

First Steps

# DORICO<sub>5</sub>



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# Table of Contents

<b>4</b>	<b>Introduction</b>	<b>72</b>	<b>Playing back music</b>
4	Tour of the user interface	73	Changing the audio output device
6	Functions of the modes	73	Applying a playback template
7	Dorico projects	74	Playing back the piece
8	Key commands	75	Changing dynamic levels in playback
<b>9</b>	<b>Setting up the project</b>	78	Changing the poco rit. final tempo
9	Starting a new project	79	Changing the played duration of notes
10	Adding a piano player	<b>81</b>	<b>Printing and exporting</b>
11	Deleting the spare layout	81	Printing hard copies
<b>12</b>	<b>Writing music</b>	82	Exporting to PDF
12	Popovers	84	Exporting the audio
13	Adding a key signature	<b>85</b>	<b>Further notations</b>
14	Adding a time signature	85	Adding lyrics
15	Adding bars	87	Adding fermatas
16	Caret	88	Adding a mute playing technique
16	Inputting the melody on the top staff	89	Adding chord symbols
18	Inputting the chords on the bottom staff	91	Adding rhythm slashes
21	Adding accidentals	94	Adding bar repeats
22	Adding another voice to the top staff	95	Showing chord symbols above different staves
25	Adding slurs	96	Adding a drum set
27	Inputting a tie	98	Inputting notes on a drum set
28	Adding dynamics	100	Adding tremolos
30	Adding articulations	101	Enabling swing playback for the drum set
32	Adding arpeggio signs to chords	102	Removing the drum set from the full score
34	Adding tempo marks	103	Looking at the parts
35	Adding clef changes	<b>108</b>	<b>Final tips</b>
37	Deleting rests	<b>109</b>	<b>Index</b>
37	Inputting tuplets		
40	Adding a grace note		
42	Adding an octave line		
43	Inputting the music in bars 33-35		
45	Crossing notes to the other staff		
46	Respelling notes		
47	Adding indications for left/right hands		
49	Adding the repeat ending		
50	Finish writing the music		
<b>52</b>	<b>Laying out and formatting pages</b>		
53	Adding the title and composer		
54	Page templates and tokens		
55	Hiding the flow heading		
56	Hiding staff labels		
57	Changing the page size and margins		
58	Deleting the copyright text frame (Dorico Pro only)		
60	Changing the staff size		
61	Changing vertical spacing settings		
62	Changing note and cross-staff beam spacing		
63	Starting on a left-hand page		
64	Changing stem directions		
65	Changing beam grouping		
66	Aligning dynamics		
67	Adjusting the shapes of slurs (Dorico Pro and Dorico Elements)		
69	Moving items graphically (Dorico Pro and Dorico Elements)		

# 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.

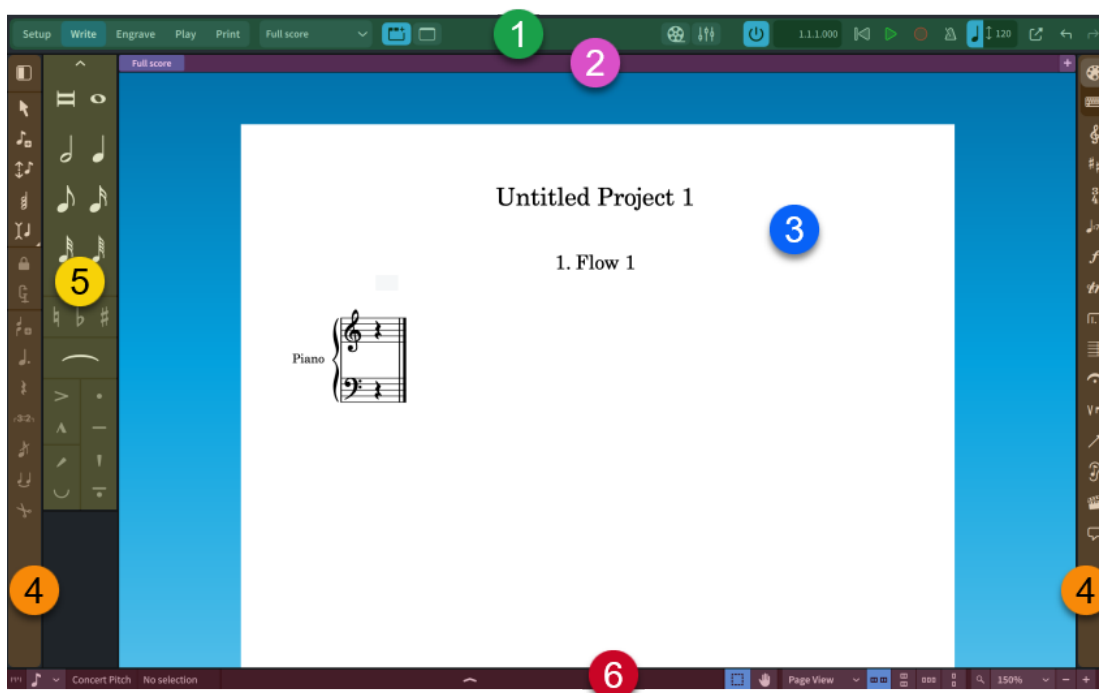
## NOTE

- 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 SE does not have an **Engrave** button as it does 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 zones 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 Central 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 a track overview, which displays the tracks in the selected layout and flow.

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 panels are shown in their corresponding zones.

You cannot hide toolboxes, they are always shown.


#### 5 Zones

Zones are areas on the left, right, and lower edges of the project window. They contain panels that provide the notes, notations, and functions that you need to set up, write, edit, and format your music. Different panels are available in each zone according to the mode. For example, the left zone in Write mode contains the Notes panel, which provides durations for notes, common accidentals, slurs, and articulations.

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

The panel shown in the left and right zones is determined by the current selection in the corresponding toolbox. For the lower zone, the panel shown is determined by the current selection in the lower zone toolbar; for example, **Properties**  shows the Properties 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 , the zoom, and the view and page arrangement in the music area. The status bar also 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 and Dorico Elements)

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; for example, by loading VST instruments and assigning them to tracks and voices.

You can change other aspects of playback using the Key Editor in both Write mode and Play mode, such as inputting automation 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 determine 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 single 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 piano staves in the full score. Layouts share musical content (such as the notes each instrument plays), but can have independent formatting (such as system breaks and page turns in different places). Full score and part layouts have different default settings; for example, multi-bar rests are automatically shown in parts, but not in scores.

## 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.

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### 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.

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### EXAMPLE

**# (Windows) or \ (macOS)** means: press **#** on Windows, **\** 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 logical, consistent, 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.

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### EXAMPLE

- The arrow keys on their own navigate the selection around the music area.
  - **Alt/Opt** modifies selected items.  
For example, in Write mode, adding **Alt/Opt** to the up/down arrow keys transposes notes by staff position; adding **Alt/Opt** to the right/left arrow keys moves notes/items rhythmically. In Engrave mode, adding **Alt/Opt** to any arrow key moves items a small amount graphically.
  - **Shift - Alt/Opt** changes the duration of notes/items in Write mode.  
For example, **Shift-Alt/Opt-Right Arrow** lengthens notes/items by the current rhythmic grid resolution.
  - **Ctrl/Cmd** increases the amount by which selected items are modified.  
For example, in Write mode, adding **Ctrl/Cmd - Alt/Opt** to the up/down arrow keys transposes notes by an octave; **Ctrl/Cmd-Shift-Alt/Opt-Right Arrow** doubles the duration of notes. In Engrave mode, adding **Ctrl/Cmd - Alt/Opt** to any arrow key moves items a large amount graphically.
  - **Shift** plus letter keys opens popovers in Write mode.  
For example, **Shift-D** opens the dynamics popover; **Shift-O** opens the ornaments popover.
  - **Ctrl/Cmd - Shift** plus specific letter keys opens options dialogs.  
For example, **Ctrl/Cmd-Shift-L** opens **Layout Options**; **Ctrl/Cmd-Shift-N** opens **Notation Options** (Dorico Pro and Dorico Elements).
-



# 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.

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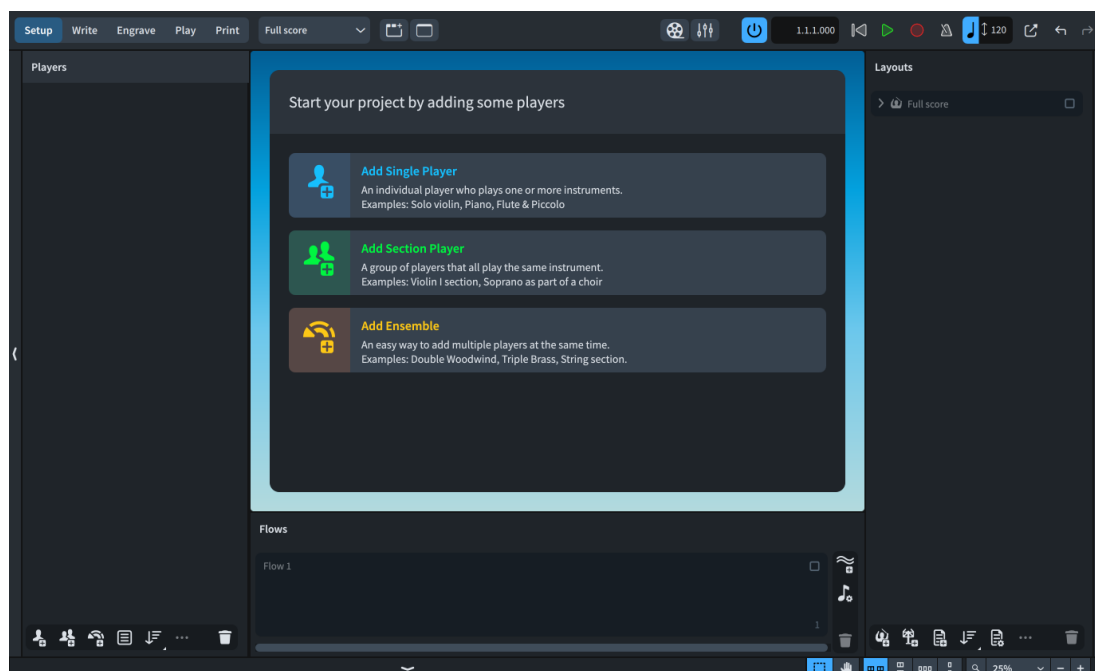
### PROCEDURE

- 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.
  - You can also use the **Create New** page in the Hub to start new projects.
- 

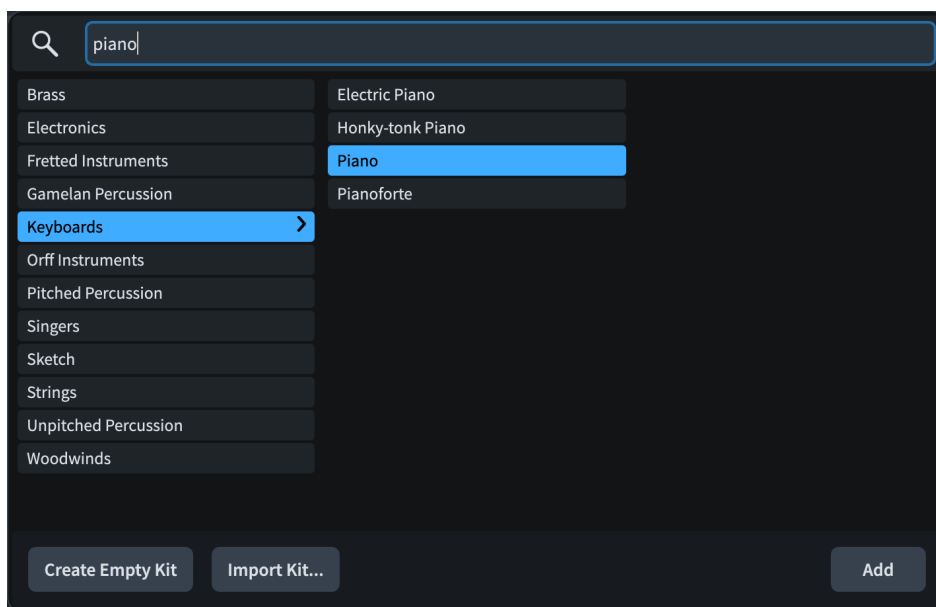
## Adding a piano player

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

---

**PROCEDURE**

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



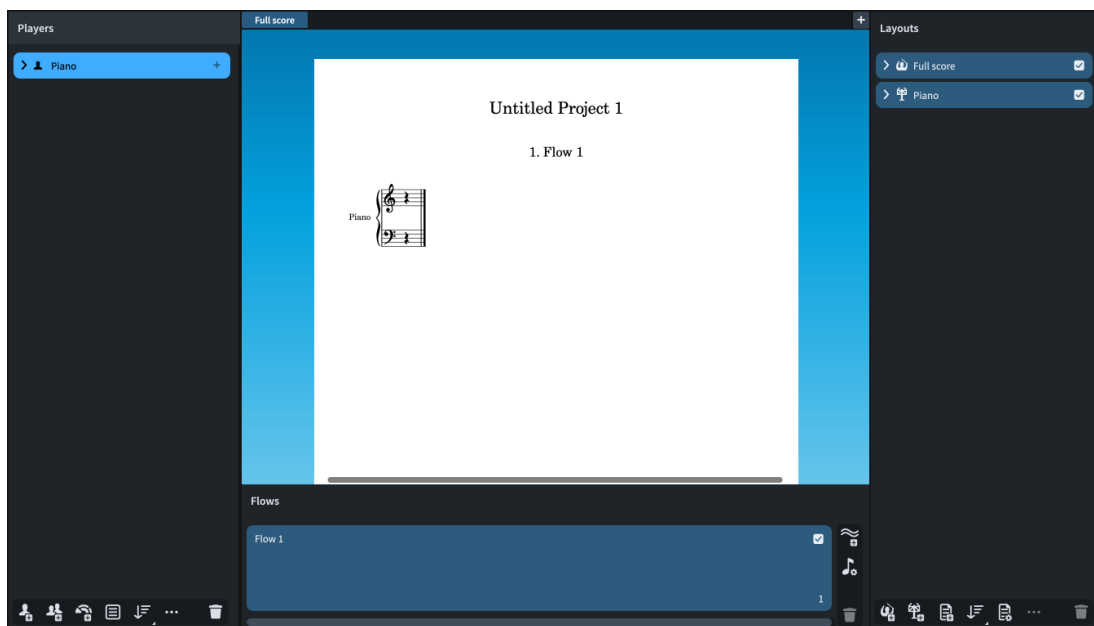
3. Click **Add** or press **Return**.
- 

**RESULT**

You have added a single 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.

In projects with larger ensembles, like orchestra, the **Layouts** panel is where you can find each instrumental part. It is also where you can set up additional layouts, like a percussion part that brings together the music of multiple percussion players, or a vocal score that contains the singers and a rehearsal piano. At the end of this guide, we will touch on how to handle and look through parts, after covering a variety of formatting options that you can apply to all types of layouts.



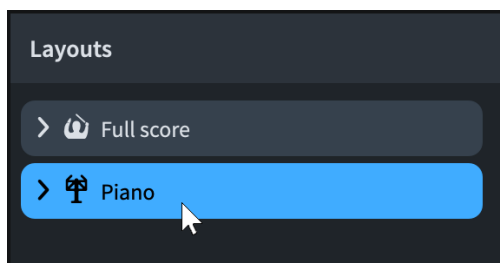
## Deleting the spare layout

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 one 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.

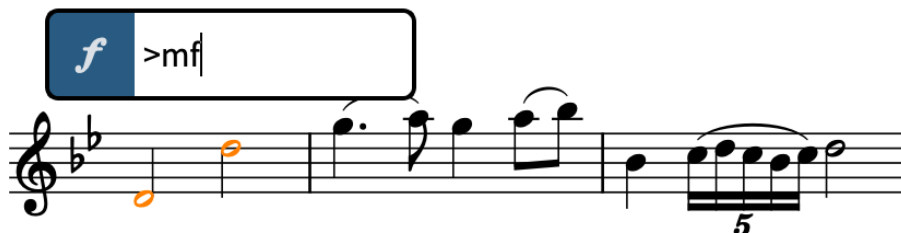
Other common notations not included in this piece, such as lyrics and chord symbols, are in a separate section at the end of the guide.

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**.

## 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 at 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 **Panels**  and **Popovers**  buttons at the top of the Notations toolbox allow you to switch between accessing panels and popovers when you click buttons in the toolbox. Panels are 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.

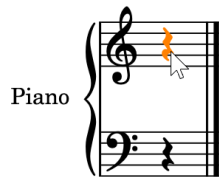
### PREREQUISITE

- 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.

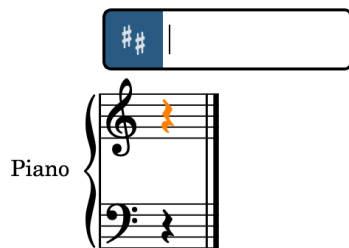
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### PROCEDURE

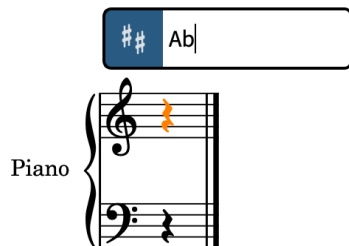
1. Click the rest on the top staff.



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



3. Enter **A<sup>b</sup>** 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.



---


### 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 **Panels** , then **Key Signatures, Tonality Systems, and Accidentals**  in the Notations toolbox.

In the **Key Signatures** section, you can click the down arrow  until the display has four flats, choose **Major** at the top, 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 **Panels** , then **Time Signatures (Meter)**  in the Notations toolbox.

---

## 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

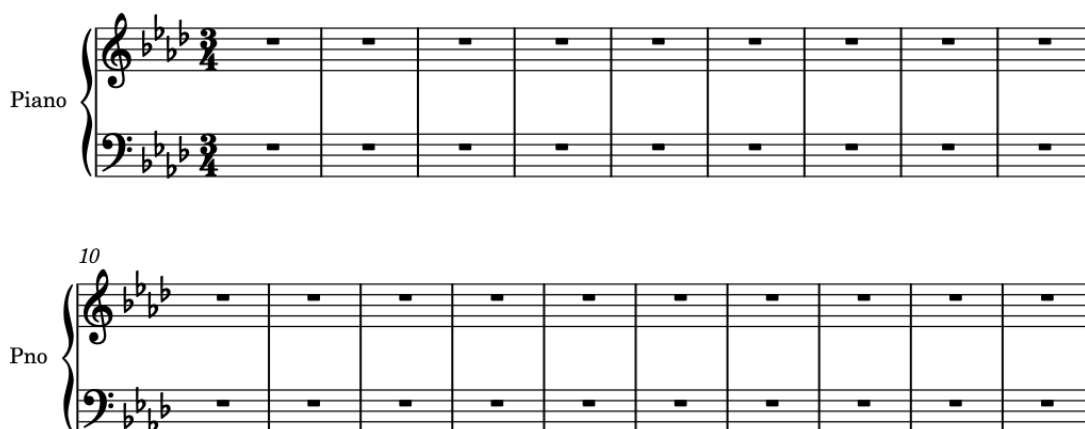
1. Select the rest on the top staff.
  - You can select items by clicking them or by using the keyboard. If nothing is selected in the music area, pressing any of the arrow keys selects an item at the earliest rhythmic position on the highest staff currently in view.
2. Press **Shift-B** to open the 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<sup>b</sup> major in bar 33, and another back to A<sup>b</sup> 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.

When the caret is active, notes and notations are input at its position. This allows you to input dynamics and playing techniques in the middle of notes and tie chains, for example.

## Inputting the melody on the top staff

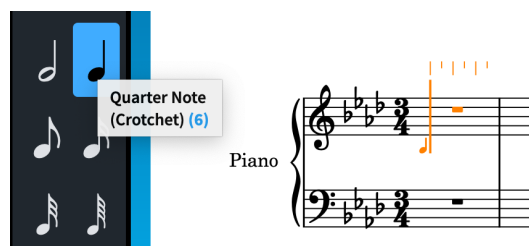
In this piece, the melody is on the top, treble staff. For the first few bars of the melody, you need to input individual notes in sequence.

### 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 appear above the staff, and **Start Note Input**  is active in the Notes toolbox. (**Start Note Input**  is another way you can start note input without using the keyboard.)



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.





If the Notes panel is not shown, press **Ctrl/Cmd-7** or click **Show Left Zone**  in the Notes toolbox to show it.

- 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  $A^b$  and  $B^b$  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.
    - 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.

- 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.

---


- 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.

---

**PROCEDURE**

- In bar 1, select the rest on the bottom staff.
- Press **Shift-N** to start note input.
- 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 uses the default pitch of the clef to determine the register, and therefore chooses the  $A\flat$  closest to the F at the center of the bass clef. However, 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**.

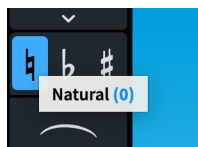
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#### PROCEDURE

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 $\natural$  and D $\natural$  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 **Panels** , then **Key Signatures**, **Tonality Systems**, and **Accidentals**  in the Notations toolbox.
  - For more information about accidental duration rules, see the **Operation Manual**. In 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 to and including the first beat of bar 14, without the arpeggio signs: you will add those in a later task.

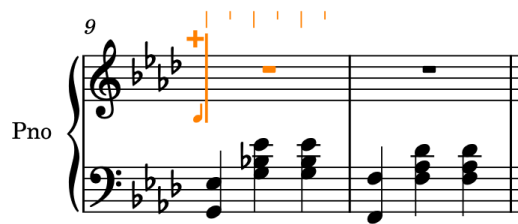
## Adding another voice to the top staff

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, 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  $E_b$ , G, F, and  $E_b$  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  $A_b$  a fifth below, rather than a fourth above, the preceding  $E_b$ , then **D** to input the  $D_b$  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.



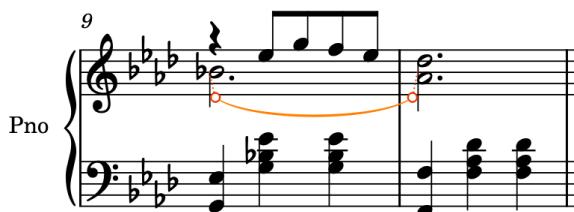
2. Press **S** to add a slur across the selected notes.



- 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 or Dorico Elements, 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.

The image shows a piano score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music starts at bar 14. A slur is placed over the top staff, covering a sequence of eighth notes from bar 14 to bar 17. The bottom staff has rests in bars 14-17.

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.

The image shows the same piano score as above. A second slur is added to the top staff, starting under the first note of bar 17 and ending under the last note of bar 17. The bottom staff remains the same with rests in bars 14-17.

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

The image shows the same piano score as above. The final note of the second slur in bar 17 is now a dotted half note. The bottom staff remains the same with rests in bars 14-17.

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.

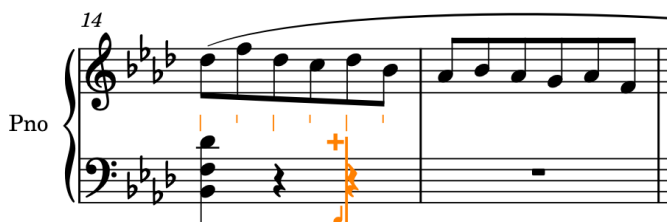
## Inputting a tie

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.

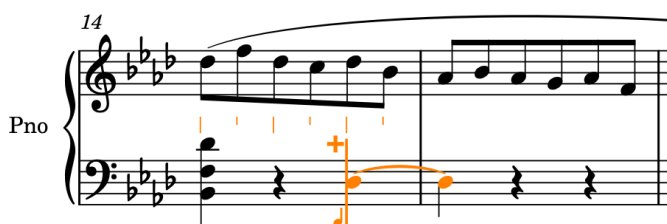
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### PROCEDURE

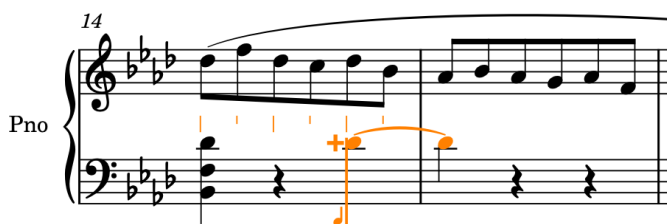
1. In bar 14, select the quarter note (crotchet) rest on beat 3 on the bottom staff.
2. Press **Shift-N** to start note input.
3. If chord input is not already active, press **Q** to start chord input.



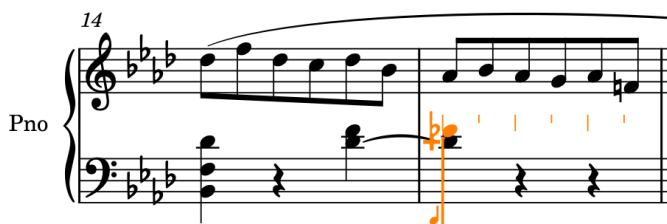
4. Press **7** to select half notes (minims).
  - We do mean half notes, despite the caret being at the last quarter note in the bar.
5. Press **D** to input a half note D $\flat$ .



- Ta-dah! The half note D $\flat$  automatically appears as two tied quarter notes.
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**.

In Write mode, you can only select whole tie chains because Dorico considers each tie chain to be a single note. However, you can still input notations, such as dynamics, in the middle of tie chains by activating the caret and moving it to the required rhythmic position within the tie chain.

---

#### 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>b</sup>; you will learn how to respell notes in a later task.

## Adding dynamics

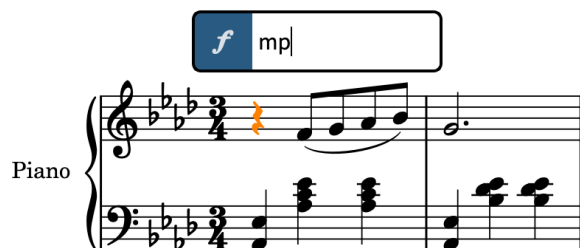
This piece includes a number of different dynamics, including ones such as *mp*, which are known as "immediate dynamics" in Dorico, and crescendo/diminuendo hairpins, which we collectively name "gradual dynamics". Like slurs, you can add dynamics to existing music as well as inputting them during note 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 top staff.
2. Press **Shift-D** to open the dynamics popover.
3. Enter **mp** into the popover.

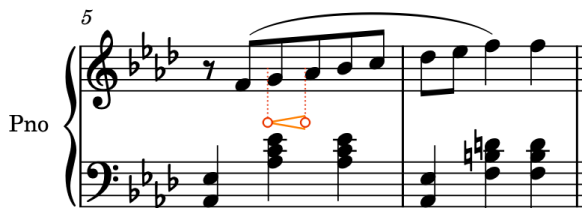


4. Press **Return** to close the popover and input the *mp* dynamic.



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.

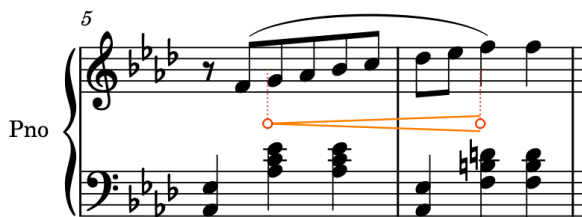
- Dorico uses the < and > characters for crescendo and diminuendo hairpins respectively, due to their similar appearance.



- 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 **Panels** , then **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.

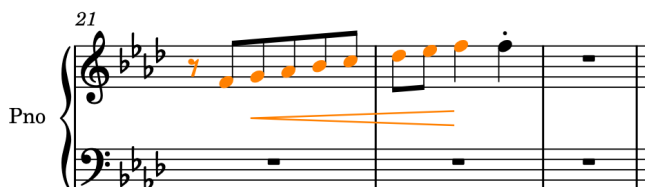


- You can also select articulations by clicking the corresponding button in the Notes panel on the left of the window. The key commands for articulations use the four keys to the left of the **Return** key on the computer keyboard, matching their arrangement in the Notes panel. Combining **Shift** with 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 **J** to select staccatos.
11. Press **F** to input an F with a staccato.



- Articulations are sticky in Dorico, which means all notes you input have the selected articulations until you deactivate them or stop note input. This is different to accidentals, where the selected accidental only applies to the next note you input.

12. Press **J** 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.

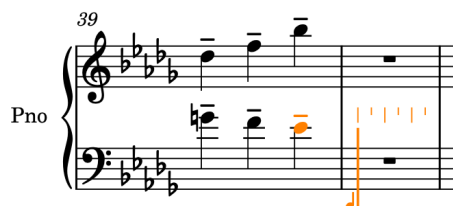


- There are also three quarter notes with tenuto marks on the bottom staff in this bar, so you need to move the caret back to input those notes too.

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.

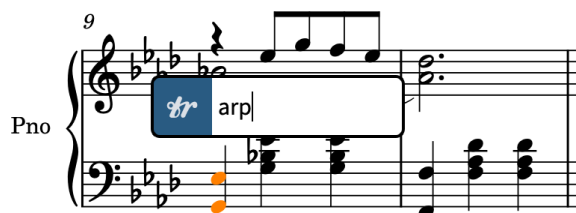
#### PREREQUISITE

You have input all the chords on the bottom staff, up to and including the first beat of bar 14.

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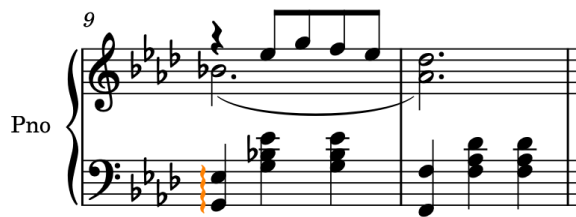
#### PROCEDURE

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.

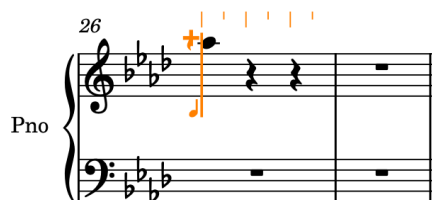


4. Press **Return** to close the popover and input an arpeggio sign across all notes in the selected chord.





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  $A\flat$ .



- When you input the  $A\flat$ , 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  $A\flat$  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  $A\flat$ .





- When you input the  $E\flat$  then another  $A\flat$  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 **Panels** , then **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.



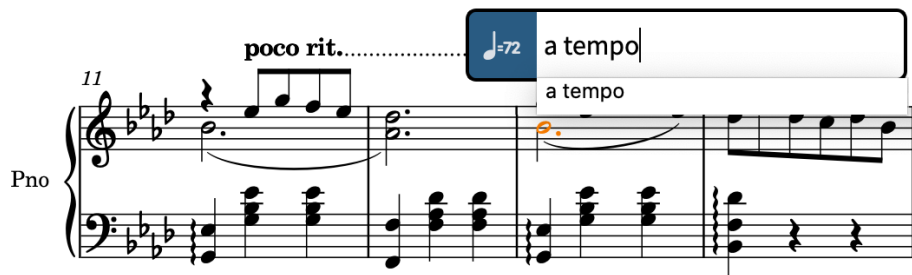
3. Press **Shift-T** to open the tempo popover.
4. Enter **poco rit.** into the popover.



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 **Panels** , then **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 in the lower zone (press **Ctrl/Cmd-8** to hide/show it).

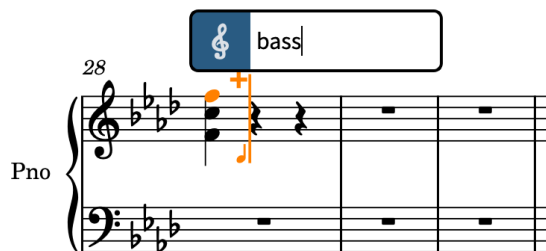
Dorico aligns the *Grazioso* tempo mark with the time signature automatically.

## 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♭ 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.





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#### RESULT

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

TIP

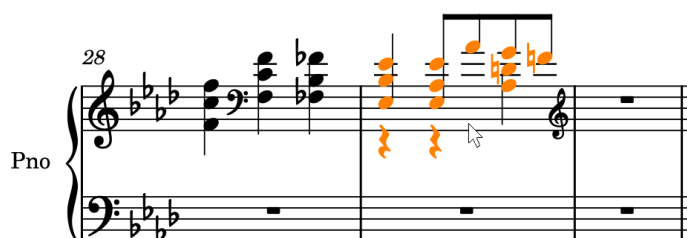
- When adding clefs at the start of a selected range of existing music, Dorico automatically adds a restorative clef at the end of the range.
  - You can also add clefs using the Clefs panel on the right of the window, which you can show by clicking **Panels** , then **Clefs**  in the Notations toolbox.
- 

## 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

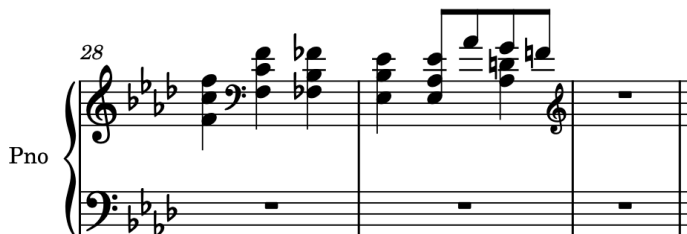
1. In bar 29, click on the staff to select all items in the bar.



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, **Shift-S** stops slurs, while **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.



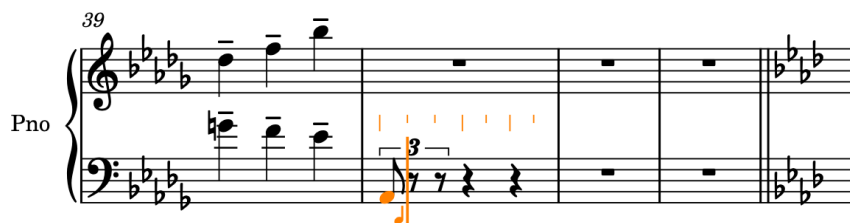
18. Press **Return** to close the popover and input an eighth note triplet.



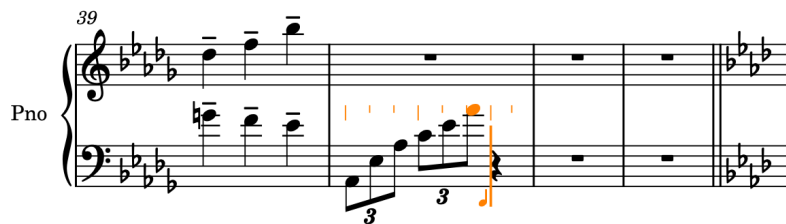
19. Press **5** to select eighth notes (quavers).
20. Press **A** to input an Ab.



- Based on the preceding pitches, this inputs an  $A^b$  that is two octaves too high.
21. Press **Ctrl/Cmd-Alt/Opt-Down Arrow** twice to transpose it down to the correct octave.



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



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.



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.

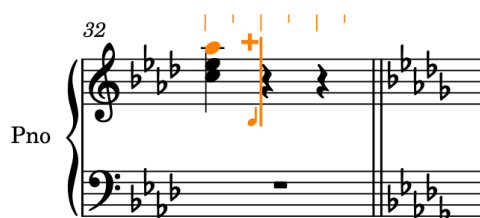
## Adding a grace note

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.

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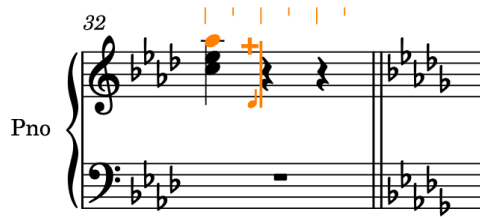
#### PROCEDURE


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.



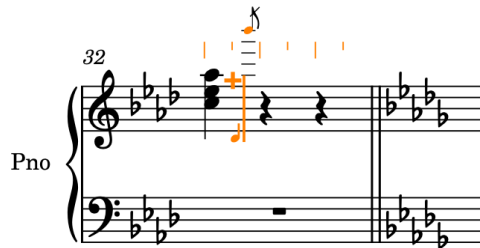
6. Press **/** to start grace note input.
  - In grace note input, the caret appears a bit shorter than in standard note input.



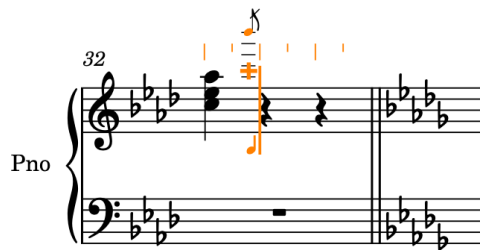


- You can also activate grace note input by clicking **Grace Notes**  in the Notes toolbox on the left of the window.

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

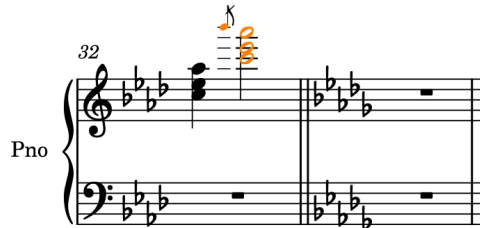
You have input a grace note alongside the required chords on the top staff in bar 32.

## Adding an octave line

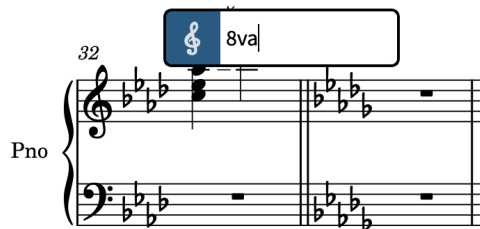
To avoid having lots of ledger lines, the chord you input in bar 32 that jumps up an octave can be notated with an 8va octave line; that is, an octave line that indicates notes are played an octave higher than written.

### PROCEDURE

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



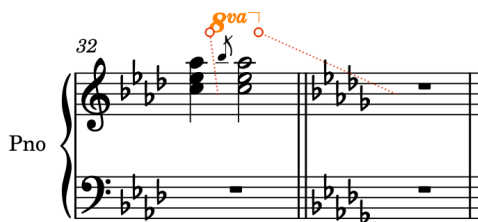
2. Press **Shift-C** to open the clefs and octave lines popover.
3. Enter **8va** into the popover.



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 **Panels** , then **Clefs**  in the Notations toolbox. They share a panel with clefs as both notations alter where notes appear on staves.

## Inputting the music in bars 33-35

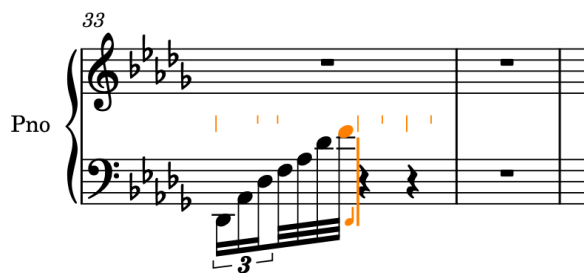
Bars 33-35 include cross-staff beams (beams that start on the bottom staff but end on the top staff) and chords with alternative note spellings. In this task, you will input all the notes and chords required in these bars; in the next two tasks, you will cross notes from the bottom staff to the top staff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

### PROCEDURE

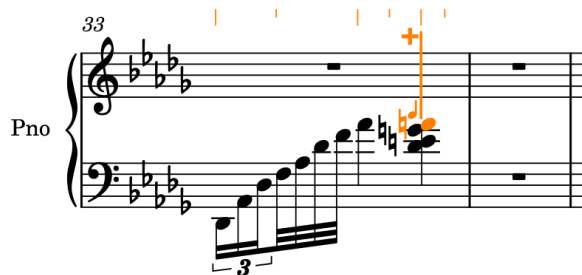
1. In bar 33, select the rest on the bottom staff.
2. Press **Shift-N** to start note input.
3. If chord input is active, press **Q** to stop chord input.
4. Press **;** to open the tuplets popover.
5. Enter **3:2x** into the popover.
6. Press **Return** to close the popover and input a 16th note triplet.
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<sup>♭</sup> a fifth above, rather than a fourth below, the preceding D<sup>♭</sup>, then **D** to input the D<sup>♭</sup> a fourth above that.



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



13. Press **6**, then **A** to input a quarter note A<sup>♭</sup>.
14. Press **Q** to start chord input.
15. Press **Ctrl-Alt-D (Windows) or Ctrl-D (macOS)** to input a D<sup>♭</sup> a fifth below, rather than a fourth above, the previous A<sup>♭</sup>, 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<sup>♯</sup> into a B<sup>♯</sup> later.
16. Press **Up Arrow** to move the caret to the top staff.

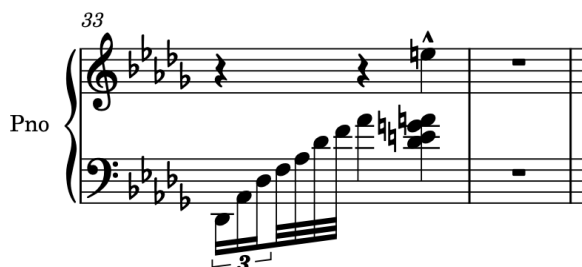


17. Press **0**, then **Ctrl-Alt-E (Windows) or Ctrl-E (macOS)**.

- This selects the marcato articulation, natural accidental, and inputs an E $\flat$  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:

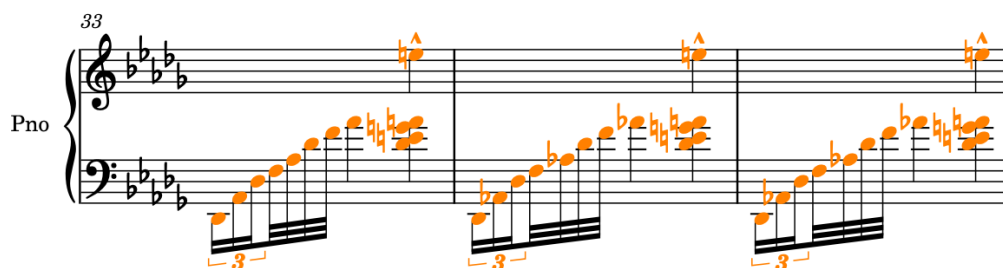


19. Select everything in bar 33, then press **R** twice to repeat it in bars 34 and 35.



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.

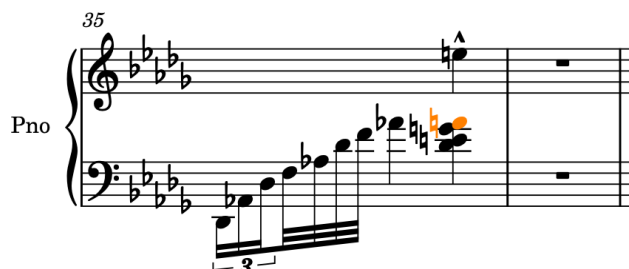
## Crossing notes to the other staff

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.

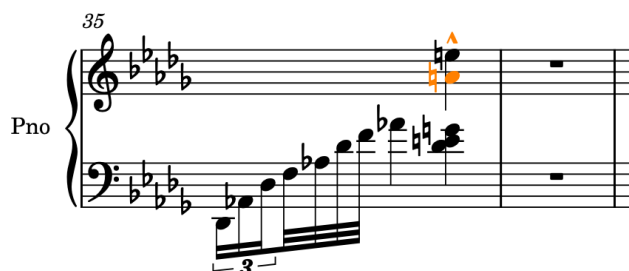
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### PROCEDURE

1. In bar 35, select the A $\sharp$  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.

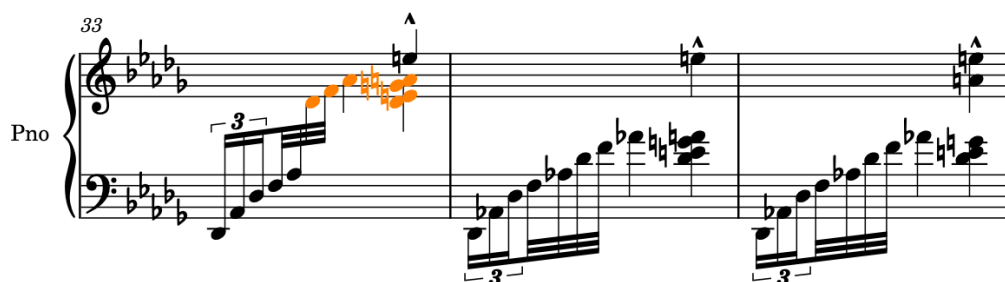


- The A $\sharp$  is merged into the up-stem voice with the existing E $\flat$ .

3. In bar 33, select the 32nd note (demisemiquaver) D $\flat$ , then **Shift**-click the chord on beat 3.



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



5. Repeat steps 3 to 4 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

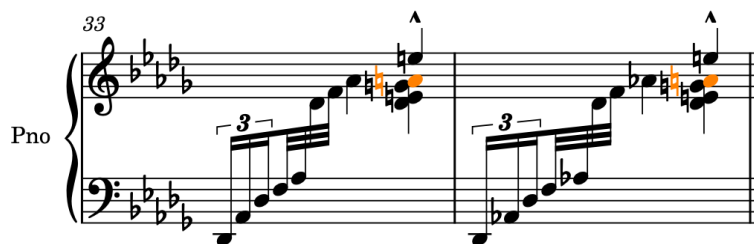
- The key commands for moving notes to other staves use the same keys as crossing notes to other staves, plus the **Alt/Opt** key: moving notes to the staff above (**Alt/Opt-N**) and crossing notes to the staff above (**N**) both involve upwards movement, while moving notes to the staff below (**Alt/Opt-M**) 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

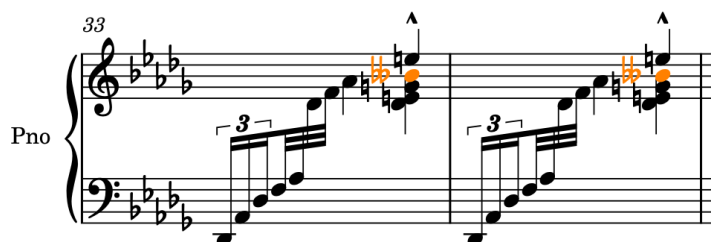
In bars 33-34, you input A<sub>4</sub>s that were notated as B<sup>♭</sup>s in the original edition, and a D<sub>4</sub> in bar 35 that was originally notated as a C<sup>♯</sup>. You may also have input a D<sub>4</sub> in bar 15 that was originally notated as an E<sup>♭</sup>. In this task, you can respell 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<sub>4</sub> 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>.





5. In bar 15, select the D<sub>4</sub> on beat 3 on the bass staff.
6. Press **Alt/Opt=** to respell it using the note above and notate it as an E<sup>#</sup>.

#### RESULT

The A<sub>4</sub>s and D<sub>4</sub> are respelled upwards, and the D<sub>3</sub> 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**, **♯**, or **♮** in the Key Signatures, Tonality Systems, and Accidentals panel on the right of the window, which you can show by clicking **Panels** , then **Key Signatures, Tonality Systems, and Accidentals** .

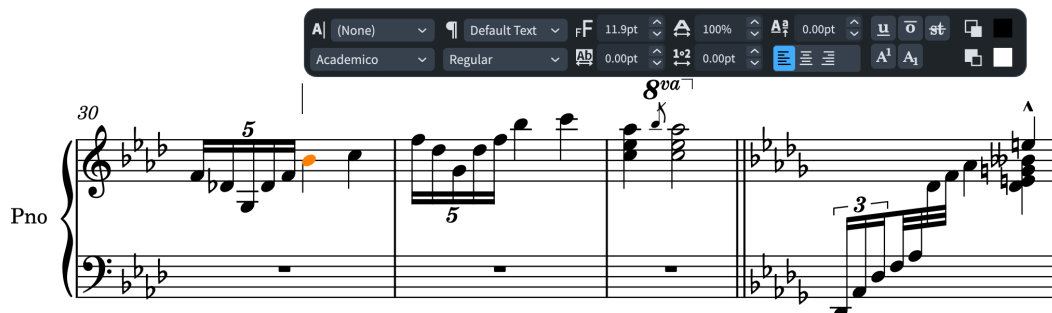
So instead of inputting an A<sub>4</sub> then respelling it, you could input a B<sup>♭</sup> straightaway.

## Adding indications for left/right hands

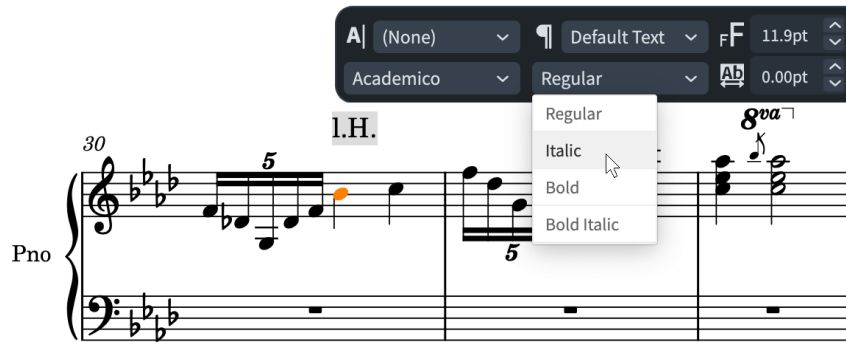
To clarify which hand should play notes when they are notated on the same staff, the original edition has “l.H.” and “r.H.” indications, for “left hand” and “right hand” respectively, above and below the staff.

#### PROCEDURE

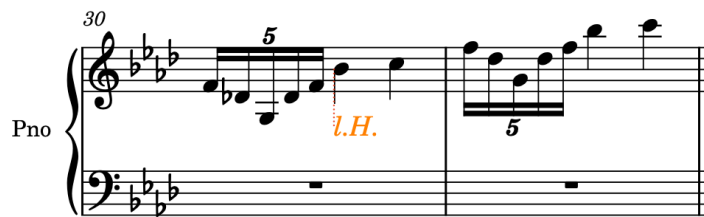
1. In bar 30, select the B<sub>4</sub> on beat 2 on the top staff.
2. Press **Shift-X** to add staff-attached text and open the text editor.
  - You can also add staff-attached text by clicking **Popovers** , then **Text**  in the Notations toolbox. To open the text editor for an existing text item, select it and press **Return**.



3. Enter **l.H.**.
4. Select the “l.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, then 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 items, then **Alt/Opt**-click the staff on beat 2 in bar 31 to copy them at that position.



---

#### RESULT

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

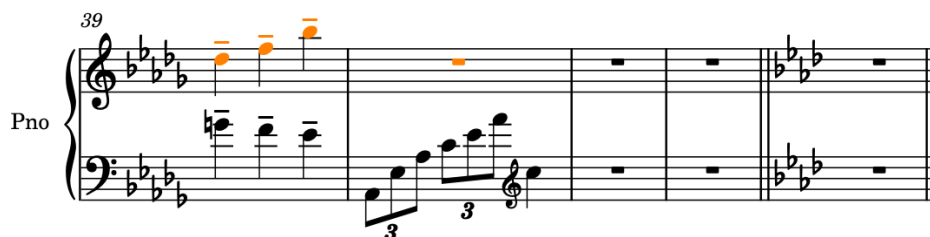


## Adding the repeat ending

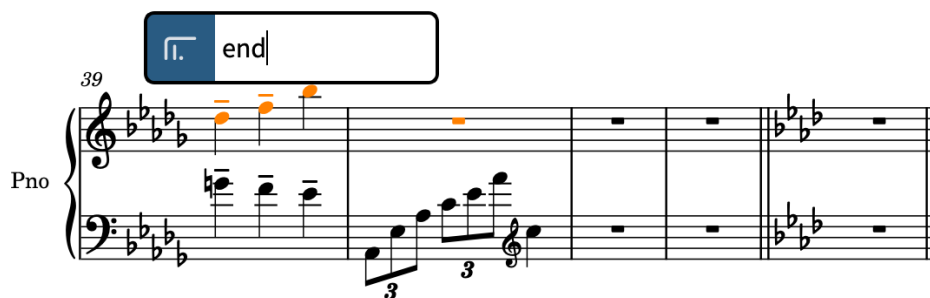
Repeat ending structures in Dorico automatically incorporate the lines above the staff and the repeat barline. In the original edition, the second ending has a closed hook end, so you can also replicate that.

### 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, then press **Shift-Alt/Opt-Right Arrow** to lengthen the second ending so it lasts two bars.



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

- If you can't see the Properties panel, press **Ctrl/Cmd-8** to show the lower zone, then select **Properties**  in the lower zone toolbar.



---

#### 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**.

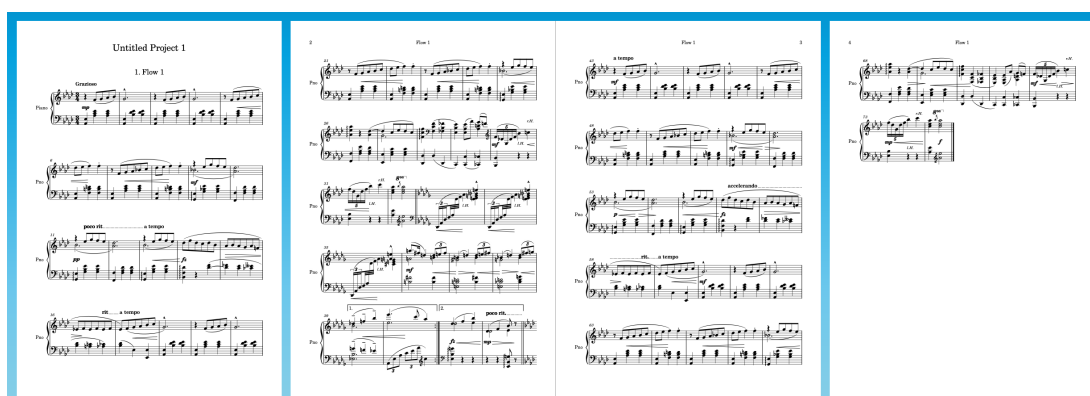
- Likewise, you can specify the register of notes before inputting them and change their pitch after inputting them:
  - To input a note above the previous note, press **Shift-Alt/Opt** plus the letter for the note; for example, **Shift-Alt/Opt-A**. To input a note below the previous note, press **Ctrl-Alt (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.

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.
- You could complete many of these tasks in any order, as projects follow the options you set dynamically.
- Although this project only contains a single layout, you can use the principles covered in the following tasks when formatting parts for larger ensembles. Options in **Layout Options** can be set on a per-layout basis, meaning that, for example, you can set smaller inter-system gaps in dense part layouts with few page turn opportunities, without affecting the spacing in other parts or the full score. Similarly, moving items graphically in Engrave mode by default only affects that layout.

## Adding the title and composer

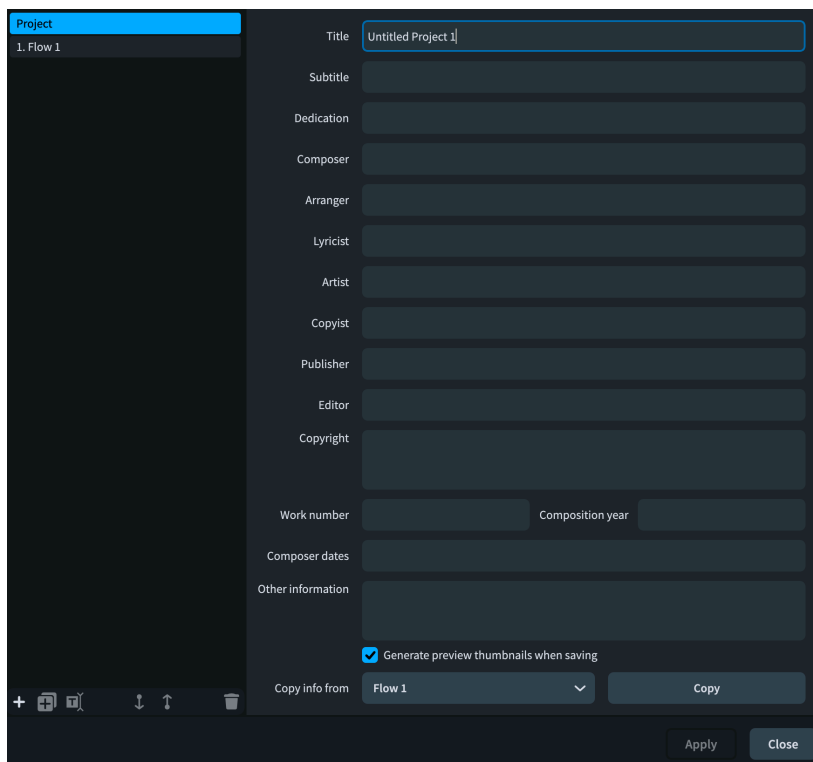
You need to add title and composer information for the project. On page 1, there are two different titles: the project title (“Untitled Project 1”, most likely) and the flow title (“Flow 1”).

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.

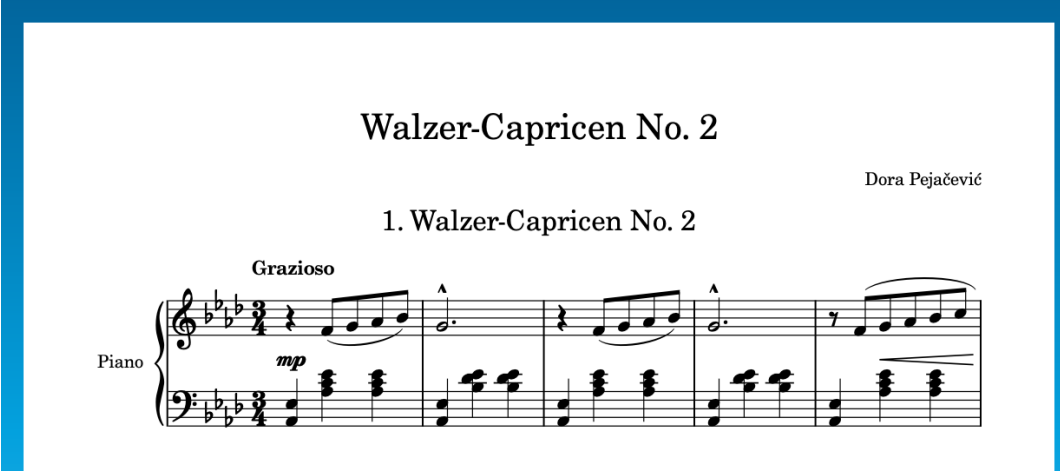
4. In the list on the left, select **Flow 1**.
5. At the bottom of the dialog, make sure **Project** is selected for **Copy info from**.
6. Click **Copy** to copy all information from the **Project** to **Flow 1**.
7. Click **Apply**, then **Close**.

---

### 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-Capricen No. 2**

Dora Pejačević

1. Walzer-Capricen No. 2

**Grazioso**

Piano *mp*

## Page templates and tokens

Although you can only edit and use page templates and 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-Capricen No. 2

1. Walzer-Capricen No. 2

2

3

Dora Pejačević

4

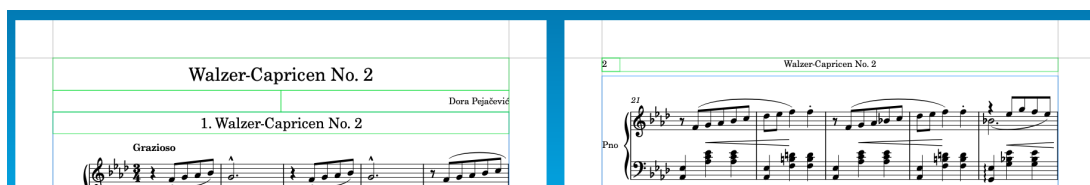
Walzer-Capricen No. 2

- 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 tokens that refer to fields in **Project Info**. Tokens automatically populate with the corresponding information, such as flow titles or layout names. You might also know them as “wildcards”.

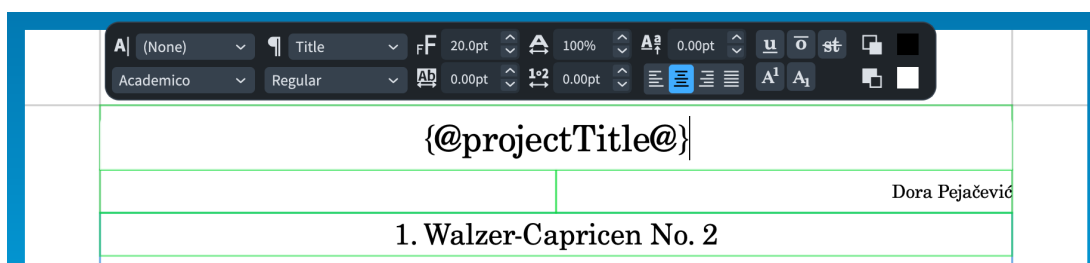
In Dorico Pro and Dorico Elements, the green text frames on the default page templates that contain these tokens are shown when you switch to Engrave mode:



Page templates in Dorico allow 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 page template. Whenever you create or change anything on page templates, this is automatically reflected on the pages that use these page templates.

The project title and composer are both on the **First** page template. The running header is on the **Default** page template. 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

- Editing frames directly on pages in layouts creates page template overrides. If you want to make changes to frames that come from page templates, we recommend that you edit the page template itself. This means you only have to make the change once, and all pages that use the page template are updated.
- The information you add in **Project Info** only appears on pages where the corresponding tokens exist. For example, if you want to display a dedication above the project title, you must add the dedication token to the **First** page template.
- The default frames on page templates use paragraph styles to format the corresponding type of text consistently. You can edit paragraph styles in Dorico Pro by choosing **Library** > **Paragraph Styles**.
- In Dorico Pro, you can right-click inside text frames to access tokens via the context menu.

## Hiding the flow heading

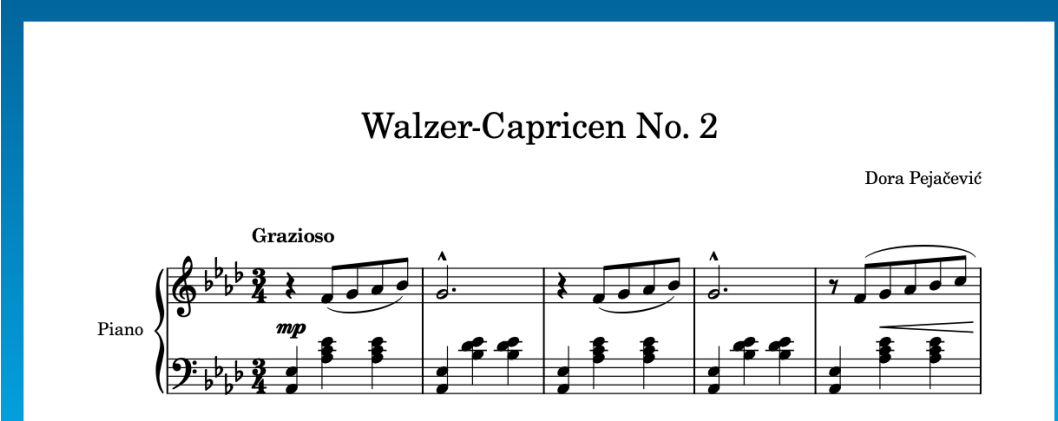
Because there is only a single flow in this project, you can hide the flow heading as it duplicates the project title. If your project contained all nine pieces in Pejačević's Opus 28 "Walzer-Capricen", you would most likely want to show flow headings above each piece.

#### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. In the category list, click **Page Setup**.
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 page template 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. In the category list, click **Staves and Systems**.
  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

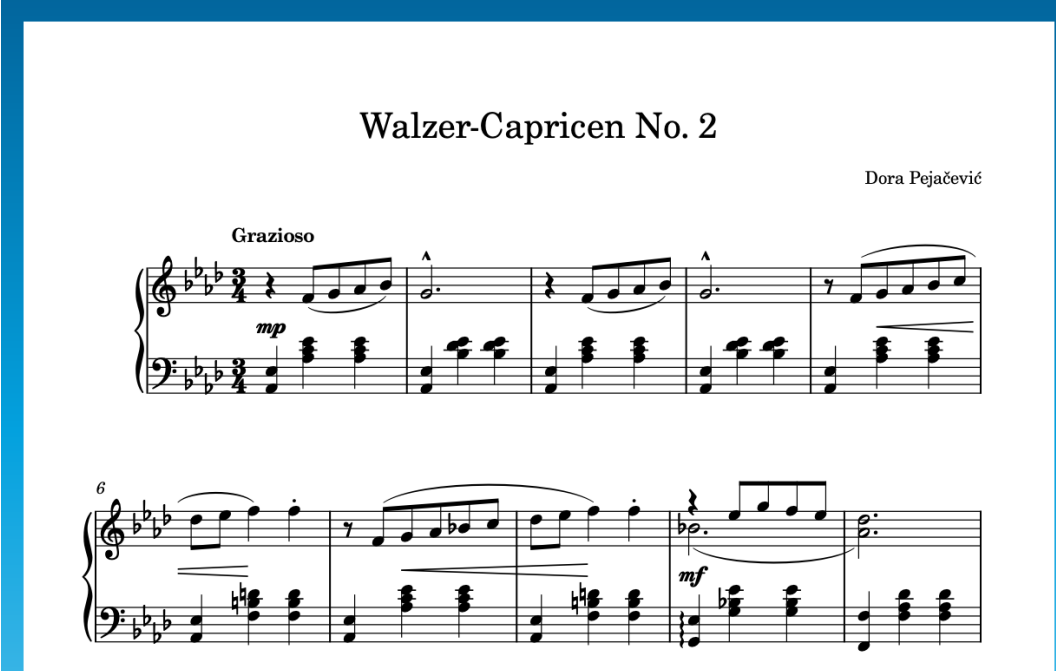
Staff labels are hidden on all systems in the layout, and the first system is indented by 6 spaces.



**Walzer-Capricen 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.

The following types of margins are relevant for this project:

- **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. In the category list, click **Page Setup**.
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.

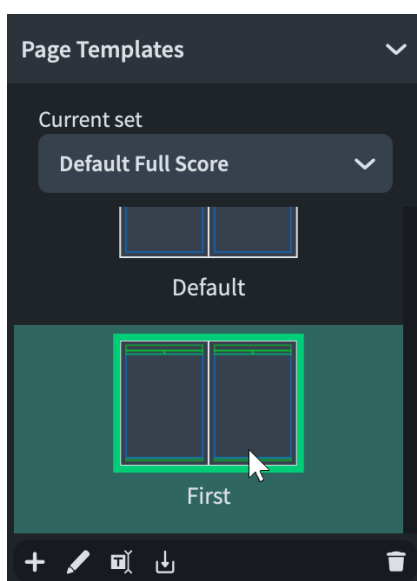


## Deleting the copyright text frame (Dorico Pro only)

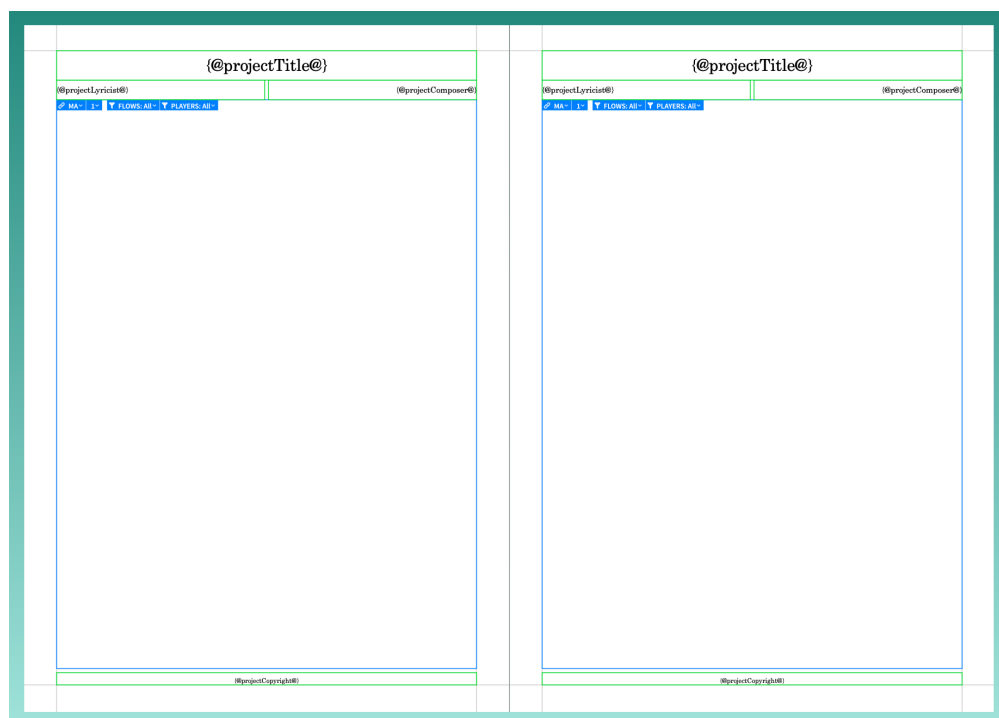
By default, Dorico includes a text frame for the copyright notice at the bottom of the **First** page template (used for the first page of music). This piece does not require a copyright notice, so Dorico Pro users can delete it to increase the vertical space available for music and keep the bottom staves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

#### PROCEDURE

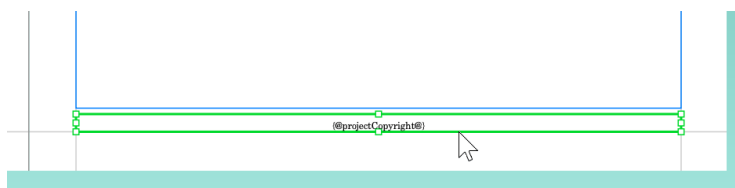
- Switch to Engrave mode by either pressing **Ctrl/Cmd-3** or clicking **Engrave** in the toolbar.
- In the Pages panel on the right of the window, double-click **First** in the **Page Templates** section.



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

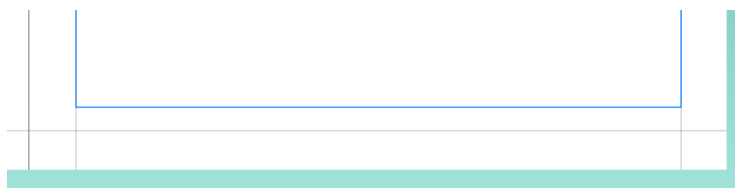


3. Select the copyright text frame at the bottom of the page on the right.

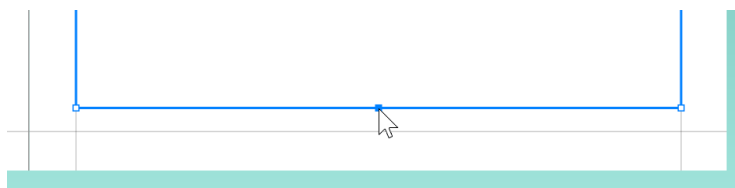


- Page templates in Dorico act as page pairs, allowing odd-numbered, right-hand pages to look different to even-numbered, left-hand pages if necessary. You could select the copyright frame on the left page as well, but then in step 7 you would need to click the other button.

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 frame is removed from both sides of the **First** page template, 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** page template and doesn't have any page template overrides that would prevent it picking up changes to the page template.

## 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. In the category list, click **Page Setup**.
  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.

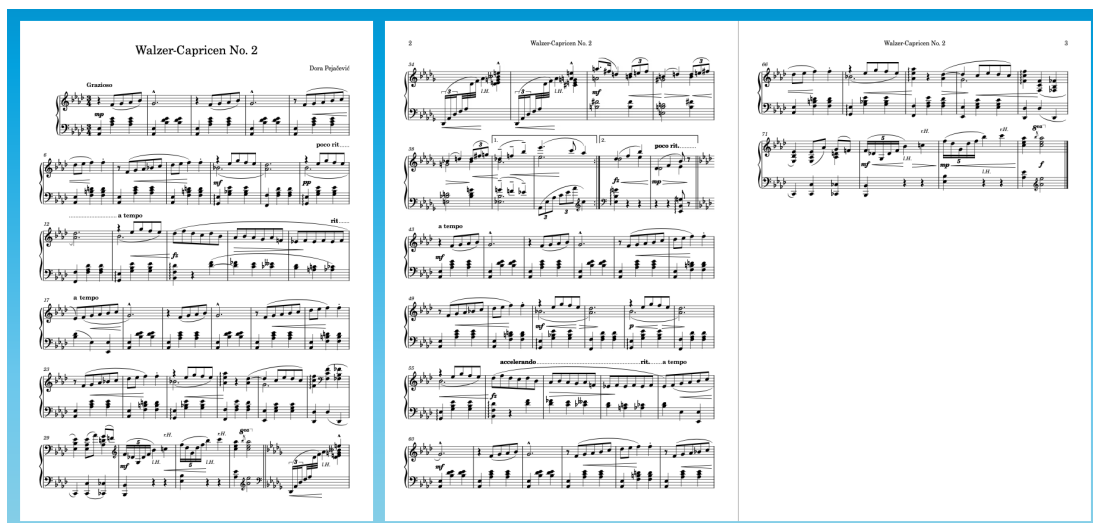
Dorico automatically performs collision avoidance calculations for high or low notes, dynamics, text, and so on. These gaps change the spacing in addition to collision avoidance.

### PROCEDURE

1. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.
2. In the category list, click **Vertical Spacing**.
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. In the category list, click **Note Spacing**.
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-Capricen No. 2' by Dora Pejačević. The left page contains measures 1 through 32, and the right page contains measures 33 through 63. 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 reduction in horizontal spacing between notes and equalized gaps between stems in cross-staff beams, as described in the text.

## 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. In the category list, click **Page Setup**.
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 the initial page now has 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-Capricen No. 2' by Dora Pejačević. The left page (page 2) shows measures 1-33 with dynamics like *mp*, *mf*, and *pp*. The right page (page 3) shows measures 37-69 with dynamics like *mf*, *p*, and *f*. The layout is formatted as a two-page spread 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** page template (like you did to remove the copyright frame from the **First** page template) 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](#).

---


## 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 Bs in bars 30 and 72 now the Cs in those bars have up stems. However, the Bs should have down stems to differentiate between the hands.
  3. Select the Bs in bars 30 and 72, then press **F**.
- 

### RESULT

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



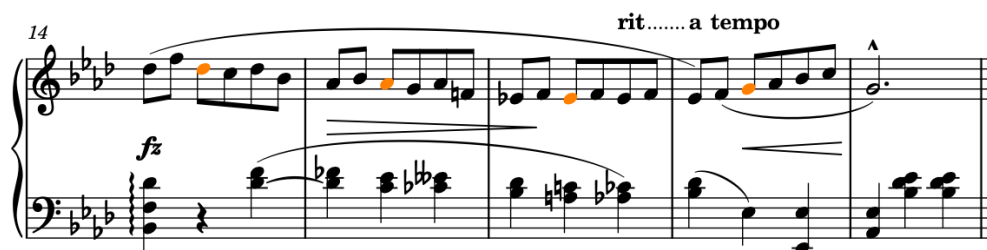
2. Choose **Edit > Beaming > Make Unbeamed**, or right-click and choose this option from the context menu, to separate all selected notes from their beam groups.



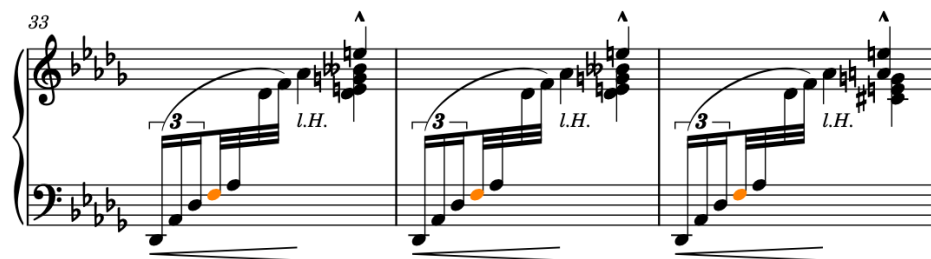
3. In bars 14-17 and 56-59, **Ctrl/Cmd**-click the third eighth note in each bar on the top staff.



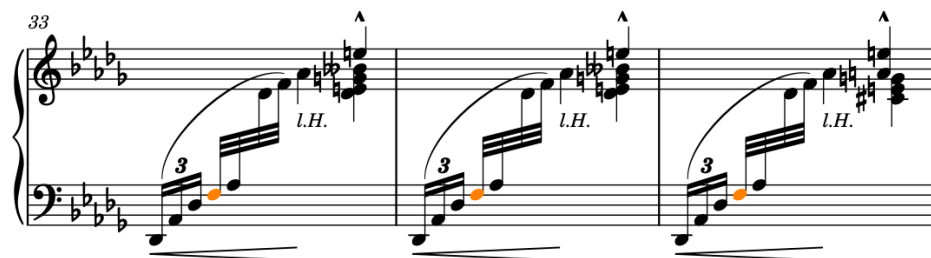
4. Choose **Edit > Beaming > Split Beam**, or right-click and choose this option from the context menu, to split beams to the left of the selected notes but leave them beamed on their other side.



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 and Dorico Elements, 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.

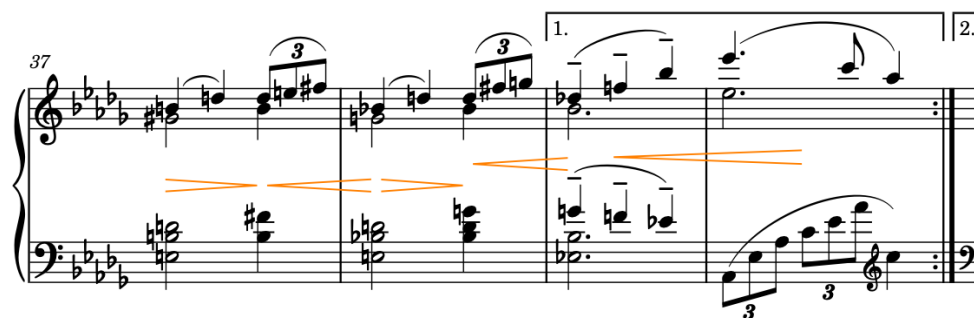
#### PREREQUISITE

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

---

#### PROCEDURE

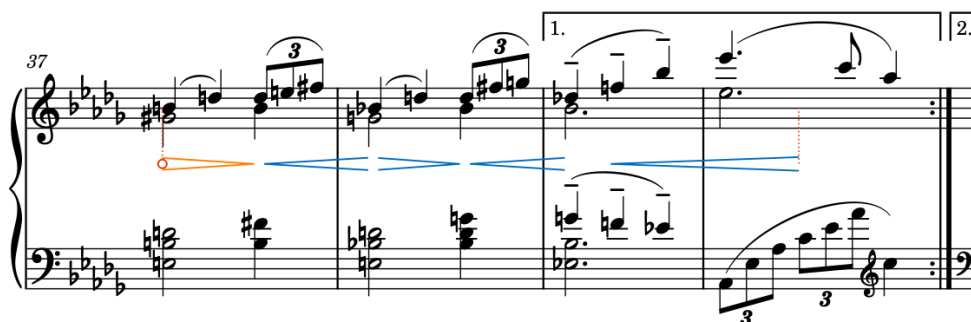
1. In Write mode, select the dynamics you want to group together in a single group. For example, we added all the hairpins in bars 37-40 separately so they aren't aligned.



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 and Dorico Elements, 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 and Dorico Elements)

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.

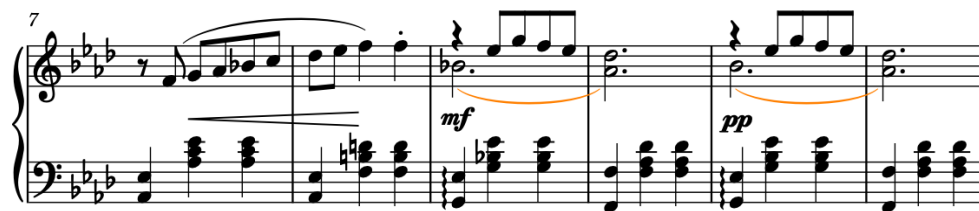
#### NOTE

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

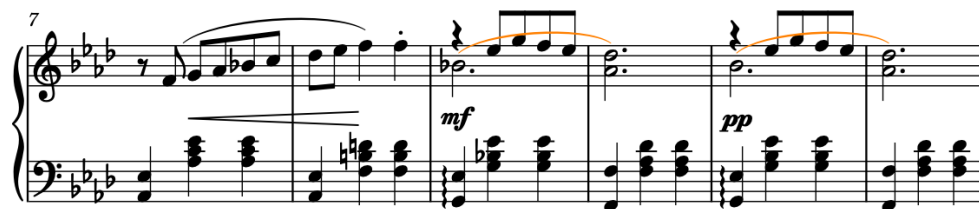
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#### PROCEDURE

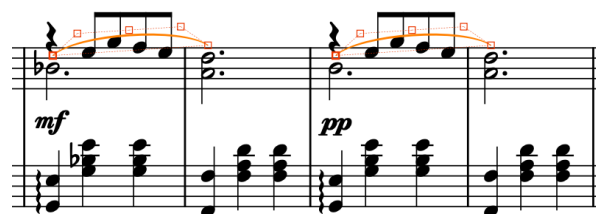
1. In bars 9-12, **Ctrl/Cmd**-click the slurs on the top staff.



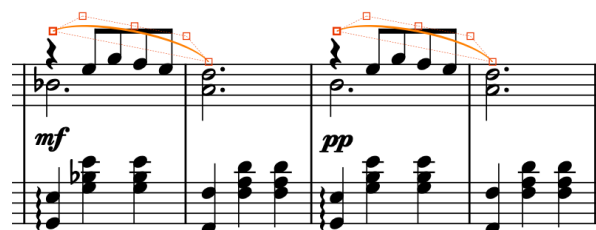
2. Press **F** to change their curvature direction so they curve upwards.



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.
    - We recommend pressing **Ctrl/Cmd-Alt/Opt-Up Arrow** four times.



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, then 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 and Dorico Elements)

As a final step, you can tweak the exact graphic positions of items in Engrave mode in Dorico Pro and Dorico Elements. 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.

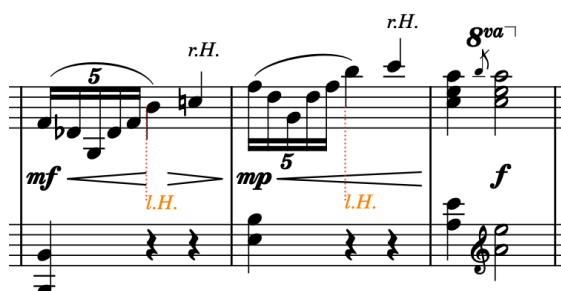
#### PREREQUISITE


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

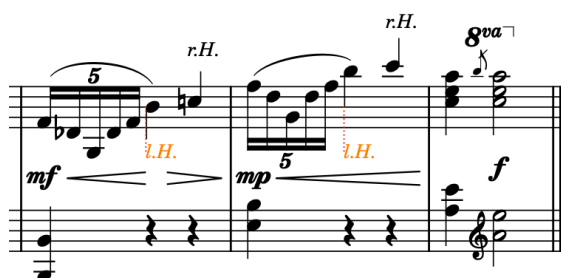
---

#### PROCEDURE

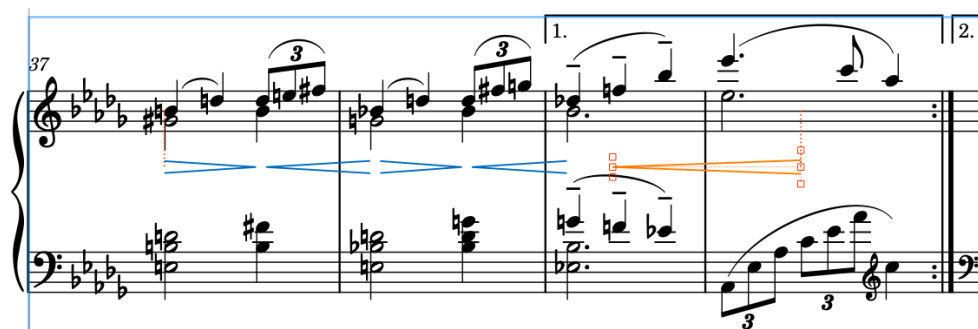
1. In bars 72-73, select the "l.H." text items below the top staff.



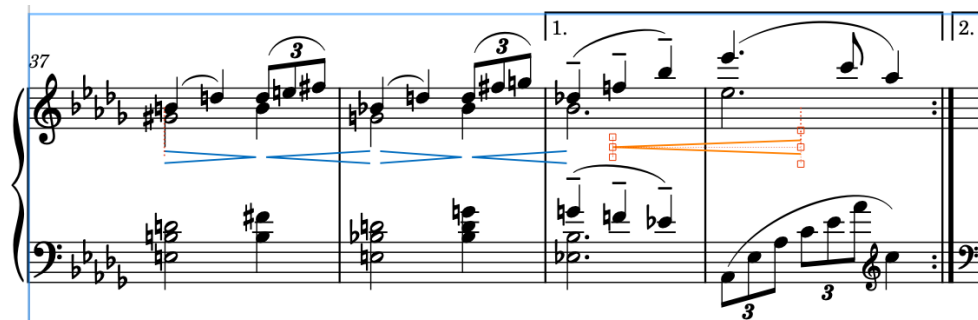
2. In the Properties panel at the bottom of the window, activate **Avoid collisions** but leave the checkbox deactivated.
  - If you can't see the Properties panel, press **Ctrl/Cmd-8** to show the lower zone, then select **Properties**  in the lower zone toolbar.



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

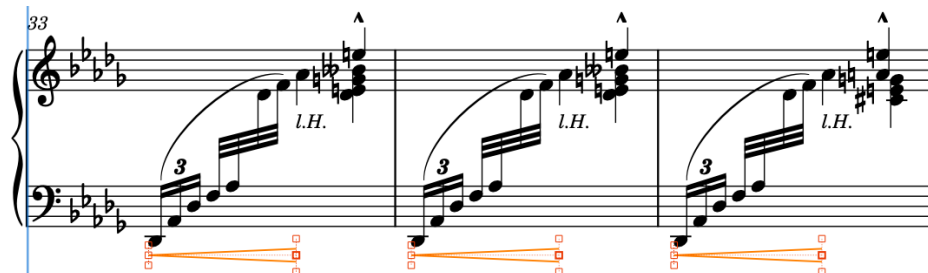


4. Press **Ctrl/Cmd-Alt/Opt-Up Arrow** once to move the hairpin upwards.



- 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).



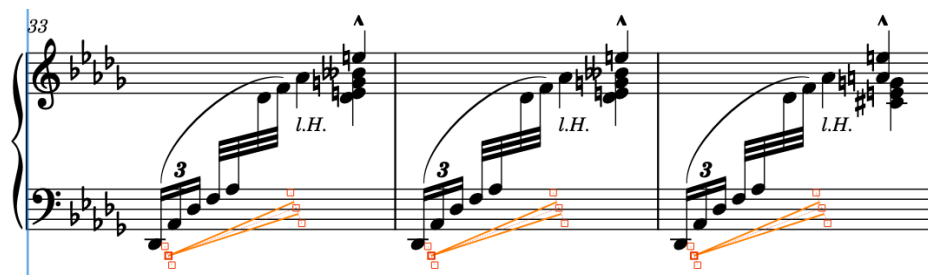
- You can show handles on all items, not just selected items, by choosing **Engrave > Show Handles > Always**. This can make it easier to select individual handles on multiple items.

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.



#### RESULT

You have deactivated collision avoidance for the “l.H.” text items, 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.

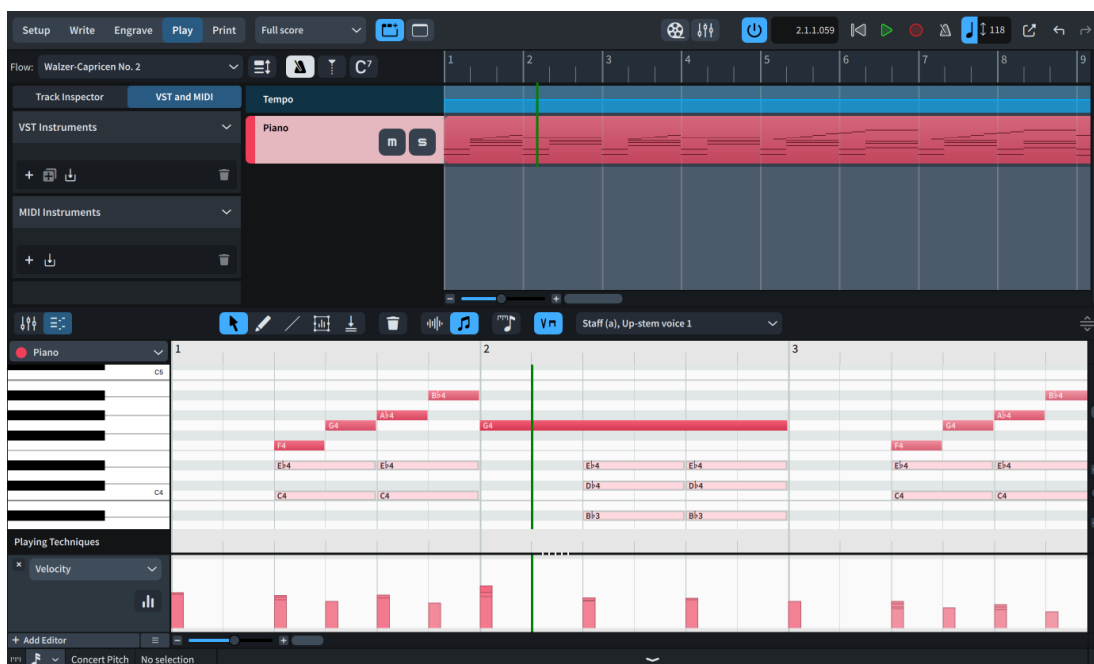
# Playing back music

The next step in the process is listening to the music 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.

In Play mode, the central area of the project window, which previously showed staves on pages, becomes the track overview, with music previewed in tracks. Selecting a track in the track overview allows you to show it in the Key Editor in the lower zone, and edit its sounds in the Track Inspector in the left zone. You can use the flow selector at the top left of the window to view other flows, but only when nothing is selected in any flow.

At the top of the track overview and the Key Editor, there are rulers. The ruler at the top of the track overview shows bar numbers and beat divisions according to the prevailing time signature, while the ruler at the top of the Key Editor shows divisions according to the Key Editor rhythmic grid resolution.



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



The Key Editor in the lower zone allows you to edit notes and other aspects of tracks, such as note velocity and dynamics. It displays pitched notes in a piano roll editor, and unpitched notes in a percussion editor.

By default, the music shown in the Key Editor follows your selection. Notes in the voice you are currently editing appear with bold colors; notes in other voices appear in a lighter shade.

## TIP

- To make the whole Key Editor taller/shorter, click and drag **Resize Lower Zone**  in the Key Editor toolbar upwards/downwards.
- To make individual editors taller/shorter, click and drag their splitters  upwards/downwards. When the mouse pointer is in the correct position, it appears as a split arrow.



- You can zoom in/out of the Key Editor using the controls on the right and bottom edges. You can also change the vertical zoom by pressing **Ctrl/Cmd-Shift-H / Ctrl/Cmd-Shift-G**, and the horizontal zoom by pressing **H / G**.
- 

## 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. In the category list, click **Play**.
  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: 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.

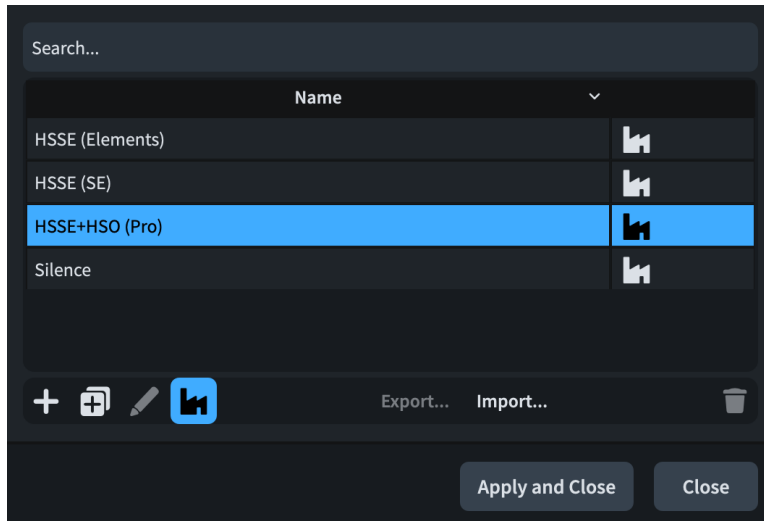
### PREREQUISITE

You 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.



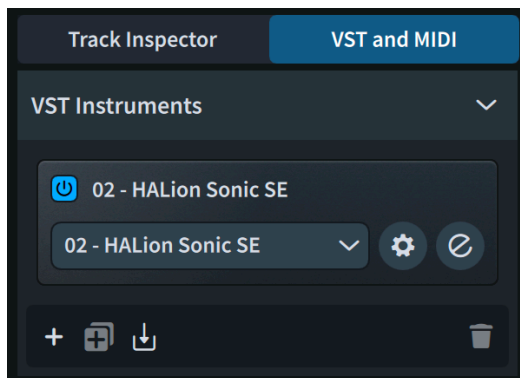
2. Select the playback template for your product version.
  - If you have Dorico Pro, select **HSSE+HSO (Pro)**.
  - If you have Dorico Elements, select **HSSE (Elements)**.
  - If you have Dorico SE, select **HSSE (SE)**.
3. Click **Apply and Close**.

---

#### 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 panel on the left 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.
- To change the overall volume in playback without affecting dynamics in the music, use the Mixer, either in the lower zone or in the **Mixer**  window.

---


#### 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.

## Changing dynamic levels in playback

You can change the levels of dynamics in playback 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.

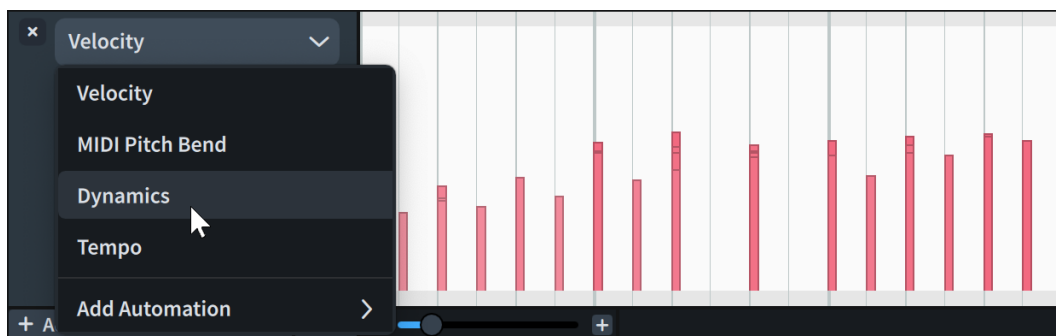
#### PREREQUISITE


- The lower zone is shown (press **Ctrl/Cmd-8**).
- **Key Editor**  is selected in the lower zone toolbar.

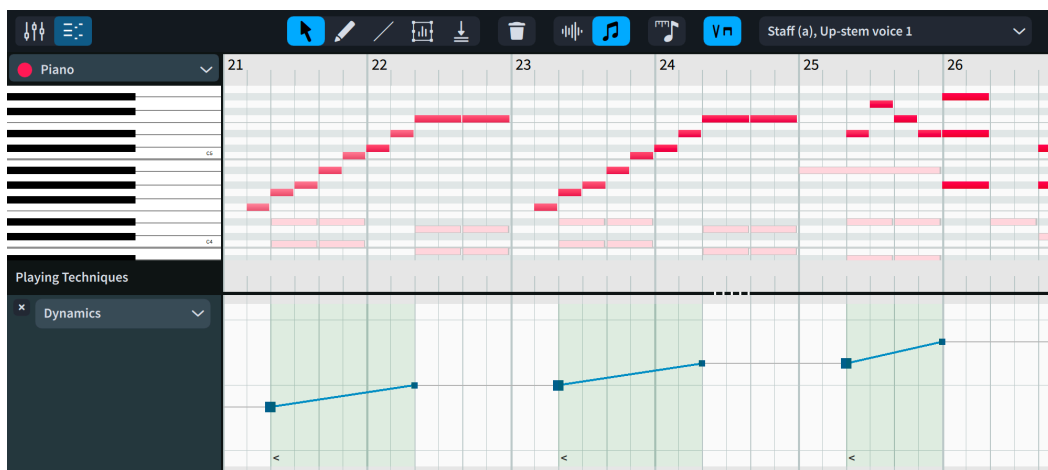
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#### PROCEDURE

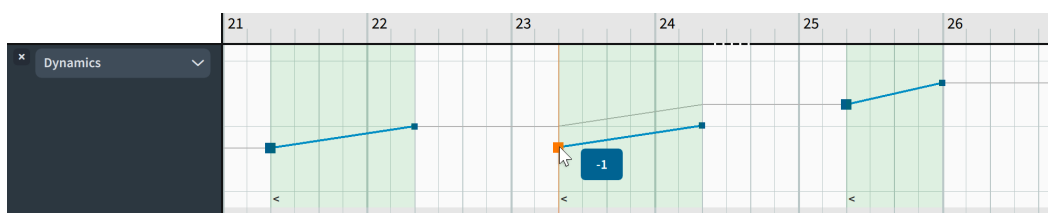
1. At the bottom left of the Key Editor, click the editor menu and select **Dynamics** to show the Dynamics editor.





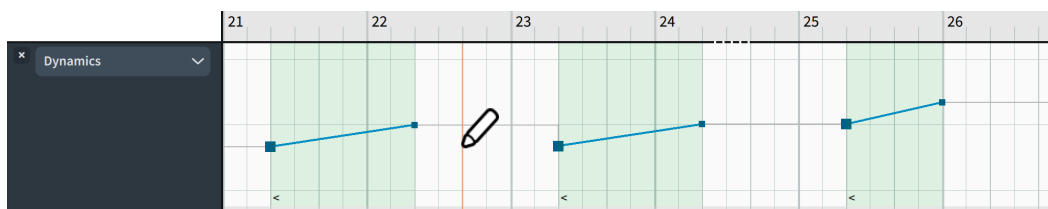
- If you have space on your screen to show multiple editors at once, you can instead click **Add Editor**  and select **Dynamics** to show the Dynamics editor in addition to the previous editor.



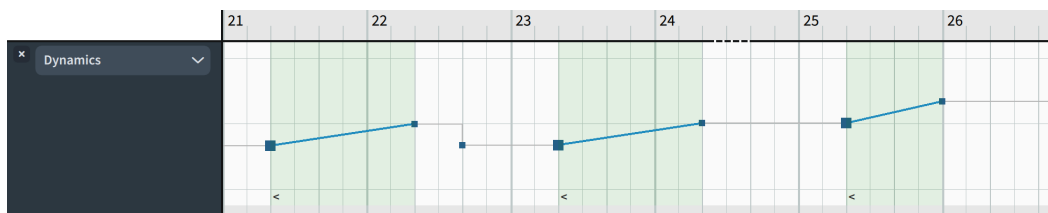
- There is a cumulative volume increase across the three crescendo hairpins in bars 21-26. However, they most likely indicate shaping that resets at the start of each phrase, so you can adjust their start dynamic levels.
2. If **Select** is not already selected, click **Select**  in the Key Editor toolbar.
    - You can also right-click and hold in the Key Editor, then select **Select**  from the quick tool selector.
  3. In bar 23, click and drag the crescendo start point downwards until the readout displays **-1**; that is, until it is at a similar level to the start of the crescendo in bar 21.





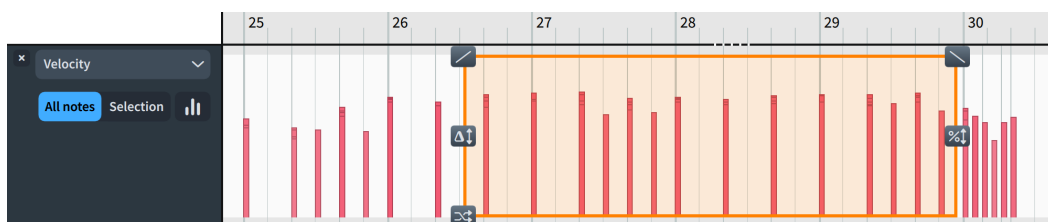
- The crescendo end handle also moves down proportionally.
  - You could also do the same for the next crescendo in bar 25, but the current phrasing with the third crescendo sounding a bit louder feels quite natural. When you release the mouse after lowering the crescendo end in bar 24, the crescendo in bar 25 also lowers accordingly.
4. In the Key Editor toolbar, click **Draw**  to select the **Draw** tool.
    - You can also right-click and hold in the Key Editor, then select **Draw**  from the quick tool selector.
  5. 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.




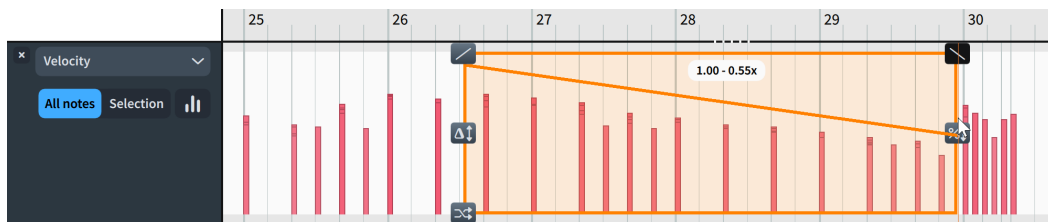
- This means the downbeat in bar 23 plays back at the lower dynamic level, which sounds more natural.



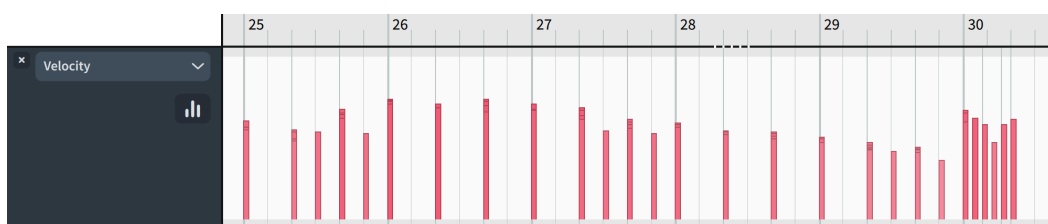
- The next steps involve the Velocity editor. If your Velocity editor is already shown, you can skip the next step.
6. Click the editor menu and select **Velocity** to show the Velocity editor.
    - Velocity controls the dynamics of non-sustaining instruments, including the piano.
  7. In the Key Editor toolbar, click **Transform**  to select the **Transform** tool.
    - You can also right-click and hold in the Key Editor, then select **Transform**  from the quick tool selector.
  8. Click and drag in the Velocity editor, from the middle of bar 26 to the end of bar 29, to make a Transform selection around the velocity bars within that region.



9. At the top right of the Transform selection, click and drag **Ramp Tilt Right**  downwards until you are happy with the slope.



- When you release the mouse, all the note velocities within the Transform selection are adjusted. Their values are changed proportionally, meaning the natural variation in velocity that already existed is preserved.



## 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.

## 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.

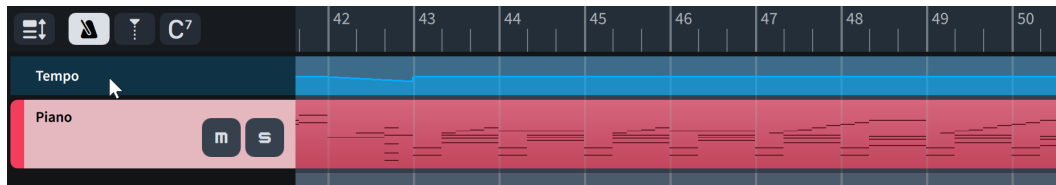
### PREREQUISITE



**Tempo**  is active at the top of the track overview.

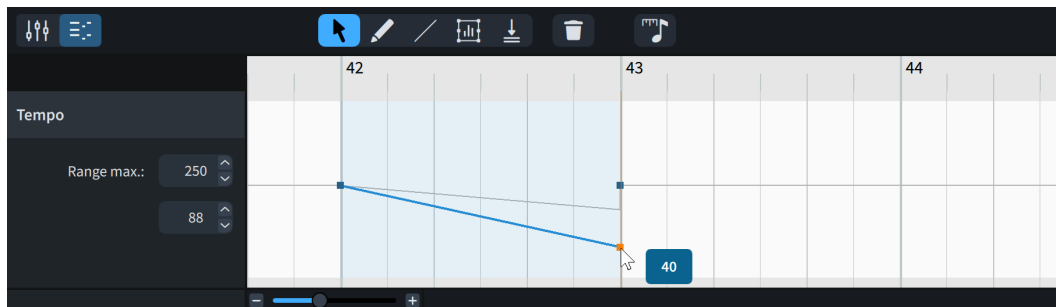
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### PROCEDURE

1. In the track overview, click the Tempo track to show the Tempo editor in the lower zone.
  - You can also select **Tempo** from the menu in the editor header, or click **Add Editor**  and select **Tempo** to show the Tempo editor in addition to the previous editor.



2. In the Key Editor toolbar, click **Select**  to select the **Select** tool.
  - You can also right-click and hold in the Key Editor, then select **Select**  from the quick tool selector.
3. At the start of bar 43, click and drag the *rit.* end point 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 Tempo track, Dorico calculates the corresponding percentage change.

---

### AFTER COMPLETING THIS TASK

Click in the ruler in the Key Editor or track overview 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.

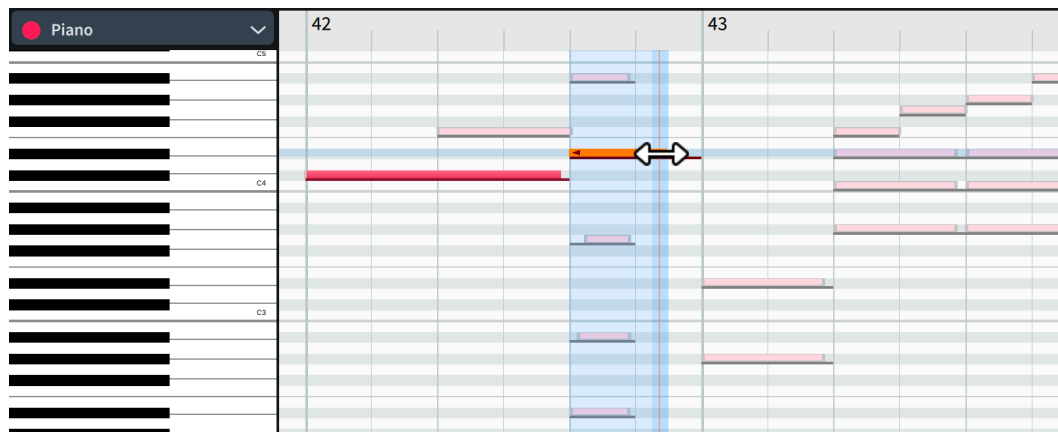
These adjustments are subjective, but we suggest making the quarter note (crochet) sound a little shorter and the eighth notes (quavers) sound a little longer to create the effect of a breath before the start of bar 43.

### PREREQUISITE

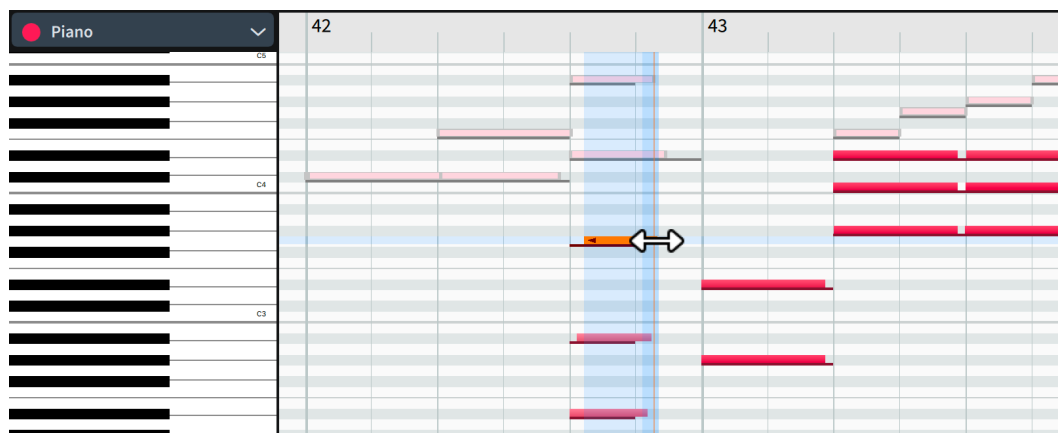
Make sure that **Played Durations**  and **Select**  are selected in the Key Editor toolbar.

### PROCEDURE

1. If required, adjust the size and zoom of the Key Editor, so that notes in the piano roll editor appear comfortably wide and tall for you to make adjustments.
  - You can use **Resize Lower Zone**  and the zoom controls at the right/bottom of the Key Editor. You can also press **G** to make notes appear wider, and **Ctrl/Cmd-Shift-G** to make notes appear taller.
2. In bar 42, click and drag the right end of the E<sub>b</sub> quarter note on beat 3 to the left a little to shorten its sounding duration.



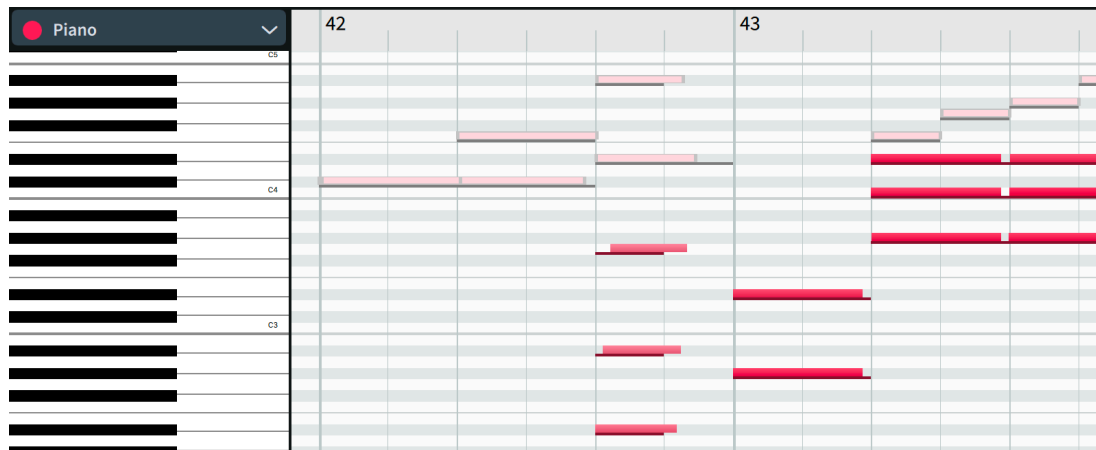
3. Click and drag the right end of the other notes on beat 3 to the right a little to lengthen their sounding duration.



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

#### RESULT


You have overridden the default played durations of some notes without changing how they are notated in the score.



#### AFTER COMPLETING THIS TASK

- Click in the ruler in the Key Editor or track overview 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 their respective editors, 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 notes with **Notated Durations**  selected in the Key Editor toolbar.

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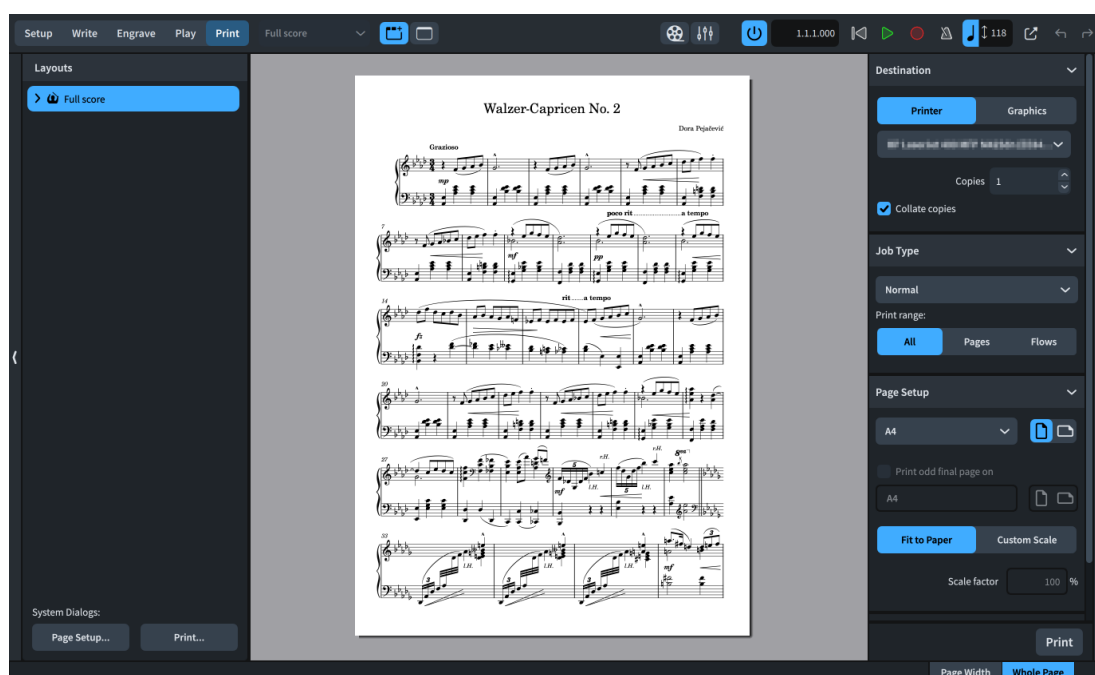


# Printing and exporting

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. It shows the layout selected in the **Layouts** list on the left of the window, not from the layout selector in the toolbar at the top.

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.



## 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** for **Print range**.
  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, then 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**, then enter **PROOF** into the value field.


#### TIP

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

10. Click **Export**.

#### RESULT

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



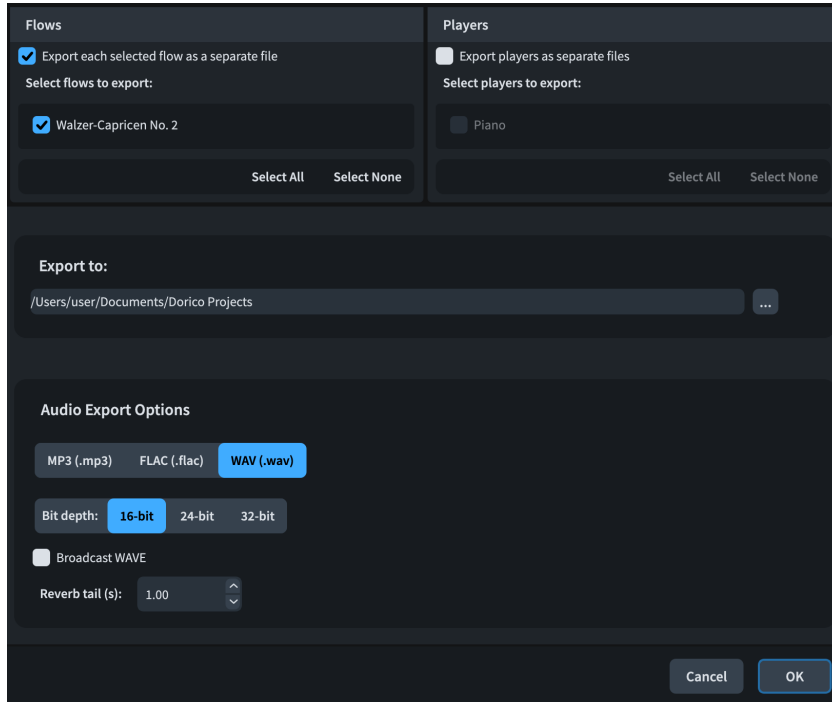
## Exporting the audio


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. In the **Flows** section, deactivate **Export each selected flow as a separate file**.
    - If this option were activated, the resulting audio 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.
  3. Click **Choose Folder**  beside the **Export to** field to open the File Explorer/macOS Finder.
  4. Locate and select the destination folder you want.
  5. Click **Choose** to insert the new path in the **Export to** field.
  6. In the **Audio Export Options** section, choose **MP3 (.mp3)**.
    - As part of these steps, we suggest exporting as MP3 because the resulting MP3 file size is much smaller than WAV or FLAC files.
  7. Optional: Change the **Reverb tail (s)** duration.
    - This controls the amount of time added at the end of the audio file to accommodate reverb that continues sounding after the music has finished.
  8. 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. There is also an overview of how Dorico handles part layouts.

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.

## 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.

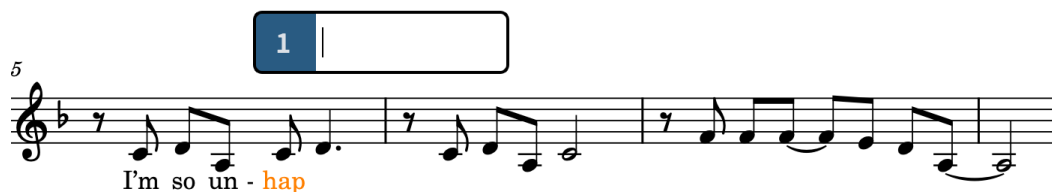


4. Press **Space** to advance the popover to the next note.



- 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 **-**.




5

I'm so un - hap

1

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

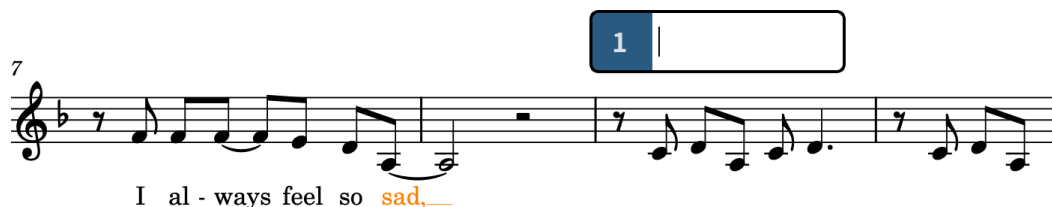


5

I'm so un - hap - py,

1

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.



7

I al - ways feel so sad, \_

1

- 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.



12

part,

1

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 each 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.



The image shows a musical staff for bar 16. The lyrics are "when he re - ceives it, See, see, ri - der, see what\_ you". A popover is open over the G note on beat 3, containing the text "fer".

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.



The image shows the same musical staff for bar 16, but now with two fermatas added. One is over the G note on beat 3 and the other is over the C note on beat 4.



#### 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.

The image shows a musical score for a band and piano. The staves are labeled: V. (Vocal), Cl. in Bb (Clarinet in B-flat), Crt in Bb (Cornet in B-flat), Tbn (Trombone), Ban. (Banjo), and Pno (Piano). The score is in 4/4 time and features a fermata over a whole note in the second measure of the vocal line. The fermata is represented by a red bracket with a vertical line extending upwards from the note. This bracket is positioned above the vocal staff and has thin red lines extending downwards to connect to the corresponding notes or rests on the other staves, including the piano staff. The lyrics are: "hope he will re-mem-ber, when he re-ceives it,".

#### 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 **Panels** , then **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.

The image shows a musical score for a cornet staff. A popover menu is open over the first note of the first measure. The popover has a dark blue header with a white 'V' icon and the text 'con s'. Below the header, the text 'con sord' is displayed. The score is in 4/4 time and features a cornet line with a first note in the first measure.

4. Press **Down Arrow** to select **con sord**.
- 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.





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.



## 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.

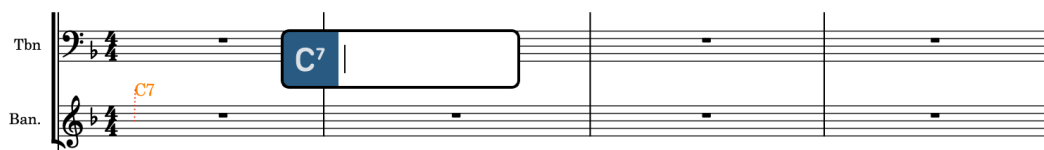
An important aspect of chord symbols in Dorico is that they exist globally by default, meaning you can input a chord symbol once but show the same chord symbol for all players in the ensemble if needed. You can also input local chord symbols if one player needs a different chord.

#### PROCEDURE

1. In bar 1, select the bar rest on the banjo staff.
  - For simplicity, we recommend inputting chord symbols onto staves that you want to show chord symbols on anyway.
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.

Musical notation for Tbn and Ban. in 4/4 time. The Tbn staff has a blue popover box containing 'C7' over the second bar. The Ban. staff has chord symbols 'C7', 'G7/D', and 'C7' above the first three bars.

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.

Musical notation for Tbn, Ban., and Pno. in 4/4 time. Chord symbols are placed above the Ban. and Pno. staves for the first four bars.

#### 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 **Library > Engraving Options**.
- If you have Dorico Elements, you can change these settings in the **Library > Chord Symbols** dialog.

#### 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.

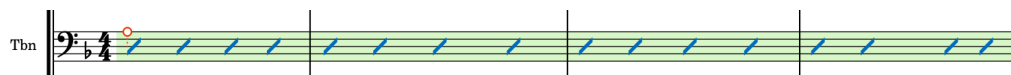
### PROCEDURE

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.



The image shows a musical score for a trombone (Tbn) in 4/4 time. The first staff is for the Clarinet in Bb (Cl. in Bb) with the instruction 'con sord.'. The second staff is for the Trombone (Tbn). A blue box highlights a bar rest in the first bar of the Tbn staff. A popover menu is open over this rest, showing the word 'slash' in a text input field. The rest of the score shows musical notation for the first four bars.

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



The image shows the same musical score as above, but now the bar rest in the first bar of the Tbn staff has been replaced by a slash region. The slash region is represented by a series of diagonal lines (green and blue) across the staff. The rest of the score remains the same.


- 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.



The image shows a full score for a blues song. The staves are: Cl. in Bb, Tbn, Ban., and Pno. The Tbn staff has a slash region in the first four bars. The Ban. staff has a slash region in the first four bars. The Pno. staff has a slash region in the first four bars. The Cl. in Bb staff has musical notation. The Ban. staff has chord symbols: C7, G7/D, C7, F, G#dim7 Gm7, F, C7, F. The Pno. staff has chord symbols: C7, G7/D, C7, F, G#dim7 Gm7, F, C7, F. The score is in 4/4 time.

- 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. Instead, you can input notes in stemless slash voices on those beats.
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 you have created a new, stemless slash voice.

18. Press **6** to select quarter notes (crotchets).
19. Press **Y** twice to input two quarter note stemless slash notes.

- **Y** inputs default pitches, and is particularly useful for unpitched percussion. Clefs determine the default pitch for pitched instruments, such as G on treble clef staves.



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 when only some bars require specific rhythms, for example.

TIP

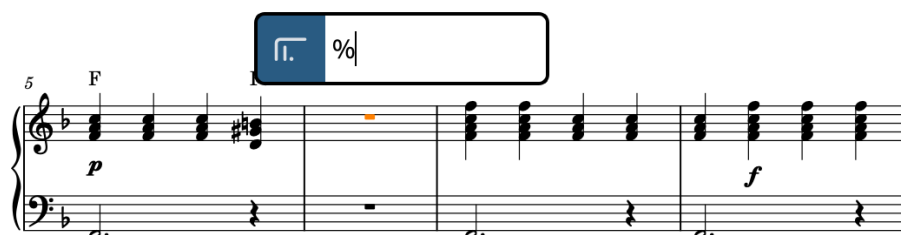
You can also add slash regions using the Repeat Structures panel on the right of the window, which you can show by clicking **Panels** , then **Repeat Structures**  in the Notations toolbox.

## 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 using the Repeat Structures panel on the right of the window, which you can show by clicking **Panels** , then **Repeat Structures**  in the Notations toolbox.

## Showing chord symbols above different staves

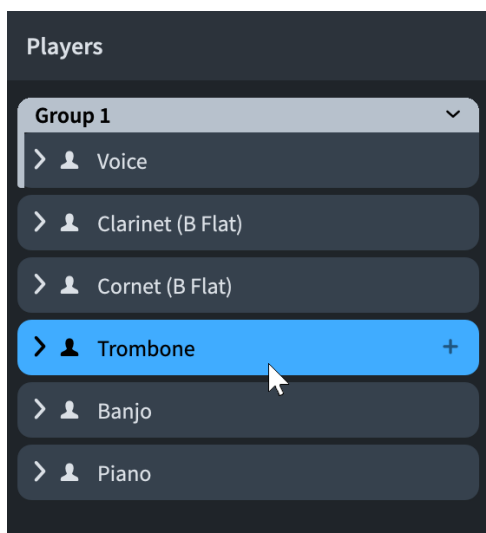
Chord symbols automatically appear above rhythm section instrument staves. However, in this song it is useful to show chord symbols for other instruments too, to help their improvisation.

### 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.
  - You can also click **Player Settings** in the Players panel to access this option.
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.

### TIP

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



## Adding a drum set

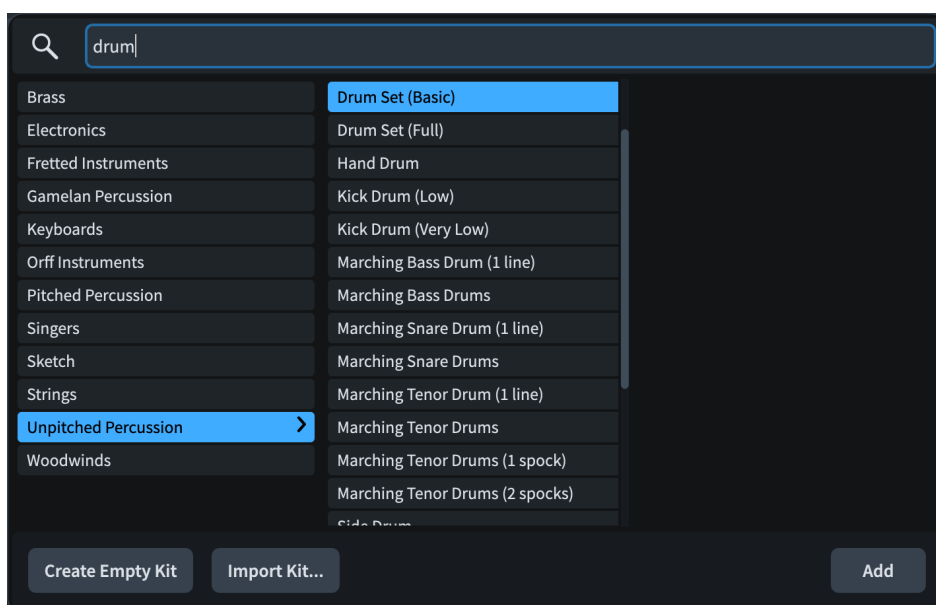
This song did not originally include any percussion, but in order to demonstrate how Dorico handles percussion kits including drum sets, in this task you will add a hypothetical drum set to the project.

### PREREQUISITE

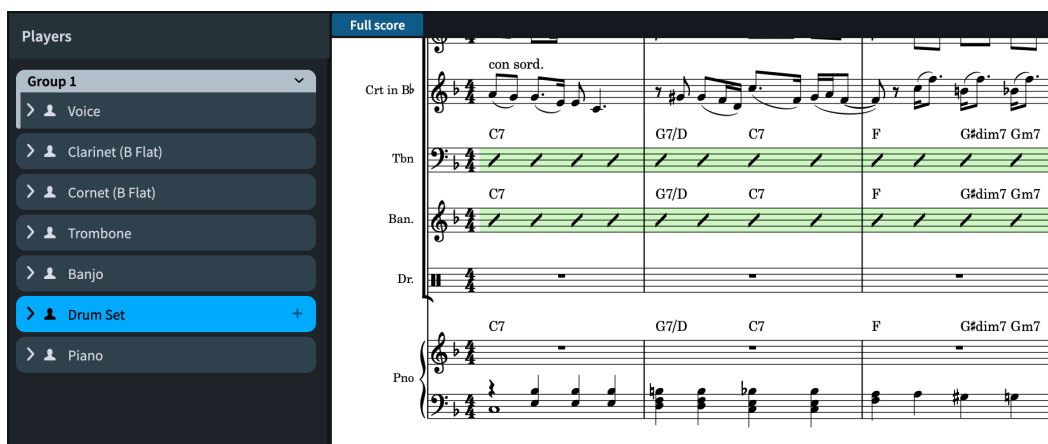
You are in Setup mode (press **Ctrl/Cmd-1**).

### PROCEDURE

1. In the **Players** panel action bar, click and hold or right-click **Sort Players**  and select **Band**.
  - This setting automatically sorts new players according to wind/concert band convention.
2. Press **Shift-P** to add a new single player and open the instrument picker.
  - You can also click **Add Single Player**  at the bottom of the **Players** panel.
3. Enter **drum** into the instrument picker search box.



4. Make sure **Drum Set (Basic)** is selected, then click **Add** or press **Return**.



- The new drum set is automatically positioned above the piano due to the **Band** player sort order.



- 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.

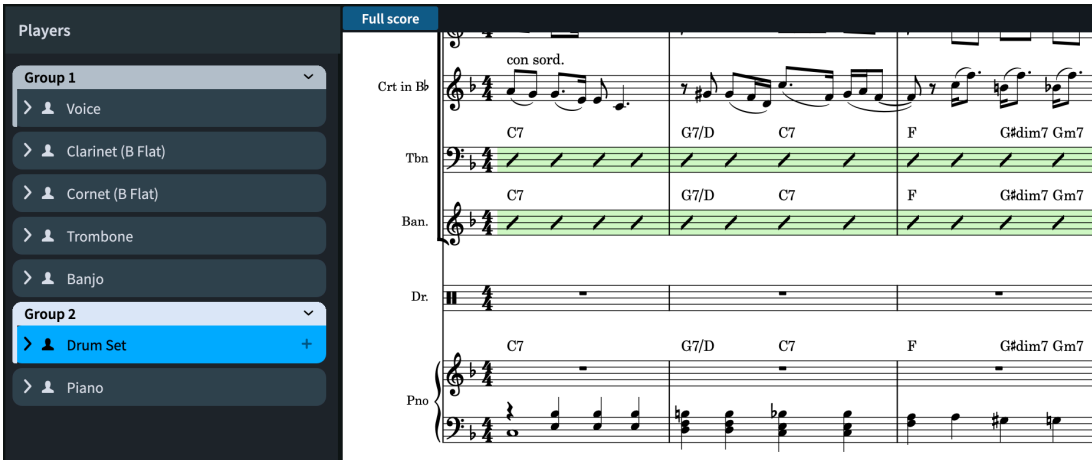
TIP

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

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

RESULT

You have added a single player, assigned a drum set to them, 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. You could also designate the voice as a soloist, as Dorico brackets and numbers soloists separately. You can read more about designating players as soloists in the **Operation Manual**.

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 instrument menu  in the instrument label 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 **Layout Options > Players > Percussion** (key command **Ctrl/Cmd-Shift-L**).

## 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, then double-click **Drum Set** in the new tab.

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.
2. Press **Shift-N** to start note input.
  - On percussion kit staves, the caret appears shorter. The current instrument name is also shown in addition to the caret and the rhythmic grid.



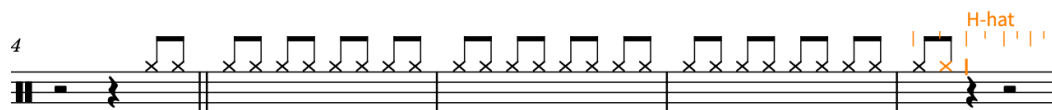
3. Press **Space** three times to advance the caret to beat 4.



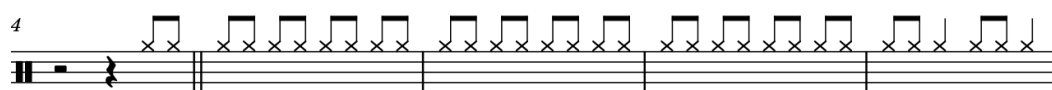
4. Press **Up Arrow** until the caret is on the hi-hat.



5. Press **5** to select eighth notes (quavers).
6. Press **Y** until the end of beat 1 in bar 8.
  - **Y** is a generic note input key command that is particularly useful for percussion.



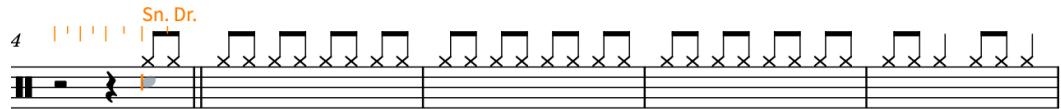
7. Press **6**, **Y**, **5**, **Y**, **Y** again, **6**, then **Y** once more.



8. Move the caret back to bar 4, beat 3.

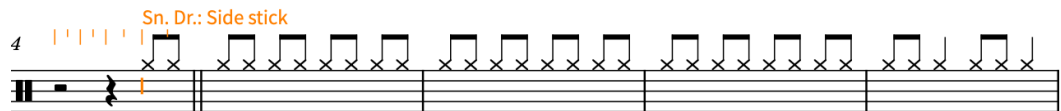
- For example, you can press **Ctrl/Cmd-Left Arrow** four times, then **Left Arrow** twice, assuming your rhythmic grid resolution  is set to eighth notes (quavers).

9. Press **Down Arrow** until the caret is on the snare drum.

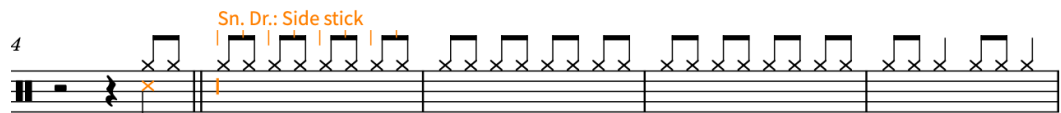


- Currently this would input generic snare drum notes, but something subtler would be better for this song. Because unpitched percussion playing techniques are commonly notated with different noteheads, you can select unpitched percussion playing techniques during note input.

10. Press **Alt/Opt-Up Arrow** to select the side stick playing technique.

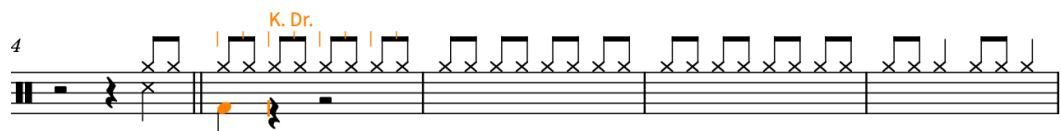


11. Make sure quarter notes (crotchets) are selected, then press **Y**.



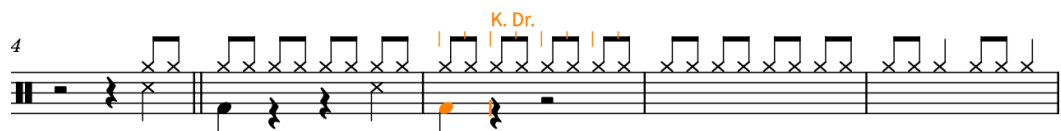
- The default drum set in Dorico is already set up with the most common percussion playing technique noteheads, so the side stick snare drum note appears with a cross notehead.
- You could continue using the arrow keys to select other instruments in the kit and then pressing **Y** to input notes for 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

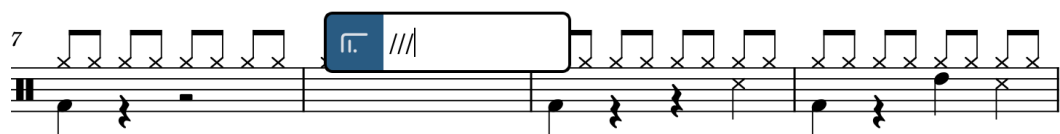
In bars 8 and 12 in the verse, the vocal part stops early in the bar. To fill in the space a little, you can add tremolos to the drum set part.

#### PROCEDURE

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



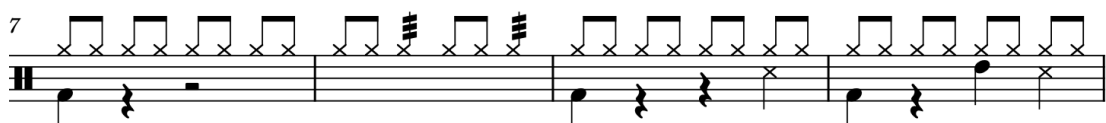
2. Press **Shift-R** to open the repeats popover.
3. Enter **///** into the popover.





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 **Panels** , then **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.

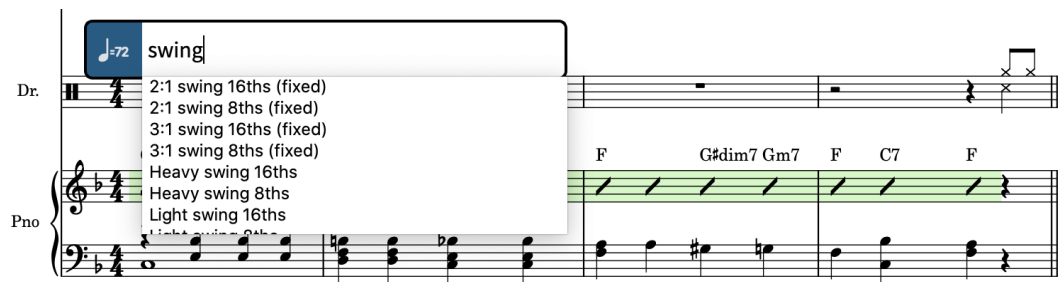
## Enabling swing playback for the drum set

The drum set part has lots of eighth notes (quavers) that could be played swung, as is idiomatic in blues songs, 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.

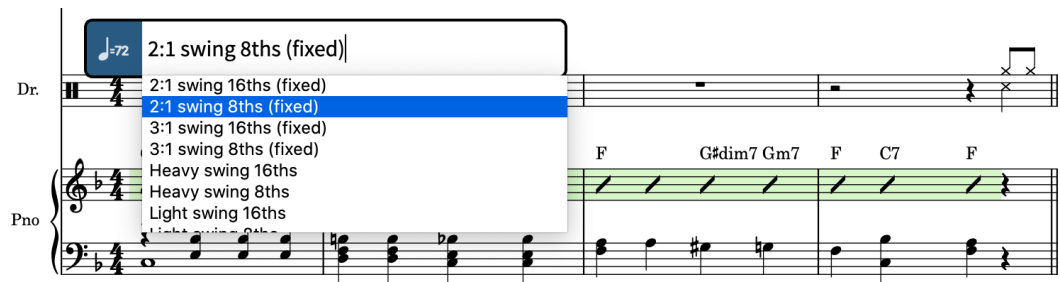
Dorico provides a number of swing ratios, categorized as “rhythmic feels”, by default.

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 or Dorico Elements, you can also enable swing playback in the whole project on the **Timing** page in **Library > Playback Options** (key command **Ctrl/Cmd-Shift-P**).

## Removing the drum set from the full score

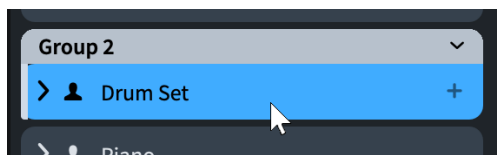
One of Dorico's strengths is the flexible relationship between players, layouts, and flows. To demonstrate this, you can remove the drum set from the full score, because it was not in the original song, but keep the player and their music in the project for reference.

PREREQUISITE

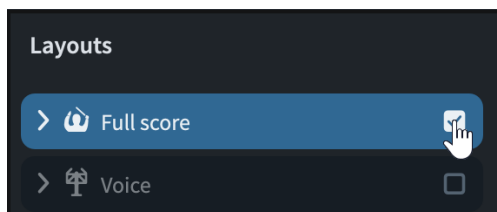
You are in Setup mode (press **Ctrl/Cmd-1**).

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.



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”.

---

## Looking at the parts

You are now almost at the end of this guide, and are hopefully feeling ready to work on your own projects! So let’s take this opportunity to do a quick tour of part layouts, what they share with the full score, and what is unique to each part.

Firstly, a quick reminder of what layouts are and how they work in Dorico:

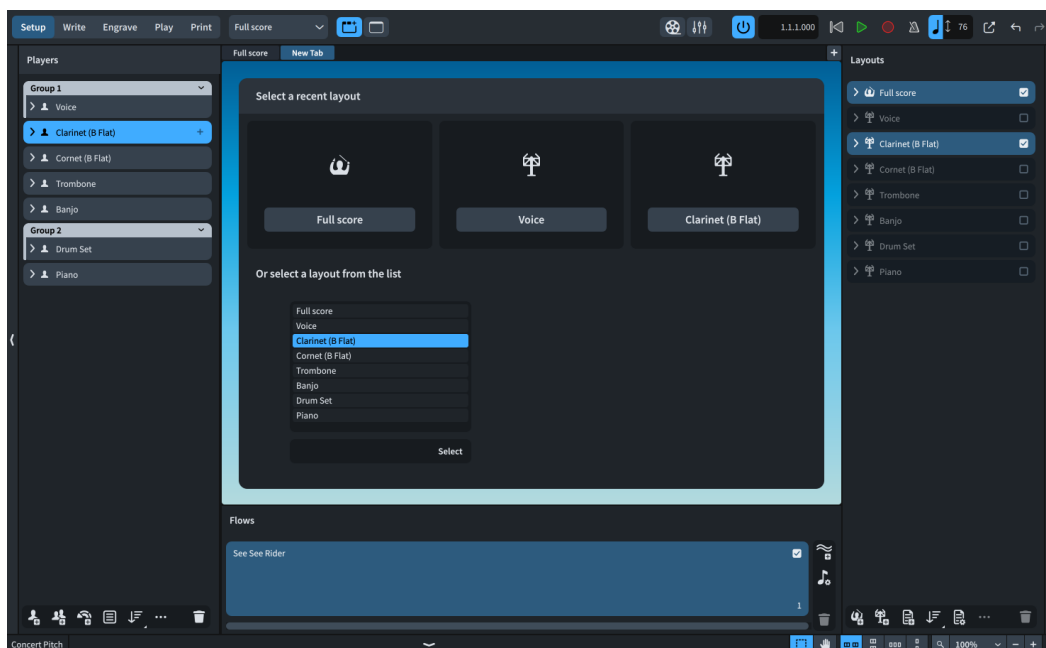
Layouts combine the musical content of flows and players with page formatting to produce paginated music notation. You can have any number of layouts in a single project with any combination of players and flows. For example, you can include a rehearsal piano player in the vocal score layout without showing piano staves in the full score. Layouts share musical content (such as the notes each instrument plays), but can have independent formatting (such as system breaks and page turns in different places). Full score and part layouts have different default settings; for example, multi-bar rests are automatically shown in parts, but not in scores.

This means that literal part “extraction”, where each instrumental part is saved to a separate file, is not necessary: you can keep your full score, all instrumental parts, and any other layouts you need all in one Dorico project, while retaining the flexibility to edit each one independently.

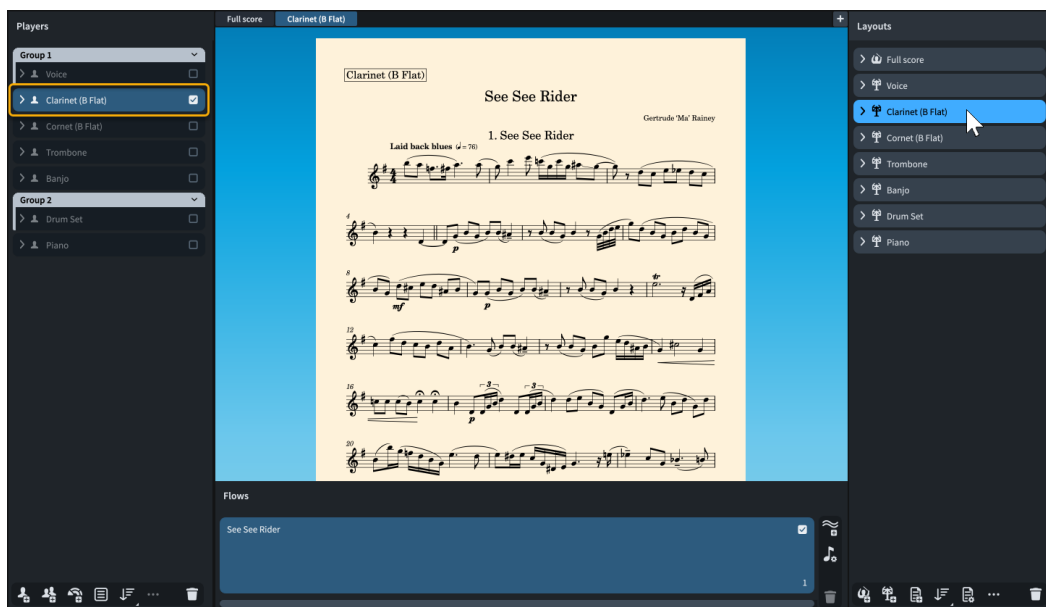
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### PROCEDURE

1. Press **Ctrl/Cmd-T** to open a new tab.
  - If the tab bar was hidden, it is now shown.
  - You can also click **New Tab +** at the right end of the tab bar.



2. In the list at the bottom of the new tab, double-click **Clarinet (B Flat)** to open the Clarinet part layout.
  - You can also select it from the layout selector in the toolbar.
  - You are now viewing the Clarinet part layout. It contains only the music belonging to the Clarinet player. To check this, select the Clarinet part in the **Layouts** panel on the right, then look at the **Players** panel on the left: only the Clarinet player has an active checkbox, meaning only that player is assigned to the Clarinet part layout.



3. In the tab bar, click the **Full score** tab to bring it into view in the music area.
  - A few key differences are probably obvious: by default in Dorico, part layouts have cream pages, whereas scores have white pages; the Clarinet part has no staff labels, but the full score has abbreviated staff labels on every system; the first system in the Clarinet part is slightly indented; the staff size is larger in the Clarinet part; and the casting off is different, namely which bars appear in each system.



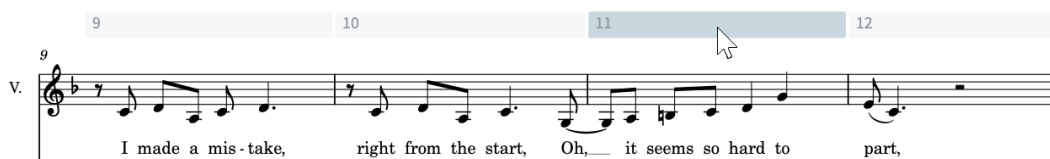
- Many of these differences follow generally accepted practices: part layouts require staves to be large enough to read comfortably from a music stand, but because they typically only show the music for one instrument, they don't need the staff labels that are helpful in full scores. These are some of the settings you can adjust for each layout independently.
  - Another aspect of layouts that is independent is the casting off, which you can now try changing.
4. Do one of the following:
    - If you have Dorico Pro or Dorico Elements, press **Ctrl/Cmd-3** to switch to Engrave mode.
    - If you have Dorico SE, press **Ctrl/Cmd-2** to switch to Write mode.
  5. In the full score layout, locate bar 11 and remember where it appears; that is, in the middle of the top system on page 2.
  6. In the tab bar, click the **Clarinet** tab to bring it into view in the music area.
  7. Select the note at the start of bar 11.




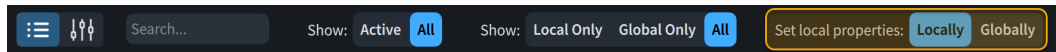
8. Insert a system break in one of the following ways:
  - If you have Dorico Pro or Dorico Elements, press **Shift-S**.
  - If you have Dorico SE, choose **Edit > System Break**.



- System breaks that you have inserted manually appear as signposts. You can hide/show some or all signposts from the **View > Signposts** menu.
  - Bar 11 is now at the start of a new system. But what has happened to bar 11 in the score?
9. In the tab bar, click the **Full score** tab to bring it into view in the music area.
    - Bar 11 is exactly where you left it, in the middle of the top system on page 2.



- System and frame breaks are layout-specific, meaning that inserting them in one layout doesn't affect any other layouts.
  - There's one more key layout-specific aspect of how music can appear that we would like to introduce you to.
10. If the lower zone is not shown, press **Ctrl/Cmd-8** to show it.
  11. Make sure **Properties**  is selected in the lower zone toolbar, so you can access the Properties panel.
  12. In the Properties panel toolbar, choose **Locally** for **Set local properties**.



- This controls the property scope, allowing you to determine whether subsequent local properties you change take effect only in the current layout (**Locally**), or in all layouts (**Globally**).

13. Still in the full score layout, **Ctrl/Cmd**-click all the crescendo hairpins in bar 15.

14. In the Properties panel, activate **Gradual style** in the **Dynamics** group.

15. Select **cresc....** from the menu.

- All the selected hairpins now appear as *cresc.* text with dotted continuation lines. But what if you wanted to keep the hairpins in the part layouts?

16. In the tab bar, click the **Clarinet** tab to bring it into view in the music area.

- Because **Gradual style** is a local property, and the property scope was set to **Locally** when you changed it in the full score, that change only affected the score, leaving the appearance of the selected crescendos in the corresponding part layouts untouched.
- Let's check the rest of the parts.


17. Press **Shift-Alt/Opt-]** to switch to viewing the next layout in the current tab.

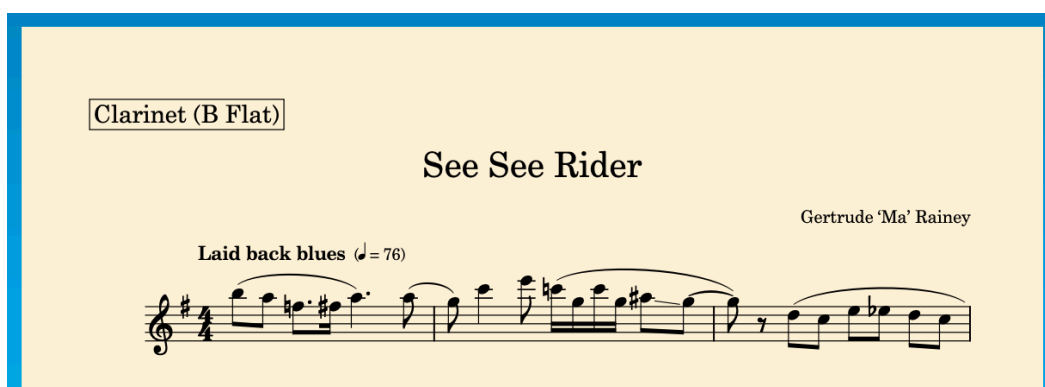
- The next layout is the Cornet, and its crescendo in bar 15 is also still a hairpin.

18. Keep pressing **Shift-Alt/Opt-]** to cycle through the rest of the parts and check their hairpins, until you reach the Piano.

- If you want to cycle back the other way, press **Shift-Alt/Opt-[**.
- You can also select an item on a staff, then press **W** to switch to/from the corresponding part/score.
- As you looked through all the parts, you may have noticed they all had a redundant flow heading below the project title at the top of the page, displaying "1. See See Rider". Although you learned how to hide flow headings in an earlier task, that only affected one layout.

19. Press **Ctrl/Cmd-Shift-L** to open **Layout Options**.

20. In the **Layouts** list on the right of the dialog, click **Select All Part Layouts**  in the action bar at the bottom.
  - This allows you to hide flow headings in all part layouts at the same time. When you change options in **Layout Options**, you're doing so for whichever layouts are selected on the right of the dialog.
  - You can also select multiple layouts by clicking and dragging across them, **Shift**-clicking adjacent layouts, and **Ctrl/Cmd**-clicking individual layouts.
21. In the category list, click **Page Setup**.
22. In the **Flows** section, choose **Never** for **Show flow headings**.
23. Click **Apply**, then **Close**.
  - In one go, you've hidden all flow headings in all part layouts. You could do the same if you wanted to, for example, show bar numbers every bar, change the staff size, change the default gaps between systems, and so on.



Clarinet (B Flat)

See See Rider

Gertrude 'Ma' Rainey

Laid back blues (♩ = 76)

---


#### RESULT

You have:

- Opened a second tab
- Compared a part against the score
- Inserted a system break into a part without affecting the score
- Changed local properties in the score without affecting the parts
- Cycled through layouts using key commands
- Changed a **Layout Option** for multiple selected layouts

# 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](https://steinberg.help), including separate PDFs for popover entries and 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 in **Library > 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 items 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 and Dorico Elements 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 **Library > 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 **Library > 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 and Dorico Elements 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 **Page templates 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 page templates 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.

# Index

## A

a tempo 34  
abbreviated instrument names 56  
accelerando 34, 50  
accents 30  
acciaccaturas 40  
accidentals 21, 22, 35, 37, 43, 50  
    spelling 46  
adding. *See* inputting  
alignment 66, 85, 89, 108  
angles 67, 69  
appoggiaturas 40  
arpeggio signs 32  
articulations 30  
audio 73, 74, 84

## B

barlines 14, 15, 49  
bars 14, 15  
    numbers 12  
    repeats 94  
bass clef 35  
beaming  
    cross-staff 45, 62  
    grouping 65, 108  
    inputting 16, 65  
    spacing 62  
below the staff 47  
black and white 82  
booklets 81  
buttons 4

## C

caret 16  
    chords 18  
    grace notes 40  
    moving 16, 18, 22, 50  
    tuplets 37  
    voices 22  
casting off 57, 60–62, 103  
cautionary accidentals 21  
chords 18, 32, 35, 40  
    symbols 89, 91, 95  
clefs 35, 50  
codes. *See* tokens  
collision avoidance 61, 69  
color 82  
composer 53, 54  
con sordino 88  
copies 81  
copyright 58  
cross-staff beaming 45

crotchets. *See* quarter notes

## D

deleting  
    flow title 55  
    frames 58  
    instrument names 56  
    layouts 11  
    rests 37  
    staff labels 56  
    staves 102  
demisemiquavers. *See* thirty-second notes  
direction  
    slurs 67  
    stems 22, 64  
dotted  
    lines 34  
    notes 16  
double  
    barlines 15  
    flats 46  
down-stems 22, 27, 43, 45, 64, 98  
drum rolls 100  
drum sets 96, 98, 101, 102  
duplex printing 81  
durations 16, 18, 37, 43, 50, 98  
    bar repeats 94  
    playback 34, 78, 79  
    rhythm slashes 91  
    rhythmic grid 4, 72  
    tremolos 100  
dynamics 28, 50, 75  
    aligning 66  
    moving 50, 69, 79

## E

editors 72, 75, 78, 79  
eighth notes 16  
endings 49  
Engrave mode 6, 54, 58, 67, 69  
event display 4  
exporting 82, 84

## F

fermatas 87  
files 7  
    exporting 82, 84  
    printing 81  
first ending 49  
flags. *See* signposts  
flats 21, 22, 35, 37  
flipping 47, 50, 64, 69

flows 7  
  numbers 54, 55  
  swing playback 101  
  titles 53–55, 72  
font styles 54, 82  
formatting pages 52, 57, 60–63  
forte 28  
frames 54, 57, 58  
full scores 11, 102  
  order 96

## G

gaps 69  
  beaming 62  
  dynamics 66, 69  
  note spacing 62  
  playback 79  
  staves 56, 61  
grace notes 40  
graphics files 82  
grazioso 50  
green line 72  
groups  
  beaming 65, 108  
  dynamics 66  
  players 96

## H

hairpins 28  
  aligning 66  
  moving 50, 69  
half notes 16  
hand indications 47  
handles 34, 58, 67  
headings 55  
help 108  
hiding  
  chord symbols 95  
  flow headings 55  
  panels 4  
  staff labels 56  
  staves 102  
hooks 42, 49  
hotkeys. *See* key commands

## I

image files 82  
indents 56  
initial page number 63  
inputting 12, 85  
  accidentals 21  
  arpeggio signs 32  
  articulations 30  
  bar repeats 94  
  bars 15  
  beams 16, 43  
  caret 16  
  chord symbols 89, 95  
  chords 18

inputting (*continued*)  
  clefs 35  
  dynamics 28  
  grace notes 40  
  key signatures 13  
  notes 16, 18, 22, 37, 40, 43, 98  
  octave lines 42  
  repeats 94  
  rests 16  
  slashes 91  
  slurs 25  
  tempo marks 34  
  ties 27  
  time signatures 14  
  tremolos 100  
  tuplets 37  
  voices 22  
instruments 10  
  names 56  
  VST 73  
interface 4  
italics 47

## K

key commands 8, 50, 108  
Key Editor 72, 75, 78, 79  
key signatures 13, 15, 50  
kick drum 98  
kits 96, 98, 101, 102

## L

landscape orientation 81  
layers. *See* voices  
layouts 7, 10, 11, 52, 54, 103  
  exporting 82  
  hiding staves 102  
  names 102  
  printing 81  
  selector 4, 98  
lead sheets 85, 87, 89, 91, 94–96, 98, 101  
left hand 47, 63, 69  
lengthening 28, 49, 50, 79, 108  
lines  
  arpeggio signs 32  
  lyrics 85  
  octave lines 42  
  playback 72  
  repeat endings 49  
  tempo marks 34  
  velocity 75  
loading sounds 73  
lyrics 85

## M

marcato 30  
margins 57, 58  
measures. *See* bars  
mezzo piano 28  
MIDI keyboard 16, 89

minims. *See* half notes  
 modes 6  
 mono 82  
 moving 50, 69, 108  
   caret 22  
   dynamics 66, 69, 79  
   slurs 67  
   staves 96  
   tempo marks 79  
 MP3 files 84  
 music area 4  
 muted 88

## N

naturals 21, 35, 43  
 notes  
   accidentals 21  
   beaming 16, 62, 65, 108  
   caret 16, 18, 22, 37, 40  
   cross-staff 45  
   duration 16, 18, 37, 50, 79  
   grouping 62, 65, 108  
   inputting 16, 18, 22, 37, 40, 98  
   panel 16  
   played duration 79  
   register 42  
   respelling 46  
   spacing 62  
   stems 64  
   tremolos 100  
   tuplets 37  
 numbers 14, 37, 49  
   flows 54, 55  
   pages 63

## O

octave lines 42  
 offsets 62, 66, 67, 69, 85  
 orchestral order 96, 102  
 orientations 81

## P

page templates 54, 58  
 pages  
   formatting 52–58, 60–63  
   margins 57, 58  
   numbers 63  
   size 57  
 panels 4, 13, 14, 16, 28, 32, 34, 35, 42  
 paragraph styles 54  
 parts 7, 11, 52, 102, 103  
 pauses 78, 79, 87  
 PDF files 82  
 percussion kits 96, 98, 101, 102  
 phrase marks. *See* slurs  
 piano  
   dynamics 28  
   instrument 10, 56  
   roll 72

pitch 16, 18, 21, 50  
 Play mode 6, 72–74, 79  
 playback 72–75  
   muted sounds 88  
   note durations 79  
   repeats 49  
   swing 101  
   templates 73  
   tempo 74, 78  
 players 7, 10, 85, 96, 98, 101  
   chord symbols 95  
   groups 96  
   layouts 10, 11, 102  
 playhead 72, 74, 75  
 playing techniques 88, 98  
 poco 34  
 popovers 12  
   bars and barlines 15  
   chord symbols 89  
   clefs and octave lines 35, 42  
   dynamics 28  
   key signatures 13  
   lyrics 85  
   ornaments 32  
   playing techniques 88  
   repeats 91, 94, 100  
   tempo 34  
   time signatures 14  
   tuplets 37  
 portrait orientation 81  
 Print mode 6, 81, 82  
 printing 81  
   preview 4, 81, 82  
   watermarks 82  
 projects 4, 7, 9, 53, 54, 85  
 properties 4, 34, 37, 49, 69, 74, 78, 103

## Q

quarter notes 18  
 quavers. *See* eighth notes  
 quintuplets 37

## R

rastral size 60  
 register 16, 18, 22, 40, 42, 50  
 repeat  
   barlines 49  
   bars 94  
   endings 49  
   tremolos 100  
 resetting  
   dynamics 75  
   layout options 52  
   playback templates 73  
 respelling notes 46  
 rests 16, 37, 43, 79, 87  
 rhythmic  
   dots 16  
   feels 101  
   grid 4, 16, 72  
   slashes 91

right hand 47, 69  
ritenuto 34, 50, 78  
rolls 32, 100  
ruler 72, 75, 78, 79

## S

saving  
  audio 84  
  PDF files 82  
scores 11, 102, 103  
  order 96  
second ending 49  
semiquavers. *See* sixteenth notes  
Setup mode 6, 9–11, 96, 102  
sharps 21  
shortcuts. *See* key commands  
shortening 28, 50, 79, 91, 108  
sidebars. *See* panels. *See also* toolboxes  
signposts 101  
single players 10  
sixteenth notes 16, 37, 43  
slashes 91  
  grace notes 40  
  tremolos 100  
slurs 25, 67  
snare drum 98  
sounds 72–74, 79  
  muted 88  
spacing 57, 58, 60–63  
speed 34, 74, 78, 79  
spelling of accidentals 46  
spreads 81  
staccato 30  
starting  
  chord input 18  
  grace note input 40  
  note input 16  
  projects 9  
  tuplet input 37  
status bar 4, 72  
staves 16, 18, 22, 47, 50  
  beaming 45, 62  
  chord symbols 95  
  fermatas 87  
  hiding 102  
  indents 56  
  labels 56  
  order 96  
  size 60, 103  
  spacing 61, 62  
stems 22, 45, 47, 64  
  audio 84  
  spacing 62  
swing playback 101  
switching  
  layouts 4, 103  
  modes 6  
system breaks 103  
system track 12

## T

tabs 4, 98, 103  
templates  
  pages 54  
  playback 73  
tempo marks 34  
  moving 50, 79  
  playback 74, 78  
  swing playback 101  
tenuto 30  
text 47, 54, 58  
  lyrics 85  
  moving 50, 69  
  watermarks 82  
thirty-second notes 16, 43  
ties 27  
time signatures 14, 65, 89  
titles 53–55, 63, 72, 81  
tokens 53, 54  
tom-toms 98  
toolbar 4  
toolboxes 4  
tracks 72, 75, 78, 79  
transposing 18, 42, 50  
treble clef 35  
tremolos 100  
triplets and tuplets 37, 65, 101  
two-up 63, 81

## U

unpitched percussion 96, 98, 101, 102  
unslashed grace notes 40  
up-stems 22, 27, 43, 45, 64, 98

## V

velocity 75  
verses 85  
vertical spacing 57, 58, 60, 61, 63  
video 73, 74  
voices 22, 35, 37, 45, 47  
  changing 50  
  percussion 96, 98  
  slashes 91  
volta lines 49  
volume 75  
VST instruments 73

## W

watermarks 82  
wiggly lines 32  
wildcards. *See* tokens  
windows 4  
Write mode 6, 12, 13, 16, 85

## Z

zones 4, 16  
zoom 13