

Bars and barlines (Shift+B)



| | |
|----------------------------------|---|
| Add bars | +24 (+ followed by the no. bars to add) or 24 (only no. bars to add) |
| Delete bars | -8 , (i.e. - followed by the number of bars to be deleted) |
| Add time | +2q (two quarters), +4e (four eighths), +2/4 (two quarters), <i>etc.</i> |
| Delete time | -1h (one half), -1w (one whole note), -3/4 (three quarters), <i>etc.</i> |
| Bar rest | rest |
| Delete empty bars at end of flow | trim |
| Single barline | or single |
| Double barline | or double |
| Triple barline (Pro only) | or triple |
| Dashed barline | : or dash |
| Final barline |] or fin |
| Start repeat barline | : or start |
| End repeat barline | : or end |
| Start-end repeat barline | : : or : : or end-start or endstart |
| Tick (top) barline (Pro only) | ' or tick |
| Tick (bottom) barline (Pro only) | tickbottom |
| Short barline (Pro only) | , or short |
| Short top (Pro only) | shorttop |
| Thick (Pro only) | thick |
| Double thick (Pro only) | doublethick or thickdouble |

Clefs and octave lines (Shift+C)

| | | | | | | |
|------------------------------------|---------------------------|--------------|-----------------|-------------|-------------------|------------------|
| Treble G clef | g | G | g2 | sol | treble | |
| Bass F clef | f | F | f4 | fa | bass | |
| Tenor C clef | ct | CT | c4 | ut4 | tenor | |
| Alto C clef | ca | CA | c3 | ut3 | alto | |
| Treble G clef, 8 below | g8ba | G8ba | g8d | G8d | treble8ba | treble8d |
| Treble G clef, 15 below (Pro only) | g15ba | G15ba | g15d | G15d | treble15ba | treble15d |
| Treble G clef, 8 above (Pro only) | g8va | G8va | g8u | G8u | treble8va | treble8u |
| Treble G clef, 15 above (Pro only) | g15ma | G15ma | g15u | G15u | treble15ma | treble15u |
| Alto C clef, 8 below (Pro only) | ca8ba | CA8ba | alto8ba | ca8d | CA8d | alto8d |
| Tenor C clef, 8 below (Pro only) | ct8ba | CT8ba | tenor8ba | ct8d | CT8d | tenor8d |
| Bass F clef, 8 below (Pro only) | f8ba | F8ba | bass8ba | f8d | F8d | bass8d |
| Bass F clef, 15 below (Pro only) | f15ba | F15ba | bass15ba | f15d | F15d | bass15d |
| Bass F clef, 8 above (Pro only) | f8va | F8va | bass8va | f8u | F8u | bass8u |
| Bass F clef, 15 above (Pro only) | f15ma | F15ma | bass15ma | f15u | F15u | bass15u |
| Unpitched percussion | perc | | | | | |
| 4-string tablature | tab4 | | | | | |
| 6-string tablature | tab6 | | | | | |
| Baritone bass (Pro only) | baritonebass | | | | | |
| Baritone (Pro only) | baritone | c5 | ut5 | | | |
| Mezzo soprano clef (Pro only) | mezzo | c2 | ut2 | | | |
| Soprano C clef (Pro only) | soprano | c1 | ut1 | | | |
| French violin clef (Pro only) | g1 | | | | | |
| Sub-bass clef (Pro only) | subbass | | | | | |
| Invisible clef (Pro only) | invisible | | | | | |
| Octave shift up | +1, +2 , and so on | | e.g. g+2 | | | |
| Octave shift down | -1, -2 , and so on | | e.g. f-1 | | | |

Dynamics (Shift+D)

You can enter dynamics freely, so this is not comprehensive, but rather suggestive of what you can enter:

| | |
|---|--------------------------------------|
| <i>pppppp</i> to <i>p</i> | pppppp to p |
| <i>mp</i> | mp |
| <i>mf</i> | mf |
| <i>f</i> to <i>fffff</i> | f to fffff |
| (<i>f</i>) | (f) |
| < | < |
| > | > |
| <i>cresc.</i> | cresc or crescendo |
| <i>dim.</i> | dim or diminuendo |
| <i>decresc.</i> | decresc or decrescendo |
| <i>cresc. / dim.</i> with line | cresc... or dim... |
|  | <> |
|  | >< |
| <i>più mp</i> | piu mp |
| <i>sfz</i> | sfz |
| <i>>n</i> | >n |

(< and > input gradual dynamics with the default appearance; other *cresc/dim* entries override the **Gradual style** property)

Fingering (Shift+F)

The list below is not comprehensive: numbers between 1 and 7 can be entered in place of the numbers shown below. (Although humans typically only have a maximum five fingers on each hand, trombones have seven slide positions, and Dorico's fingering features can be used for keyboard, mallet percussion, valve and slide brass instruments, and string instruments.) On a fretted instrument staff, press the up/down arrow keys to switch between inputting fingerings for the left (L)/right (R) hand, as indicated by the popover icon.

| | |
|------------------------------------|---|
| 1 3 5 fingering on current staff | 1,3,5 |
| 2 4 fingering for left hand (non- | L2,4 (left), G2,4 (<i>gauche</i>), S2,4 (<i>sinistra</i>), I2,4 (<i>izquierda</i>) or H2,4 (<i>hidari</i>) |
| 1 3 fingering for right hand (non- | R1,3 (right), D1,3 (<i>droit/destra/derecho</i>), M1,3 (<i>migi</i>) |
| 2343 fingering for single note | 2343 |
| 2 fingering, with 3 as alternate | 2(3) |
| 4 editorial fingering | [4] |
| 1 fingering, substituting 3 | 1-3 |
| Thumb indicator (non-fretted) | T |
| Left-hand fingerings (fretted) | 0, 1, 2, 3, 4, 5 (individually) |
| Left-hand thumb | t |
| Right-hand fingerings (fretted) | 1, 2, 3, 4, 5 or p, i, m, a, e (individually) |
| Right-hand thumb | p, t or 1 |
| Right-hand pinky (little finger) | e, x, c, o or 5 |
| Fingering shift | / after finger, e.g. 2/ |

Figured bass (Shift+G)

The list below is not comprehensive: you can enter the numbers 1-19 in any order, Dorico will automatically arrange them in ascending order. To clarify separate figures, use a comma. Dorico can infer figures from what you enter and the harmonic context, such as converting chords into figures.

| | |
|--------------------|---|
| Sharp accidental | # or s (Tip: for a raised 3 rd , just # is sufficient) |
| Natural accidental | n |

| | |
|--|---|
| Flat accidental | b or f |
| Triple sharp | x# , #x , ### or ts |
| Double sharp | x , ## or ds |
| Triple flat | bbb or tb |
| Double flat | bb or db |
| Raise by semitone | + |
| Lower by semitone | - |
| Diminished | d |
| Explicitly unaltered | u |
| 2 nd inversion, raised 4th | 6,#4,2 |
| Hide enclosed figures | <3> or {3} |
| Suspension with resolution | 4->3 , 4-3 or 4~3 |
| Suitable figures for Em7 | Em7 |
| Suitable figures for G/B | G/B |
| Hold duration 1.5 quarter notes | d=1.5 |
| Hold duration matches bass note | d=note |
| Hold duration half of whole bass | d=1/2n |
| Suspension duration 1.5 quarter | r=1.5 |
| Suspension duration matches bass | r=note |
| Suspension duration half of whole bass note | r=1/2n |
| Force Follow Engraving Options for this figure only | R, r, V, v or ? |
| Force Follow input literally for this figure only | O, o or ! |
| Tasto solo (no harmony) | ts or tasto |
| Parentheses | ([figure]) e.g. (#643) or #6(4)3 |

Holds and pauses (Shift+H)

| | |
|---------------------------|--|
| Fermata (^) | fer , fermata , or pause |
| Very long fermata (≡) | verylongfermata or verylongfer |
| Long fermata (⌞) | longfermata or longfer |
| Short fermata (^) | shortfermata or shortfer |
| Very short fermata (⤴) | veryshortfermata or veryshortfer |
| Henze short fermata (ˇ) | shorthenzefermata or shorthenzefer |
| Henze long fermata (⤴) | longhenzefermata or longhenzefer |
| Caesura (/) | caes , caesura , or // |
| Thick caesura (//) | caesurathick , thickcaesura , or thick// |
| Curved caesura (⸮) | caesuracurved , curvedcaesura , or curved// |
| Short caesura (¨) | caesurashort , shortcaesura , or short// |
| Single caesura (,) | caesurasingle , singlecaesura , or single// |
| Tick breathmark (✓) | breathmarktick |
| Comma breathmark (,) | breathmarkcomma , comma , or , (comma) |
| Salzedo breathmark (ˆ) | breathmarksalzedo |
| Curlew (~) | curlew |

Note tools (Shift+I)

Includes adding notes above/below existing notes, transposing notes, and transforming notes (e.g. retrograde, inversion, etc). The examples below are representative rather than comprehensive; you can specify any interval between 1 (unison) and 15 (two octaves); positive numbers add above the top note of the chord or transpose upwards, and negative numbers add below the bottom note of the chord or transpose downwards.

Transpose up by perfect fifth

tp5, tper5 or tperf5

Transpose down by a minor second

t-m2, t-min2 or t-minor2

Transpose top note of chord down by an octave (change inversion)

t top -8

Transpose bottom note of chord up by an octave (change inversion)

t bottom 8

Add note an augmented fourth above

a4, aug4 or augmented4

Add note a diminished fifth below

-d5, -dim5 or -diminished5

Add note a third above

3

Add note a sixth below

-6

Add a second, fourth and minor 7th above

2,4,m7

Add third below top note of chord

-3 top

Add fourth above bottom note of chord

4 bottom

The following are not available in SE

Invert selection

inv, invert, inversion, or mirror

Specify pitch incl. octave

C4, Eb5, F3, D1/24 4 and so on

Specify root of key

root

Specify highest pitch in chord

top

Specify lowest note in chord

bottom

Specify diatonic inversion

diat or diatonic

Specify chromatic inversion

chrom or chromatic

Reverse selection (pitches and rhythms)

ret, rev, retrograde, or reverse

Reverse pitches only

add **pt** or **pitches**, e.g. **rev pitches**

Reverse rhythms only

add **rm** or **rhythms**, e.g. **ret rm**

Invert and reverse pitches

add **inv** or **invert**, e.g. **inv ret pt**

Extend operation to the player, not just the selected voice

add **player**, e.g. **rev player**

Restrict operation to the selected voice

add **voice**, e.g. **rev voice**

Rotate selection (pitches and rhythms)

rot or rotate

Rotate pitches only

add **pit** or **pitches**, e.g. **rot pitches**

Rotate rhythms only

add **rm, rhy, or rhythms**, e.g. **rot rhy**

Specify forwards steps

2, 3, 4, and so on

Specify backwards steps

-2, -3, 4, and so on; or add **bw, prev, or backwards**

Repeat pitches

repeat [n] pitches or rep [n] pit

Map pitches (octave optional)

[pitch] = [pitch] e.g. **c4 = b3, d#5 = f#**

Include enharmonic equivalents

add ***** after pitch and optional octave

Specify higher destination pitch

add **up**

Specify lower destination pitch

add **down**

Map scales

[source root and scale] to [destination root and scale]
e.g. **c M to c m**

Snap pitches outside source scale to nearest pitch by interval in destination scale

Raise snapped pitches

Lower snapped pitches

Respell notes to specified scale

Snap notes to specified scale

Scale roots

Alterations

Major

Minor

Ionian major *

Harmonic minor *

Melodic minor ascending *

Dorian

Phrygian

Lydian

Lydian dominant

Mixolydian

Aeolian or natural minor *

Locrian

Super Locrian (altered scale)

Major pentatonic *

Minor pentatonic *

Major blues *

Minor blues *

Half-whole diminished or octatonic *

Whole-half diminished or octatonic *

Whole tone

Locrian $\flat\flat 7$ *

Super locrian $\flat\flat 7$ or harmonic minor mode

snap

up or **higher**

down or **lower**

spell [scale] e.g. **spell Cmaj**

snap [scale] e.g. **snap cmin**

c, Db, e, F#, g, and so on

#4, b6, and so on

maj or **M** (**M** is case-sensitive)

min or **m** (**m** is case-sensitive)

ion M or **ion maj**

har m or **hmc min**

me m or **mdc min**

dor or **drn**

phryg, phry, or **phr**

lyd

lyd dom

mixlyd, mlyd, mixo, mix, or **ml**

aeol m, aeo m, aln min, or **nat min**

loc

super loc, sup loc, or **spr loc**

pent maj, 5tonic M, or **5ton M**

pent min, 5tonic m, or **5ton m**

blue maj or **bls M**

blue min or **bls m**

half whole dimin, halfwhole octa, hw dim, half-tone dim, half tone oct, halftone dim, htone oct, hton dim, half oct, or ht oct

whole half dimin, wholehalf octa, wh dim, or **wh oct**

whole-tone, wholetone, wtone, wton, whole, or **wt**

loc maj mode7 or **harm M mod7**

sup loc min mode7 or **spr loc m mod7**

** You can use any major/minor, diminished, octatonic, etc. entry in combination with any scale entry*

Lyrics (Shift+L)

You can enter any text as lyrics, or copy existing text and paste it one syllable at a time. Depending on where in words a syllable occurs, you can advance the popover in different ways.

Advance after whole word/last syllable
(followed by extender line)

Advance without hyphen or extender

Advance after first/middle syllable
(followed by hyphen)

Move cursor through letters

Move popover through syllables

Add elision slur within word/syllable

Add hyphen within word/syllable

Add spaces without advancing popover

Space

Right Arrow

– (hyphen)

Right Arrow/Left Arrow

Alt+Right Arrow/Alt+Left Arrow

_ (underscore)

Alt+- (hyphen)

Shift+Alt+Space

Key signatures (Shift+K)

Open or atonal key signature
Major keys
Minor keys
Number of sharps
Number of flats

open or **atonal**
e.g. **C, D, Eb, Ab**
e.g. **g, d, f#, bb**
e.g. **3s** or **2#**
e.g. **4f** or **5b**

Time signatures (Shift+M)

Simple time signature
Time signature with pick-up
Alternating time signature
Common time (c)
Cut common time (c)
Open meter
Additive time signature
Specify beat grouping, but don't show it
Aggregate time signature
Interchangeable time signature

e.g. **2/4, 6/8, 3/4, 5/4, 12/8**
e.g. **4/4,1.5** (4/4 with 1.5 quarter pick-up), **6/8,2** (6/8 with 2 8ths pick-up)
e.g. **3/4 + 6/8** (note the space either side of +)
c
cutc or c
X or **open**
e.g. **3+2+2/8**
e.g. **[2+3+2]/8** (appears as 7/8)
e.g. **2/4|6/8**
e.g. **2/4 (6/8)** or **2/4 / 6/8** or **2/4 = 6/8** (results in different separators)

Ornaments (Shift+O)

Trill
Trill interval
Short trill
Mordent
Turn
Inverted turn
Default glissando line
Straight glissando line
Wavy or wiggly glissando line
Upwards arpeggio sign
Downwards arpeggio sign
Non arpeggio sign
Curved arpeggio sign
Flip
Smear
Bend (jazz)
Jazz turn
Plop
Scoop
Lift
Doit
Fall
Guitar bend
Vibrato bar dive & return
Vibrato bar scoop

tr or **trill**
m2 (minor 2nd), **M2** (major 2nd), **p4** (perfect 4th), **dim5** (dim. 5th) etc.
shorttr
mor or **mordent**
turn
invturn or **invertedturn**
gliss
glissstraight
glisswavy
arp or **arpup** or **arpeggioup**
arpdown or **arpeggiodown**
nonarp or **nonarpeggio**
slurarp
flip
smear
brassbend
jazz or **shake**
plop, plopsmooth
scoop, scoopsmooth
lift
doit, doitsmooth
fall, fallsmooth
bend
vibbend
vibscoop

| | |
|---|--|
| Vibrato bar dip | vibdip |
| Vibrato bar line/indication | wbar or w/bar |
| Hammer-on | ho or hammer |
| Pull-off | po or pull |
| Ligado (hammer-on-pull-off or vice versa) | hp, hopo, hammerpull, lig, or ligado |
| Right-hand tapping | tap |
| Right-hand tapping with pull-off | tappull |
| Left-hand tapping | lhtap |
| Left-hand tapping with pull-off | lhtappull |

Repeats and tremolos (Shift+R)

| | | |
|----------------------------|---------------------------------------|---|
| <i>Repeat structures</i> | D.C. al Fine | dcalf, DC al Fine, D.C. al Fine |
| | D.C. al Coda | dcalc, DC al Coda, D.C. al Coda |
| | D.C. | dc, D.C., dacapo |
| | D.S. | ds, D.S., dalsegno |
| | D.S. al Fine | dsalf, DS al Fine, D.S. al Fine |
| | D.S. al Coda | dsalc, DS al Coda, D.S. al Coda |
| | To Coda | toc, tc, to coda, To Coda |
| | Segno | s, seg, segno |
| | Coda | c, co, coda |
| | Fine | f, fin, fine |
| <i>Single-stem tremolo</i> | One stroke | / or \ or 1 |
| | Two strokes | // or \\ or 2 |
| | Three strokes | /// or \\\ or 3 |
| | Four strokes | //// or \\\\ or 4 |
| | Tremolo with attack | add att or a , e.g. ///a or 3a or 3att |
| | Tremolo with release | add rel or r , e.g. //r or 2r or 2rel |
| | Z on stem (buzz roll) | z |
| | Clear tremolo | 0 or clear |
| <i>Multi-stem tremolo</i> | One stroke | /2 or \2 or 12 |
| | Two strokes | //2 or \\2 or 22 |
| | Three strokes | ///2 or \\\2 or 32 |
| | Four strokes | ////2 or \\\\2 or 42 |
| <i>Repeat endings</i> | New repeat ending | end or ending |
| | Add segment to existing repeat ending | add |
| <i>Rhythm slashes</i> | Slash region | slash |
| <i>Bar numbering</i> | Numbered bar region | nb, num, numbars, or number bars |
| <i>Bar repeat regions</i> | Repeat last bar | % or %1 |
| | Repeat last 2 bars | %2 |
| | Repeat last 4 bars | %4 |
| | Repeat last 4 bars, grouped in 4 | %4,4 |

Chord symbols (Shift+Q)

Because you can enter chord symbols quite freely, this is not comprehensive, but rather suggestive of the things you can enter. Press **Alt-Return** to input chord symbols for a single player only. Press **Alt-L** to lock the chord symbols popover into inputting local chord symbols, and **Alt-G** to lock back to global.

| | | |
|----------------------------|--|---|
| <i>Root</i> | English note names | C, Db, F#, B etc. |
| | German note names | C, Des, Fis, H etc. |
| | Fixed-do <i>solfège</i> | do, reb, so#, ti etc. |
| | Nashville numbers | e.g. assuming C major, 1, 2b, 4#, 7 etc. |
| <i>Accidentals</i> | Sharp | # |
| | Flat | b |
| | Double sharp | x or ## |
| <i>Quality</i> | Major | nothing following root, or maj, M , or ma |
| | Minor | m, min , or mi |
| | Diminished | dim, di , or o |
| | Augmented | aug, au, ag , or + |
| | Half-diminished | half-dim, halfdim , or hd |
| | 6/9 | 6/9, 69 , or % |
| | Scale degrees | 1, 2, 3 , and so on |
| <i>Interval</i> | Major seventh | maj7 or ^7 |
| | Major seventh plus extensions | maj9, ^9, 9maj7 , etc. |
| | Major seventh plus extensions | maj9, ^9, 9maj7 , etc. |
| <i>Alterations</i> | Altered scale degrees | #5, b9, b10, #11 , etc. |
| | Added notes | add#11, addF# , etc. |
| | Suspensions | sus4 , etc. |
| | Omissions | omit3, no7 , etc. |
| <i>Altered bass notes</i> | Two chords separated with / or , | e.g. Cm7b5/Eb or G7,D |
| <i>Polychords</i> | Two chords separated with or ; | e.g. Cmaj7 D or G;E |
| <i>Modal/scales</i> | ionian, dorian, phrygian, lydian, mixolydian, aeolian, locrian, melodic minor, harmonic minor, whole tone, diminished half whole, diminished semitone tone, octatonic half whole, octatonic semitone tone, diminished whole half, diminished tone semitone, octatonic whole half, octatonic tone semitone | |
| <i>Parentheses</i> | ([chord]) e.g. (Cmaj7) | |
| <i>Chord symbol region</i> | reg | |

Harp pedaling (Shift+P)

| | |
|---------------------------------|----------------------------------|
| Flattened pedals | ^ |
| Natural pedals | - |
| Sharpened pedals | v |
| E flat major harp pedal diagram | --^ ^--^ or EbAbBb |

Tempo (Shift+T)

Because you can enter tempo quite freely, this is not comprehensive, but rather suggestive of the things you can enter. As you start entering, a list appears with suggestions, which you can select.

Enclosing tempos in square brackets, such as [q=127], inputs them as hidden.

Adagio ♩ = 120

♩ = 96-112

♩ = 60

♩ = 120

♩ = 90

rit.

rall.

accel.

Tempo with line (property override)

Tempo equation, e.g. ♩ = ♩

Light 16th note swing rhythmic feel

Light 8th note swing r. feel

Medium 16th note swing r. feel

Medium 8th note swing r. feel

Heavy 16th note swing r. feel

Heavy 8th note swing r. feel

Straight rhythmic feel

Triplet 16th fixed r. feel

Triplet 8th fixed r. feel

Dotted 16th-32nd fixed r. feel

Dotted 8th-16th fixed r. feel

Adagio q = 120

q = 96-112 or q=96-112

h = 60 or h=60 or 7 = 60 or 7=60

e = 120 or e=120 or 5 = 120 or 5=120

e. = 90 or e.=90 or 5. = 90 or 5.=90

rit. or rit

rall. or rall

accel. or accel

rit.... or accel.... etc

q = e or h. = h or q = q etc.

Light swing 16ths

Light swing 8ths

Medium swing 16ths

Medium swing 8ths

Heavy swing 16ths

Heavy swing 8ths

Straight (no swing)

2:1 swing 16ths (fixed)

2:1 swing 8ths (fixed)

3:1 swing 16ths (fixed)

3:1 swing 8ths (fixed)

Tuplets (;)

Tuplets are described as ratios: [desired number of notes]:[number of notes whose space the tuplet should occupy]. The note value is the currently selected duration in the Notes panel, unless you specify the value as part of the tuplet. Add "." (period) for a rhythm dot. (When using a number to specify the beat unit, you must separate the tuplet ratio from the beat unit using a space or hyphen.)

Triplet, three notes in the space of two

3, 3:2, 3/2, or 3 2 (separated by space)

Triplet, three notes in the space of four

3:4, 3/4, or 3 4

Quadruplet, four notes in the space of three

4:3, 4/3, or 4 3

Quintuplet, five notes in the space of two

5:2, 5/2, or 5 2

Quintuplet, five notes in the space of four

5:4, 5/4, or 5 4

Sextuplet, six notes in the space of four

6:4, 6/4, or 6 4

Septuplet, seven notes in the space of four

7:4, 7/4, or 7 4

Nonuplet, nine notes in the space of eight

9:8, 9/8, or 9 8

Duplet, two notes in the space of three

2:3, 2/3, or 2 3

Quintuplet, five notes in the space of six

5:6, 5/6, or 5 6

Quintuplet, five dotted quarter notes in the space of four

5:4q., 5/4q., or 5:4-6.

Beat units

You can use these in any popover that specifies note durations: **tempo** for metronome marks, **tuplets**, **bars and barlines** for adding/removing beats

| | |
|-------------------|-----------------------|
| 64th note | z or 2 |
| 32nd note | y or 3 |
| 16th note | x or 4 |
| Eighth note | e or 5 |
| Quarter note | q or 6 |
| Half note | h or 7 |
| Whole note | w or 8 |
| Double whole note | 2w or 9 |
| Rhythm dot | . (period) |

Cues (Shift+U) – Dorico Pro only

Simply start typing the name of the instrument you want to cue, then use the down arrow key to select it from the list, and hit **Return**.

MIDI trigger regions (Shift+0 [zero])

| | |
|-------------------------------------|---|
| | Pitch and octave, e.g. C4 , Bb2 , or F#5 |
| Notes to be triggered in the region | MIDI note number, e.g. 60 , 46 , or 78 |
| | Play notes on a MIDI keyboard (also sets velocity) |
| Velocity | add 0 to 127 in parentheses after last pitch, e.g. (112) |

Playing techniques (Shift+P)

As you start entering a playing technique, a list appears with valid entries, which you can select.

Add “->” at the end of your entry to give the playing technique duration, which extends with the caret during note input; enter **?** to end duration without inputting another playing technique.

Outside of note input, entering 2 playing techniques separated by “->” automatically groups them.

Enclosing playing techniques in square brackets, such as **[pizz.]**, inputs them as hidden.

| | |
|---|---|
| Sustain pedal line | ped |
| Sostenuto pedal line | sost |
| Una corda pedal line | unacorda |
| Retake in sustain pedal line | ^ or notch or retake |
| Remove retake in sustain pedal line | nonotch |
| Set sustain pedal level to 1/4 (Pro only) | 1/4 |
| Set sustain pedal level to 1/2 (Pro only) | 1/2 |
| Set sustain pedal level to 3/4 (Pro only) | 3/4 |
| Fully depress sustain pedal (Pro only) | 1 |
| Stop sustain pedal line | * |
| Stop sostenuto pedal line | s* |
| Stop una corda pedal line | u* |

| | |
|-------------------------------|-----------------------------------|
| Ordinario (ord.) | ord |
| Modo Ordinario | modo ord |
| Naturale (nat.) | nat |
| Mute (text) | mute |
| With Mute (text) | with mute |
| Mute Off (text) | mute off |
| Open (text) | open |
| Aperto (text) | aperto |
| Con sordino | con sord |
| Senza sordino | senza sord |
| Legato | legato |
| Multiphonic | multiphonic |
| Harmonic (o) | o |
| Vibrato | vibrato |
| Poco Vibrato | poco vibrato |
| Non Vibrato | non vibrato |
| Senza Vibrato | senza vibrato |
| Laissez Vibrer (l.v.) | lv |
| Non Laissez Vibrer (non l.v.) | non lv |
| Marcato (text) | marcato |
| Bisbigliando (whisper) | bisbigliando |
| Mute (+) | + |
| Half-mute | half mute |
| Open | open |
| Harmon mute, stem in | harmon stem in |
| Harmon mute, stem left | harmon stem left |
| Harmon mute, stem right | harmon stem right |
| Harmon mute, stem out | harmon stem out |
| Valve trill | valve trill |
| Cuivré | cuiivre |
| Stopped (text) | stopped |
| Stopped (+) | + |
| Straight mute | straight mute |
| Cup mute | cup mute |
| Plunger mute | plunger mute |
| Bucket mute | bucket mute |
| Harmon mute (text) | harmon mute |
| Harmon mute, stem in (text) | harmon mute stem in |
| Harmon mute, stem out (text) | harmon mute stem out |
| Open (remove mute) | opentext |
| Double-tongue | double-tongue |
| Triple-tongue | triple-tongue |
| Closed Hole | closed hole |
| Three-quarters Closed Hole | three-quarters closed hole |
| Half-closed Hole | half-closed hole |
| Open hole | open hole |
| Trill Key | trill key |

Flatter Embouchure
Sharper Embouchure
Relaxed Embouchure
Somewhat Relaxed Embouchure
Tight Embouchure
Somewhat Tight Embouchure
Very Tight Embouchure
Weak Air Pressure
Strong Air Pressure
Normal Reed Position
Very Little Reed (Pull Outwards)
Much More Reed (Push Inwards)
Mouthpiece/Hand Pop
Rim Only
Flutter-tongue (f.t.)
Flutter-tongue (flt.)
Flatterzunge (flz.)
Frullato
Slap-tongue
Whistle Tone
Key Slap
Key clicks
Air
Aeolian
Down Bow
Up Bow
Half Harmonic
Mute On
Mute Off
Sul Ponticello (Bow on Bridge)
Bow on Bridge
Bow On Tailpiece
Overpressure (Down Bow)
Overpressure (Up Bow)
Overpressure Possibile (Down Bow)
Overpressure Possibile (Up Bow)
Overpressure (No Bow Direction)
Jeté
Fouetté
Thumb Position
Left-hand Pizzicato
Snap Pizzicato
Buzz Pizzicato
Change Bow Direction
Bow on Bridge on One String
Bow on Bridge on Two Strings
Bow on Bridge on Three Strings

flatter embouchure
sharper embouchure
relaxed embouchure
somewhat relaxed embouchure
tight embouchure
somewhat tight embouchure
very tight embouchure
weak air pressure
strong air pressure
normal reed
little reed
more reed
hand pop
rim only
fluttersongue
flt
flz
frullato
slap-tongue
whistle tone
key slap
key clicks
air
aeolian
downbow
upbow
half harmonic
mute on
mute off
sul pont
bow on bridge
bow on tailpiece
overpressure down
overpressure up
overpressure poss down
overpressure poss up
overpressure
jete
fouette
thumb
left-hand pizz
snap pizz
buzz pizz
change bow
sul pont one string
sul pont two strings
sul pont three strings

Bow on Bridge on Four Strings

Arco

Pizzicato

Spiccato

Saltando

Martellato

Sul Tasto

Flautando

Col Legno

Col Legno Tratto

Col Legno Battuto

Alla Chitarra

Pluck With Fingernails

Fingernail Flick

Sul ponticello (sul pont.)

Punta d'arco

Détaché

Jeté (text)

Au talon

Martelé

Alto sul tasto

Poco sul tasto

Mouth Closed

Mouth Slightly Open

Mouth Open

Mouth Wide Open

Mouth Pursed

Nasal Voice

Tongue Click (Stockhausen)

Finger Click (Stockhausen)

Tongue and Finger Click
(Stockhausen)

Con bocca chiusa

Pedal Heel 1

Pedal Heel 2

Pedal Heel 3

Pedal Toe 1

Pedal Toe 2

Pedal Heel Toe

Pedal Heel to Toe

Pedal Toe to Heel

Pluck Inside

Clavichord Bebung (2 Fingers)

Clavichord Bebung (3 Fingers)

Clavichord Bebung (4 Fingers)

Left Hand (L.H.)

Right Hand (R.H.)

Above (sopra)

sul pont four strings

arco

pizz

spicc

saltando

martellato

sul tasto

flautando

col legno

col legno tratto

col legno battuto

alla chitarra

pluck with fingernail

fingernail flick

sul pont

punta d'arco

detache

jete

au talon

martele

ast

pst

mouth closed

mouth slightly open

mouth open

mouth wide open

mouth pursed

nasal

tongue click

finger click

tongue and finger click

con bocca chiusa

heel1

heel2

heel3

toe1

toe2

heel toe

heel to toe

toe to heel

pluck inside

bebung2

bebung3

bebung4

lh

rh

sopra

| | |
|--|-------------------------------------|
| Below (sotto) | sotto |
| Mano destra (right hand) | manodestra |
| Mano sinistra (left hand) | manosinistra |
| m.d. (right hand) | md |
| m.s. (left hand) | ms |
| Slide With Suppleness (Salzedo) | slide with suppleness |
| Oboic Flux (Salzedo) | oboic flux |
| Thunder Effect (Salzedo) | thunder effect |
| Whistling Sounds (Salzedo) | whistling sounds |
| Metallic Sounds (Salzedo) | metallic sounds |
| Tam-tam Sounds (Salzedo) | tam-tam sounds |
| Play at Upper End of Strings (Salzedo) | play at upper end of strings |
| Timpanic Sounds (Salzedo) | timpanic sounds |
| Muffle Totally (Salzedo) | muffle totally |
| Fluidic Sounds, Left Hand (Salzedo) | fluidic sounds left |
| Fluidic Sounds, Right Hand (Salzedo) | fluidic sounds right |
| Metal Rod | metal rod |
| Harp Tuning Key | harp tuning key |
| Harp Tuning Key Handle | harp tuning key handle |
| Harp Tuning Key Shank | harp tuning key shank |
| Harp Tuning Key Glissando | harp tuning key gliss |
| Ascending Aeolian Chords (Salzedo) | ascending aeolian chords |
| Descending Aeolian Chords (Salzedo) | descending aeolian chords |
| Damp Only Low Strings (Salzedo) | damp only low strings |
| Damp With Both Hands (Salzedo) | damp with both hands |
| Damp Below (Salzedo) | damp below |
| Damp Above (Salzedo) | damp above |
| Metallic Sounds, One String (Salzedo) | metallic sounds one string |
| Isolated Sounds (Salzedo) | isolated sounds |
| Snare Drum Effect (Salzedo) | snare drum effect |
| Près de la Table (p.d.l.t.) | pdlt |
| Right (R) | r |
| Left (L) | l |
| Vibraphone Pedal (l.v.) | lv |
| Vibraphone Pedal (ped.) | ped |
| Vibraphone Half Pedal (½ ped.) | half ped |
| Vibraphone Motor On | motor on |
| Vibraphone Motor Off | motor off |
| Xylo | xylo |
| Stick Shot | stick shot |
| Scrape from Center to Edge | scrape from center to edge |
| Scrape from Edge to Center | scrape from edge to center |
| Scrape Around Rim (Counter-clockwise) | scrape around rim ccw |
| Scrape Around Rim (Clockwise) | scrape around rim cw |
| On Rim | on rim |
| Closed / Rim Shot | rim shot |
| Half-open | half-open |

| | |
|------------------------------|---------------------------|
| Half-open (Weinberg) | half-open 2 |
| Open | open |
| Damp | damp |
| Damp (Large) | damp large |
| Damp (Right) | damp right |
| Damp (Left) | damp left |
| Center (Weinberg) | center 1 |
| Center (Ghent) | center 2 |
| Center (Caltabiano) | center 3 |
| Rim or Edge (Weinberg) | rim or edge |
| Rim (Ghent) | rim 2 |
| Rim (Caltabiano) | rim 3 |
| Normal Position (Caltabiano) | normal position |
| Choke (Weinberg) | choke |
| Right Hand (Agostini) | right hand |
| Left Hand (Agostini) | left hand |
| Edge (Text) | edge |
| Center (Text) | center |
| Muffled | muffled |
| Snares On | snares on |
| Snares Off | snares off |
| Vibrato Bar Scoop | vibrato bar scoop |
| Vibrato Bar Dip | vibrato bar dip |
| Guitar Shake | shake |
| Open Wah Pedal | open wah |
| Half-open Wah Pedal | half open wah |
| Closed Wah Pedal | closed wah |
| Left-hand Tapping | left-hand tapping |
| Right-hand Tapping | right-hand tapping |
| Tap the Pick Guard (Golpe) | golpe |
| Fade In | fade in |
| Fade Out | fade out |
| Volume Swell | volume swell |
| Strum Up | strum up |
| Strum Down | strum down |
| Full Barré | full barre |
| Half Barré | half barre |
| String 0 | string 0 |
| String 1 | string 1 |
| String 2 | string 2 |
| String 3 | string 3 |
| String 4 | string 4 |
| String 5 | string 5 |
| String 6 | string 6 |
| String 7 | string 7 |
| String 8 | string 8 |
| String 9 | string 9 |

