the full score but with single-line instruments in the part layout.

You can identify percussion kits by their green instrument labels in Setup mode.




TIP

- If you click the arrow  that appears in the instrument label when you hover over it and choose **Edit Percussion Kit**, you open the **Edit Percussion Kit** dialog where you can edit various aspects for each presentation independently, such as the voice for each instrument when using the five-line staff presentation.
- You can change the presentation type used in each layout in the **Percussion** section of the **Players** page in **Setup > Layout Options**.

## Inputting notes on a drum set

Note input on percussion kits, which is what a drum set is in Dorico, works slightly differently than for other instruments. In this task, you will input a simple drum set part in keeping with the song's style that demonstrates some useful percussion kit input techniques.

You might find this task easier in the drum set part layout rather than the full score. To switch layouts in the current tab, use the layout selector in the toolbar. To open the drum set part in a new tab, click **New Tab**  on the right of the tab bar and double-click **Drum Set**.

You can show separate empty bars rather than multi-bar rests in the drum set part layout on the **Players** page in **Layout Options** (key command **Ctrl/Cmd-Shift-L**).

PREREQUISITE

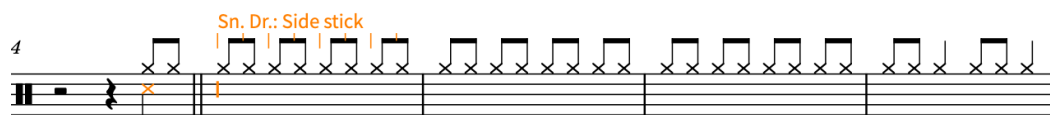
You are in Write mode (press **Ctrl/Cmd-2**).

PROCEDURE

1. In bar 4, select the bar rest on the drum set staff.

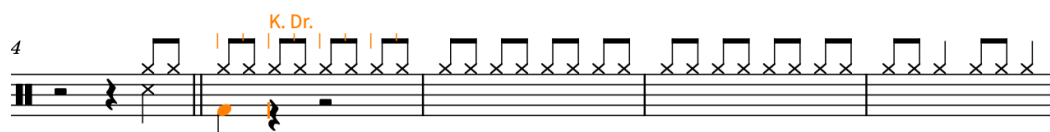


11. Make sure quarter notes (crotchets) are selected, then press **Y**.



- The default drum set in Dorico is already set up with the most common percussion playing technique noteheads, so the side stick snare drum note appears with a cross notehead.
- You could continue using the arrow keys to select other instruments in the kit and then pressing **Y** to input notes for them, but when using the five-line staff presentation, you can also input notes as if they were on a pitched staff.

12. Press **F** to input a kick drum note.



13. Press **Space** twice to advance the caret two quarter notes.

14. Press **C**, then **F** to input a snare drum note and kick drum note respectively.



- Dorico remembers the previous side stick playing technique selected for the snare drum and continues to use that.
- By default, five-line percussion kit staves are treated as if they had a treble clef, but you can change this to the bass clef on the **Note Input and Editing** page in **Preferences** (key command **Ctrl/Cmd-**).

15. Press **Space** once, then **Shift-Alt/Opt-D** to input a tom-tom note, then **C**, then **F**.



16. Press **Space** twice, then **C**, then **F**.

17. Press **Esc** or **Return** to stop note input.

---

#### RESULT

You have input notes for different percussion instruments in the same drum set, including selecting a different playing technique for the snare drum.



#### AFTER COMPLETING THIS TASK

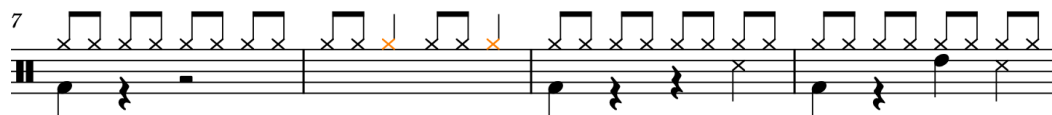
You could select bars 5-8 and press **R** to repeat those four bars until the end of the excerpt, or instead you could use a bar repeat region indicating the player should repeat the four-bar phrase. The popover entry for that is **%4** in the repeats popover (**Shift-R**).

## Adding tremolos

In bars 8 and 12 in the verse, the vocal part stops early in the bar. To fill in the space a little, you can add tremolos to the drum set part.

### PROCEDURE

1. In bar 8, select the quarter notes (crotchets) on the drum set staff.



2. Press **Shift-R** to open the repeats popover.
3. Enter **///** into the popover.




4. Press **Return** to close the popover.

### RESULT

Three stroke single-stem tremolos are input on the selected notes.



### TIP

You can also add tremolos using the Repeat Structures panel on the right of the window, which you can show by clicking **Repeat Structures**  in the Notations toolbox. Tremolos are included in the Repeat Structures panel because they indicate that notes should be repeated within the given duration.

## Enabling swing playback for the drum set

The drum set part has lots of eighth notes (quavers) that could be played swung, as is idiomatic in blues song, but the other parts in this song are played straight. In Dorico, you can enable swing playback only for the drum set without affecting the other parts.

Dorico provides a number of swing ratios, categorized as “rhythmic feels”, by default.

### PROCEDURE

1. In bar 1, select the bar rest on the drum set staff.
2. Press **Shift-T** to open the tempo popover.
3. Enter **swing** into the popover.

- Like for the playing techniques popover, a menu with valid rhythmic feels appears when you start entering into the popover.

4. Press **Down Arrow** until you have selected **2:1 swing 8ths (fixed)**.

5. Press **Alt/Opt-Return** to close the popover.

#### RESULT

Swing playback with the selected swing ratio is input for only the drum set part. It appears as a signpost above the drum set.

#### TIP

- Pressing **Alt/Opt** in addition to **Return** means the rhythmic feel only applies to the selected staff. Pressing **Return** on its own enables swing playback for all players. You can also use **Alt/Opt-Return** to close popovers (or **Alt/Opt**-click when using the corresponding panel) to input other voice- and staff-specific notations, such as time signatures and key signatures.
- You can hide/show some or all signposts from the **View > Signposts** menu.
- Rhythmic feels input using the tempo popover only affect playback in that flow. If you have Dorico Pro, you can also enable swing playback in the whole project on the **Timing** page in **Play > Playback Options** (key command **Ctrl/Cmd-Shift-P**).

## Removing the drum set from the full score

One of Dorico's strengths is the flexible relationship between players, layouts, and flows. To demonstrate this, you can remove the drum set from the full score, because it was not in the original song, but keep the player and their music in the project for reference.

#### PREREQUISITE

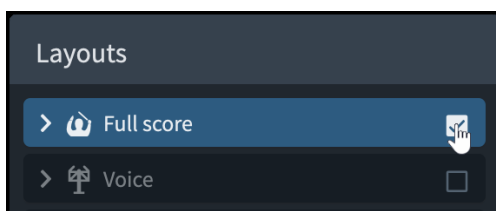
You are in Setup mode (press **Ctrl/Cmd-1**).

## PROCEDURE

1. In the **Players** panel on the left, select the drum set player card.



2. In the **Layouts** panel on the right, deactivate the checkbox in the **Full score** layout card.



## RESULT

The drum set player is removed from the full score layout. If you select the full score layout in the **Layouts** panel, all players apart from the drum set appear highlighted with activated checkboxes in the **Players** panel.

A screenshot of the Dorico software interface showing a full score layout. The 'Players' panel on the left shows that the 'Drum Set' player is unchecked, while other players like 'Voice', 'Clarinet (B Flat)', 'Cornet (B Flat)', 'Trombone', and 'Banjo' are checked. The 'Layouts' panel on the right shows that the 'Full score' layout is selected. The main score area displays musical notation for various instruments, including Clarinet in Bb, Oboe in Bb, Trombone, Banjo, and Piano. The drum set part is not visible in the score.


## TIP

In Dorico, because you can have as many layouts with whatever combination of players you like, you could have two full score layouts: one with the drum set and one without.

Part layouts are automatically named after all the players assigned to them, and it is their layout name that appears in the top left of the first page in part layouts by default, not the player name. You can rename layouts by double-clicking their cards in the **Layouts** panel, for example, if you assigned multiple percussion players to one part layout and want it to be called simply "Percussion".

# Final tips

We hope that you have enjoyed this guide and have learned some useful ways of working in Dorico. To finish, we would like to leave you with some final tips for maximizing your time and output, and to let you know where you can go from here.

- You can find comprehensive documentation on [steinberg.help](#), including separate PDFs for popover entries and text tokens. There are quick reference cards for common key commands available on the [Dorico blog](#) and video tutorials on the [Dorico YouTube channel](#). There is also a [Dorico Resources page](#) with both official and third-party resource links.
- Dorico Pro users: Check the available options **Engrave > Engraving Options** (key command **Ctrl/Cmd-Shift-E**). There are many options for each notation, including default minimum gap settings, for example, if you want all playing techniques to appear further from the staff or all text objects to appear closer to the staff. Other options include changing the appearance of notations, such as whether gradual dynamics are hairpins or *cresc.* text by default.
- Dorico Pro users: You can find default settings for how music is notated, such as beam groups, how notes are split into ties, or voice columns, in **Write > Notation Options** (key command **Ctrl/Cmd-Shift-N**).
- Options that are typically different in different layouts, such as page size or bar number positions, are in **Setup > Layout Options** (key command **Ctrl/Cmd-Shift-L**), which is available in all product versions.
- We strongly recommend using the vertical spacing options in **Layout Options** to adjust the gaps between staves and systems. Dorico Pro users can move staves manually in Engrave mode, but staff spacing overrides can get deleted if the page they originally occurred on changes, such as if you add a title page at the start of the layout.
- Avoid entering project information directly on the page, especially if you have Dorico Elements or Dorico SE, because this creates a page override, as mentioned in **Master pages and tokens**. Add titles, composers, and other information in the **Project Info** dialog (key command **Ctrl/Cmd-I**). If you have Dorico Pro, you can edit or create new master pages in Engrave mode to put that information where you want it.
- You can use time signatures to determine how notes are grouped into tie chains and beams by entering the beat grouping into the time signatures popover, such as **2+3+2/8**. If you don't want to show the beat grouping in the time signature, enter the beat group inside square brackets, such as **[2+3+2]/8**. This can be very useful in pieces with irregular meters but specific beat grouping: no need to change the beaming on each staff manually!
- If you want to input notes or rests with specific durations, you can use **Force Duration**  (key command **O**) to override Dorico's default note and rest grouping.
- When the caret is active, you can press **Shift-Up Arrow** and **Shift-Down Arrow** to extend the caret to multiple staves and input notes and notations (using the corresponding popovers) on all those staves simultaneously.
- Dorico Pro users: If there are specific symbols you use frequently, create them as custom playing techniques or custom lines.
- For operations you perform frequently, check the **Key Commands** page in **Preferences** (key command **Ctrl/Cmd-,**) as you can assign your own key commands for many options.
- For further questions and advice, the [Dorico forum](#) is an active and friendly place to go.

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