

The collection includes the these plugins.

- [Beam Over Barlines](#)
- [Mass Copy](#)
- [Measure Numbers](#)
- [Page Mover](#)
- [Patterson Beams](#)
- [Settings Scrapbook](#)
- [Staff Sets](#)
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These plug-ins provide automated editing of ties, triplets, and beams, with numerous configuration options to suit any taste. Also available is a vastly improved equivalent of Mass Mover for moving note-attached items. Finally, tools for managing measure numbers (including repeated measures), file settings, page shifting, and staff views round out the collection.

You may download the collection and try them free for 30 days. A single, modest registration fee activates all of them.

User Help and Documentation

Documentation for each plug-in is available on these pages

- [Beam Over Barlines](#)
- [Mass Copy](#)
- [Measure Numbers](#)
- [Page Mover](#)
- [Patterson Beams](#)
- [Settings Scrapbook](#)
- [Staff Sets](#)
- [Tie Mover](#)
- [Tuplet Mover](#)

To install the collection, decompress the archive and move the contents to Finale's Plug-Ins folder. If you are using Finale 97 or 98, you must move the plug-in files themselves into Finale's folder. For later versions, you can keep the Patterson Plug-Ins Collection in a separate folder inside Finale's Plug-Ins folder.

The plug-ins allow you to save a large number of new menu options in your Finale Plug-In menu by means of [Saved Settings](#). At some point you will want to move them to a new machine. See [Moving Plugin Settings to Another Machine](#) for instructions on how to do this.

Beam Over Barlines

Beam Over Barlines automatically implements workarounds for beams over barlines. Finale does not directly support beams over barlines, so users have commonly implemented them one of two ways:

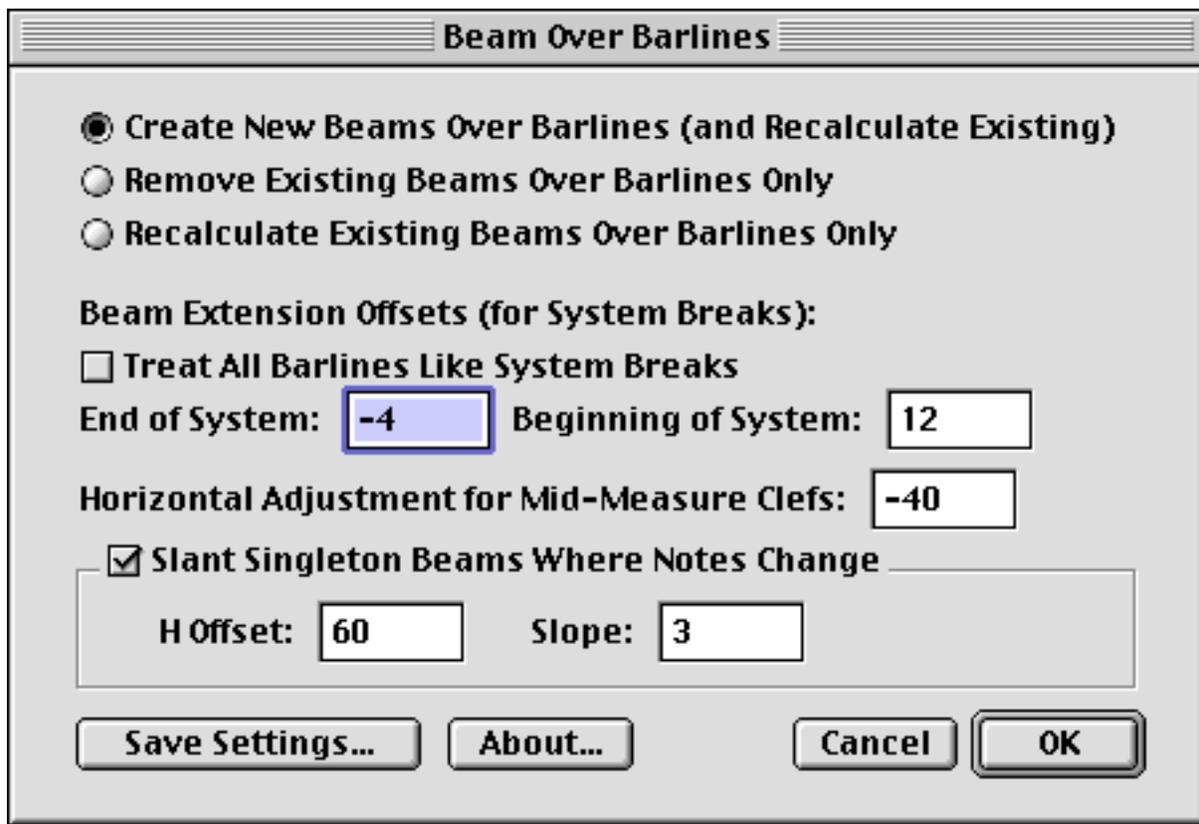
1. Extending the beams on the left and right so that they meet at the barline and then lining up the angles. (Extra extremely tedious work is required if only a single note is on either side of the barline.)
2. Placing the notes on the right side of the barline in the previous bar and manually dragging them into alignment. (This only works if the beam does not cross a system break.)

Each approach has advantages and disadvantages, both for users and for plugins. For example, a plugin cannot practically or reliably line up beam angles, so workaround #1 can only be partially automated. Furthermore, other tools such as Patterson Beams cannot correctly edit a beam that is split in this way.

Workaround #2 has the disadvantage that when the page layout changes (such as for an extracted part), it may no longer be valid if the spacing changed or if the beam now is on a system break. Furthermore, adding articulations, dynamics, or other edits to notes on the right side of the barline is not possible without dragging them back to the left of the barline.

The plugin achieves the best that it can of both worlds. By default it uses the beam-extension approach only for system breaks, where angle alignment is not critical. For mid-system barlines it uses workaround #2. To mitigate the disadvantages of workaround #2, it provides easy options to remove, reapply, and recalculate the beams. In addition, it has an option to use workaround #1 in all cases, but then the user must manually align each half of each beam as required.

For specific advice on how to use the plugin, see the [Recommendations](#) for use below.



Create New Beams Over Barlines (and Recalculate Existing). This option creates (or re-creates) beams over every barline within the selected region that can be beamed over.

Remove Existing Beams Over Barlines Only. This option removes any beams over barlines in the selected region but does not create any new ones.

Recalculate Existing Beams Over Barlines Only. This option finds current beams over barlines and recalculates them based on the rest of the options. It does this by first removing and then recreating the beam. Thus, if a system break occurs in a different place than it did before, the beam is recalculated according to the new system break.

Treat All Barlines Like System Breaks. This option causes only workaround #1 to be used, even for mid-system barlines. The user will probably have to manually align the beams, however, this is the only option that will provide a single beam over more than one barline.

Beam Extension Offsets { End of System | Beginning of System }. These control how much beam extension the plugin adds. Unfortunately, a plugin cannot reliably calculate beam extensions in extreme spacing situations. (Particularly bad is where a narrow measure in Scroll View is stretched to an entire system in Page View.) The intent is that when these values are zero, the extensions align exactly with the barline to right or left, but your mileage may vary.

Horizontal Adjustment for Mid-Measure Clefs. When a clef change occurs on the barline, notes in the previous bar do not "see" the clef change even if they appear after the barline.

Therefore, workaround #2 requires a clef change on the barline to be converted to a mid-measure clef in the previous bar. Unfortunately, Finale aligns mid-measure clefs differently than barline clef changes. This value compensates for that difference. The default value is -40, which works for Maestro 24 clef symbols.

Slant Singleton Beams Where Notes Change. If you wish to change the angle of a singleton beam, it is something of a laborious process to get to where you can even adjust it. With this option checked, the plugin goes ahead and provides a fixed amount of slant when the notes are different on either side of the barline. From there it is a much simpler matter apply additional manual edits.

H Offset. Finale does not directly support a beam on a single note. In this situation the plugin beams the visible note to a hidden second note. This value tells it how far to offset that note horizontally.

Slope. This specifies the fixed EVPU slope amount that is applied when the notes are on either side of the barline. The slope angle is determined by this amount along with the H Offset amount.

Save Settings... brings up the [Save Settings](#) dialog.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Recommendations for using Beam Over Barlines

- Create separate saved settings for each of the three radio button options and perhaps assign them to keyboard macros (depending on how often you use beams over barlines).
- Do not apply the beam over the barline until you have entered all dynamic, slurs, articulations, tuplets, etc.
- If you need to make adjustments to these items after the beam is in place, first remove the beam over the barline, adjust the items as needed, then reapply the beam over the barline.
- Make a final pass with the "Recalculate" option after the page layout is complete. Do this especially for extracted parts.
- If you need a single beam over multiple barlines, check the "Treat All Barlines Like System Breaks" option, and manually align the beams as needed.

If you have questions, comments, or suggestions about the operation of **Beam Over Barlines**, please feel free to [contact me](#).

Mass Copy

Mass Copy allows you to copy items from one place to another within a file, without having to copy the notes they are attached to. Finale's Mass Mover function inexplicably omits this feature for partial measures (and for tuplets at all), and Mass Copy is designed to fill the gap. Going beyond Mass Mover, you can have several windows open at once (using [Saved Settings](#)) with different source regions to copy from, and the source regions are not dependent upon your current selection.

The plugin also improves on Finale Mass Mover in that it is not tied to barlines. For example, you can copy measure-attached items from one part of a bar to another. If you select a target region that is larger than the source, the plugin replicates the source both vertically and horizontally, irrespective of where the barlines fall.

In Finale, 2003 Mass Copy is particularly useful with **Measure-Attached Expressions** and **Clef Changes**. Mass Copy correctly copies these from one document to another, maintaining the staff assignments for the measure-attached expressions. (Finale's Mass Mover is still incapable of this as of Finale 2003.) See [below](#) for an example of how to insert a section from a score file into a part file.

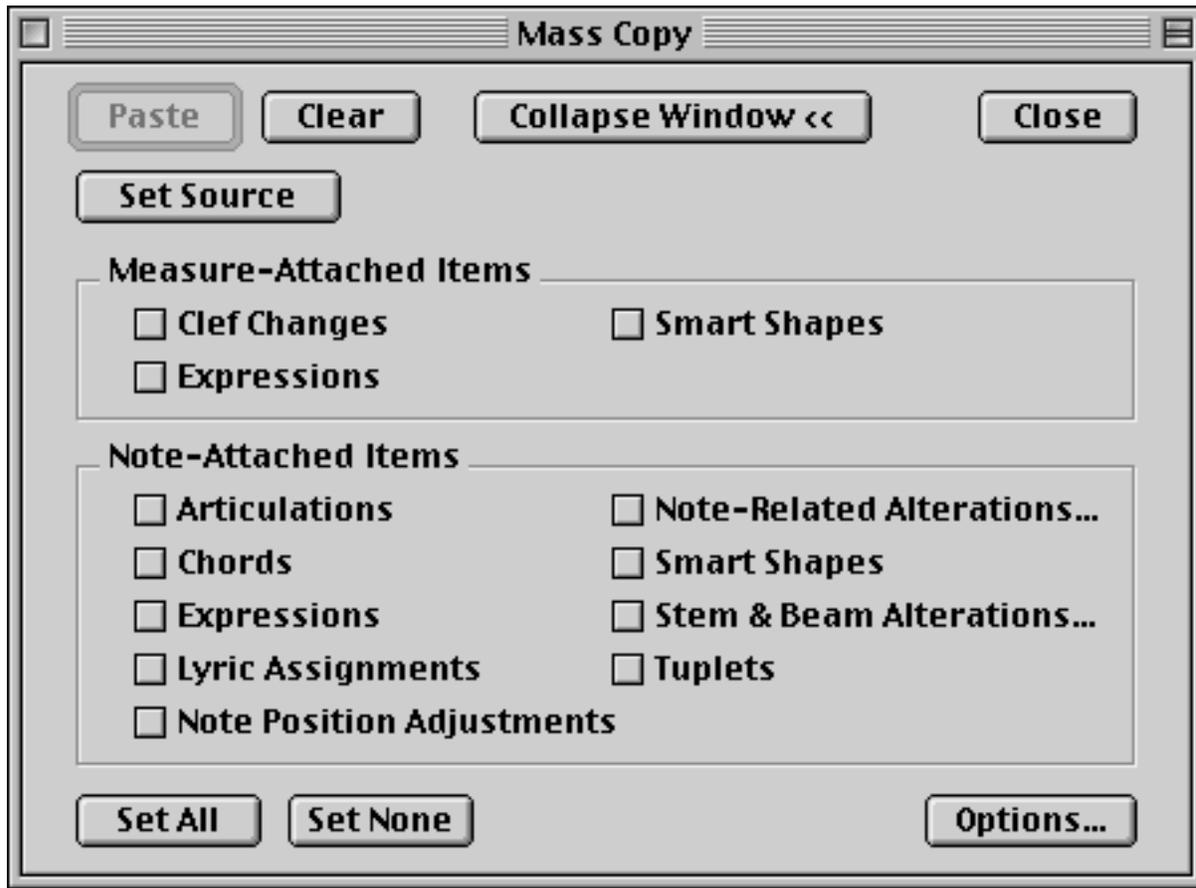
Finally, the plugin is particularly useful in how it copies **Note-Attached Expressions**. Finale Mass Mover maintains their offsets from notes, which is usually not what you want. This plugin maintains their vertical staff positions, taking into account the target's pitch and clef.

To use the plugin, invoke its menu option. If you select a region first, the selected region is automatically set as the source region. Otherwise, after invoking the plugin, select a region and press **Set Source**. Once you have a source region, you can copy tuplets in that region to any target region by selecting the target region and pressing **Paste**. Other options let you accomplish the same thing by choosing menu options. (See [below](#).)

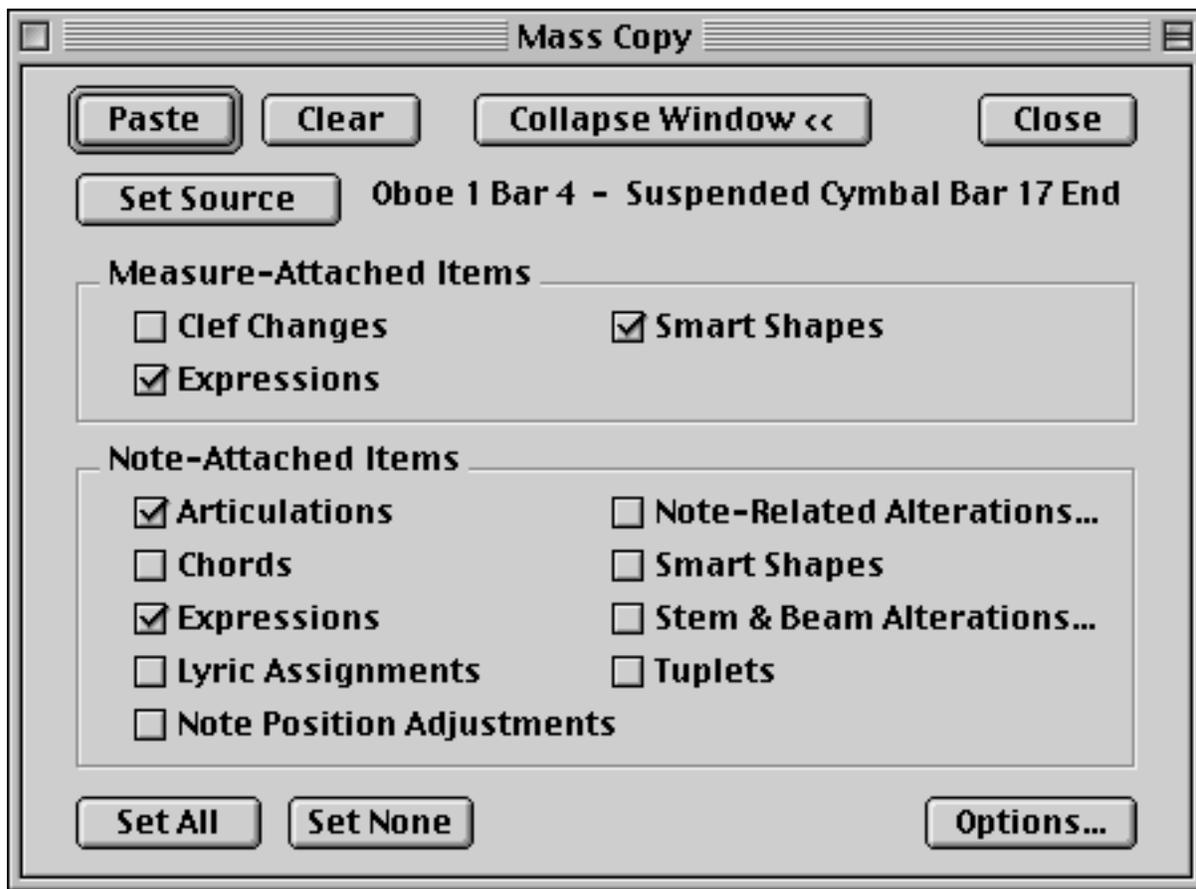
You can change the source region of an open Mass Copy window by selecting a region and pressing **Set Source**. You can have other Mass Copy windows open at the same, up to as many as you have [Saved Settings](#), and each can have a different source region. You can specify a particular layer from which to copy items by selecting **Show Active Layer Only** from Finale's View menu before hitting Mass Copy's Set Source button. In this case, the Source description begins with the layer number, and items are copied from that layer to all other layers containing corresponding entries. When Set Source is selected with Show Active Layer Only unchecked, Mass Copy copies items from Layer 1 to Layer 1, Layer 2 to Layer 2, etc. In this case, no layer number appears in the Source Description.

You cannot use Mass Copy to copy items from one file to another. If you attempt to copy from

one file to another, you will get an error message if the plugin detects that you have switched files. Otherwise, the plugin attempts to copy from the same source region in the new file, which probably will not produce the desired results.



Mass Copy Window with No Source Set



Mass Copy Window with Source Set

Paste. Pastes selected items from the source into the currently selected region in the current document. If the target is larger than the source, the selected items are replicated in repeating metric sequence both horizontally and vertically. If the target is smaller than the source, the source is copied out to the size of the target.

Clear. Clears the selected items from the currently selected region in the current document. The source region has no effect on the results.

{ Collapse | Expand } Window. This button allows you to hide or show everything in the dialog below the Set Source button. You might use this to conserve screen real estate if you do not routinely change the items checked.

Close. Closes the Mass Copy window.

Set Source. Sets the source region to the currently selected region in the current document. You can change the source region as often as you like. When a source region is set, a description of the source region appears beside the button.

Measure-Attached Items { Clef Changes | Expressions | Smart Shapes }.
Note-Attached Items { Articulations | Chords | Expressions | Lyric Assignments | Note Position Adjustments | Note-Related Alterations | Smart Shapes | Stem & Beam Alterations | Tuplets }. These are the items that Mass Copy currently knows how to paste or clear. Checking an item includes it in the list of items to copy or clear. Clicking on Note-Related Alterations when it is unchecked brings up the [Note-Related Alterations Dialog](#). Clicking on Stem & Beam Alterations when it is unchecked brings up the [Stem & Beam Alterations Dialog](#).

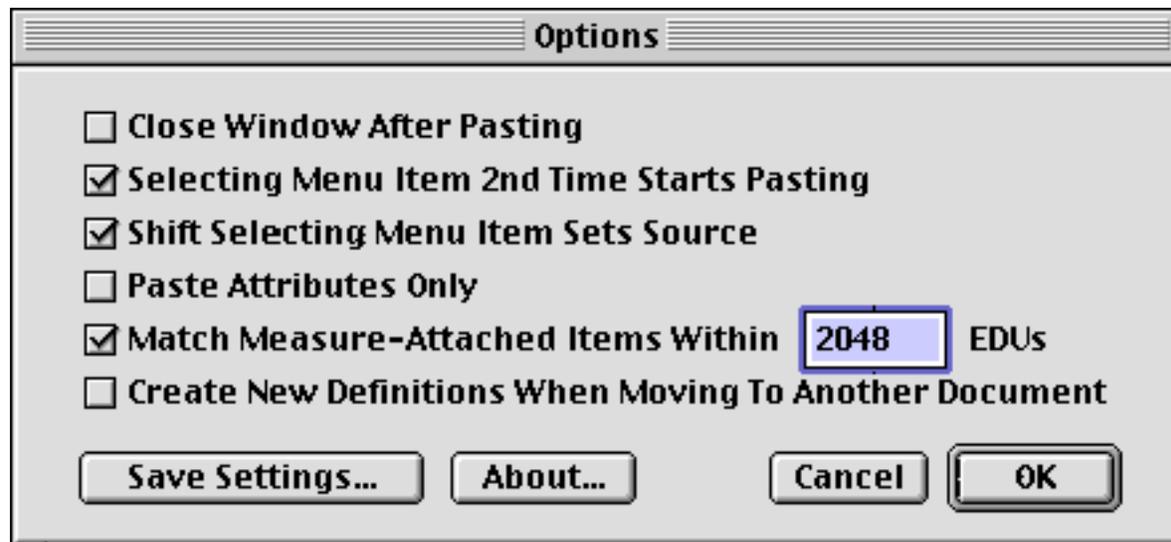
Set All. Checks all items on this dialog box.

Set None. Unchecks all items on this dialog box.

Options. Brings up the [Options](#) dialog box.

Options Dialog.

This dialog box contains options that affect the way Mass Copy operates.



Close Window After Pasting. Checking this option causes the window to be closed after you hit the Paste button. Otherwise the window stays open until you close it.

Selecting Menu Item 2nd Time Starts Pasting. Checking this option allows you to invoke the plugin's menu item a 2nd time to produce the same results as hitting the Paste button. This option may be especially useful if you invoke the plugin with keyboard macros.

Shift Selecting Menu Item Sets Source. When this option is checked, you can change the source region by selecting a new region and selecting the menu option while holding down the shift key. This option may be especially useful if you invoke the plugin with keyboard macros.

Paste Attributes Only. Checking this option prevents any new items from being created. Only item attributes are copied from the source to matching items in the target. If no matching items are found in the target, no action is taken.

Smart Shapes match if they are the same type and have the same duration.

Articulations assignments match if they point to the same underlying Articulation.

Note-attached expressions match if they point to the same underlying Expression.

Tuplets match when their total symbolic durations match and their total actual durations match. For example, 3 8ths in the time of 2 8ths matches 6 16ths in the time of 4 16ths. The attributes that are copied are the position attributes and the various bracketing and other options. The numerals for symbolic and actual duration are not changed.

Match Measure-Attached Items Within { value } EDUs. When this option is checked, measure-attached items are not required to be positioned in their exact location in the target to be matched with the source. This option is useful if you want to change pre-existing smart shapes, such as hairpins, to match the length of those in the source. Without the option checked, the plugin would overlay new smart shapes on top of the existing ones.

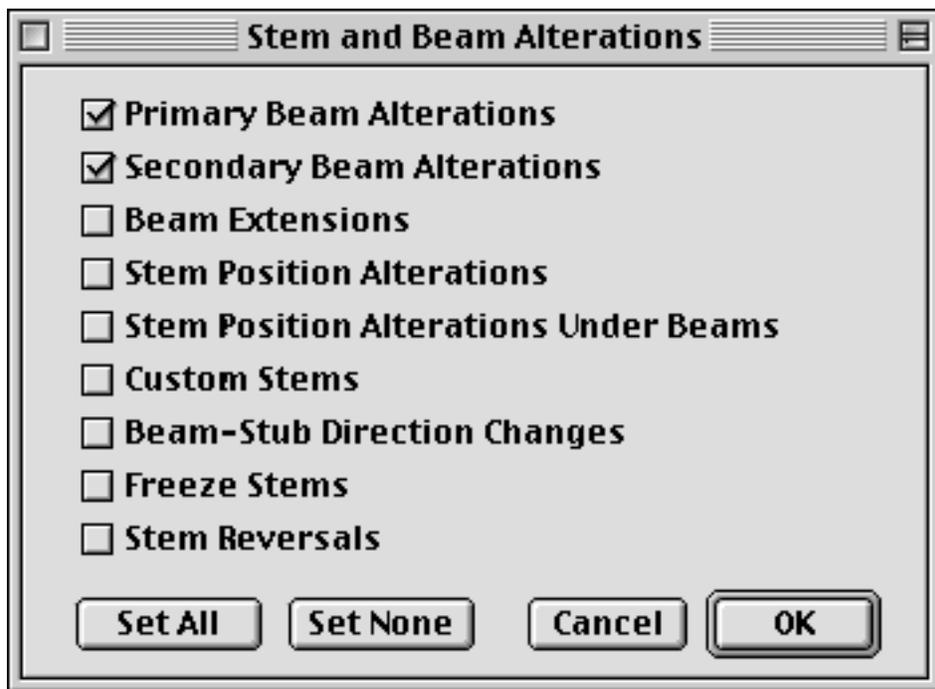
Create New Definitions When Moving To Another Document. Certain items, such as lyrics, articulations, and note-attached expressions, have an assignment to a note that references an underlying definition. For example, a lyric assignment on a note references a syllable number in an underlying block of lyric text. When copying within a document, Mass Copy copies only the assignments. However, this does not work when copying to another document. By default, Mass Copy attempts to find an equivalent definition in the target document. If it finds one, it creates an assignment referencing that definition. If you check this option, Mass Copy skips the check and always creates a new definition. Normally you will probably want to leave this option unchecked except in very specific circumstances where you may need it.

Save Settings... brings up the [Save Settings](#) dialog.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Stem & Beam Alterations Dialog.

This dialog allows you to explicitly select the stem and/or beam alterations for Mass Copy to paste or clear.

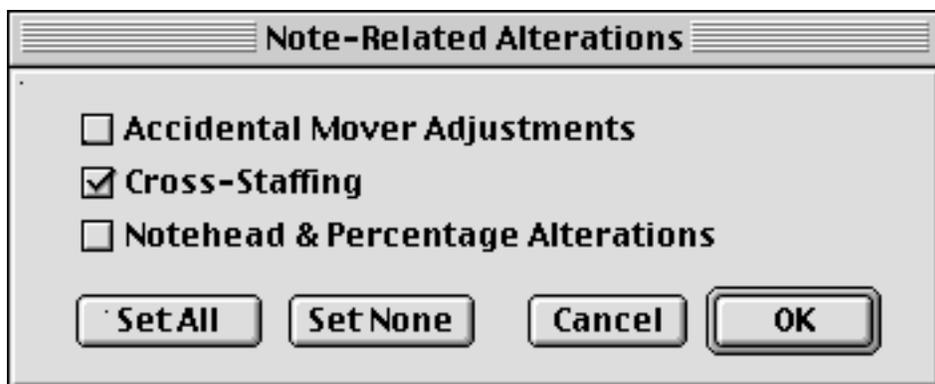


{ **Primary Beam Alterations** | **Secondary Beam Alterations** | **Beam Extensions** | **Stem Position Alterations** | **Stem Position Alterations Under Beams** | **Custom Stems** | **Beam-Stub Direction Changes** | **Freeze Stems** | **Stem Reversals** }. Check or uncheck these to include or exclude them from paste or clear operations. For versions of Finale earlier than Finale 2000, the Stem Position Alterations Under Beams option is grayed out. This is because versions before Finale 2000 do not allow stem alterations for stems under beams.

Set All. Checks all items on this dialog box.

Set None. Unchecks all items on this dialog box.

Note-Related Alterations Dialog.



{ **Accidental Mover Adjustments** | **Cross-Staffing** | **Notehead and Percentage Alterations** }. Check or uncheck these to include or exclude them from paste or clear operations.

Set All. Checks all items on this dialog box.

Set None. Unchecks all items on this dialog box.

Using Mass Copy with Keyboard Macros.

If you plan to assign keyboard macros to the plugin or any Saved Settings, consider checking Close Window After Pasting and Selecting Menu Item 2nd Time Starts Pasting. With these two items checked, you can use the plugin as follows:

1. Select the source region in Finale.
2. Invoke the keyboard macro for the plugin. (Opens plugin window.)
3. Optionally change the items to copy.
4. Select the target region in Finale.
5. Invoke the keyboard macro for the plugin. (Copies items and closes window.)

The advantage of this mode of operation is that unless you have to change the items to copy, you never have to touch the plugin window. This allows you to keep it well out of your normal work focus and also never to have to roll the mouse over to it. I particularly recommend this technique on Macs, since Finale Mac (as of Finale 2001) has some problems with how its floating plugin windows interact with native dialog boxes (and Speedy).

If you leave the Mass Copy window open while working, another useful option is Shift Selecting Menu Item Sets Source. Using this option, you can create a keyboard macro that is the equivalent of the Set Source button. The should execute the menu option of the plugin or Saved Setting with the Shift key depressed.

A Word About Measure-Attached Expressions

Finale's Measure-Attached Expressions come in three flavors. Mass Copy handles them as follows.

- "This Staff Only". These transfer from the source staff to the target staff without any issues.
- "All Staves". New instances also appear on all staves, however any individual positioning is transferred from the source staff to the target staff. You can use this feature to transfer individual positioning from one staff to another for the same expression, provided the source and target selections span the same location in the piece.
- "Staff List". The behavior differs depending on whether you are transferring within a document or between documents. When transferring within a document, both the source and the target staff must be in the staff list, or else the expression is not transferred. If the expression is transferred, any individual positioning is transferred from the source

staff to the target staff. When transferring between documents, the staff lists are compared based on the current view of staves in each document. For Scroll View, the current view is determined by the current Staff Set. For Page View, it is determined by the optimization at the beginning of the selected region. The target staff list matches the source staff list based on the relative positions of the staves in each view. If the source staff is in the source list and the target staff is in the target list, the expression is transferred, along with any individual positioning for the staff. (See below for an example of how to use this.)

Using Mass Copy to Combine a Single Part File from Multiple Score Files

Finale 2003 is the first Finale version that allows plugins reliably to recognize and work with multiple documents. The procedure described here does not work on earlier Finale versions.

Perhaps the biggest hurdle Finale presents to combining files is the fact that neither barline clef changes nor staff assignments of measure-attached expressions are transferred when you insert measures from one document to another. If you have made extensive use of either of these, you must painstakingly re-edit the measures after you have inserted them. Mass Copy changes all this.

Step 1. Set up your score with a view of the part you want to copy. This is only necessary if your score contains measure-attached expressions that reference staff lists, but most scores do. (Staff lists are often used, for example, for tempo markings that appear on the top staff.) The easiest way create your view is in Scroll View to create a staff set containing only the staff (or staves) of the part. You can use either Finale or the [Staff Sets](#) plugin to do this. Once you have done this, you are viewing exactly the same staves in both the score and part windows.

Step 2. Copy the source staves and insert them into the target using Finale's Edit menu. While you have the source staves selected, you can go ahead and open the Mass Copy window, which then shows the source region as your selected source staves.

Step 3. Select the new measures in the target document. Make sure that only two Mass Copy options are checked: Measure-Attached Expressions and Clef Changes. Hit the Clear button first. (This clears whatever Finale transferred, which for these two items is usually wrong.) After the Clear operation finishes, verify your Source Region is correct and then hit Paste. Upon completion, Mass Copy has correctly transferred all the measure-attached expressions and clef changes from the score to the part.

If you have questions, comments, or suggestions about the operation of this plugin, please feel free to [contact me](#).

Measure Numbers

Measure Numbers combines some of the features of Coda's "Easy Measure Numbers" and "Number Repeated Measures" plug-ins. It is much more flexible, however, because you can

- Choose the options for the new measure numbers.
- Modify the settings for existing numbers.
- Extend existing numbers left or right simply by selecting the new area in which to extend them.
- Skip one or more measures and continue numbering from the previous numbers using the previous style settings.
- Delete one or more measure number regions.

Measure Numbers is comprised of an [Options Dialog](#) and menu items on Finale's Plug-In menu:

- Measure Numbers
- Measure Numbers/Copy Previous
- Measure Numbers/Create
- Measure Numbers/Delete

Measure Numbers

This option infers from your selected measures whether you want to add a new region or modify an existing region. If your selection exactly coincides with an existing region, you are asked if you want to modify it. If your selection is immediately adjacent to an existing region, you are asked if you want to extend the existing region. (You can supply permanent answers to these questions so that you are never asked again. See [Configuration Options](#).)



With this selection you are asked if you want to modify the existing numbers.



OR



With these selections you are asked if you want to extend the existing numbers.

NOTE:

If you select the entire document, or if you make no selection, **Measure Numbers** will allow you to create or modify measure numbers for the entire document. In this case, they are set to extend through measure number 999, unless your document contains more than 999 measures. Doing this allows you to add measures without having to extend the measure numbers.

Measure Numbers/Create

This option always adds new measure numbers. No attempt is made to modify or extend existing measure numbers. An example where you might wish to use this is if you wish to show repeated measures with the numbers restarting after every 8 bars.



In this example, if you select **Measure Numbers/Create** the numbers at letter **C** will start with 1. If you had selected **Measure Numbers** you would have been asked if you wanted to extend the numbers starting at **B**. The effect of this would be to start counting at **C** with 9. As long as **Measure Numbers** is set to ask the question, you might never need **Measure Numbers/Create**. However, if you configure **Measure Numbers** *not* to ask the question, then **Measure Numbers/Create** can come in very handy.

Measure Numbers/Copy Previous

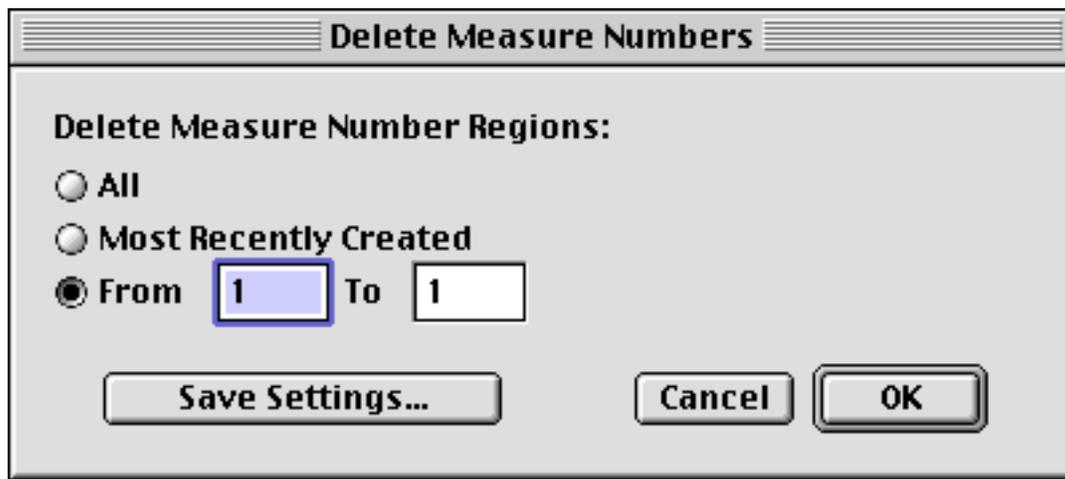
This option allows you to select disjunct regions and treat them as continuous for display purposes. Situations where you might need this are if a key change or repeat occurs in the middle of a bar. Finale requires you to use two bars to accomplish this, but you would like to show them as a single bar. **Measure Numbers/Copy Previous** searches for the measure numbers that end the closest to where your selection starts. It also calculates the starting number as one more than the last number displayed in the previous section.



This selection allows you to start counting at **49** in the style of the previous numbers.

Measure Numbers/Delete

This option allows you to delete Measure Number Regions. You can see a list of all such regions in Finale's Measure Number/Edit Region dialog box. When you select the **Measure Numbers/Delete** option, the following dialog box appears.



Selecting **All** deletes all measure numbers in the piece. Selecting **Most Recently Created** deletes the highest numbered region. It may be useful if you accidentally create a new one with one of the other options in the plugin. The **From <Start> To <End>** option allows you to specify a range of regions to delete. Entering zero or nothing for the start value will delete all regions from the beginning, and entering zero or nothing for the end value will delete all regions to the end.

Clicking on **Save Settings...** brings up the [Save Settings](#) dialog.

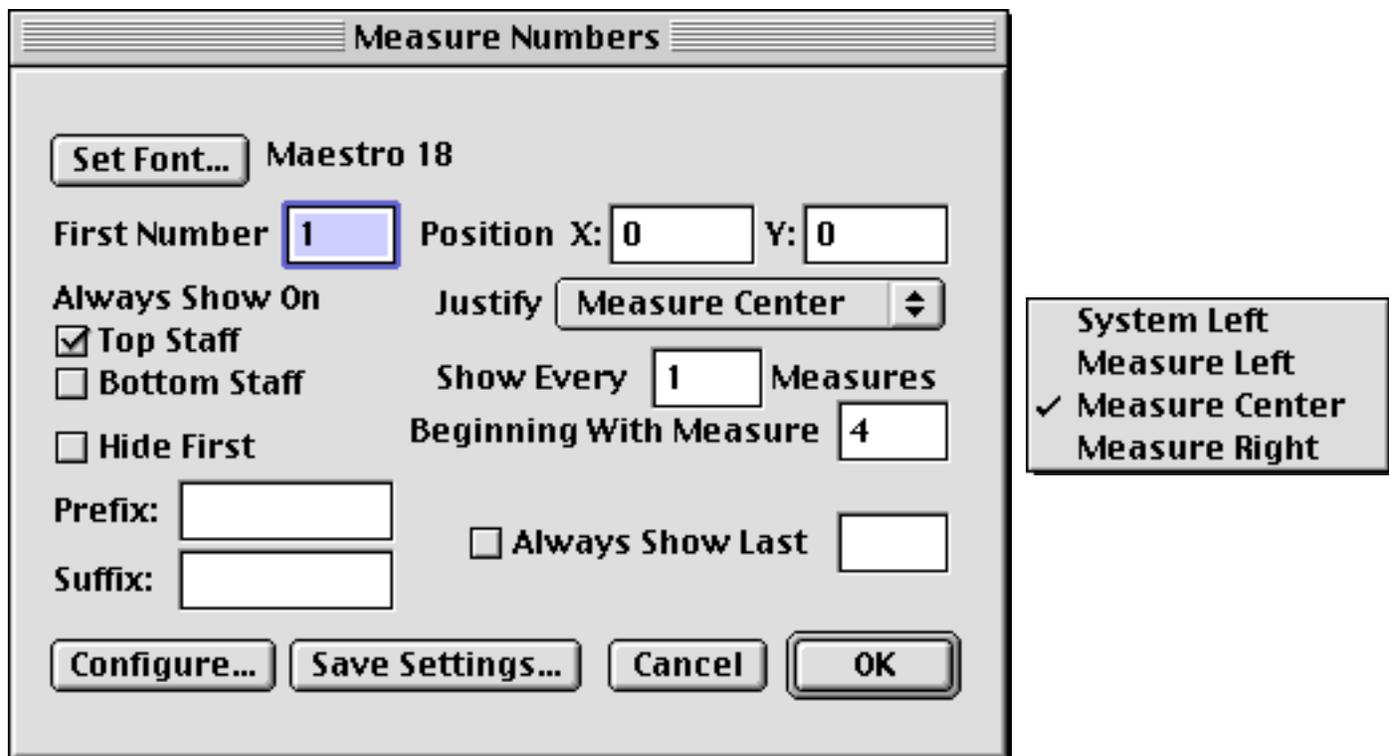
Options Dialog for Measure Numbers

This dialog replicates all the most useful options in Finale's **Measure Number** configuration window, however they are all in one place and easily accessible.

NOTE:

You can skip the Options Dialog by pressing [SHIFT] (Windows) or [OPTION] (Macintosh) when you select from Finale's Plug-In menu. If you skip the dialog, its current settings will be used for adding new numbers. If you are extending existing numbers or copying previous

numbers, their settings will remain the same as they already are.



All of these options except **Always Show Last** are explained in the Finale documentation. Look for the **Measure Numbers** dialog box.

Always Show Last allows you enter the number of measures at the end on which you want to force numbers, regardless of the setting of **Show Every...Measures Beginning With...** For example, entering "3" would be the equivalent of double-clicking the last 3 measures of your selection with the Measure Number tool.

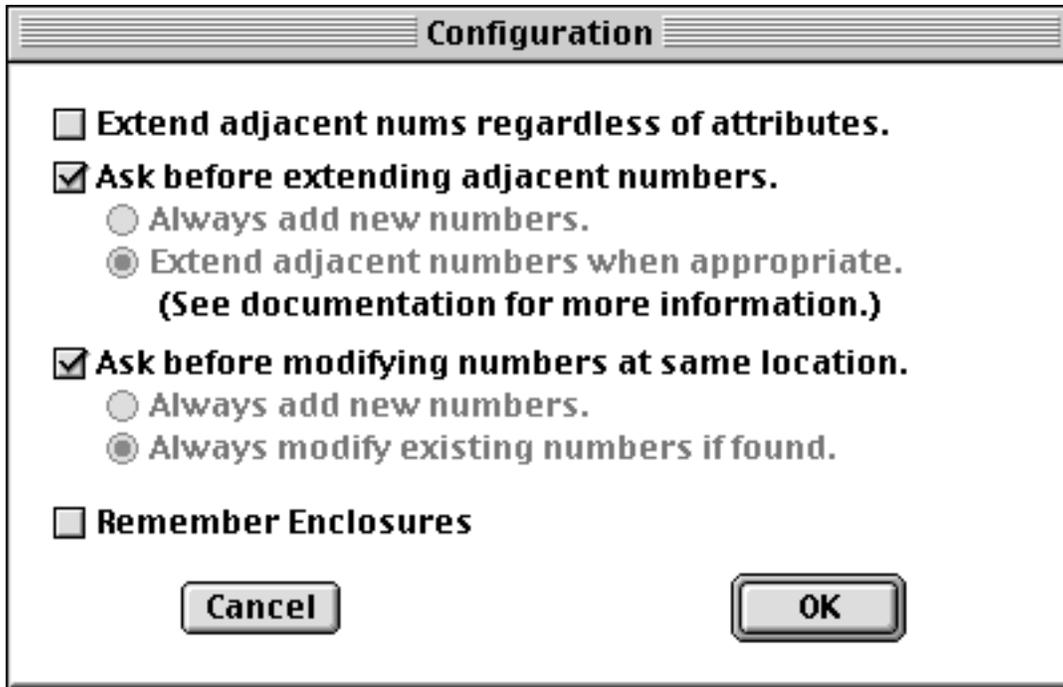
Forced numbers appear on the staves you select, unless those staves are marked not to show measure numbers. (This is standard Finale behavior.) If you use the **Always Show Last** feature on a multi-staff document, be careful to select exactly the staves on which you want the extra numbers to appear.

Clicking on **Save Settings...** brings up the [Save Settings](#) dialog.

Configuration Options

If you press the **Configure...** button on the Options Dialog, the following dialog appears. It controls whether **Measure Numbers** presents you with questions, and how the questions

should be answered if not. I recommend leaving these at their default settings until you have used the program a while and know which way you would like it to work.



Extend adjacent nums regardless of attributes.

If this option is checked, the plugin will allow you to extend adjacent numbers even if their attributes do not match the current attributes in your Options Dialog. Note that when the Options Dialog displays, it contains the attributes from the extended numbers, and therefore may not match your previous settings.

Ask before extending adjacent numbers.

If this option is checked, and if the plugin finds measure numbers adjacent to your selection that it can extend, the plugin asks you if you want to extend them. If you uncheck the option, then the plugin will either add new numbers or extend the existing numbers automatically, based on your choice beneath the option.

Ask before modifying numbers at the same location.

If this option is checked, and if the plugin finds measure numbers that exactly coincide with your selection, the plugin asks you if you want to modify the existing numbers. If you uncheck the option, then the plugin will either add new numbers or modify the existing numbers automatically, based on your choice beneath the option.

NOTE:

If you uncheck both "Ask..." options, and select both "Always add new numbers" options, then **Measure Numbers** behaves identically with **Measure Numbers/Create**.

Remember Enclosures

Checking this option causes the plugin to notice and remember enclosure settings whenever you extend, modify, or copy an existing set of measure numbers. The plugin will then include this enclosure on any new measure numbers it creates. If you routinely use the same enclosures on all measure numbers, you may find this option to be useful. If you do not routinely use the same enclosure settings, I recommend leaving this setting unchecked, because it may produce confusing results.

If you have questions, comments, or suggestions about the operation of **Measure Numbers**, please feel free to [contact me](#).

Page Mover

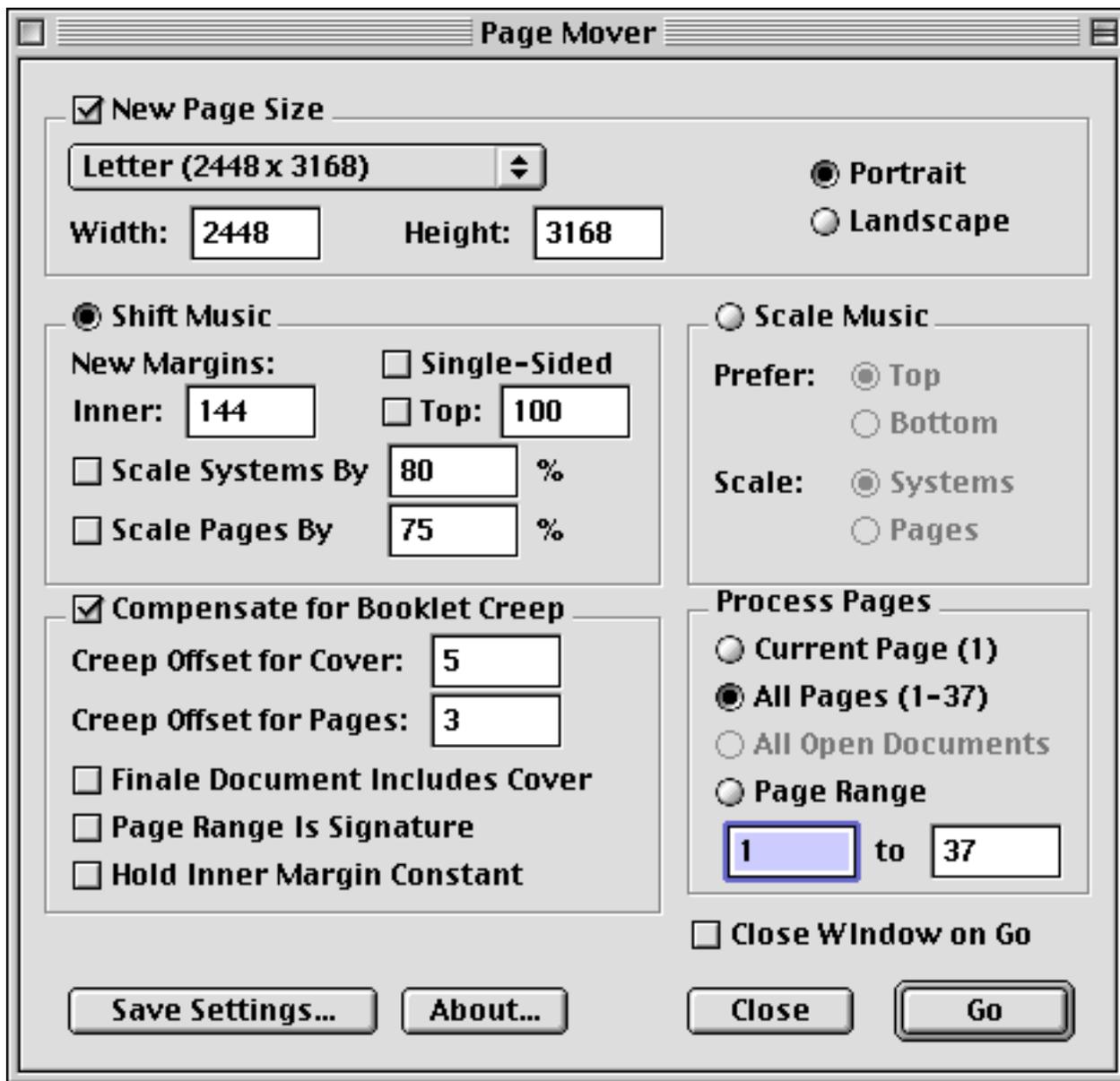
Page Mover allows you to change your physical page size without affecting your page layout. Depending on your options, the plugin shifts and/or scales the music to fit the new page size. This may be done for any or all pages in the document.

The plugin also has options to compensate for "booklet creep". If you ever create foldover booklets or if you prepare copy for binding in signatures, you will want to investigate these options. Booklet creep occurs because when pages are folded over, the thickness of each successive sheet of paper causes an uneven right edge. Part of the professional finish for such a book is to trim the right edge. Without compensating for the creep, the inner pages have a much narrower margin than the outer pages. More information is available [below](#).

The plugin can scale music either by system or by page (or a combination). If you use versions of Finale before Finale 2001, you will probably choose scaling by page. If you use later versions, then you may be more likely to use scaling by system. Both approaches work equally well with all supported Finale versions. However, each has advantages and disadvantages depending on how you did your page layout. Sometimes it is worth trying each way to see which results work better for the particular document.

NOTE: One point to consider is that before Finale 2001, if you were working with a single staff there was apparently no way manually to change the system percentage. This plugin can do it for those versions, but you then can't change it any way except with the plugin. This is one reason that page scaling is vastly preferable for these Finale versions.

At the end of this page there are a number of [recommendations](#) for use.



New Page Size. Checking this option activates the page size options. Leaving it unchecked means Page Mover does not change the current page sizes.

Page Sizes { Width | Height } { Portrait | Landscape } These options function similarly to Finale's Page Format for Score options. When you click Go, Page Mover sets each page in the page range to the size specified by the Width and Height edit boxes.

{ Shift Music | Scale Music }. The radio buttons allow you to choose how you want Page Mover to process the music on each page. In each case, your page layout is preserved, which means the relative width and height of the music is preserved. Shift Music moves the music to the margins specified whereas Scale Music scales the horizontal margins up or down based on the difference between the old page width and the new page width.

Single-Sided. Checking this option allows you to specify the left margin for every page rather than the inner margin for every page.

New Margins { Inner | Top }. In Shift Music mode, you must specify one horizontal margin, and the plugin calculates the other one. You can optionally specify a top margin. If you do not specify a new top margin, the plugin uses the existing values on each page. In either case, the plugin calculates the bottom margin based on the new page size.

{ Scale Systems By | Scale Pages By }. These options allow you to specify scaling at the same time as shifting. The width of the music is reduced (or enlarged) by the combined percentage from these two values. In the example above (80% system scaling and 75% page scaling) the combined percentage is 60%. However, a checkbox must be checked for its percentage to have an effect. These options may be especially useful if you are reducing the page size. Without them, you could easily end up with music off the edge of the page.

Prefer { Top | Bottom }. In Scale Music mode, the plugin scales the music based on the difference in the old page width and the new page width. Only the top or the bottom margin can be scaled. The other must be re-calculated so that the relative width and height of the music remain the same. These radio buttons specify which vertical margin to preserve.

Scale { Systems | Pages}. These radio buttons specify whether to scale the systems or the pages. (See the [discussion](#) of this above.)

NOTE: If you uncheck New Page Size and select Scale Music, the function of the plugin is disabled except for the Booklet Creep options.

Compensate for Booklet Creep. Checking this activates the options for compensating with booklet creep. A more detailed discussion of these options appears [below](#).

Creep Offset for Cover. Allows you to specify a different compensating amount for the first sheet, in case it is a cover of heavier stock.

Creep Offset for Pages. Specifies the compensating amount for each interior sheet.

Finale Document Includes Cover. Checking this tells the plugin that the document contains the pages that comprise the cover of the finished booklet. Uncheck it if you prepare your cover pages in some other application such as a word processor. Also uncheck it if your booklet has no cover, as is often the case for extracted parts.

Page Range Is Signature. This option tells the plugin to treat the page range (in the Process Pages area) as the page range of a [signature](#). It is useful if you are preparing copy to be bound in signatures. It is also useful if your document contains only part of the final booklet. See below for more information.

Hold Inner Margin Constant. This is the only option in Page Mover that changes the relative width and height of the music. You should use it with care, because the plugin cannot undo it (although Finale can with its Undo command). You should consider locking all your systems before running this option. However, this option provides the most professional results. What it does is shave off the compensating creep offsets from the outer margins while leaving the inner margins intact. Without this option, the inner margins become narrower the further into the booklet (or signature) the page is.

Process Pages { Current | All | All Documents | Page Range }. These specify the range of pages for the plugin to change. Current Page is only available in Page View. All Documents is only available in Finale 2003 or higher with a version of Page Mover that is multi-document aware. Page Range may also specify the size and starting point of signatures.

Close Window On Go. Checking this option causes Page Mover to behave similarly to a plugin with a modal dialog. If it is checked, the window closes when you press Go.

Save Settings... brings up the [Save Settings](#) dialog. Even though this is a modeless plugin window, you can choose to skip it much as you would with a modal plugin window.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

More About the Creep Offset for Cover

This value is applied differently depending on whether Finale Document Includes Cover is checked. When it is checked, the first sheet has no offset, the second sheet has the cover offset, and the third and higher sheets the pages offset. When Finale Document Includes Cover is unchecked, the first sheet has the cover offset and the second and higher sheets have the pages offset.

To process a simple extracted part with no cover:

- Uncheck Page Range Is Signature
- Uncheck Finale Document Includes Cover
- Set Creep Offset for Cover to zero
- Click All Pages and press Go.

The dialog box accepts fractional EVPU values for cover and page offsets. However, Finale can only set page margins to even EVPU values. Page Mover accumulates the offsets in fractional EVPU values but rounds the final results when it applies them to pages.

More About Signatures

High-quality books and scores are comprised of a series of folded-over sections that are bound (often sewn) together to form the book. You can see this with any Dover score. If you examine the binding you will see each folded-over segment in the binding. Printers call these **signatures**. Of necessity, each signature has a multiple of four pages. Thus, if each signature is eight sheets (as is often the case), then each signature contains 32 pages of the book, so pages 1–32 are the first signature, pages 33–64 the second, and so on.

Signatures provide a flat binding and they reduce booklet creep, because no signature goes more than (in this case) eight sheets deep.

Page Mover allows you to treat your document this way. For example, to compensate for booklet creep in a large document in 32-page signatures, use the following options:

- Check Page Range Is Signature.
- Set your Page Range as 1 to 32.
- Click All Pages and press Go.

Even though your page range is only the first 32 pages, Page Mover sees the other options and infers that you want to treat the entire document as 32-page signatures for the purpose of compensating for booklet creep.

Another way you can use signatures is if your document is only part of the final booklet. You can enter a negative value in the start page to get the right compensating values for booklet creep. For example, suppose your document contains pages 7 to 21 of a final foldover book of 48 pages. Page Mover cannot reliably detect the page offset on your page numbers (because you could have multiple different ones), so you have to do the math yourself. Essentially, you subtract your page offset from each side of the range (1 – 48). In this case the page offset is 6, so you specify the range -5 to 42.

- Check Page Range Is Signature
- Set your Page Range as -5 to 42
- Click All Pages and press Go.

If you choose this approach, be aware that the only area of the plugin that recognizes the negative offset is the creep compensation area. For example, if you set your page range to start with zero, then for the purposes of creep compensation, each odd page is treated as even and vice versa. However, the Shift Music area still thinks odd is odd and even is even. For this reason, it is often a good idea to do these advanced options in separate passes.

Recommendations

- If you routinely use advanced options involving signatures, create separate saved settings for creep compensation and changing page sizes. You can skip the page sizing options by unchecking New Page Size and clicking Scale Music.
- Provided you did not check Hold Inner Margin Constant, you can undo the results of creep compensation at any time by using the Shift Music area while leaving New Page Sizes unchecked. Simply set the Inner margin to the uncompensated inner margin for all pages.
- If you use Hold Inner Margins Constant, lock all your systems before running Page Mover.
- Because Page Mover is a modeless dialog window, you can change measurement units while it is open. As soon as you select a different measurement unit, the change is reflected in the Page Mover window.
- The choice of whether to use page scaling or system scaling usually boils down to which you originally used when you made your page layout. It is usually best to stay with the approach you started with.

If you have questions, comments, or suggestions about the operation of this plugin, please feel free to [contact me](#).

Patterson Beams

Patterson Beams edits beams and stems. The beam function adjusts both stem lengths and beam angles based on the staff positions of the notes and the number of notes in the beam. Wedges are also removed. (For a definition of "wedge," see Ted Ross, "The Art of Music Engraving and Processing", pp. 98-99.)

The stem function of Patterson Beams affects only stand-alone stems that receive Finale's "shortened stems." These are stems pointing in the "wrong" direction, normally because they have been frozen, are attached to a chord, or are part of multi-voice texture. Finale arbitrarily shortens stems to the short-stem length, creating an ugly transition between normal and shortened stems. Furthermore, only unflagged stems are shortened. The stem function of Patterson Beams smooths out the transition between normal and shortened settings and also includes flagged stems. (Stems with more than 2 flags are appropriately lengthened.)

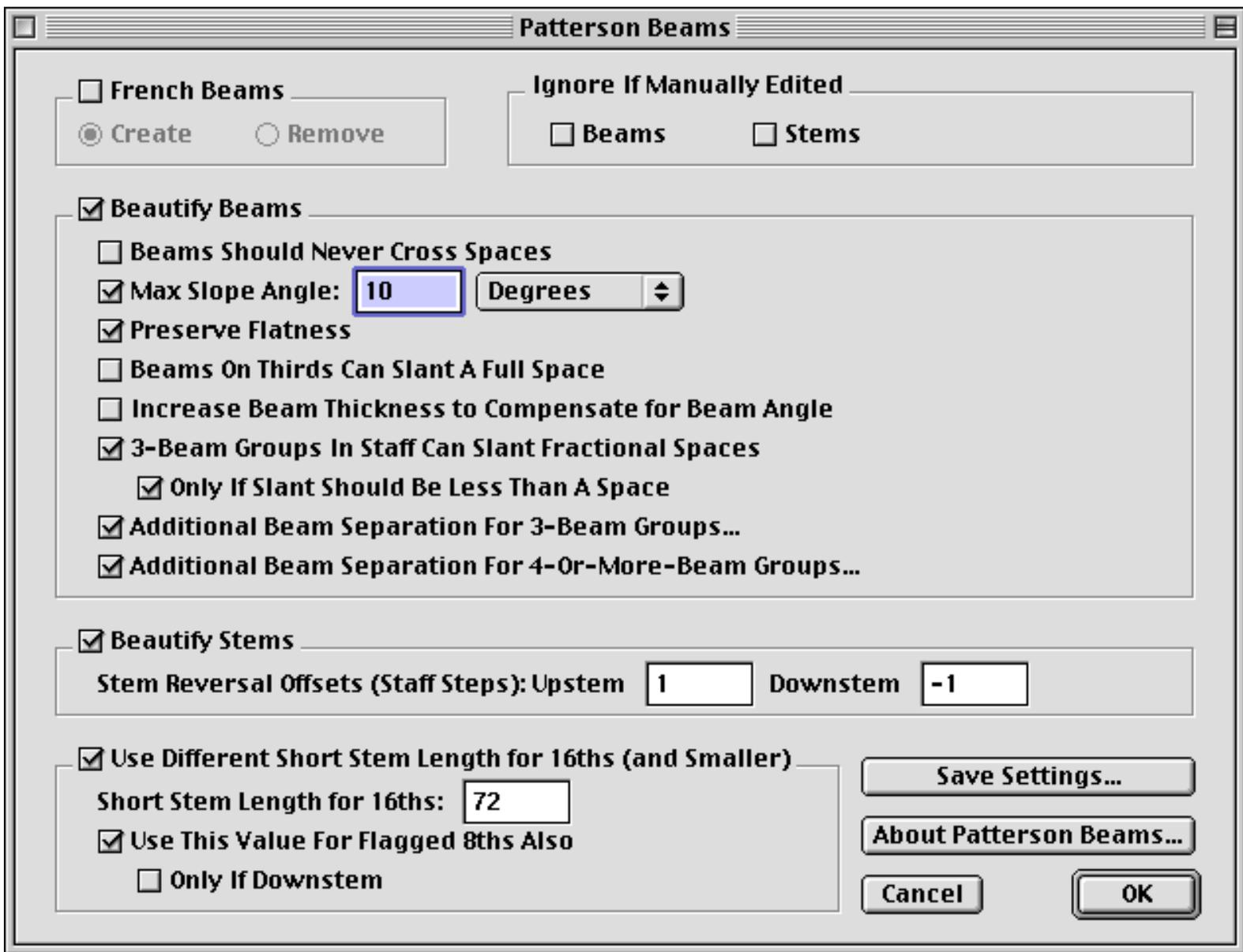
The beam function works in conjunction with Finale's beam settings. The plugin always works from Finale's default positioning, which is different depending on the beam settings. The modal differences in behavior are most noticeable when the note closest to the beam is not at an endpoint. Ultimately, you will probably still have to manually adjust some beams, but the goal of the plugin is to automatically position the beams for a large majority of cases.

Patterson Beams may be reapplied to a region as many times as you like. Each time you reapply it, the results are the same as applying it the first time, assuming all settings are the same.

Certain of Finale's beam settings may cause problems. Patterson Beams skips any beam that begins or ends with a rest, since it has no accurate way to determine where the beam is if the entry lacks a stem. If Finale is set to include rests at the beginning or ending of beamed groups, the plugin may end up skipping a large number of beams.

One of the problematic Finale 2000 options is "Allow Primary Beam Within a Space." Versions before Finale 2000 always behaved as if the option were turned on. The option of turning it off in Finale 2000, ironically, is there to make the beams more attractive, but it leads to such quirky beam placement that the plugin sometimes has trouble predicting where the beam should be. If you plan to use Patterson Beams to beautify your beams, I recommend you **check** Allow Primary Beam Within a Space.

Patterson Beams skips beams and stems that employ certain specialized options. See the [unsupported options](#) list for more information.



French Beams { Create | Remove }. Checking this option allows you to create or remove adjustments to your stems (under beams) that you would otherwise create or remove with the Beam Stem Adjust tool in Finale's Special Tools. When you specify Create, the plugin creates a French beam as illustrated below. If you specify Remove, all Beam Stem adjustments are removed, whether they form a French beam or not. These options are only available in Finale 2000 or higher.



Ignore If Manually Edited { Beams | Stems }. Checking these options causes the plugin to skip over any beams or stems that already have manual edits, or edits made by Patterson Beams or any other

plugin. This option allows you to reapply the plugin to a region containing beams or stems you have manually adjusted and to rest safe in the knowledge that they will be left alone.

Beautify Beams. Checking this option enables the beam functions of the plugin.

Beams Should Never Cross Spaces. Checking this option causes the plugin to make the slants of all beams narrow enough that they never cross a staff space. This option performs the same function as Finale's "Allow Primary Beam Within a Space," except with inverted syntax.

Max Slope Angle { Degrees | EVPUs }. If the checkbox is checked, then the plugin may steepen the beam angle up to the specified angle (up or down). If the checkbox is unchecked, then Finale's Max Slope setting remains in effect. The plugin always avoids wedges, so it uses a shallower slope when the max would cause a wedge. If you specify Degrees, then the plugin determines the maximum slope amount based on the actual angle in degrees (specified in the edit box) between the beginning and ending stem tips. This choice is spacing-sensitive, so the vertical distance will be greater if the notes are widely spaced and less if they are narrowly spaced. If you specify EVPUs (or whichever measurement units you use), then the amount in the edit box is a fixed distance, and the plugin interprets the value you enter similarly to how it interprets Finale's Max Slope setting. You might choose this option if you wanted a fixed vertical distance (perhaps in a [Saved Setting](#)) but did not want the distance to be dependent on a particular document's Finale Max Slope setting.

NOTE: Even if the plugin's Max Slope Angle option is checked, Finale's Max Slope may still come into play. The slope of certain beams is constrained by their inner notes. In these cases, Patterson Beams does not apply its Max Slope Angle but instead defers to Finale's Beaming Style setting and its Max Slope setting. When you use the plugin's Max Slope Angle option, a Finale Max Slope of 6 or 12 EVPUs provides the best results, especially for Finale's Flatten Based On End Notes option.

Preserve Flatness. Checking this option assures that any beams that are flat in their default state remain flat after the plugin has processed them. It is particularly useful with Finale's Flatten Based On Standard Note beaming style, and also with Finale's various beam flattening options, if you want to use the plugin's Max Slope Angle option. (If you turn off the plugin's Max Slope Angle option, beams flattened with Finale's beam flattening options remain flat anyway.)

Beams On Thirds Can Slant A Full Space. Normally, the slant of a beam must be at least 1/4 space less than the slant of the note-interval. Checking this box allows a beamed third to have a slant of a full space, which is equal to the slant of the note interval. Note that other settings (such as Max Slope and "Beams Should Never Cross Spaces") may result in the first example, even if this option is checked.



Option Not Checked



Option Checked

Increase Beam Thickness to Compensate for Beam Angle. Finale draws beams in such a way that the more slanted the beam is the thinner the beam is. The effect is most noticeable with extreme beam angles. If you check this option, Patterson Beams compensates for the effect by increasing the beam width and spacing (if necessary) to compensate for the thinness introduced by the beam angle. This option is only available if you are running Finale 2002 or higher. You typically will not notice much difference unless you have an extremely high-resolution printer and/or you use steep beam angles.

3-Beam Groups In Staff Can Slant Fractional Spaces. Checking this option tells Patterson Beams that with your settings, 3-beam groups with beam slants smaller than a space will not cause wedges. The plugin will then apply beam slants as small as 1/4 space for 3-beam groups where appropriate. With the default beam separation of 18 EVPU, such small slants lead to wedges, but other options either in Finale or in Patterson Beams can mitigate the wedges. See [below](#) for more information. Leaving the option unchecked restricts these beam slants to increments of a whole space (when they are in the staff).

Only If Slant Should Be Less Than A Space. Checking this option tells Patterson Beams to use beam slants of whole-space increments for 3-beam groups in the staff that would have a beam slant of at least one space anyway. It is meaningless if "Beams Should Never Cross Spaces" is checked, since with that option, no in-staff 3-beam slant can be more than 1/4 space. You would most likely choose this option if you are using Additional Separation to avoid 3-beam wedges and want to limit the times you get additional separation to those cases where it is absolutely required to avoid a flat beam. (See Ross, p. 125 for a wider discussion of these issues.)

Additional Beam Separation For 3-Beam Groups... Checking this option brings up the [Additional Separation](#) dialog for 3-beam groups. Unchecking it causes Patterson Beams not to apply additional separation for 3-beam groups, but it preserves your settings if you want to re-enable them later.

Additional Beam Separation For 4-Or-More-Beam Groups... Checking this option brings up the [Additional Separation](#) dialog for 4-or-more-beam groups. Unchecking it causes Patterson Beams not to apply additional separation for 4-or-more-beam groups, but it preserves your settings if you want to re-enable them later.

Beautify Stems. Checking this option enables the stem beautification function of the plugin. Leaving the option unchecked means you get Finale's default behavior. Finale normally produces a sudden shift from normal stem length to short stem length. (The stem length values are specified in the Finale Music Options.) If you check Beautify Stems, then the plugin adjusts the stem lengths by 1/4-space increments to create a smooth transition from long to short stem lengths.

Stem Reversal Offsets (Staff Steps): { Upstem | Downstem }. These values tell the plugin where to begin transitioning to short stems, for standalone stems. The value is given in staff steps. Typical engraving practice is to use a shorter stem starting with notes that fall one step on the "wrong" side of the stem-reversal line. The values in the above example produce this result. You can modify them, however, to obtain shorter (or longer) stems further into the staff. Furthermore, you can control upstem and downstem notes separately. For example, you might set the downstem offset to 0 or even

+1 if you had text underlay that pushed up close to the staff. In treble clef, this would result in shorter stems on downstem b1's or even c2's. These numbers only have an effect on standalone stems. Beamed groups behave as if the numbers are the default values (1, -1).

Use Different Short Stem Length for 16ths (and Smaller). Depending on your music font and the style of flags you use, your "short" stem length for unflagged and single-flag notes may be too short for notes with 2 or more flags. Checking this option allows you to specify a different short stem length for notes with 2 or more flags. You can use this option even if Beautify Stems is unchecked. When you do, all flagged stems get short stem-lengths, just as Finale gives to unflagged stems, but no transition between short and long occurs.

Short Stem Length for 16ths. Specifies the minimum stem length for notes with 2 flags. Notes with more than 2 flags add 24 EVPUs (1 space) to this length for each additional flag. Finale's default behavior for flagged stems is available by setting this value to 84 EVPU and checking Use This Value For Flagged 8ths Also. These two settings effectively disable any processing of flagged stems, if this is your preference.

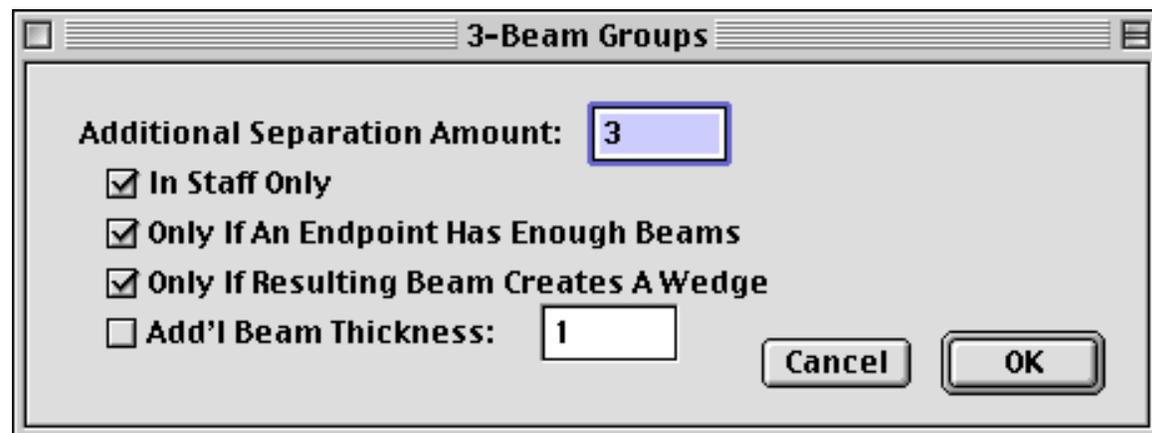
Use This Value For Flagged 8ths Also. Tells Patterson Beams to apply the alternative short stem length to flagged 8ths as well as 16ths and smaller values. You will probably want this option, unless you use Straight Flags, since the flag character in most music fonts (including Maestro) is too long for the standard short stem length of 60 EVPU.

Only If Downstem. Tells Patterson Beams to apply the alternative short stem length to flagged 8ths that have a downward stem but to apply Finale's short stem length to flagged 8ths that have an upwards stem. With some music fonts, the downstem flag traverses the notehead and comes out the other side if Finale's default short stem length of 60 EVPU is applied.

Save Settings... brings up the [Save Settings](#) dialog.

About Patterson Beams... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Additional Separation Dialog



Additional Separation Amount. The amount of additional separation between beams. This value is added to Finale's Beam Separation amount.

In Staff Only. When this option is checked, only beam groups with a beam that touches or overlaps the staff receive the additional separation.

Only If An Endpoint Has Enough Beams. Checking this options tells Patterson Beams that a beamed group only "counts" if the first or last entry in the group has the specified number of beams.



The above example does not count as a 3-beam group if "Only If An Endpoint Has Enough Beams" is checked, since the endpoints have, respectively, 2 beams and 1 beam.

Only If Resulting Beam Creates A Wedge. This option may be used with the main dialiog's [Only If Slant Should Be Less Than A Space](#) to limit the frequency with which additional separation is applied to just those cases where it is absolutely necessary. It also recognizes if a beam is within 1/4 space of the staff and applies additional separation to avoid that as well.

Add'l Beam Thickness. This option is only visible in Finale 2000 and higher versions. (Earlier Finale versions did not support changing the thickness of individual beams.) Checking this option causes the specified amount to be added to the beam thickness. Normally, this value is less than or equal to the Additional Separation Amount.

NOTE: You may enter a fractional EVPU value here. Finale's Beam Thickness setting allows fractional EVPU values (down to 1/64 EVPU increments), but for Finale 2001 and earlier, the beam-thickening feature for individual beam-groups is given in whole-EVPU increments. Patterson Beams adds the setting specified here to the Finale setting and then rounds the sum. For example, suppose your Finale Beam Width setting is 12.5. Applying an additional beam thickness of 0.25 EVPU results in a 13 EVPU beam where applied, since 12.75 rounded is 13. No rounding occurs in Finale 2002 or later versions.

Recommended Settings

Different publishing houses use different standards for beaming. The settings in the dialog box can be used in conjunction with Finale's beaming options to approximate many different house-styles. Two of the most common are those proposed by Ted Ross in "The Art of Music Engraving and Processing" and those of the German publisher, Henle Verlag. Here are suggested settings for each.

Ted Ross Beams

Finale Beaming Options

Beaming Options

Beaming Style: **Flatten Beams Based on Extreme Note** ▾

Beam Four Eighth Notes Together in Common Time
 Include Rests when Beaming in Groups of Four
 Beam Three Eighth Notes Before/After an Eighth Rest

Allow Primary Beam Within a Space
 Allow Rests to Float
 Extend Beams Over Edge Rests
 Extend Secondary Beams Over Rests



Beam Thickness:

Max Slope:

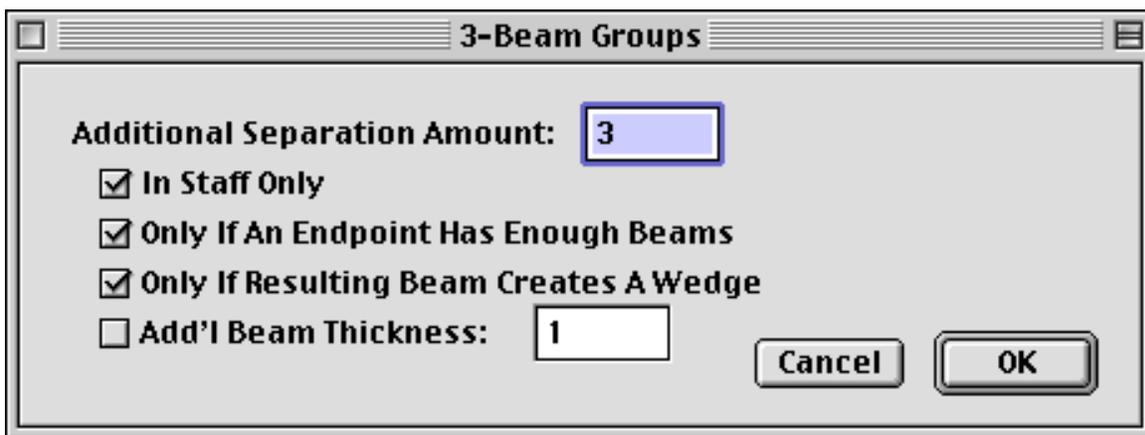
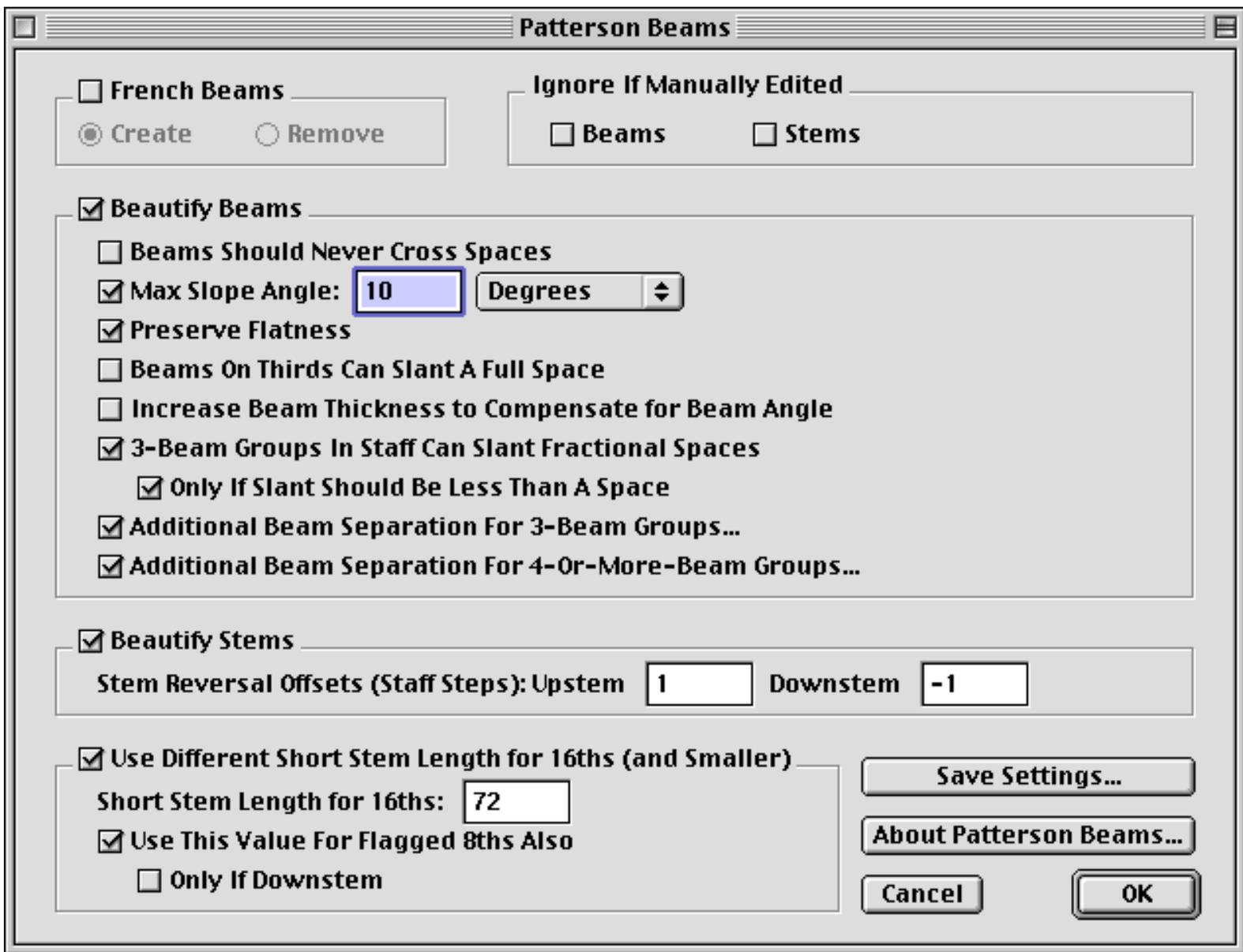
Broken Beam Length:

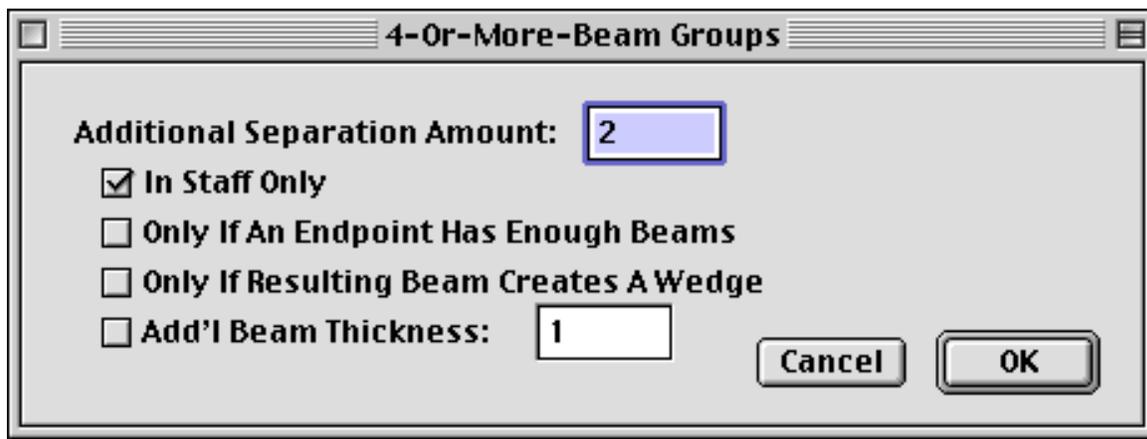
Max Distance From Middle Staff Line:

Secondary Beam Separation:

Units: **EVPUs** ▾

Patterson Beams Settings





The settings proposed here for Ted Ross beams produce results somewhat at variance with the very specific beam placements in the charts on pp. 104-110 of his book. Nevertheless, these settings produce results "in the spirit" of Ross for a much wider range of contexts. If you want to get as close to the charts as possible at the expense of other considerations, modify the settings as follows.

- Finale "Max Slope": 30 EVPU
- Uncheck Patterson Beams "Max Slope Angle"
- Check Patterson Beams "Beams On Thirds Can Slant A Full Space"

Henle Beams

Finale Beaming Options

Beaming Options

Beaming Style: **Flatten Beams Based on Extreme Note**

Beam Four Eighth Notes Together in Common Time
 Include Rests when Beaming in Groups of Four
 Beam Three Eighth Notes Before/After an Eighth Rest

Allow Primary Beam Within a Space
 Allow Rests to Float
 Extend Beams Over Edge Rests
 Extend Secondary Beams Over Rests



Beam Thickness: **12.5** Max Slope: **12**

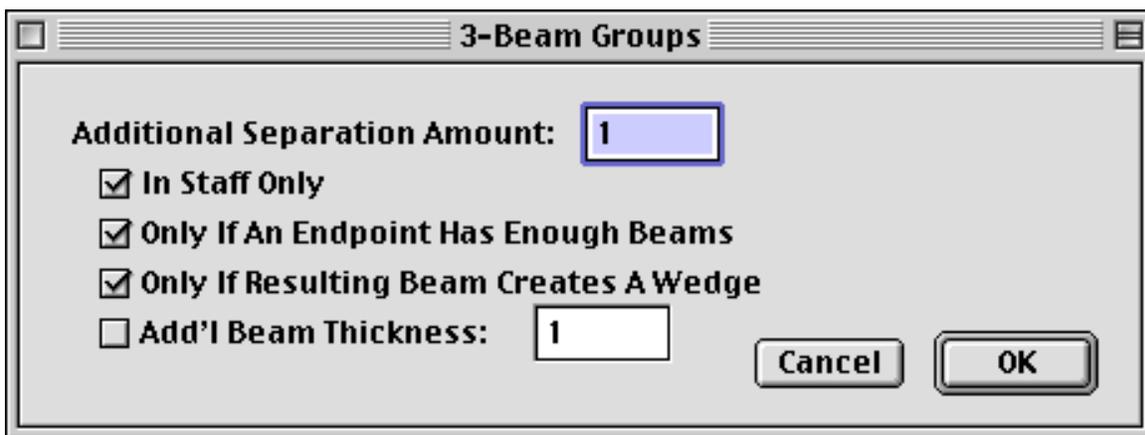
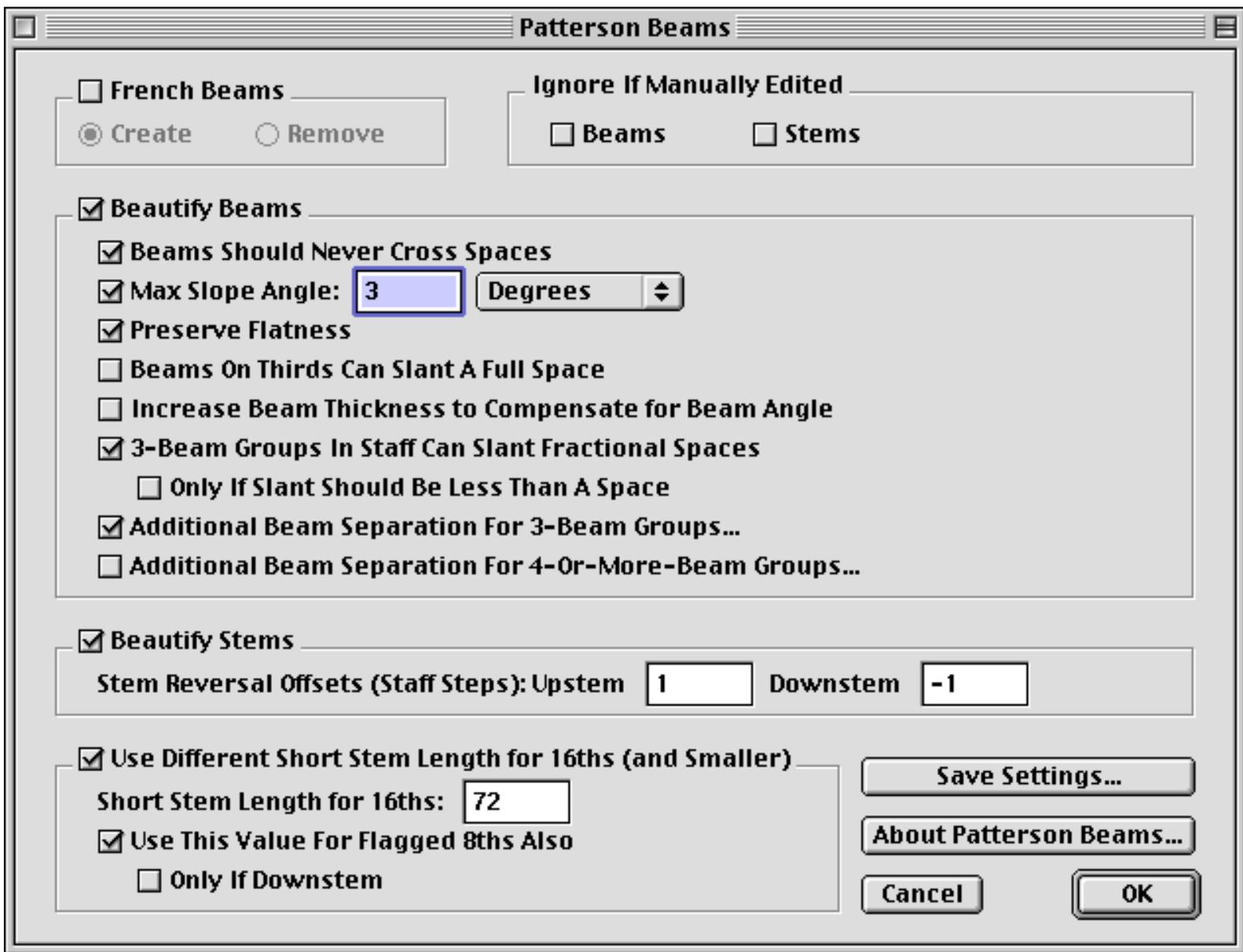
Broken Beam Length: **20** Max Distance From Middle Staff Line: **0**

Secondary Beam Separation: **20**

Units: **EVPU**

Cancel **OK**

Patterson Beam Options



Tweaking Slants on 3-Beam Groups

Normally, the slant of a 3-Beam Group must span increments of full spaces or else it will create a wedge. However, you can use small slants if you modify the beam separation. Ted Ross suggests

doing this in isolated cases as necessary to avoid flat beams (p. 125). Henle and others sometimes take a more systematic approach, either globally increasing separation for all beams, or for all 3-Beam groups. Patterson Beams allows you to take the approach that best suits your needs.

For isolated cases, use "3-Beam Groups In Staff Can Slant Fractional Spaces" and "Only If Slant Should Be Less Than A Space" in the main dialog, and "Only If Resulting Beam Creates A Wedge" in additional separation for 3-beam groups.

To systematically increase the separation for all 3-beam groups, omit "Only If Slant Should Be Less Than A Space" in the main dialog, and uncheck as many of the options in additional separation as you like. If you uncheck them all, then all 3-beam groups receive the additional separation.

To globally change the separation for all beams, check "3-Beam Groups In Staff Can Slant Fractional Spaces, " but uncheck the "Additional Beam Separation" options. Instead, make the changes in Finale's Beaming options by changing Beam Separation to 20 or 21 EVPU (to taste). You might also experiment with changing Beam Thickness as well.

Unsupported Options

Certain Finale options are not supported by Patterson Beams. If the plugin recognizes a stem or beam employing an unsupported option, it skips the beam or stem without making any modifications to it. For beams, these options are usually unsupported only when occurring on the endpoint notes.

- Grace Notes
- Note Percent Reductions
- Cross Staff Notes
- Notes With Reversed Stems
- Custom Stems
- Rest At Beam Endpoints
- Split Stem Duplicate Beams
- Rhythmic Slash Notation

The plugin has only limited support for beam extensions, especially when used to create tremolos. A beam is skipped unless the primary beam is connected to the stem of at least one endpoint. Even then, processing is somewhat limited.

Another unsupported option is Percussion Maps, but these are only unsupported if they map notes to different lines or spaces than those dictated by the clef. If you run the plugin against an unsupported percussion map, the results are likely to be unsatisfactory.

If you have questions, comments, or suggestions about the operation of this plugin, please feel free to [contact me](#).

Settings Scrapbook

Settings Scrapbook allows you selectively to move preferences and defaults from one document to another. When you "Copy" settings, it places them in a "scrapbook" that remembers them even between Finale sessions. You can paste them into as many other documents as you like.

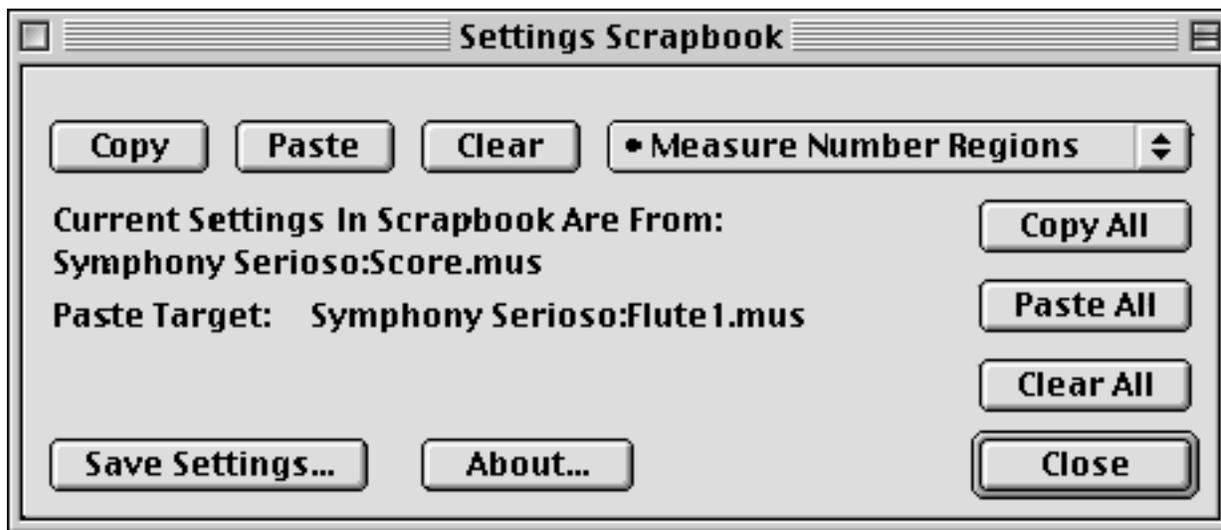
A WORD ABOUT ENIGMA FONTS.

For many items, such as default font assignments and clefs with non-default fonts or shapes that contain them, Finale stores an internal font number. This number corresponds to a font in your system but is document-specific. For example, Times Roman may have one font number in one document and another font number in another. When Settings Scrapbook transfers items containing font numbers, it makes no attempt to reconcile these discrepancies. Therefore, when an item is transferred it may not have the same font in the target as in the source. This is especially true if you cross platforms or machines with a file.

If you transfer any such settings (especially Default Fonts), you should carefully consider whether to transfer Enigma Font Definitions as well. It is safest to transfer Enigma Font Definitions when the target has relatively few items that reference fonts. The transfer occurs "under the covers" as it were, and the Finale application may not be fully aware that it has happened. For example, versions of Finale at least through Finale 2003 may display a very confused Font Dialog until you save and re-retrieve the file.

You should always verify the results if you paste font settings or items containing fonts into a document. You will have the best success transferring font settings or items containing font settings between documents that derived from the same original template. For what it's worth, Finale itself has many of the same problems when it transfers items between files.

(The default music font always has font number zero, so you can successfully transfer items that reference the default music font. Many Shape Designer items and clefs do reference the default music font, and these will transfer with little trouble.)



When you first start up the plugin, you have no settings in your scrapbook, so the **Paste** button is disabled, and the "Current Settings In Scrapbook Are From:" text is invisible. Items in the menu marked with a bullet (•) are the ones that have settings currently stored in the scrapbook.

Items in Menu (in the pop-up menu). Selecting this option brings up the [Select Items in Menu](#) dialog box. It allows you to restrict the items in the menu, both for managability and to restrict the behavior of Copy All, Paste All, and Clear All.

Copy

Copies the currently selected setting type from the Paste Target to the scrapbook.

Copy All

Copies all setting types in the menu from the Paste Target to the scrapbook.

Paste

Copies the currently selected setting type from the scrapbook to the paste target.

Paste All

Copies all setting types in the menu from the scrapbook to the paste target.

Clear

Clears the currently selected setting types from the scrapbook.

Clear All

Clears all setting types in the menu from the scrapbook.

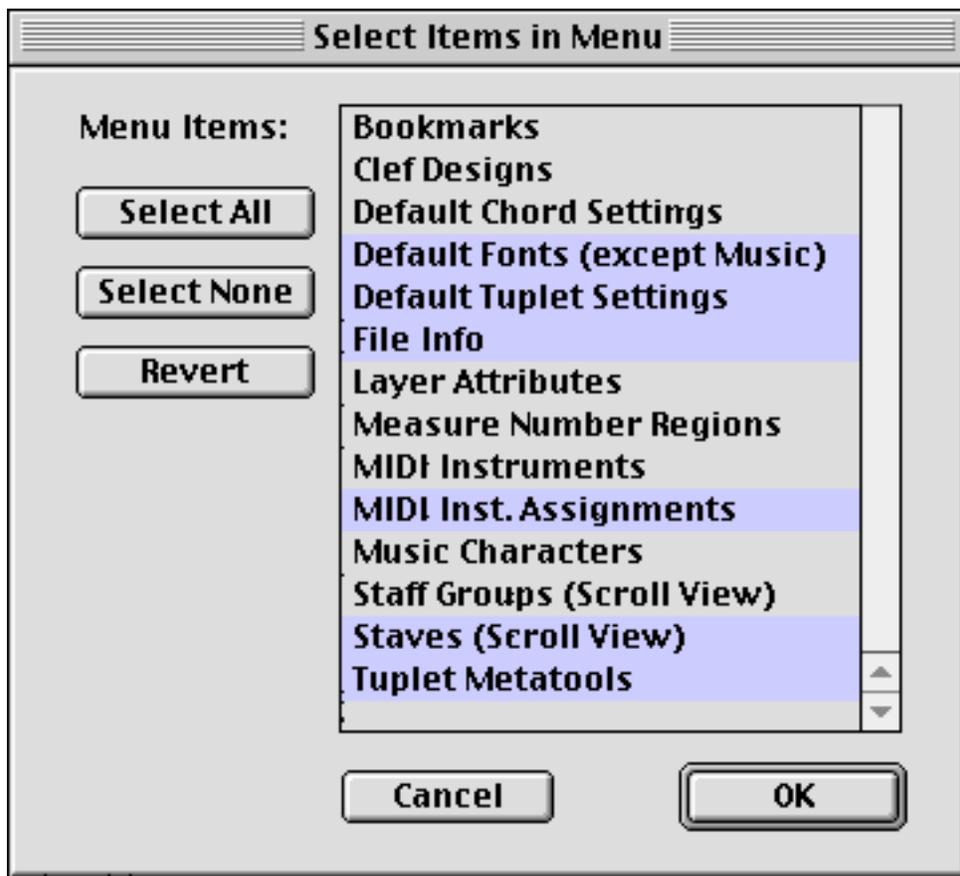
Paste To All Open Documents

(Visible only in Finale 2003.) Checking this option causes the Paste operations to update all open documents rather than just the topmost.

Save Settings... brings up the [Save Settings](#) dialog. This allows you to save your current menu configuration and scrapbook items as a new menu item in Finale's Plug-In menu. Doing this effectively gives you another independent settings scrapbook.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Select Items in Menu Dialog.



Menu Items (select list). Selects the desired items to appear in the menu. Clicking selects a single item. Shift-clicking (with optional dragging) extends the selection. Command-clicking (Mac) or Control-clicking (Windows) adds separate, disconnected selected items.

Select All. Selects all items in the list.

Select None. De-selects all items in the list.

Revert. Reverts the selection to what it was on entry into the dialog.

Recommendations.

- Use Saved Settings with Items in Menu to keep different scrapbooks for different types of document options. For example, you could have a scrapbook for preferences that affect appearance, another for staves and MIDI Instruments, and another for tuplet settings. By separating them in this way, you greatly enhance the usefulness of Copy All, Paste All, and Clear All.
- Use Saved Settings for house styles. If you have different clients who have different tastes in document settings, you can create separate scrapbooks for each one. (Starting with Finale 2003 and its ability to allow plug-ins to store all document settings, this recommendation is particularly relevant.)

The Music Font is not included among the fonts that are copied or pasted when you select Default Fonts. This is because you should use the built-in Finale function to change your music font. Finale is intelligent about music fonts and can make helpful changes to the Music Characters, depending on which font you choose. **Settings Scrapbook** cannot do this.

If you have questions, comments, or suggestions about the operation of **Settings Scrapbook**, please feel free to [contact me](#).

Staff Sets

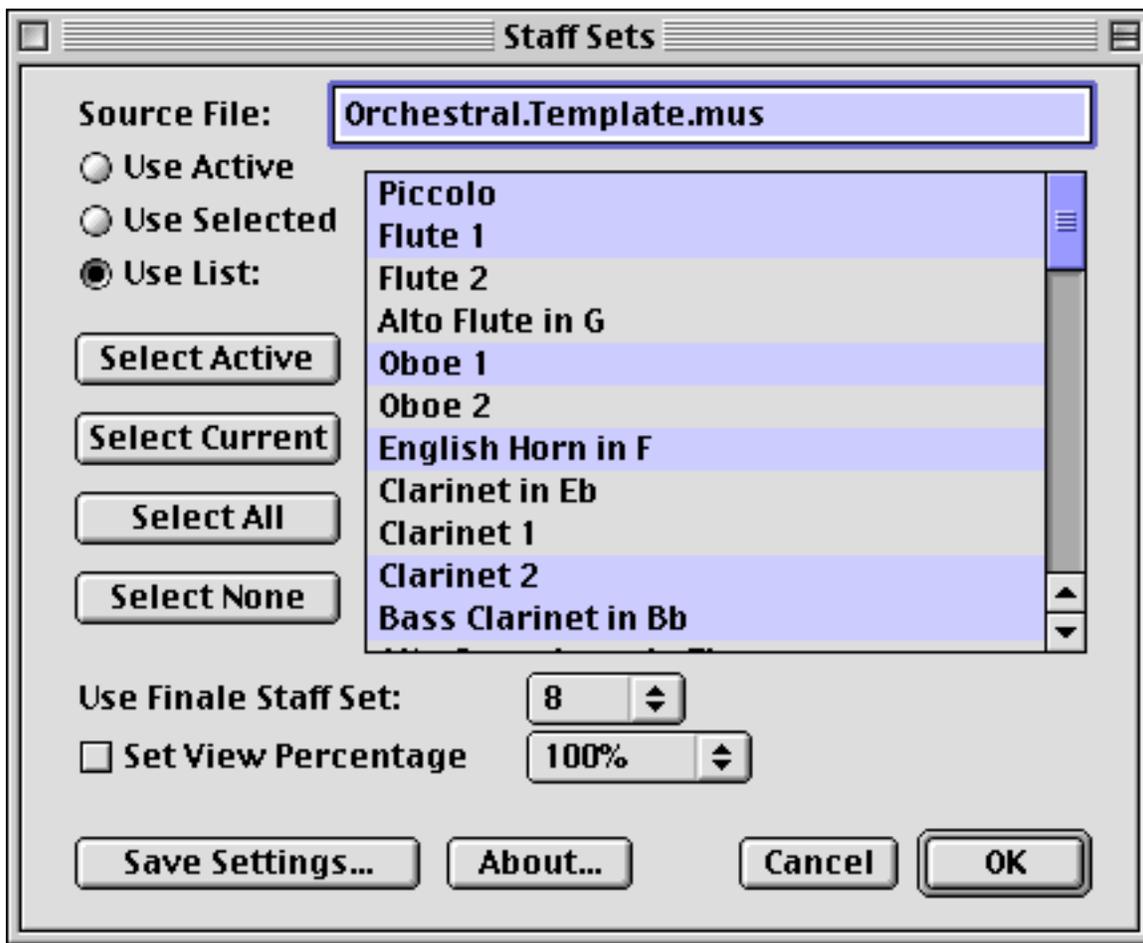
Staff Sets allows you to modify your staff sets on the fly as well as store and retrieve them using Saved Settings. You can also associate a preferred View Percentage that is invoked along with the Staff Set. (This is most useful with Saved Settings.)

To use the plugin, simply select the staves you wish to include in the staff set and invoke the plugin. If you invoke the plugin without selecting any staves, the Staff Set dialog starts out either with all staves selected (if you are in Page View or if you are currently viewing All Staves) or with the staves of the current staff set selected. This last feature is particularly useful, because it allows you quickly to add or remove staves from the current Staff Set without re-selecting all of them, as you would have had to do without the plugin.

By means of Saved Settings, you can save as many named staff sets as you wish, and invoke them later. This effectively gives you an unlimited number of staff sets. Unlike those built in to Finale, these staff sets are globally stored. The plugin will allow any staff set to be applied to any file. If the target file lacks staff numbers specified in the staff set, you are warned, but you may apply the staff set anyway. (Non-existent staff numbers are ignored.) However, the plugin has no way of knowing what the staff numbers are, so a staff set that was the brass section in one file might turn out to be the percussion section in another. It is even possible that the target file might have the same staff numbers but in a different order. Applying a global staff set could lead to a bizarre-looking display, but it will not cause any damage.

Ideally, the plugin would store staff sets within the Finale music file, but Coda has not yet provided a safe way for plugins to do this. In the mean time, intelligent application of global staff sets could actually be a benefit. If Coda ever provides storage for plugins inside the music file, Staff Sets will retain globally stored staff sets as an option.

See [Common Uses of Staff Sets](#) for recommendations on how to use this plugin.



Source File. This is a free-form text field where the plugin initially places the document file name. (In some operating modes, the plugin cannot detect the source file name, in which case it substitutes the text, "<Top Document Window>".) You can change it to any text you wish. It has no effect on the operation of the plugin, but it may be useful when you are using Saved Settings, as an aid for remembering which file the staff set originally came from.

Use Active. Selecting this option causes the plugin to ignore the staff list. Instead, it searches the measures selected when you invoked the plugin. Every staff that contains music within those measures is included in the staff view when you hit OK. If no measures are selected, the plugin searches the entire document. This option is particularly useful for a saved setting.

Use Selected. Selecting this option causes the plugin to ignore the staff list. Instead, it includes in the staff view the specific staves that you selected when you invoked the plugin. If no staves were selected, the plugin includes every staff. This option is particularly useful for a saved setting.

Use List. Selecting this option causes the plugin to include the staves specified in the staff list.

(Staff List). This is a list of every staff in the current file. If you are looking at a Saved Setting, the list is still the staff list of the current file and not the file from which the staff set was

originally created.

Select Active. This button changes the selected staves in the staff list to only those staves that contain music within measures you selected when you invoked the plugin. If no staves were selected, the plugin includes every staff.

Select Current. This button changes the selected staves in the staff list to exactly those staves you selected when you invoked the plugin. If no staves were selected, the plugin includes every staff.

Select All. This button selects all staves in the staff list.

Select None. This button de-selects all staves in the staff list.

Use Finale Staff Set. The plugin operates by copying to the staff set shown in the Staff List to one of Finale's internal staff sets. This menu specifies which of Finale's staff sets to use.

Set View Percentage. If the checkbox is checked, the plugin changes Finale's Scale View percentage to the choice specified in the popup menu. Coda has provided no direct way for plugins to change the view percentage. The Staff Sets plugin operates by emulating the appropriate menu command, much as a keyboard macro program would. As a result, only those percent views that can be directly invoked are listed in the menu. Specifically, Finale's **Other...** option is missing, since it opens a dialog box and would require substantial emulation of keyboard and mouse movements. If you want a view percentage other than one of the five listed here, you can accomplish this by unchecking Set View Percentage, saving the staff set, and using a keyboard macro program to invoke the saved setting followed by invoking the view percentage you want.

Save Settings... brings up the [Save Settings](#) dialog.

Common Uses of Staff Sets.

Saving a Staff Set as a Saved Setting. This technique effectively expands the number of staff sets to an unlimited number and allows you to name your staff sets. In this mode of operation you may choose to designate a specific Finale Staff Set, say Staff Set 8, as scratch. This leaves your other Finale staff sets free for ad hoc use and unaffected by invocations of Saved Settings. You will likely be able to use the same staff sets across multiple files, provided the files originated from the same template.

Sometimes, a project may "grow" staves as the project progresses. This sometimes happens with divisi string parts or percussion staves. As long as your saved staff sets include all the staves from the lengthiest staff list, you can apply them to project files with fewer staves. To be

successful, never remove a staff from a project file, even if the staff is not used. Otherwise, you may end up with the same instrument having different staff numbers in different files.

Because of limitations in how plugins interact with Finale, when you add or delete a saved settings, you can no longer access any saved settings without restarting Finale. For this reason, you will probably find it more effective to set up all your saved staff sets at once.

Recommendations:

- Choose one Finale Staff Set as "scratch" and use it with all Saved Settings.
- Always save a meaningful Source File name with the staff set.
- Create project files from the same template, to keep the staff numbering the same.
- Save the Staff Set with "Skip Plugin Dialog" option checked.
- Remember that you can see the dialog for a Saved Setting with "Skip Plugin Dialog" checked by holding down SHIFT(Win) or OPTION(Mac) when you invoke it.
- Create all your most common staff sets for a project, e.g., orchestral sections, at one time, using the project template as the source file.
- Never delete staves from a project file.
- Maintain saved staff sets from the file with the most complete list of staves. Depending on how you work, this may be the template or it may be the most recently edited file.
- Save separate settings for the "Use Active" and "Use Selected" options. These options are dynamic and work within any file.

Modifying an Existing Finale Staff Set. This technique allows you to add staves to or remove staves from one of your current staff sets. Without the plugin you would have to view all staves and re-select all the staves you want, which sometimes is a laborious process. When you invoke the plugin directly (rather than from a Saved Setting), the plugin recognizes that you are not using a saved setting. It then checks if you are currently viewing a Finale Staff Set in Scroll View. If so, it pre-populates the Use Finale Staff Set menu with the current staff set number. You can then simply add or remove staves from the list and hit OK. The plugin will replace the current staff set with the new one.

Recommendations:

- When viewing a Finale Staff Set in Scroll View, invoke the plugin's menu option directly.
- Note that the plugin automatically sets the Use Finale Staff Set menu to match the currently viewed staff set.
- Consider carefully whether to use the Set View Percentage option. In this

context it probably should be unchecked.

- Use Cmd-click (Mac) or Ctrl-click (Windows) to select or de-select individual staves without changing the other selections.
- If you accidentally de-select all the staves, hitting Cancel gets you out without making any changes.

If you have questions, comments, or suggestions about the operation of **Staff Sets**, please feel free to [contact me](#).

Tie Mover

Tie Mover supplements the Mass Mover:Change Ties function that is built into Finale. It provides numerous filter options to limit the ties that you want to change, including whether or not a note is on a line or a space. It also provides modification of accidentals and tie-ends for system breaks.

By means of an [Option Dialog](#), **Tie Mover** allows you to

- Limit changes to notes on lines or spaces.
- Limit changes to notes within the staff.
- Limit changes to Short, Medium, or Long ties.
- Limit changes to Over or Under ties.
- Limit changes to dotted notes.
- Limit changes to ties that coincide with slurs in various ways.
- Change the horizontal and vertical positioning of ties.
- Toggle the Avoid Staff Lines option.
- Change the Outer/Inner setting of ties.
- Change the Over/Under setting of ties.
- Set the Height and Inset symmetrically to specified values.
- Perform special modifications at system breaks.
- Choose which layers you want to affect.

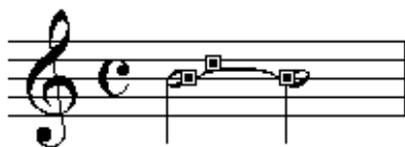
Tie Mover also allows you explicitly to specify whether [Tie-Ends](#) should be modified for any tie that fits the selection criteria. (You must select the tied-to note if you want the Tie End to be changed.) Finale 2000's Mass Mover:Change Ties automatically changes Tie Ends, and earlier versions of Finale failed to change them. **Tie Mover** provides explicit control over whether they are modified or not.

Background

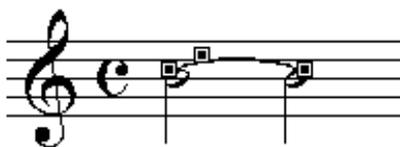
Ties in Finale have several attributes, and to get the maximum benefit from **Tie Mover** you should understand these attributes and their associated terminology. **Tie Mover** allows you to modify a tie's [Placement](#), [Position](#), and [Direction](#). Finale also has a special category of tie called a [Tie End](#). These topics are covered fully in Chapter 25 of the Finale Online Documentation.

Tie Placement

Placement determines the default points where a tie starts and ends, relative to the notehead or stem. Finale has two categories of tie placement, **Inner** and **Outer**, however Outer placement is also dependent on the tie's direction and whether the tie leaves or approaches a note from the stem side. See the Finale Online Documentation for more details.



Inner Placement



Outer Placement for Tie Over



Outer Placement for Tie Under/Stem-Side

The Finale Tie Options provide further choices for altering the default placement in the cases of accidentals, augmentation dots, seconds, and other special cases.

If Outer placement is activated in Finale's Tie Options, then by default any singleton note or outer note of a chord has Outer placement whereas any inner note of a chord has Inner placement. At least as of Finale 2000, a tie on an inner note of a chord *always* has Inner placement, even if you attempt manually to change it to Outer.

Tie Position

A tie's position is where its start- and end-points actually are, relative to the the default position supplied by its placement. Finale's **Tie Options** allow you to set up a default position for each of the six different flavors and combinations of placement and direction. You can then manually change the position of each tie on a case-by-case basis. Position is expressed as 4 numbers corresponding to the Horizontal (H) and Vertical (V) offsets for the Start and End points. **Tie Mover's Options Dialog** contains an example of four input parameters that specify position.

Tie Direction

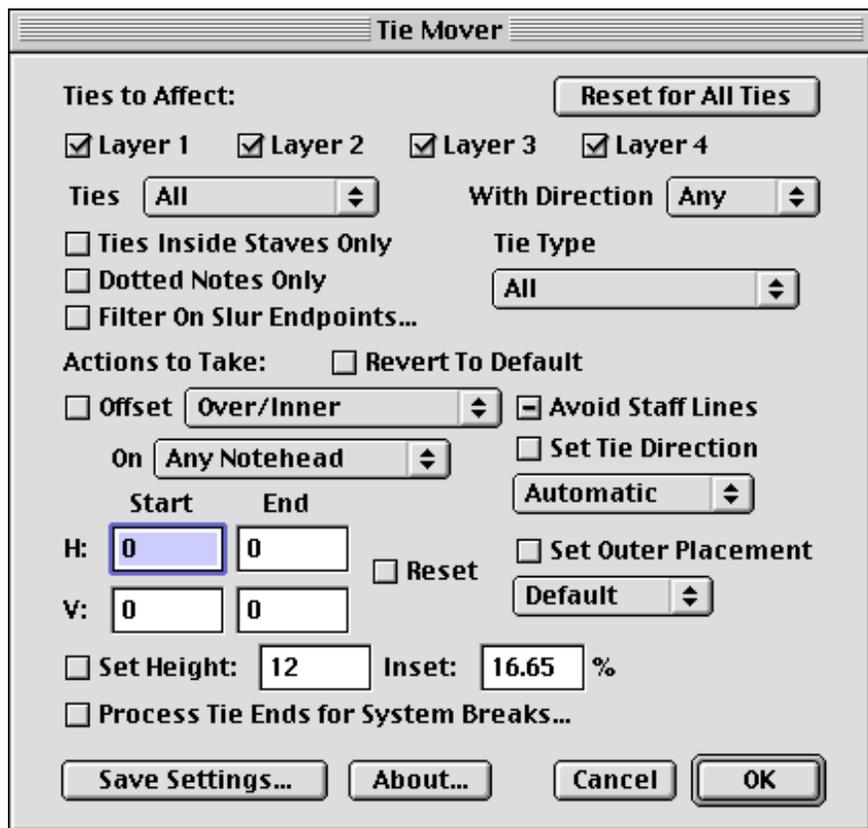
A tie's direction is simply whether by default it bows downwards or upwards. A tie **Under** bows downwards, whereas a tie **Over** bows upwards. Note that, for example, you could manually drag a tie with **Under** direction so that it appeared to be **Over**. **Tie Mover** and, for that matter, Finale would continue to treat it as a tie **Under**.

Tie End

Every tied-to note has a potential tie-end, which has its own separate **Placement**, **Position**, and **Direction**, including manual alterations. Tie-ends are only visible when a tied-to note or chord is the first in a measure at the beginning of a system. Nevertheless, you may find it expedient to make alterations to the tie ends when you are altering the main tie rather than attempting to catch them all while you are laying out your pages. **Tie Mover** allows you to work either way.

Tie Mover Options Dialog

The procedure for using **Tie Mover** is to select the region you want to change, then select **Tie Mover** from the Plug-In menu. You are prompted with an Options Dialog.



Tie Mover remembers your last setting, and you can skip the dialog entirely by holding down the {SHIFT} key (Windows) or [OPTION] key (Mac) when selecting from Finale's Plug-In menu.

The options are divided into two categories. **Ties to Affect** determines which ties in the selected region will be affected by the plugin. **Actions to Take** determines what will be done to each tie that matches the criteria specified. Of particular interest is

Process Tie Ends for System Breaks, which has its own [options dialog](#) and occurs in sequence and on top of the actions of the main dialog. Thus, you can combine the actions of both, even if they cancel each other out, allowing for very selective results.

Reset for All Ties. Hitting this button resets all the Items to Affect so that no ties will be excluded from being acted on. (Suggestion: you can use this with a keyboard macro to get to a known state quickly and reliably.)

Layer 1, Layer 2, Layer 3, Layer 4. These checkboxes allow you to limit changes to specific layers. Tie Mover does not change ties in layers that are not currently showing. If **Show Active Layer Only** is checked in Finale's View menu, then the inapplicable layers are grayed out.

Ties { All | On Lines | On Spaces }. A tie will be modified if the note it is attached to matches the selection in this popup menu.

With Direction { Any | Over | Under }. This popup menu allows you to limit Tie Mover to ties of a particular [direction](#). Tie Mover includes any earlier manual modifications in determining a tie's direction.

Ties Inside Staves Only. If this option is checked, only ties on notes inside the staff will be modified. A note is considered to be inside the staff if it is on a staff line or between two staff lines. If the tied note is on an outer staff line, the tie will be skipped unless the tie's direction takes it back inside the staff.

Dotted Notes Only. If this option is checked, only ties that start from notes with augmentation dots will be modified. Tie-ends are not modified when this option is checked.

Filter On Slur Endpoints... Setting this option brings up an [option dialog](#) for limiting the ties affected to those that coincide with slur endpoints.

Tie Type { All | Ties Only | Tie Ends Only | Short Only | Medium Only | Long Only | Continuing From | Continuing To }. This popup menu allows you to specify which types of tie that Tie Mover operates on. The length definitions for Short, Medium, or Long are those specified in Finale's Tie Contour dialog box. If you specify Short, Medium, or Long, then tie-ends will be processed according to the **Use Tie End Style** setting from the Tie Contour dialog. If Use Tie End Style is set, then tie-ends will not be processed. Otherwise their lengths will be examined to see if they match the Short, Medium, or Long setting you specify.

NOTE: Finale's means of determining the length of a tie is entirely hidden from plugins, including Tie Mover. To tell if a tie qualifies as being Short, Medium, or Long, Tie Mover uses its own algorithm which is only a rough approximation of Finale's. As a result, ties within a few EVPUs of the boundaries may not be processed correctly. You may be able to get somewhat better results if you run the plugin in Page View.

It is interesting to note that Finale occasionally even disagrees with itself about tie styles. If a tie is very close to the boundary, it may display as, e.g., Short in one view percentage and Medium in another. It is possible that Finale uses integer math rather than floating point math to scale a tie's length through all its various percentage transformations. This speculation is plausible because Finale was born in a time when not all computers had floating-point math chips. It also might explain why the metrics available to plugins produce only roughly similar results to the program itself.

A **Continuing From** tie is the forward tie on a note that is also tied to. By definition, no tie ends are processed with this option.

A **Continuing To** tie is one that ends on a note that has another tie forwards. These can be either tie or tie ends.

Revert To Default. Checking this option causes Tie Mover to remove any changes in the tie's attributes that could have been made by Tie Mover. As of this writing, the only manual modifications not included are Break for Time Signature and Break for Key Signature. Tie Mover could still leave a parameter modified if [Process Tie Ends for System Breaks](#) is checked, and it modifies one of them.

Offset { Over/Inner | Under/Inner | Over/Outer/Note | Under/Outer/Note | Over/Outer/Stem | Under/Outer/Stem }. This is a combination checkbox and menu. The checkbox determines whether offsets are applied to the tie's current [position](#). The menu allows you to specify separate offsets to apply to tie-overs and tie-unders. Tie Mover chooses the appropriate offset for the tie based on the tie's direction and placement *after* any changes have been applied because of the Set Tie Direction and Placement options. For outer placement the plugin considers each endpoint separately, just as Finale does.

On { Any Notehead | Normal Notehead | Whole Note | Double Whole }. This option allows you to restrict the Offset option to specific noteheads. "Normal Noteheads" means any notehead but whole or double whole. The plugin makes the determination solely on the rhythmic value of the note or chord. If a note has a custom notehead, it is treated as if it did not have the custom notehead. As with the offsets, the plugin considers each endpoint separately to determine if the offset should be applied.

Offset: Start H: V:, End H: V:. Unlike Finale's Tie Alteration dialog, these values are offsets from the current values. What this means is that repeated applications of the same offsets result in the tie moving further and further from its original position. (However, see the **Reset** option.) If you want to leave one of the values at its current setting, enter **0** for that value.

Reset. This check box affects the behavior of Offset Start H, V and End H, V. When it is checked, the offset values are added to the offsets in Finale's Tie Preferences rather than the current values for the tie. Effectively, it is as if you are offsetting from the default tie position every time you run the plugin. The option allows you to run the plugin as many times as you like, and the resulting offset is always the same.

Avoid Staff Lines. This 3-way checkbox allows you to toggle the tie's Avoid Staff Lines setting, or to leave it alone. The (-) state means that the setting will be left the way it is in any ties that are processed. (For Windows, the checkbox appears grayed-out when it is in this state.)

Set Tie Direction { Automatic | Over | Under }. If the checkbox is checked, Tie Mover changes the [direction](#) of the tie as specified in the popup menu.

Set Outer Placement { Default | On | Off }. If the checkbox is checked, Tie Mover changes the [placement](#) of the tie as specified in the popup menu.

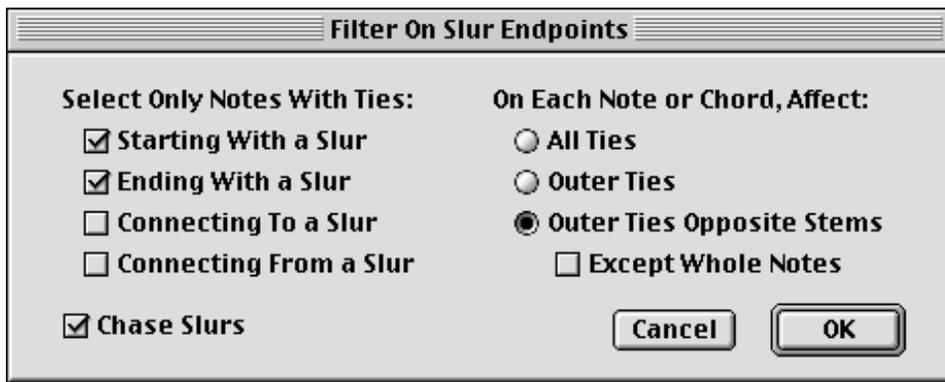
Set Height, Inset. If you specify one of these values, you should specify both. Otherwise, the one you do not specify will be set to zero. These values correspond to the values of the same name in Finale's Tie Alterations dialog box. Tie Mover applies them symmetrically to both the left and right sides of the tie.

Process Tie Ends for System Breaks... Checking the checkbox brings up an [option dialog](#).

Save Settings... brings up the [Save Settings](#) dialog.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Filter On Slur Endpoints



Starting With Slur, Ending With Slur, Connecting To a Slur, Connecting From a Slur. These options limit the ties affected to those that coincide with slur endpoints, as follows.



Starting With Slur



Ending With Slur



Connecting To a Slur



Connecting From a Slur

{ All Ties | Outer Ties | Outer Ties Opposite Stems } Unfortunately, Finale (as of Finale 2001) does not tell plugins whether a slur appears above or below the tied note. To be 100% accurate, Tie Mover would have to completely reverse-engineer Finale's behavior. These options give you a modicum of control, but you should employ an editor's eagle-eye when using the Slur options. "Outer Ties Opposite Stems" is the most restrictive option, and it will only select ties away from the stem whose direction is also away from the stem. "Outer Ties" selects any outer tie, regardless of its direction, and "All Ties" selects both inner and outer ties. Note that in this context, "inner" and "outer" do not refer to the placement of the tie, but rather to literally whether the tie is on an inner or outer note of a chord. For single notes, a tie is always on an outer note.

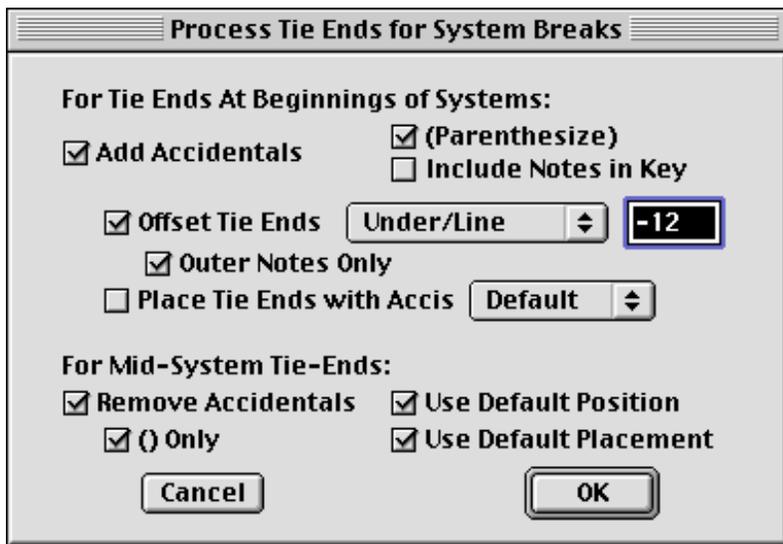
Except Whole Notes. This option is only meaningful when "Outer Ties Opposite Stems" is selected. Checking it causes durations of whole note or greater to be treated as if the "Outer Ties" option were selected.

Chase Slurs causes the plugin to chase down all tied notes that are tied to the one that coincides with the slur. (For example, if you want to use Inner placement wherever a ties begins or ends a slur, you might also want any other ties that tie to it to have Inner placement as well.) However, only ties and/or tie-ends within the selected region are changed.

Process Tie Ends for System Breaks

Tie Mover executes this option after completing all other actions on a tie. The "picture" that this option sees of the tie is a picture that has all the main dialog's changes already applied. This option then makes further changes. You can exploit this behavior in some subtle and powerful ways.

Process Tie Ends for System Breaks acts only on [Tie Ends](#). Normal ties are not affected by it.



The dialog supports balancing functions. Essentially, it adds accidentals and adjusts tie-ends accordingly if the note or chord is at the beginning of a system. If the note or chord is not at the beginning of a system, it provides options to remove those adjustments. The goal is to facilitate changes in system layout.

For Tie Ends At Beginnings of Systems:. All the options in this section apply only if an accidental is added to a note. If you uncheck Add Accidentals, then they all become meaningless and are grayed out.

Add Accidentals. Check this option if you want Tie Mover to add accidentals to continuations of ties at the beginnings of systems.

Parenthesize. Checking this option causes any accidentals that are added to be parenthesized. For this to work, you must have a music font that contains parenthesized accidentals. Tie Mover uses the settings from Finale's Music Characters dialog.

Include Notes in Key. If this option is checked, Tie Mover adds accidentals on every note, even if the note does not require an accidental within the key signature. In keyless music, this means it adds naturals as well as sharps and flats.

Offset Tie Ends { Over/Line | Under/Line | Over/Space | Under/Space }. These values provide vertical offsets that are applied *in addition* to any offsets applied in Tie Mover's main dialog. However, they are only applied if Tie Mover adds an accidental to the note. Tie Mover chooses the offset that matches the tie's direction and location within the staff and applies it as a vertical offset to both endpoints. The intended purpose of these offsets is to avoid collisions between the tie-end and the added accidental.

Outer Notes Only. Checking this option limits the application of the offsets to outer notes of chords or singleton notes. The main reason you might want to use it is that inner notes of chords always have inner placement, and Finale already has an option that correctly avoids collisions with accidentals when the tie has inner placement.

Place Tie Ends with Accis { Default | Outer | Inner }. Checking this causes Tie Mover to modify the [placement](#) of any tie-end to which it adds an accidental. The placement is set to the selected value and overrides any previous settings, including that in the main Tie Mover dialog.

For Mid-System Tie-Ends:. The options in this section apply to any note that continues a tie and is not at the beginning of a system. The intended purpose of these options is to undo changes that were made for a note at the beginning of a system if the system layout changes and the note is no longer at the beginning of a system.

Remove Accidentals. Checking this option causes Tie Mover to remove accidentals from notes that continue ties in mid-system.

() Only. Checking this option limits Tie Mover to removing only parenthesized accidentals, if Remove Accidentals is checked.

Use Default Position. Checking this option causes Tie Mover to remove all manual changes to the tie-end's position. Since the note is no longer at the beginning of a system, this option has no immediately obvious visual effect. However, it is possible to view the tie-end of any measure in Scroll View by positioning the view such that the measure is the first visible measure.

Use Default Placement. Checking this option causes Tie Mover to remove all manual changes to the tie-end's placement.

The following is an example of the kinds of subtle effects you can achieve by combining options from both of Tie Mover's option dialogs.

Goal.

Apply a horizontal offset to only those tie-ends at the beginning of a system.

In the Tie Mover Dialog

1. Select Tie Ends Only plus any other desired filtering criteria.
2. Enter desired horizontal offset(s).

In the Settings Dialog

3. Select Use Default Position.

Here is what happens.

Tie Mover first applies horizontal offsets to every tie-end it encounters, because of the offset you specified in the main dialog. However, it afterwards applies the Use Default Position option in the Settings dialog to every tie-end that is not at the beginning of a system. Thus, you achieve your goal in a roundabout way. All tie-ends are first displaced, and then all are reverted except those at the beginning of a system.

If you have questions, comments, or suggestions about the operation of **Tie Mover**, please feel free to [contact me](#).

Tuplet Mover

Tuplet Mover aligns, auto-positions, and/or moves tuplets in a selected region. A "mirror" option allows you to treat tuplets under and tuplets over separately in a single pass. You can also modify brackets based on whether the tuplet is note-side or stem-side and select among options for intelligently checking or unchecking the "Ignore Format Offset" option.

To use the plugin, select a region and invoke its menu option. You can invoke it without making a selection, in which case you have the option of working on the entire document.

The plugin remembers your last settings, and you can skip the dialog entirely by holding down the {SHIFT} key (Windows) or [OPTION] key (Mac) when selecting from Finale's Plug-In menu.

Below are some [recommendations](#) for how to use the plugin.

Tuplets To Affect:

Over Ending w. Long Note

Under Having Rest at Endpoint

Bracket Hook Length

Set

Brkt. L: R:

Keep Number Centered

Stem-Side Bracket Adjustments

L Offset Over

R Offset Under

Adjust Number Using Format Offset (As Needed)

Autobracket Stem Side Only

Vertical Position

Automatic...

Align

To Lowest

To Highest

To Average

To Value

Mirror Over/Under

Vertical Nudge

"Ignore Format Offset" Option:

Set Based On Terminators

Set Unless Fully Beamed

Fix Beamside, Downstem Nums

Save Settings... About... Cancel OK

Tuplets To Affect: { Over | Under | Ending w. Long Note | Having Rest at Endpoint}.

These checkboxes determine which tuplets in the selected region are modified. Tuplets over are those where the tuplet is above the notes, and tuplets under are those where the tuplet is below the notes. "Ending w. Long Note" is a special case for which some users need to extend

the right bracket. A tuplet is considered to end with a long note value if the last entry in the tuplet has a longer symbolic value than the underlying symbolic value of a tuplet. For example, if the tuplet were 3 8ths in the time of 2 8ths, then any such tuplet ending with a note value larger than an 8th-note would qualify. "Having Rest at Endpoint" limits operation to tuplets that begin or end with a rest.

Bracket Hook Length. If the checkbox is checked, then the plugin sets the bracket hook-length to the value in the edit box. The plugin calculates the direction of the hook based on whether the tuplet ends up over or under, so usually this number should be positive.

{ Set | Nudge | Reset | Metric } Horizontal Offsets. This pulldown menu determines how the plugin interprets the Brkt. L & R settings. If "Set" is selected, the plugin sets the tuplet's horizontal bracket offset to those specified in the edit boxes. If "Nudge" is selected, the plugin adds the values in the edit boxes to the corresponding values in the tuplet. If "Reset" is selected, the tuplet's horizontal bracket offsets and the tuplet's horizontal numeral offset are set to zero.

"Metric" is similar to Set, but the right bracket starts out flush with the next metric position following the tuplet. (If the tuplet is at the end of the bar, the bracket starts out flush with the barline.) Users who prefer tuplet brackets that cover the entire metric range of the tuplet should use this option. To offset the right bracket backwards a set distance, use "Metric" in tandem with a negative value in Brkt. R.

Note that "Metric" aligns the tuplet brackets for Page View, even if you are currently in Scroll View. The reason for this is that aligning the bracket for Scroll View would have limited usefulness, and in any case Finale provides no way for a plugin accurately to do the alignment for Scroll View.

Brkt. L: R:. The action of these values is determined by the Horizontal Offsets menu. The checkboxes allow you to limit action to only the left offset or only the right offset.

Keep Number Centered. If this is checked, the plugin compensates for changes in the left and right bracket offsets by modifying the numeral's horizontal offset so as to keep it centered in the bracket.

Stem-Side Bracket Adjustments { L Offset Over | R Offset Under }. These options allow you to adjust the bracket when a tuplet is on the stem-side of the notes. You may find these useful if you use Finale's Format Offset option and want your tuplet brackets to align with the stems.

Adjust Number Using Format Offset (As Needed). Some stem-side Finale tuplets have an annoying behavior relating to when they transition between using the Format Offset and not

using it. Instead of basing the transition on where the noteheads are, Finale bases it on where the stem tips are. As a result, in certain situations where the stems are shorter than normal, Finale incorrectly shifts the number off-center. Checking this option tells the plugin to compensate for Finale's behavior by applying a horizontal offset to the number.

Autobacket Stem Side Only. Checking this option affects the Autobacket option on all processed tuplets. If the number appears on the stem side, Autobacket is enabled, while if the number appears on the note side, autobacket is disabled. Use this option if you want brackets on the note side even when the notes are fully beamed but do not want a bracket on the stem side when the notes are fully beamed.

Vertical Position. Checking this checkbox tells the plugin to change the vertical positioning of the tuplet.

Automatic... Clicking on this option brings up the [Auto-Position Options](#) dialog box. Once the radio button is selected, the plugin uses the auto-positioning options to vertically position the tuplet.

Align { To Lowest | To Highest | To Average | To Value }. If the Align radio button is selected, the plugin aligns all tuplets in the selected region according to the alignment options. Finale's implementation of tuplets is such that the plugin actually aligns the left bracket positions rather than the tuplet-handles. The **Value** edit box can be a positive or negative value. Positive values specify a distance above the staff and negative values a distance below the staff. You cannot place tuplets inside the staff using the Value edit box.

Mirror Over/Under allows you to align tuplets over and tuplets under separately in a single pass.

Vertical Nudge. Checking this option causes the vertical position of the tuplet to be changed by the specified amount. Nudging occurs after all vertical positioning. You can also use the nudge option without doing any vertical positioning.

"Ignore Format Offset" Option. When this checkbox is checked, the plugin can modify the tuplet's "Ignore Format Offset" option based on the radio buttons.

Set Based On Terminators. You will typically choose this option if you always use a bracket, or if you like your stem-side tuplets' brackets to align with the stems. In certain situations, you may not want the Format Offset applied even when the tuplet is stem-side. Examples include when the tuplet begins or ends with a rest, and when the stem direction at the end of the tuplet is different than that at the beginning. (Finale decides whether a tuplet is stem-side strictly based on the stem direction of the first entry.) Enabling this option tells the plugin to detect these conditions and set "Ignore Format Offset" accordingly.

Set Unless Fully Beamed. You will typically choose this option if you omit brackets on tuplets that are entirely within a beam, and if you prefer your tuplets' brackets to align with the noteheads (Finale's default behavior). This option tells the plugin to set "Ignore Format Offset" unless the tuplet is entirely within a beam. Users who prefer Ted Ross's rules for tuplets should use this option. (See Ted Ross, "The Art of Music Engraving and Processing", pp. 159-63.)

Fix Beam-Side, Downstem Nums. If you choose "Beam Side" as the placement option for your tuplets, you will discover that when a tuplet is fully-beamed and has downward stems, Finale plays havoc with the positioning of the numeral. Setting this option tells the plugin to compensate for this quirky behavior. If you do not use Beam Side positioning, this option has no effect.

Save Settings... brings up the [Save Settings](#) dialog.

About... brings up an information dialog that includes a button that allows you to see again any dialogs you have dismissed with the "Don't Show Again" option checked.

Auto-Position Options

Preparing Tuplets for Auto-Positioning.

Some users may recall that in Finale versions before version 3.0, positioning a tuplet number relative to its bracket could be a significant challenge. The tuplet's origin point was its left endpoint rather than the number. When Coda introduced Finale v3.0, tuplet positioning was vastly improved, but the improvement was only skin deep. The underlying left-endpoint orientation is still there inside the music files. As a result, Tuplet Mover cannot determine exactly where the number is. All it knows is where the bracket is (or would be if a bracket were visible.)

The result is that to get the most out of Tuplet Mover's Autoposition feature, users should set Finale's default tuplet settings with great care. Tuplet Mover is easiest to use if you use a bracket that is vertically centered on the number. Doing so allows the same settings to apply both to tuplets under and over. If you use a different bracket-positioning scheme, you can still use Autoposition, but you will have to make separate passes for tuplets Over and Under. If you do not use brackets, you should nevertheless set the positioning values in Finale's default tuplet settings as if you used brackets centered on the number.

The best procedure for setting up Finale's default tuplet is to open the default tuplet window and set all the positioning numbers to zero. The numbers that matter are Slope, Number: H, V, and Shape: H, V. Now create a tuplet with a visible bracket. Without moving the tuplet vertically, drag the bracket to where you want it vertically in relation to the number. This normally affects

only the Shape: V setting. Once you have positioned the bracket to your taste, you should transfer these settings back to Finale's default tuplet window. Here are some typical values (in EVPUs) for Shape V that suit my taste. (In these examples, all the other positioning numbers are zero)

| Tuplet Font, Size | Shape: V EVPUs |
|--|---------------------------|
| Music Fonts (Maestro, Petrucci etc.) any size | 0 |
| Times 10 | 16 |
| Times 12 | 18 |

If you have already entered some tuplets before setting Finale's default tuplets, and if you want Tuplet Mover to autoposition those tuplets, you should change them all to your default settings before running Tuplet Mover. You can do this easily using Mass Mover->Change->Tuplets.

Auto-Position Options

Auto-Position: **Over**

Stem-Side Distance: **36**

Note-Side Distance: **42**

Use Middle Note(s) If No Bracket

Minimum Distance from Staff: **28**

Avoid Staff Lines On Note Side By: **6**

Avoid Staff Lines On Stem Side By: **18**

Adjust Bracket Slope

Max Slope Angle (Degrees): **6**

Only When Contour Is Jagged

Add'l Offset Per Slope Degree: **1**

Only When Contour Is Jagged

Flatten If Rest At Endpoint

Cancel OK

Auto-Position { Closest To Staff | Over | Under | Stem-Side | Note-Side }. Specifies where tuplets should be placed relative to their entries. "Closest To Staff" selects the tuplet position (over or under) that leaves the tuplet closest to the staff. The plugin determines if a tuplet is stem-side or note-side strictly based on the stem direction of the first entry in the tuplet. This corresponds to how Finale works.

Stem-Side Distance:. Specifies the minimum distance from stems to place stem-side tuplets. This distance is measured from the first entry to the left bracket tip (minus adjustments).

Note-Side Distance. Specifies the minimum distance from stems to place note-side tuplets. This distance is measured from the first entry to the left bracket tip (minus adjustments).

Use Middle Note(s) If No Bracket. Checking this option causes tuplets with no visible bracket to be positioned relative to their middle note(s). This is most useful when the middle note is closer to the beam than the outer notes.

Minimum Distance From Staff. Specifies the minimum distance above staff (for over tuplets) or below staff (for under tuplets). The tuplet will not be placed closer to the staff than this distance. If you want to allow the tuplet inside the staff, specify a negative number here. (-96 EVPUS allows the entire staff, but you can specify even larger negative numbers if, for example, you had a downstem tuplet all of whose notes were below the staff and still wanted the tuplet over them.)

Avoid Staff Lines On { Note | Stem } Side By. These values allow you to make adjustments to the position of the numbers based on how they fall across the lines of the staff. The values specify how far to push the number away from the tuplet notes. Only values less than 24 EVPU are meaningful.

Adjust Slope. If checked, the plugin adjusts the slope according to the following slope options. Even if you set this option, the plugin does not adjust the slope of tuplets whose placement option is "Beam Side." This is because Finale already adjusts the slope of these for you. Also, the plugin cannot calculate the slope for tuplets where the endpoints have opposite stem directions, so this option has no effect on those either.

Max Slope Angle (Degrees). If checked, the plugin will not provide a steeper bracket slope than this angle (positive or negative).

Only When Contour Is Jagged. Checking this option limits the application of the Max Slope Angle to tuplets whose contour is "jagged". For note-side tuplets this means a tuplet where the note nearest the bracket is not at an endpoint. For stem-side tuplets, it means a tuplet where the stem tip nearest the bracket is not at an endpoint.

Add'l Offset Per Slope Degree. If you set this option, the plugin moves the bracket further away from the entries by the distance specified in the edit box times the number of degrees in the slope angle. Note the slope angle is likely different in Page View than in Scroll View, so the plugin may produce different results depending on which view you run it in. This option is something of a fudge factor, but it can be helpful in certain situations.

Only When Contour Is Jagged. Checking this option limits the application of Add'l Offset Per Slope Degree to tuplets whose contour is jagged. (See [above](#) for definition of "jagged.") The Add'l Offset Per Slope Degree is most useful when the contour is jagged.

Flatten If Rest At Endpoint. Checking this option results in a flat bracket for any tuplets that begin or end with a rest.

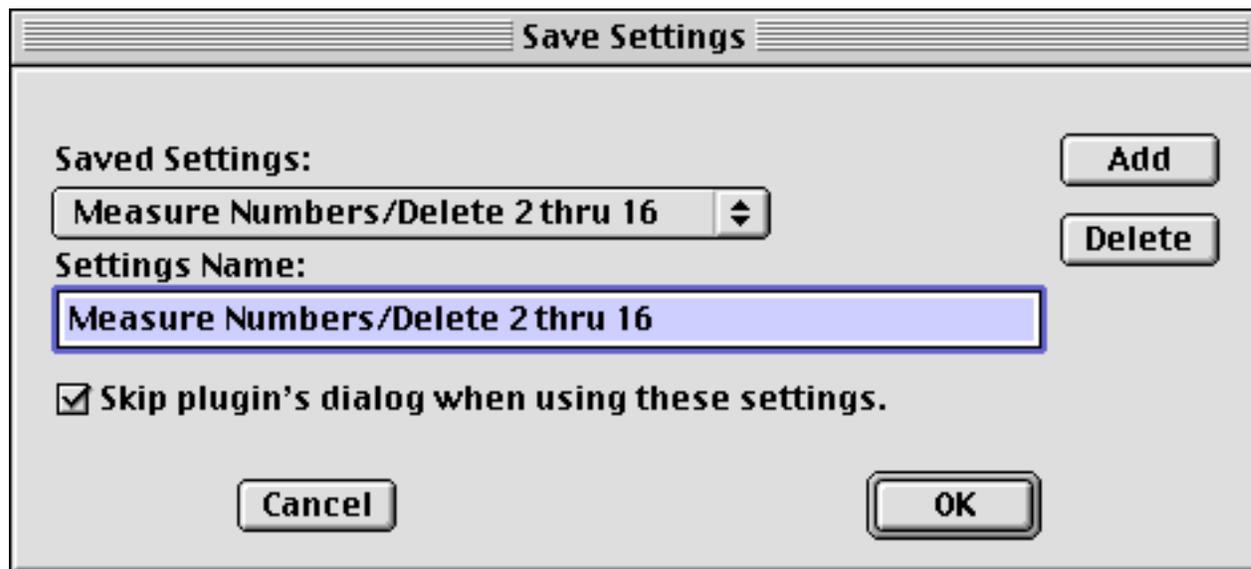
Recommendations:

- Before entering any tuplets, make sure Finale's Default Tuplet settings are correct for your tuplet font. Specifically, make sure the bracket settings produce the bracket you want in relation to the number. Even if your default tuplet has no visible bracket, use a setting that assumes a bracket is there and centered on the note.
- If you do not use a bracket that is vertically centered on the tuplet number, save two different autoposition settings for Tuplet Mover, and autoposition Over and Under tuplets in different passes.
- Do not use Finale's "Beam Side" positioning option. Finale's positioning of tuplet brackets is much less predictable for Beam-Side tuplets, and this leads to less useful results from the plugin.
- If you use the **Adjust Number Using Format Offset** option, always use the plugin to move your tuplets. If you move a tuplet manually, and you happen to move it into or out of the area of discrepancy, the plugin may not correctly adjust the number's position the next time you use the plugin to move it.
- If you use any of the Stem-Side Bracket Adjustments, also use the **Reset Horizontal Offsets** option. You can alternatively use the **Set Horizontal Offsets** option with the Brkt. L/R edit boxes set to zero, and Keep Number Centered checked. These settings are equivalent to Reset.
- Make extensive use of Saved Settings and keyboard macros. Doing so allows you to develop a powerful library of commands using different options for different situations.

If you have questions, comments, or suggestions about the operation of this plugin, please feel free to [contact me](#).

Save Settings

Some of my plugins include a **Save Settings** button. This button allows you to save a particular set of plugin settings under a name that you specify. That name will then appear in Finale's Plug-In menu. When you select that menu option, the plugin in executes with the settings that you saved. The dialog box for saving settings is similar to the dialog box for Staff Lists when you create a Measure-Attached Expression in Finale.



If you hit OK here and then quit Finale, the next time you start Finale you will have a new option in your Plug-In menu called "Measure Numbers/Delete 2 thru 16." This option will perform whatever action was specified in the configuration dialog that got you to this one.

Skip plugin's dialog when using these settings. If you check this option, you will not be prompted with the plugin's dialog before it operates on the selected region (or whole document.) You can toggle this setting on-the-fly by holding down the Option key (Mac) or Shift key (Windows). That is, if you hold down the specified key while selecting the saved setting from the plugin menu, the dialog will appear or not appear as if this setting were reversed.

When you select a saved setting in such a way as to bring up the plugin's dialog, any changes you make in that dialog will be remembered in the saved setting rather than the plugin's native settings. You can save your changes to a different name by bringing up the Saved Settings dialog and clicking the **Add** button.

Moving Plug-In Settings to Another Machine

It is quite simple to move settings for my plugins from one machine to another on the same platform. This page gives instructions for how to do it on each platform. Unfortunately, there is no way to transport them across platforms.

Macintosh

All preferences and saved settings are stored in a single file called **RGP Finale Plugins Prefs**. This file is in a folder called "Finale Plug-Ins" in System Folder:Preferences. Simply move this file from one machine to the next, making sure it is in the same folder on the new machine.

Note to Users of Pre-v1.00 Plugins. Versions before v1.00 erroneously appended a null character at the end of both the folder name and the file name. This causes some versions of MacOS to give error messages when you try to copy them. If you update to any plugin version 1.00 or later, it will rename both the folder and the file to get rid of the null characters. However, if you continue to operate a pre-v1.00 plugin, it will create a fresh copy of both folder and file with the null character. The bad one should be the second in the list, if you sort in name order. You can verify this by arrowing out to the end of the filename and then arrowing back. If it takes two arrow hits to go backwards, you are seeing evidence of the null character.

Windows

The procedure for Windows is slightly more complicated but still quite simple. All preferences and saved settings are stored in the Registry inside the following key:

HKEY_CURRENT_USER\Software\RGP\Finale Plugin Prefs

Run REGEDIT and select this key. Then select **Export Registry File** from the Registry menu. Save as a .reg file (e.g., **plugins.reg**) and move the file to the new machine. Double-click the file on the new machine, and regedit inserts all my plugin settings into your new registry.