

# Chapter 17: Real-Time Entry: HyperScribe and Transcription Mode

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## HyperScribe Tool

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### What it does

The HyperScribe Tool is Finale's real-time transcription tool; you use it to transcribe a live keyboard performance instantly into notation as you play, even onto two staves. When you click this tool, the HyperScribe Menu appears; it contains all the commands you need to describe to Finale the music you're about to play. See [RECORDING WITH HYPERSCRIBE](#). See also [APPENDIX—QUANTIZATION SETTINGS GUIDE](#).

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### Special mouse clicks

- **Click a measure** to indicate where you want the transcription to begin.
- **After playing only partway into a measure, ctrl-click the screen** to end the HyperScribe session without affecting the half-completed measure. (You'd do this if there was some music already in that measure that you wanted to preserve.)

## HyperScribe Menu

### How to get there

Click the HyperScribe Tool . The HyperScribe Menu appears.

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### What it does

Before you transcribe a real-time performance, there are a few things Finale needs to know about the music you're about to play. For example, you need to tell Finale what rhythmic value you'll be using for your key or foot taps as you play, and the value to which you want your performance quantized. This menu lets you make these settings, which have a great deal to do with the quality of the resulting transcription. Be sure to see also [RECORDING WITH HYPERSCRIBE](#), and *Installation & Tutorials*.

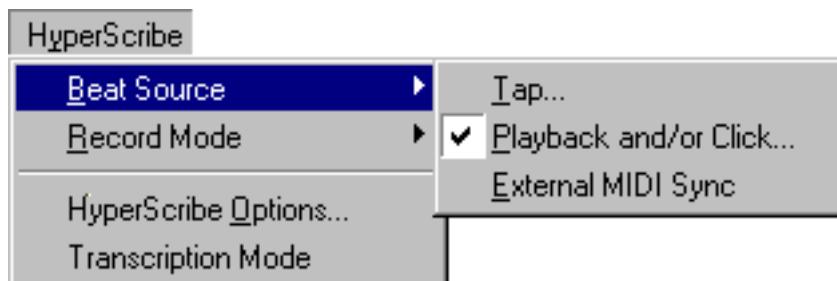
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Use HyperScribe's Playback and/or Click command in the Beat Source submenu to control what you hear when you use HyperScribe to enter your music. Listen to just a metronome click, or listen to an instant playback of the staves that you've selected in the Instrument List. If you prefer, you can also play back staves while an accompanying metronome click provides a beat reference. The Playback and/or Click command supports the click and countoff options for HyperScribe playback and recording.

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The Record Mode submenu has commands for transcribing a performance into a single staff or two staves, and the multitrack recording command that lets you record simultaneous input from multiple channels into multiple staves or multiple layers of staves.



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- **Beat Source: Tap • Playback and/or Click • External MIDI Sync.** Using this submenu, you tell Finale what MIDI signal will serve as the tempo reference while you play—and who will provide it (either you or Finale). Choose Tap if you’re going to be tapping a pedal or a key while you play; the Tap Source dialog box appears (see [TAP SOURCE DIALOG BOX](#)).

Choose Playback and/or Click if you want Finale to provide a metronome click for the beat. When Playback is checked, Finale uses the settings for the metronome click sound and the countoff measures specified in the Click and Countoff dialog box. If you have chosen Tap as your Beat Source, Finale will ignore the settings in the Click and Countoff dialog box. For details, see [CLICK AND COUNTOFF DIALOG BOX](#) and [PLAYBACK AND/OR CLICK DIALOG BOX](#).

Finally, choose External MIDI Sync if you’re using HyperScribe to transcribe music being played by an external sequencer or another computer that’s equipped to transmit a MIDI Sync signal. Finale will wait for such a signal from the external sequencer, at which point Finale will automatically “sync up” to it, transcribing the music as it goes. No tapping (or even playing) is necessary.

- **Record Mode: Record into One Staff • Split into Two Staves • Multitrack Record.** Choose Record into One Staff to have Finale transcribe your music onto a single staff. Choose Split into Two Staves to transcribe the music onto two staves at once. Recording a piano part for example. For these two record options, Finale records information from the Receive On channel set in the HyperScribe Options dialog box, and plays the click and countoff (if one was set) specified in the Click and Countoff dialog box. See [HYPERSCRIBE OPTIONS DIALOG BOX](#), [CLICK AND COUNTOFF DIALOG BOX](#) and [PLAYBACK AND/OR CLICK DIALOG BOX](#).

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For details, see [RECORDING WITH HYPERSCRIBE—To record into one or two staves](#).

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Choose Multitrack Record to record a performance from multiple channels into multiple staves, or into multiple layers of a staff or staves. When you’re using multitrack recording, Finale refers to the Instrument List to determine the staff or staves to record into and the channels to record from. For details, see [INSTRUMENT LIST WINDOW](#), [PLAYBACK AND/OR CLICK DIALOG BOX](#) and [RECORDING WITH HYPERSCRIBE—To use multitrack recording \(HyperScribe\)](#).

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Note: Finale always uses the record settings for each staff in the Instrument List when you’re multitrack recording; if you don’t get the results you expected, check that the RChan setting in the Instrument List matches the incoming channel of your MIDI device and make sure that the staff is selected to record into (a triangle appears in the R column for the staff).

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- **HyperScribe Options.** Choose this item to display the HyperScribe Options dialog box, which holds a number of specialized transcription choices. See [HYPERSCRIBE OPTIONS DIALOG BOX](#).
- **Transcription Mode.** Select this item to enter Transcription mode. See [TRANSCRIPTION MODE](#) for more information.

## Tap Source dialog box

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### How to get there

Click the HyperScribe Tool , and choose Tap from the Beat Source submenu of the HyperScribe Menu.

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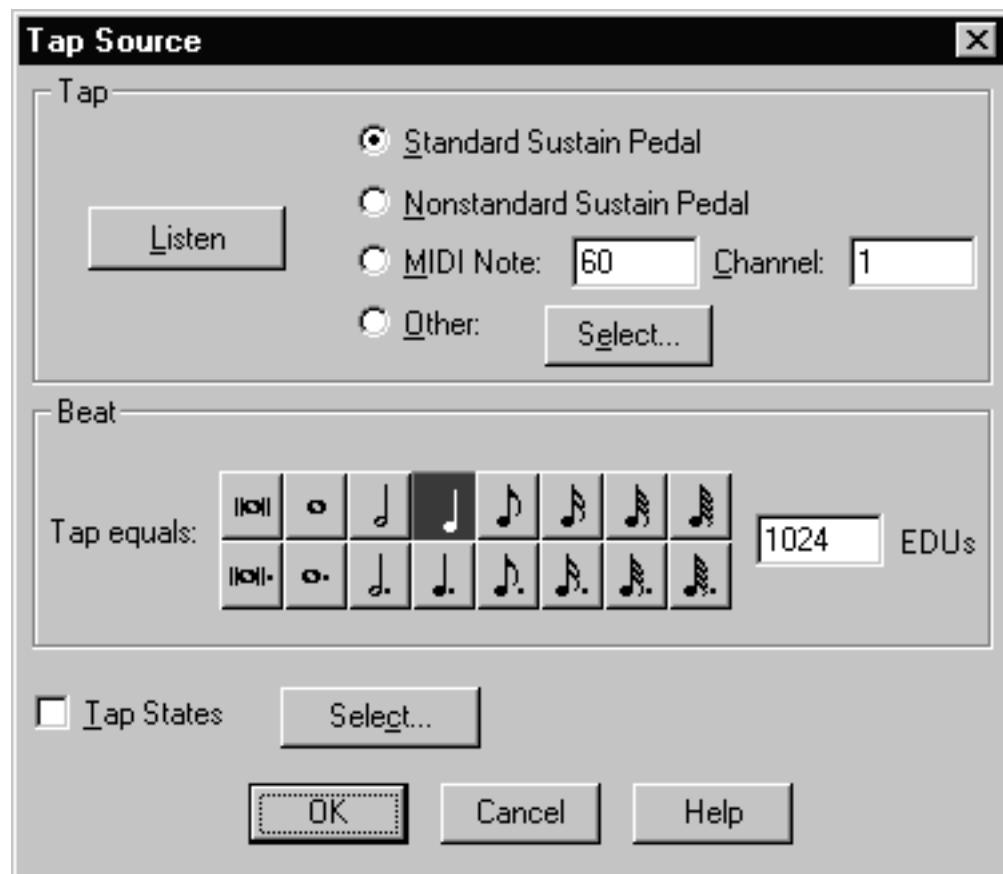
### What it does

When you use HyperScribe to transcribe a real-time performance, Finale needs to know where the beats fall in relation to the music you're playing. One of the easiest ways to provide a tempo reference is to tap in time with your own playing by either playing a note on a MIDI keyboard or using a foot pedal. As long as your taps and your playing are synchronized, with this option, you can speed up or slow down and Finale will still transcribe the performance correctly.

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In this dialog box, you tell Finale what key, pedal, or controller you'll be tapping to provide a tempo reference as you play.

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- **Standard Sustain Pedal • Nonstandard Sustain Pedal • MIDI Note: • Channel: • Listen.**

If you'll be needing both hands for your performance, you might opt to tap the foot pedal to provide a tempo reference. Standard Sustain Pedal is the standard MIDI instrument sustain pedal (Controller #64). Nonstandard Sustain Pedal refers to Yamaha sustain pedals and a few others, whose pedal down/pedal up polarity is reversed (relative to most pedals).

If you'll only be playing with one hand, you can use the other to tap a key to serve as the tempo reference. Click MIDI Note. Then type a key number into the MIDI Note text box (middle C = 60) and the Channel text box.

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Instead of typing numbers, you can let Finale fill in these text boxes automatically—click Listen, whereupon Finale will prompt you to play a key. Finale will enter the correct information. (If Finale doesn't respond when you play a key or pedal, then your MIDI system may not be connected properly. For help, see [TROUBLESHOOTING](#).) See [LISTEN DIALOG BOX](#).

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- **Other • Select.** If the beat reference will be neither a pedal nor a key, click Other. Then click Select to display the MIDI Event dialog box, where you can specify any other MIDI signal to serve as the beat reference. See [MIDI EVENT DIALOG BOX](#).
- **Tap equals • EDUs.** Click the note duration you would like to use for your tap beat. Type in the number of EDUs for any duration that is not available from the palette.
- **Tap States • Select.** If there's a meter or tempo change in the piece you intend to play, you can switch beat and quantization setups in midstream using Tap States. Click Select to enter the Tap States dialog box; see [TAP STATES DIALOG BOX](#) for a full description. To return to a single tap/quantization setup, deselect the Tap States checkbox.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, your selection of tap signal and return to the score.

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## Tap States dialog box

### How to get there

Click the HyperScribe Tool . From the Beat Source submenu of the HyperScribe Menu, choose Tap; click the Tap States Select button.

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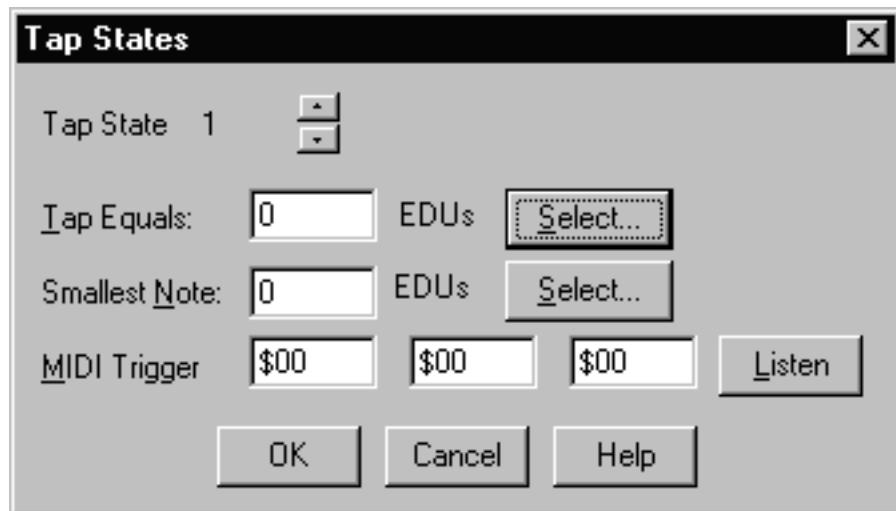
### What it does

Every now and then, you may need to transcribe a piece in which the meter or the “feel” changes. Instead of making you interrupt your transcription to change the tap equals and smallest note settings, Finale lets you preprogram three additional settings, allowing you to switch freely from one to the next in the middle of your performance. You create these settings, or states, in this dialog box.

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- **Tap States 1.** The number identifies which of the three extra HyperScribe “setups” you’re going to be editing. Click the small up or down arrow buttons to cycle between states 1, 2, or 3.
- **Tap Equals; Select • Smallest Note; Select • MIDI Trigger; Listen.** In the first text box, enter the rhythmic duration of the each tap, in EDUs (1024 per quarter note). Or simply click Select; the Set Durations dialog box appears. Click the desired tap value and click OK; Finale fills in the Tap Equals text box for you.

The Smallest Note is your quantization value. This is the smallest note you will be playing. Click Select and the Set Duration dialog box appears where you can select the note duration (including a dot if needed). Finale fills in the Smallest Note text box for you. See [SET DURATION DIALOG BOX](#) for more information.

The three MIDI Trigger text boxes display MIDI codes identifying the trigger that will make Finale switch to the next Tap State you’ve defined. The quickest way to enter these values is to click Listen, then simply play the key or pedal you want to designate as a trigger. Note that in order to switch to a different Tap State setup, you don’t start tapping a different key or pedal—you continue to use the same tap device. Just tap the desired Tap State’s trigger once to tell Finale you’re changing the meter or “feel”; then continue playing (and tapping the same tap device).

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(Note: You can specify the three Tap States in addition to the “main” duration/division setup you establish in the Tap Source dialog box. As you play, you can switch freely among Tap States 1, 2, and 3, as described above. However, you can’t switch back to the “main” duration/division setup while you’re playing.)

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- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the Tap State settings you’ve made and return to the Tap Source dialog box.

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# MIDI Event dialog box

## How to get there

Click the HyperScribe Tool . From the Beat Source submenu of the HyperScribe Menu, choose Tap or Playback and/or Click. In the dialog box that appears, click Other (or choose Other from the Start Signal for Recording drop-down list).

## What it does

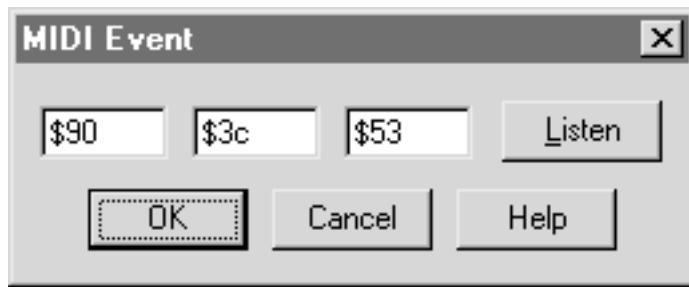
When you're preparing for a HyperScribe recording, Finale needs to know what MIDI signal will serve as the tempo reference (or the metronome "trigger"). This dialog box lets you choose a MIDI signal not already listed in the dialog box.

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- **[Code text boxes] • Listen.** Unless you're a MIDI programmer, ignore the codes. Instead, click Listen; Finale will ask you to play the MIDI signal, and it will enter the codes automatically.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, your specifications of a MIDI signal. You return to the previous dialog box.

# Playback and/or Click dialog box

## How to get there

Click the HyperScribe Tool . Choose Playback and\or Click from the Beat Source submenu of the HyperScribe Menu.

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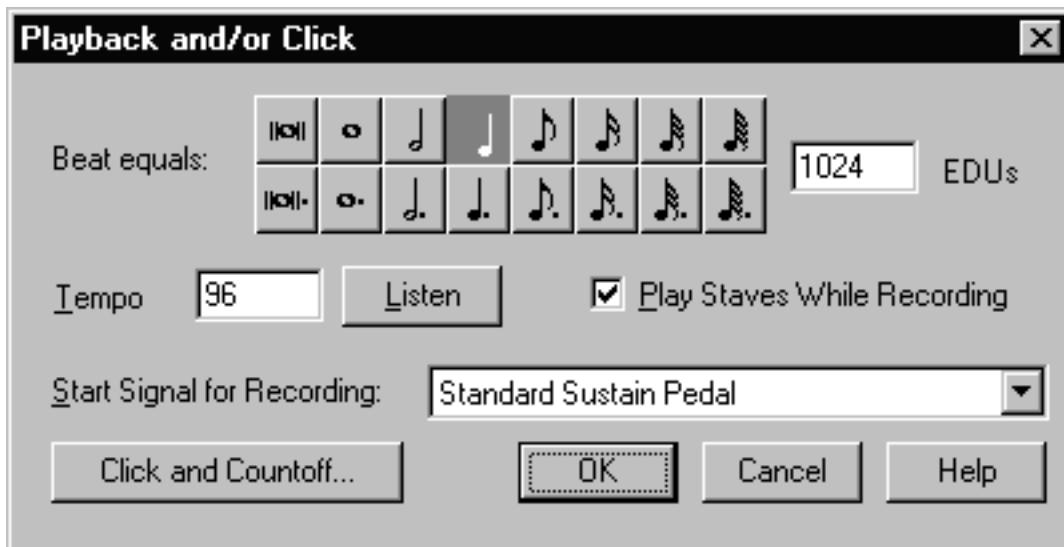
## What it does

Use the Playback and\or Click dialog box to set the recording tempo, to define a start signal for recording, and to select whether staves play back while Finale records your performance.

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- **Beat equals • EDUs.** Click the note duration you would like to use for your beat. Type in the number of EDUs for any duration that is not available from the palette.
- **Tempo • Listen.** Finale will use this tempo for all HyperScribe record modes. Type the tempo into the text box, or click Listen and the Listen to Tempo dialog box appears; then tap the tempo on your MIDI keyboard or in the dialog box with your mouse. Finale will fill in the tempo for you. See [LISTEN TO TEMPO DIALOG BOX](#)
- **Play Staves While Recording.** Select this option if you want staves selected in the Instrument List to play back. Playback and/or Click must be selected in the Beat Source submenu. See [INSTRUMENT LIST WINDOW](#).

Note: Finale will not play back staves if either Tap or External MIDI Sync is selected in the Beat Source submenu.

- **Start Signal for Recording: None (Record Immediately) • Any MIDI Data • Standard Sustain Pedal • Nonstandard Sustain Pedal • Current Metronome Sound • Other.** Choose None (Record Immediately) for Finale to start recording without waiting for any signal to begin. Choose one of the other options to have Finale start recording upon input of any MIDI data; when you press a standard (or a nonstandard) sustain pedal; or when the current metronome click is played, respectively. To define a start signal that is not listed, choose Other; the MIDI Event dialog box appears, where you can enter values for the MIDI event. Or, click Listen, then play the MIDI signal; Finale will enter the settings for you. See [MIDI EVENT DIALOG BOX](#).

Note: The Start Signal for Recording setting is used only when you're recording (and Playback and/or Click is selected in the Beat Source submenu), not when you're playing back your music.

- **Click and Countoff.** Click this button to display the Click and Countoff dialog box where you can set various options for the metronome click. See [CLICK AND COUNTOFF DIALOG BOX](#).
- **Cancel • OK.** Click OK (or press enter) to confirm the new settings, or click Cancel to discard any changes you made. You return to the score.

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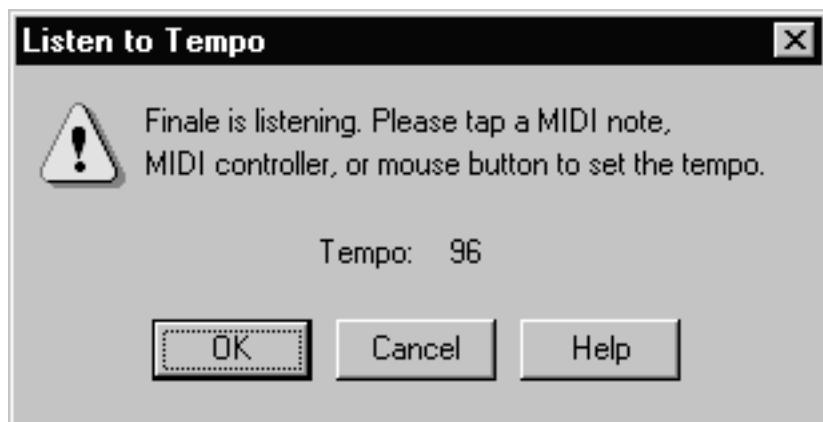
# Listen to Tempo dialog box

## How to get there

Click the HyperScribe Tool . From the Beat Source submenu of the HyperScribe Menu, choose Playback. Click the Tempo Listen button.

## What it does

When you choose to have Finale provide a metronome click while you play a piece that you want HyperScribe to notate, the easiest way to indicate the click tempo is to click the Listen button. This dialog box lets you know that Finale is listening; while it's on the screen, tap any key or tap your mouse on the dialog box in rhythm. Finale will compute (and display) the average tempo of your taps.



- **OK • Cancel.** When you're finished tapping to teach Finale the tempo you want, either click Cancel (to undo the tempo-setting you've just done) or OK (to confirm it) and return to the Playback and\or Click dialog box.

# Fixed Split Point dialog box

## How to get there

HyperScribe: Click the HyperScribe Tool . Choose Split into Two Staves from the Record submenu of the HyperScribe Menu.

Or, choose Transcription Mode from the HyperScribe Menu and click a measure. Choose Fixed from the Split Point submenu of the Transcription Menu.

## What it does

When you're playing a two-handed keyboard performance into Finale, it needs some instructions for splitting the incoming music onto separate staves. This option lets you designate a note on your MIDI keyboard as the “split point” pitch. All notes on or above this pitch are transcribed onto the upper staff, and all notes below it are assigned to the lower staff.

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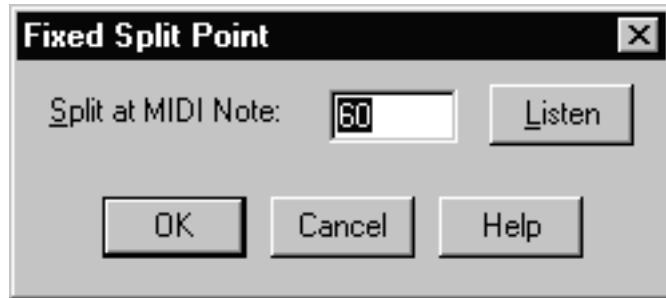
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- **Split at MIDI Note:** In this text box, you identify a MIDI Note below which all music should be split onto the lower (left-hand) staff. This note is determined by the standard MIDI key numbering system, where keys are numbered sequentially from left to right, and middle C is 60. Instead of figuring out the number to enter here, you may find it easier to use the Listen button (see below).
- **Listen.** When you click this button, Finale goes into “listen” mode, waiting for a MIDI signal. (A message to this effect appears on the screen.) Simply play the desired key on your keyboard; Finale enters the appropriate key number in the text box.
- **OK • Cancel.** Click OK (or press enter) to confirm the split point and return to the score (HyperScribe) or the Transcription window. Your transcription will now be correctly split onto two staves. Click Cancel to return to the score (HyperScribe) or the Transcription window without specifying a split point. Your transcription will appear on a single staff.

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## HyperScribe Options dialog box

### How to get there

Click the HyperScribe Tool . Choose HyperScribe Options from the HyperScribe Menu.

### What it does

This dialog box contains some specialized settings to help you get the most accurate possible HyperScribe transcription. For example, you can tell Finale what MIDI channels to transcribe or whether the program should devote computer power to keeping the screen display up to date. You also have access to global quantization settings by clicking the Quant Settings button.

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- **Tie Across Barlines.** If you anticipate that you'll be holding keys down (for notes tied over from one measure to another), select this option (so that a check mark appears). If not, leave this option unselected. With this option off, Finale will never tie notes over barlines.

Hint: If you are having problems getting clean notation using this option, increase Remove Notes Smaller than \_\_ EDUs in the More Quantization Settings dialog box to 60 EDUs. See [MORE QUANTIZATION SETTINGS DIALOG BOX](#) for more information.

- **Refresh Screen.** If you're playing too many notes, or too quickly, for the computer to keep up with you, de-select Refresh Screen and try the transcription again. By relieving the computer of the task of redrawing the screen, you let it give more of its processing capacity to transcribing your music.
- **Show HyperScribe Dialog Box.** Select this option to display the HyperScribe dialog box which displays the selected options for smallest note and duration. See [HYPERSCRIBE DIALOG BOX](#).
- **Receive On All Channels • Only Channel: \_\_\_\_.** If you're using HyperScribe to transcribe a sequence being played by an external sequencer, you can specify that only one MIDI channel be transcribed at a time, making it easier for you to transcribe one staff at a time.

If that's the case, select Only Channel, and enter the MIDI Channel number in the text box. Otherwise, select All Channels; HyperScribe will transcribe the music it's receiving on all MIDI channels.

- **Quant Settings.** Click this button to display the Quantization Settings dialog box where you can set you quantization type, smallest duration, and other options. See [QUANTIZATION SETTINGS DIALOG BOX](#).
- **Cancel • OK.** Click OK (or press enter) to confirm, or Cancel to discard, the changes you've made in this dialog box; you return to the score.

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# HyperScribe dialog box

## How to get there

Click the HyperScribe Tool . From the HyperScribe Menu, choose HyperScribe Options. Check Show HyperScribe Dialog then click OK. Click a measure in the score.

## What it does

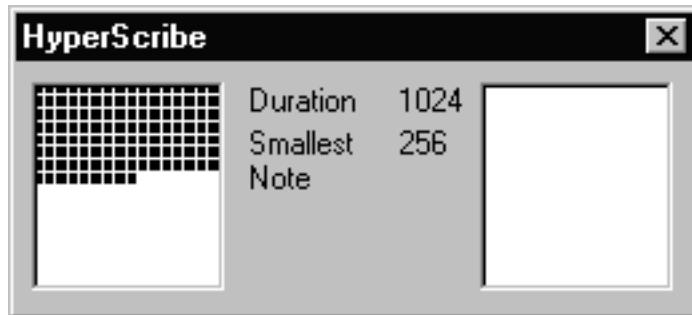
When you transcribe a real-time performance with HyperScribe with the HyperScribe dialog box showing, the two large “buffer boxes” in the HyperScribe dialog box begin to fill up with black dots—left to right, top to bottom. Each time you play a note, a dot appears in the right buffer box. Each time you tap (a key, a pedal, or whatever you’ve specified as your tempo reference tap), two dots appear in the left buffer box.

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- **Duration.** This indicator reminds you which rhythmic value you told Finale you’d be tapping on a key or pedal (with the Tap command [HyperScribe Menu]). The displayed number is in EDUs, 1024 per quarter note. (A value of 512 signifies eighth-note taps; 2048 indicates cut-time, or half-note, taps.)
- **Smallest Note.** This indicator reminds you of the smallest note value you specified in the Quantization Settings dialog box (Options Menu). For detailed instructions on the use of HyperScribe, see [RECORDING WITH HYPERSCRIBE](#) and [QUANTIZATION SETTINGS DIALOG BOX](#).

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# Transcription Mode

## What it does

The Transcription Mode is another real-time transcription mode; you use it to record a live keyboard performance, which you can then turn into notation.

The Transcription Mode differs from the rest of HyperScribe, however, in that after you’ve played your piece, it retains your performance in a graphic sequencer-like window. (You can even save

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these performances as separate files on your hard disk and open them later.) See [TRANSCRIBING A SEQUENCE](#). See also [APPENDIX – QUANTIZATION SETTINGS GUIDE](#).

The Transcription Mode borrows certain elements from a sequencer, but it exists for the purpose of notating your performances. Unlike the rest of HyperScribe, in which you provide a tempo reference by tapping as you play or use a metronome, the Transcription Mode lets you provide these taps after you've recorded the performance (or before or during, for that matter). While Transcription Mode's gratification isn't instant, it offers you the chance to try various transcription settings, quantization levels, and so on, without ever having to rerecord your original performance. See [QUANTIZATION SETTINGS DIALOG BOX](#).

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If you haven't worked with a sequencer before, you may encounter some terms that are new to you; one example is quantization. Finale's sense of rhythm is much finer than ours; it perceives subdivisions of rhythm down to 1024ths of a quarter note. Because Finale's sense of time is so precise, the program can round off, or quantize, your performance to the nearest eighth note, quarter note, or whatever rhythmic value you specify. If it didn't, your transcription would be much too accurate—it would be filled with 128th rests, hundreds of ties, and a forest of 64th notes.

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**Controllers** are devices on your MIDI keyboard that modify the music in some way: volume and sustain pedals, pitch and modulation wheels, and breath controllers are some examples. You can record any of this data when you use the Transcription Mode to transcribe your music; furthermore, using the MIDI Tool, you can graphically edit these controllers. See [CONTINUOUS DATA](#).

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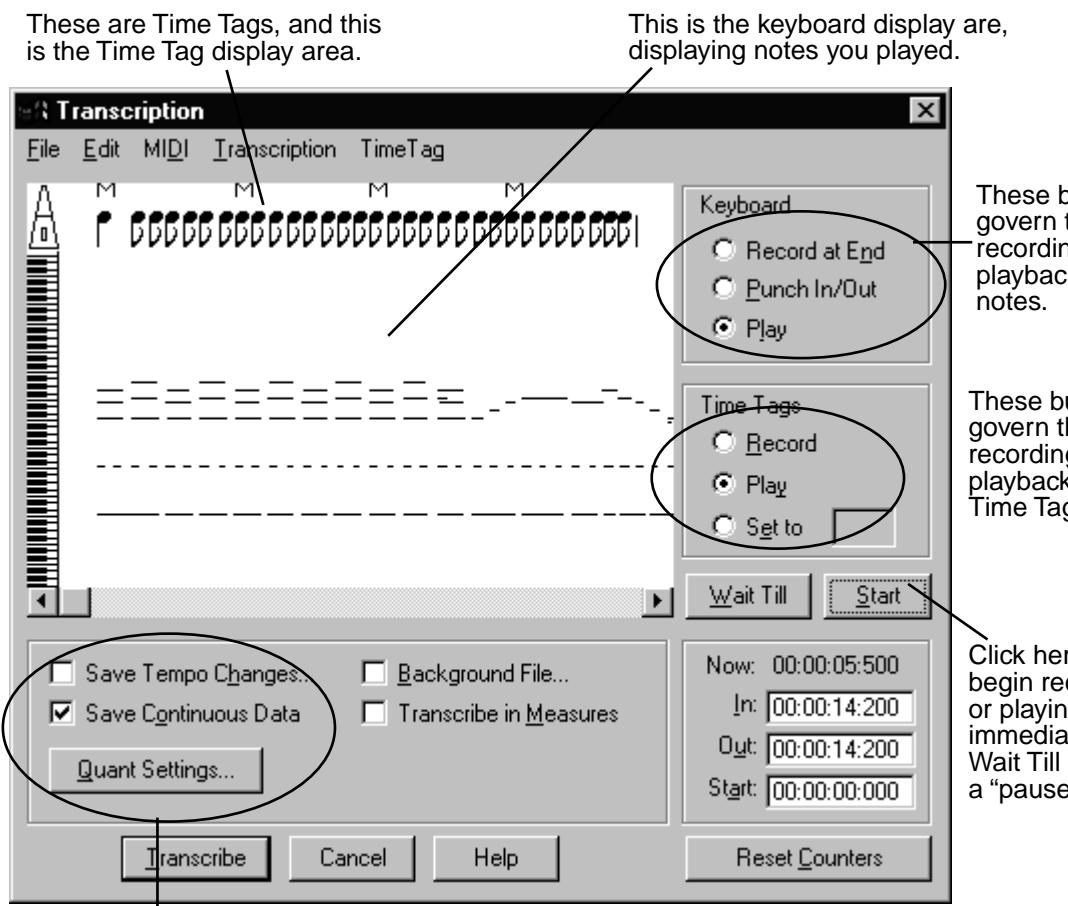
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### Special mouse clicks

- **Click any measure in the score** to enter the Transcription window, where you can record a performance. When you turn your performance into notation, the transcription will begin in the measure you clicked.
- **Click a measure after recording a performance to transcribe a single measure** if you've selected Transcribe in Measures in the Transcription window. This feature allows you to transcribe a measure at a time from your performance, so that the transcription can appear in non-consecutive measures.
- **Ctrl-click a measure in the score** to re-enter the Transcription window if you've been transcribing a performance one measure at a time, using the Transcribe in Measures option.

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# Transcription Menu

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure. The Transcription Menu is one of the two Transcription Mode menus that appear.

## What it does

Once you've recorded a real-time performance in the Transcription window, Finale needs some additional information before it can begin to transcribe. In this menu you can tell Finale whether—and how—you want the performance transcribed onto two staves; what level of quantization you want applied; what range of notes you want included and excluded from the transcription; whether or not the performance included inner voices; and so on.



- **New Session.** Choose New Session to clear your current transcription session.
- **Split Point: None • Fixed • Moving.** If you're recording a two-handed performance, you can specify that Finale split the transcription onto two staves automatically. If you choose Fixed, you can identify a key on your MIDI keyboard corresponding to a pitch that divides all upper-staff notes from all lower-staff notes. (See [FIXED SPLIT POINT DIALOG BOX](#).)

If you choose Moving, Finale decides which music to put on each staff according to the width of your hands, based on the hand width interval you enter in the dialog box that appears. The advantage of this method of splitting your performance into right-hand and left-hand parts (as compared with the Fixed option) is that Finale can track the positions of your hands as they move up and down the keyboard, provided there's a wide enough interval between them for it to know which hand is which; you don't have to specify a static split point. See [MOVING SPLIT POINT DIALOG BOX](#).

Choose None if you want the entire transcription written on a single staff.

- **Input Filter.** Choose this command to display the MIDI Input Filter dialog box, in which you can tell Finale to record only certain types of MIDI data from your performance. See [MIDI INPUT FILTER DIALOG BOX](#) for a more complete discussion.
- **Transcription Filter.** Choose this command to display the Transcription Filters dialog box, in which you can specify certain MIDI channels and ranges of notes you want to include or exclude from your transcription.

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If you've just played a multichannel sequence into the Transcription window (from an external sequencer), for example, you'll probably want the notes from each MIDI channel to be transcribed onto their own Finale staff. In this dialog box, you can specify a single MIDI channel at a time for transcription, or as many as four channels. See [TRANSCRIPTION FILTERS DIALOG BOX](#) for a more complete discussion.

- **View Resolution.** When you choose this command, the View Resolution dialog box appears, in which you can specify the amount by which you want to “zoom in” to the display area, so that you can more easily view and edit individual notes or Time Tags. See [VIEW RESOLUTION DIALOG BOX](#) for a more complete discussion.

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- **Punch PreRoll.** When you're rerecording only a certain part of your performance, or punching in, you'll probably want Finale to play a few seconds of the music just before the place you want to rerecord, so you can hear the desired passage in context and in tempo. The dialog box that appears when you choose this command allows you to specify how many seconds of the existing music you want Finale to play before switching into record mode. See [PUNCH IN PREROLL DIALOG BOX](#) and [PUNCH IN/PUNCH OUT—TO PERFORM A PUNCH IN AND OUT](#).

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# Time Tag Menu

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure. You enter the Transcription window, where the Time Tag Menu appears.

## What it does

Once you record a real-time performance in the Transcription window, Finale needs to know where the beats and barlines fall in relation to the notes you played (in order to transcribe your performance). To provide this information, you tap along with your music as it plays back (on a key or pedal), providing Finale with a tempo point of reference. These taps are called Time Tags. They appear at the top of the display area as small quarter notes (or eighth notes, or whatever value you specified before recording them). Note that you can edit these tags manually—you can either insert a new one by double-clicking in the Time Tag display area, or you can slide them horizontally. See [TRANSCRIPTION WINDOW](#) for complete details.

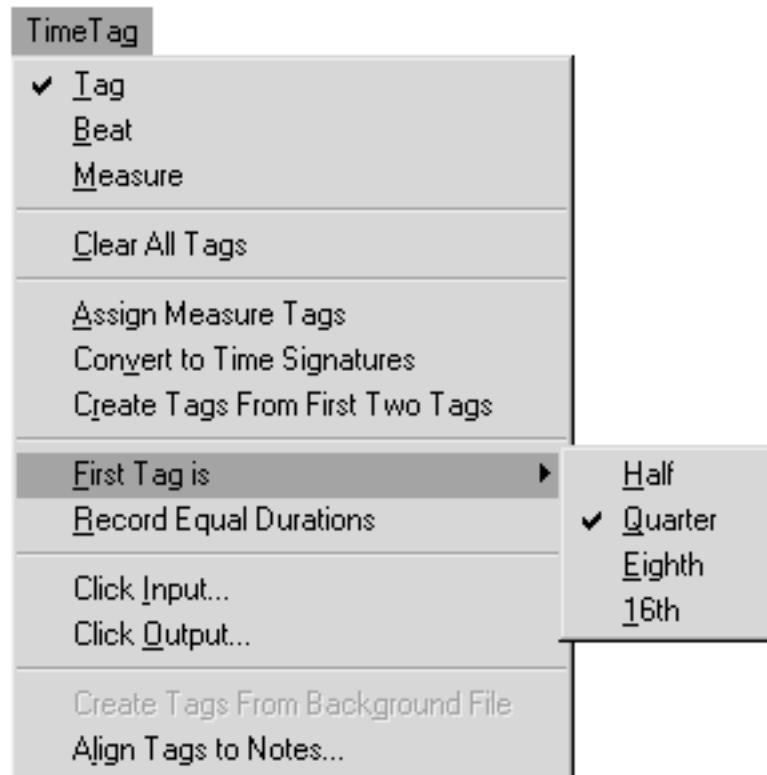
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The Time Tag Menu contains a number of Time Tag-related commands. Using them, you can tell Finale the duration of the tags you'll be recording, adjust each to align with the nearest note, or assign Measure Tags (a special Time Tag that tells Finale where the beginning of each measure falls in relation to the music you played).

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- **Tag.** Choose one of the three commands (Tag, Beat, Measure) to tell Finale what kind of Time Tag you'll be recording or editing. For full instructions on recording and editing Time Tags, see [TRANSCRIBING A SEQUENCE](#).

The Tag type is the normal Time Tag; with each tap on a key or pedal, you specify the position of a beat. (You specify the rhythmic value of your taps by choosing the appropriate value from the [First Tag Is](#) section of this menu.) When you're finished recording these tags, a small quarter note symbol (or whatever note value you specified) appears at the top of the display area for each of your taps.

- **Beat.** The Beat type is a special Time Tag you'll rarely need. It has no effect unless you're using the Convert to Time Signatures feature (described below), which creates meter changes in the score based upon your measure and beat taps in the Transcription window. Each Beat Tag you record (after recording normal Time Tags) is represented by a small accent symbol (>) at the top of the Time Tag display area.

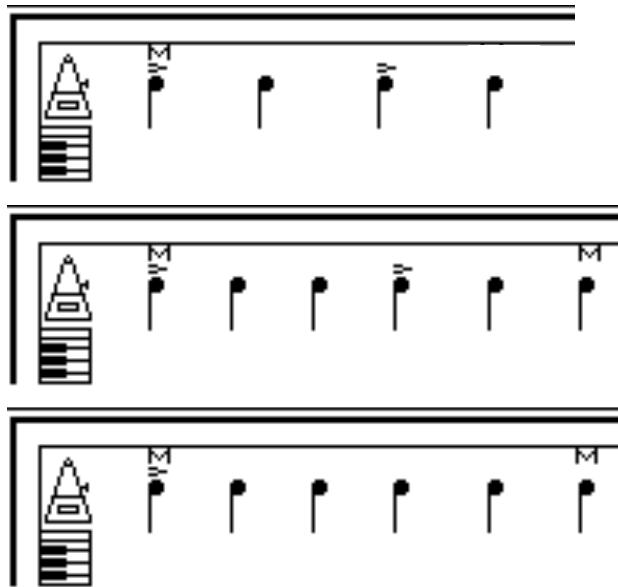
When creating these time signature changes, Finale creates a subdivision of the time signature each time it encounters a beat tag in the Transcription window. By creating a beat tag on the first and fourth beats of a  $\frac{5}{4}$  measure, for example, you signal Finale to divide the measure into two primary pulses; it will create a  $\frac{3+2}{4}$  time signature (instead of  $\frac{5}{4}$ ). See the figure below for other examples.

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The placement of Beat Time Tags tells Finale how to subdivide the numerator of the meter in each measure. In each of the examples at left, look for the tiny accent mark (a Beat Time Tag) and note how it affects the resultant meter (right).

- **Measure.** The Measure type is a Time Tag you'll only need to record in a separate pass (after recording normal Time Tags) if the meter changes during the section you're transcribing (and you haven't created these meter changes in the score in advance).

After selecting Measure from this menu, record your Measure Tags by tapping the downbeat of each measure. When you're finished, a small M appears at the top of the display area for each of your taps. If you then choose Convert to Time Signatures (see below), Finale automatically changes the meters for the corresponding measures in the score. With this method, you can automatically create a transcription of a complex-metered piece by tapping your Measure Tags where you feel each measure should begin; in this way you avoid having to calculate and insert the various time signatures manually.

However, if the time signature (or signatures) have been established in the score already—if, for example, you've established a time signature with the Time Signature Tool that doesn't change at all during the piece—it's much easier to choose [Assign Measure Tags](#) (see below) instead of recording Measure Tags in a separate pass.

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In any case, you must create Measure Tags—by one method or the other—in order to transcribe your performance at all.

- **Clear All Tags.** Choose this command to delete all Time Tags, of all types, from the Time Tag display area.

You can also remove just one Time Tag, or a few at a time, without using this command. To do so, click the words Time Tag in the Transcription window. Drag across the Time Tags you want to clear (in the upper strip of the display area) and press Delete.

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- **Assign Measure Tags.** When you choose this command, Finale puts Measure Tags into the selected region of your performance automatically, based on the time signature in the score (starting with the measure you clicked). Even if there's a meter change in every measure of the score, this is a quick, easy way to apply Measure Tags—which, incidentally, are mandatory if Finale is to transcribe your performance.
- **Convert to Time Signatures.** If the piece you're transcribing contains changing time signatures, you can use this command to create the meter changes in the score automatically. (You must first record regular Time Tags before you begin the following steps.)

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First record Measure Tags: Choose Measure from the Time Tag Menu, select the region for which you want to record Measure Tags (or choose Select All from the Edit Menu), set the Keyboard radio button to Play, set the Time Tag radio button to Record, and click Wait Till—then tap a key or pedal at the downbeat of each measure while the music plays back.

When you're finished, an M appears in the Time Tag display area for each of your taps. If you want Finale to create composite time signatures (for example, to create a  $\frac{3+2}{4}$  meter instead of  $\frac{5}{4}$ ), record Beat Tags (see [BEAT](#), above). Finally, make sure the desired region is selected, and choose Convert to Time Signatures. Finale automatically changes the time signatures in the corresponding measures in the score, based upon the placement of your Measure Tags and Beat Tags. Finale will even create fractional and composite meters, if necessary ( $\frac{3.5}{4}$ , for example).

- **Create Tags From First Two Tags.** If the performance you created was in a fairly strict tempo, you may not have to record Time Tags by tapping along with the entire performance while it plays back. Instead, enter just two tags at the beginning of the recording. Make sure they're as accurately placed as possible; it's a good idea to choose [ALIGN TAGS TO NOTES](#) at this point (see below). Choose Select All from the Edit Menu (or select the region you want to transcribe, beginning with the two Time Tags you placed manually). Choose this command; Finale creates and places Time Tags automatically throughout the selected portion of your performance by extrapolating from the positions of the first ones you entered.
- **First Tag Is: Half • Quarter • Eighth • 16th.** With these commands, you tell Finale the rhythmic value of the first Time Tag you tap. If you've also selected Record Equal Durations, this rhythmic value is assigned to all your taps.

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If you want to create a Time Tag manually (by double-clicking in the Time Tag display area), your selection from these commands also specifies the rhythmic value of the Time Tag you create. See [TRANSCRIBING A SEQUENCE](#) for full instructions on editing Time Tags manually.

- **Record Equal Durations.** You don't have to tap steadily when you record Time Tags. You could, in fact, simply tap along to your melody; Finale infers the rhythmic value of each tap, even if it changes (♩♩♩♩, for example).

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You'll probably get the best results, however, if you choose Record Equal Durations; as your piece plays back, tap the same rhythm throughout (just quarter notes, for example). You tell Finale what that one rhythmic value is by choosing the appropriate [FIRST TAG IS](#) command (see above).

- **Click Input.** Normally, when you record Time Tags in a separate pass (after recording your performance), you can tap any key—you can even change keys during the process. As long as the Keyboard Play radio button is selected, and the Time Tag Record radio button is selected, Finale interprets a press of any key on MIDI channel 1 as a Time Tag.

With this command, you can tell Finale that you'll be tapping a key on some other MIDI channel—or that you'll be tapping a pedal or other controller instead of a key. You'll also find this feature useful if you want to record your performance and the Time Tags simultaneously, so that Finale knows what key (or controller) it should listen to for Time Tags (and not as part of the performance itself). For example, you could tell Finale that you want to tap your foot on a pedal (to provide Time Tags) while you play, as you do in HyperScribe. Likewise, you'd want to use this method to transcribe a sequence from an external sequencer (one that provides a click track Finale can use as the Time Tag source, for example). See [CLICK INPUT DIALOG BOX](#) for a more complete discussion.

- **Click Output.** Choose this command to display the Click Output Type dialog box, in which you can specify which note and MIDI channel Finale should use when it plays back the Time Tags.

There are two cases in which you might like Finale to play Time Tags as you record in the Transcription window. First, you might want Finale to provide a “click track” as you record a real-time performance, so that you won't have to record Time Tags in a separate pass. The “click track” is nothing more than playback of Time Tags that Finale has placed automatically; see [TRANSCRIBING A SEQUENCE—To hear a click track while recording in the Transcription Mode](#) for details on how to create a “click track”.

Second, you might want Finale to drive an external sequencer or computer using MIDI Sync, so that the external device will play in tempo with Finale. (See [MIDI SYNC](#) for a full discussion.)

In either case, the Click Output Type dialog box lets you specify various characteristics of the click: its pitch, duration, MIDI channel, and so on. See [CLICK OUTPUT TYPE DIALOG BOX](#) for a more complete discussion.

- **Create Tags From Background File.** This command is only available if you're using a Background File, Finale's “overdubbing tracks” mechanism. For full instructions on overdubbing tracks, see [TRANSCRIBING A SEQUENCE—To add tracks](#).

In a true sequencer program, you can record one track while listening to a previously recorded track. In Finale, you achieve this effect by transcribing the first track, creating a playback file from it and reentering the Transcription Mode. Finale automatically loads the playback file into the “background” of the new transcription window (and places an X in the Background File checkbox). Thus, you hear the earlier tracks being playing back while you record the new material.

The Create Tags From Background File command adds an extra convenience to this system. Since any new tracks you record are presumably in the same time signature and tempo as the first one you transcribed, you don't have to rerecord Time Tags in order to transcribe additional tracks, because Time Tags were already created with the first transcribed track.

When you choose this command, Finale adds Time Tags to the selected region of your most recent recording automatically, based on the positions of the Time Tags in the Background (Playback) File (which contains the playback of the tracks you've already transcribed). You

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still need to insert Measure Tags, however—choose Assign Measure Tags from the Time Tag Menu.

Note that if you’re interested in obtaining the most accurate possible transcription of your new track, you should also choose Align Tags to Notes from the Time Tag Menu (see below). But if you want to preserve the rhythmic nuances of your new track so that it plays back as accurately as possible once it’s transcribed, don’t select Align Tags to Notes, even though the transcription may not be as accurate.

- **Align Tags to Notes.** After you’ve recorded a MIDI performance and then told Finale where the beats fall by entering Time Tags, use this command to align the tags more precisely with the beginnings of the notes in your performance. (Specify the region for which you want Time Tags aligned either by dragging through part of the keyboard display area or by choosing Select All from the Edit Menu.) In effect, you’re “quantizing” the tags to the nearest notes, so that Finale understands that the tag and the note fall exactly together.

The Align Time Tags To Note Starts dialog box appears; the number in the text box tells Finale how far from each tag it may “search” for a note with which to align it. If the performance was slow, you can increase this number; if it was very fast and “notey,” you may want to use a smaller number so as not to move Time Tags inadvertently, for example, to the note after the one with which it should align. See [ALIGN TIME TAGS TO NOTE STARTS DIALOG BOX](#).

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# Transcription window

## How to get there

Click the HyperScribe Tool  , and select Transcription Mode from the HyperScribe Menu.

Click a measure.

## What it does

In this window, you can record and play back your performances, “punch in and out,” and record and edit both notes and Time Tags. In creating the transcription, you can also capture certain rhythmic and dynamic elements of your performance pertaining to its “feel,” which Finale can re-create when it plays back the transcribed notation.

When you record a performance (see [TRANSCRIBING A SEQUENCE](#)), the notes you played appear as thin horizontal lines in the Keyboard display area (the lower part of the display area, marked at the left edge by a piano keyboard). The length of each line corresponds to its duration, and its vertical position corresponds to the “keys” of the on-screen piano keyboard. You can edit these notes graphically, changing their durations, inserting new notes, or deleting notes from selected areas. See [Keyboard](#), below.

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Once you’ve recorded your performance, Finale needs to know where the beats and barlines fall in relation to the notes you played. To provide this information, you can tap along with your music (on a key or pedal) as it plays back, providing Finale with a tempo reference. These taps are called **Time Tags**. They appear as small quarter notes (or whatever note value you specified before recording) in the top half-inch or so of the screen—the Time Tag display area—marked at the left side by a metronome.

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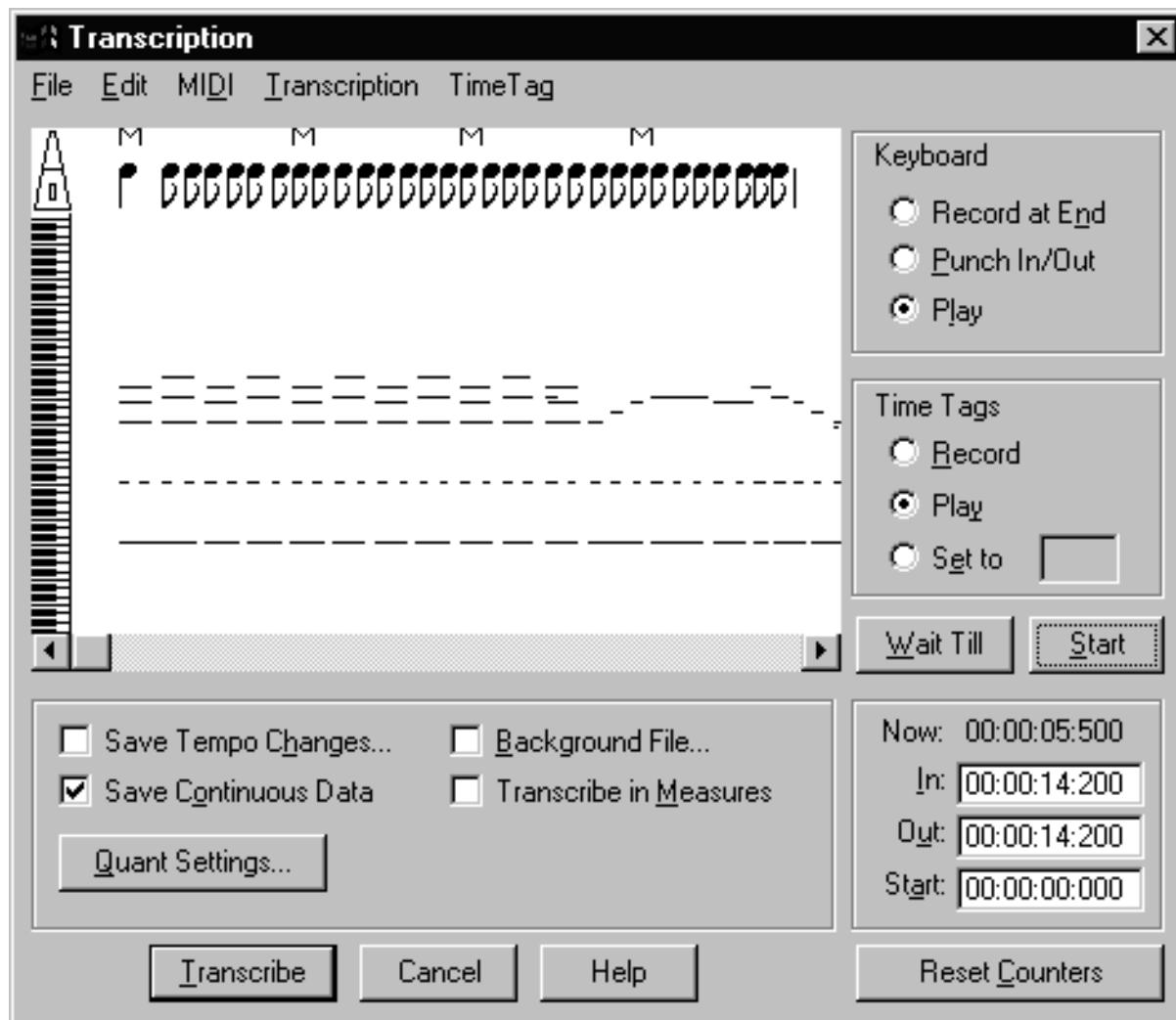
Note that you can save a Transcription window recording of your performance into a separate file, called a Note File, by choosing Save As from the File Menu. The file you create has a unique extension (\*.NOT), and is completely independent of the normal Finale document (consisting of notation) you have open. Choose Open from the File Menu to open an existing Note File. Choose New from the File Menu to create a new, empty Transcription window.

Because the File Menu's New, Open, and Save As commands—when you're in the Transcription window—only apply to performances you've recorded, you can think of the Transcription window as a completely independent mini-program. You can flip back and forth between the actual score and the Transcription window: click the Cancel button to return to the score (your recorded performance is preserved), and click any measure to return to the Transcription window. You can even close your Finale document and open a different one; when you enter the Transcription window, your most recently recorded performance will still be there.

Finally, in addition to the two display areas in the graphic part of the window, there are two sets of radio buttons on the right side of the screen. They're labeled Keyboard and Time Tag. By making sure the correct radio button is selected before you click Start (or Wait Till), you can tell Finale exactly what you're about to record (or listen to).

For example, to record Time Tags, you'd want the Play radio button selected in the Keyboard section, because you'll want to hear your performance playing back so you can tap along with it. You'd want the Record radio button selected in the Time Tag section, to tell Finale to interpret your key taps as beat indications.

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- **Keyboard.** The word **Keyboard** (on the right side of the window) has two purposes. First, it identifies the three radio button options beneath it (see below). Note that it's possible to have no radio buttons selected; click a selected button again to "deselect" it.

Second, you can click the word **Keyboard** to highlight it; by doing so, you've just indicated to Finale that you'll be editing the recorded notes directly. To delete notes, drag through their starting point and press Delete. To insert a new note, double-click in the **Keyboard** area. When you double-click, a new note appears, whose pitch is determined by the location of your click; use the piano keyboard at the left side of the screen as a guide. The note's default duration is 1.5 seconds. If you keep the mouse button pressed after your second click, you can drag backward to increase the duration of the note. You can also make existing notes longer or shorter—just double-click the beginning or ending of a line; on the second click, keep the mouse button pressed and drag left or right. (You can magnify the **Keyboard** display area if you find the "notes" too small to manipulate; just choose **View Resolution** from the **Transcription** Menu. In the dialog box that appears, enter a smaller value—20, for example—to enlarge the display. Click **OK**.)

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Technical note: When you double-click to create a new note, its default duration is actually 15 units, where a unit is determined by the number in the View Resolution dialog box (choose View Resolution from the Transcription Menu). In other words, if the View Resolution is 100 (thousandths of a second), the note produced by a double-click is 1500 thousandths of a second long—which is 1.5 seconds.

- **Record at End.** When this radio button is selected, Finale starts recording any new music you play at the end of the music you've already recorded, if any. (If there's none, Finale simply records your new music at the beginning of the Transcription window.) Click Start or Wait Till to begin recording.
- **Punch In/Out.** When this radio button is selected, Finale records over a region of music; you specify the region by setting the In: and Out: counters in the lower right corner of the screen. (Note that you can also set these counters simply by dragging through [highlighting] the music you want to record over in the display area.)

This feature allows you to rerecord only part of a performance that was otherwise perfect, for example. (By clicking the Keyboard Play radio button and the Time Tag Record radio button, you can also rerecord Time Tags for a certain passage.) You can tell Finale to play a “countoff” measure or so of music before switching to “record” mode, if you want; choose Set Punch PreRoll from the Transcription Menu, and enter the number of seconds of music you want to hear before Finale starts recording. Click Start or Wait Till to begin recording.

- **Play (Keyboard section).** When this radio button is selected, Finale plays the selected music when you click Start. You select music by dragging through it in the display area, so that it's highlighted. To select the entire performance, choose Select All from the Edit Menu.
- **Time Tag.** The label Time Tag (on the right side of the window) has two purposes. First, it identifies the three radio button options beneath it (see below). Note that it's possible not to have any of the radio buttons selected; click a selected button again to “deselect” it.

Second, you can click the words Time Tag to highlight them; by doing so, you've just indicated to Finale that you'll be editing the Time Tags directly. To insert a new Time Tag, double-click in the Time Tag display area; its duration (Half, Quarter, Eighth, Sixteenth) and its type (Time Tag, Measure Tag, or Beat Tag) are determined by the appropriate settings in the Time Tag Menu. (You can't insert Measure or Beat Tags until after you've entered standard Time Tags.) To move a Time Tag, drag its notehead. If you select a group of tags (by dragging through them or by choosing Select All from the Edit Menu), drag any one notehead to move them all.

To change the duration of a tag, double-click its notehead—but on the second click, hold the button down. Drag left or right. As you drag the Time Tags, they cycle through the durational values: sixteenths, eighths, quarters, and so on. Drag to the right for larger values, to the left for smaller values. If you select a range of tags (by dragging through them or by choosing Select All from the Edit Menu), you can use this technique to effectively renotate an entire piece at once—change a  $\frac{4}{4}$  piece to  $\frac{2}{4}$  time, for example, or vice versa—because you're effectively telling Finale that every quarter note is now an eighth note (in this example). If you try this, however, don't forget to choose Assign Measure Tags again from the Time Tag Menu before clicking Transcribe.

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You can magnify the display area if you find the Time Tags too close together to manipulate; just choose View Resolution from the Transcription Menu. In the dialog box that appears, enter a smaller value—20, for example—to enlarge the display. Click OK.

- **Record.** When this radio button is selected, Finale will interpret a tap on any key (on MIDI channel 1) as a Time Tag. You can specify which kind of Time Tag—and what its rhythmic value is—by choosing the appropriate commands from the Time Tag Menu. (See [TIME TAG MENU](#) for a complete description of the commands.)

You'll usually want to select the Play radio button in the Keyboard section while you do this, in order to hear your performance playing back so you can tap along with it. Note, however, that you can record Time Tags and a performance simultaneously—if you want to tap the pedal as you play (as in HyperScribe), for example; or if you're recording a sequence being played by an external sequencer (one that can provide its own click as it plays). In these cases, select Record At End (Keyboard section) and Record (Time Tag section), after first letting Finale know which signal to interpret as the Time Tags by choosing Click Input from the Time Tag Menu. (See [CLICK INPUT DIALOG BOX](#).)

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Click Start to begin recording immediately, or click Wait Till, which will make Finale wait, in pause mode, until your first tap. Your first tap is recorded.

- **Play [Time Tag section].** Select this radio button if you want Finale to play the Time Tags you've already recorded. You might use this feature as a metronome, for example.

To specify the note (or other MIDI signal) you want Finale to use as the “click” sound, choose Click Output from the Time Tag Menu. (See [CLICK OUTPUT TYPE DIALOG BOX](#).)

- **Set to.** Instead of recording Time Tags by tapping along as your performance plays back, you can enter evenly spaced Time Tags automatically. This feature is most useful if you create these Time Tags before you record your performance. Finale will play them as you record, serving as a metronome or click track for you to play along with.

The number you enter in the text box is the metronome setting (beat notes per minute) at which you want Time Tags placed. (You define “beat” by your selection from the Time Tag Menu: Half, Quarter, Eighth, or Sixteenth.) Finale places these evenly spaced tags only in the region specified by the In: and Out: counters (see below) in the lower-right corner of the screen. (See [TRANSCRIBING A SEQUENCE—To hear a click track while recording in the Transcription Mode](#) for complete instructions for this process.)

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Finally, to record your performance while Finale provides the click, click Record at End (Keyboard section); click Start or Wait Till, and begin.

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- **Wait Till.** Click this button to put Finale in “pause” mode. Only when you produce any MIDI signal—play a note or tap a pedal, for example—does Finale begin to record or play, according to your radio button selections. Note that the first MIDI signal you produce isn't merely a trigger; it's actually the first event recorded. For example, if you want to record Time Tags by tapping a key, your first key tap not only starts Finale recording but also serves as the first Time Tag (if Wait Till is selected).

To stop recording or playing, click anywhere except on a button.

- **Start.** Click Start if you want Finale to begin recording or playing immediately, according to your radio button selections in the Keyboard and Time Tag sections. To stop, click anywhere except on a button.

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- **Now:** This indicator displays the precise temporal position of the cursor as you move it through the display area, expressed in the Hours:Minutes:Seconds:Thousandths of a second format. (Until the music is converted into standard notation, Finale refers to points in your performance in terms of real time.)
- **In: [Counter] • Out: [Counter].** These indicators specify the starting and ending points of the selected region, expressed in the Hours:Minutes:Seconds:Thousandths of a second format. To edit these numbers directly, click the word In or Out and change the numbers by typing new values.

You may find it easier, however, to select a region by simply dragging through a section of the display area. These counters change automatically to reflect your selection. You can also set either indicator by clicking—click the word In: or Out:, then click in the display area. To select the entire recorded performance, choose Select All from the Edit Menu.

Double-click the word In or Out to scroll the display area so that the beginning or ending point you've specified scrolls into view.

- **Start: [Counter].** This counter tells Finale at what point it should begin playing the background file (see [Background File](#), below). The counter displays real time, in the Hours:Minutes:Seconds:Thousandths of a second format. To edit these numbers directly, click the word Start and change the numbers by typing new values (or by clicking in the display area).
- **Reset Counters.** Occasionally, you may record a few moments of silence at the beginning of a performance you recorded. Click this button if you want Finale's counters (Now, In, Out, and Start) to consider your first note their “zero” point (instead of the beginning of the silence).
- **Save Tempo Changes • Save Continuous Data.** These options tell Finale to remember the precise “feel” of your original performance, and to keep this data handy for playback once you return to the score. If you don’t choose these options, then when you play back the transcribed music from the score, Finale will simply play the “sheet music”—the notated version, which will be rhythmically precise but expressionless and “square”—instead of an exact re-creation of your original performance. (Important note: To play back your music with these captured nuances, make sure the corresponding checkboxes are selected in the Playback Options dialog box; see [PLAYBACK OPTIONS DIALOG BOX](#) and the [SAVE TEMPO CHANGES DIALOG BOX](#))

There are four kinds of playback data Finale stores invisibly with the notes in your score. **Key Velocity** data describes how hard each note was struck, which usually determines how loudly it plays back. **Note Durations** means Start and Stop Time data, the small rhythmic deviations from the beat that give a performance a certain rhythmic feel; swing, rolled chords, and rushing the beat. **Continuous data** is data generated by the pitch wheel, patch changes, and controllers such as pedaling. And **Tempo Changes**, in this case, are tempo changes you created by using the Transcription Mode and adding Time Tags; see [TRANSCRIBING A SEQUENCE](#).

To capture this information with the Transcription Mode, select the four corresponding checkboxes before transcribing your performance. Continuous Data and Tempo Changes are available in the Transcription window. Key Velocity and Note Durations options are accessed through the Quantization Settings dialog box in the More Quantization Settings dialog box as part of Finale’s global quantization settings. See [MORE QUANTIZATION SETTINGS DIALOG BOX](#).

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- **Background File.** In a true sequencer program, you can record one track while listening to a previously recorded track. You achieve this effect in Finale by transcribing the first track, creating a playback file from it, then reentering the Transcription Mode; Finale plays the playback file in the “background” while you record the new track. For step-by-step instructions, see [TRANSCRIBING A SEQUENCE—To add tracks](#).

After you’ve created a playback file (consisting of the tracks you’ve already transcribed), Finale automatically loads it into the “background” of the Transcription window, ready to play back when you record a new track. To let you know that it’s prepared to do so, it displays an X in the Background File checkbox. If you don’t want to hear the previously transcribed tracks while you make a new recording, click Background File, then Cancel.

If you want to load a different playback file, click Background File. An Open dialog box appears, displaying any such files you’ve created; double-click the one you want to hear in the “background.”

Note that you can also specify where you want the Background File to begin its playback by entering the precise time in the Start: counter (see below). Note, too, that once you’ve recorded a new track, you don’t have to reenter Time Tags manually—you can tell Finale to use the Time Tags you entered in the earlier tracks. To do so, select the region for which you want Time Tags inserted (or choose Select All from the Edit Menu), then choose Create Tags From Background File. (See [TIME TAG MENU](#).) You still need to insert Measure Tags, however, so choose Assign Measure Tags from the Time Tag Menu.

- **Transcribe in Measures.** In some situations, you may not want your performance transcribed entirely onto a single staff. If you’re orchestrating, for example, you might want the first few measures of the transcription to appear in one staff, and the next few on another staff.

If so, select this option. When you return to the score, Finale won’t transcribe anything until you click a measure, into which Finale then transcribes the first measure of your performance. Click another measure (in any staff) to transcribe the next measure, and so on.

Because you usually click a measure to enter the Transcription window, you need to ctrl-click a measure to do so if you’re in Transcribe in Measures mode.

- **Quant Settings.** Click this button to display the Quantization Settings dialog box. In this dialog box and the More Quantization Settings dialog box, you can set various options that affect quantization in Finale including the Transcription Mode. See [QUANTIZATION SETTINGS DIALOG BOX](#) and [MORE QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Transcribe.** After recording your performance, adding Time Tags, adding Measure Tags, editing the tags and notes as desired, and setting the quantization and split point parameters from the Transcription Menu, you’re ready to have Finale transcribe the performance. Make sure the music you want transcribed is selected (highlighted). Click Transcribe.

Finale begins to notate the transcription on the measure you clicked (to enter the Transcription window) and continues on subsequent measures. If you’ve specified a Split option, Finale notates the transcription on the staff you clicked and the one just below it.

- **Cancel.** Click Cancel to return to the score without transcribing your performance. Your performance, however, is preserved in its current state, along with any Time Tags and menu settings you’ve made. To return to it, click the Transcription Mode and click any measure.

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# Moving Split Point dialog box

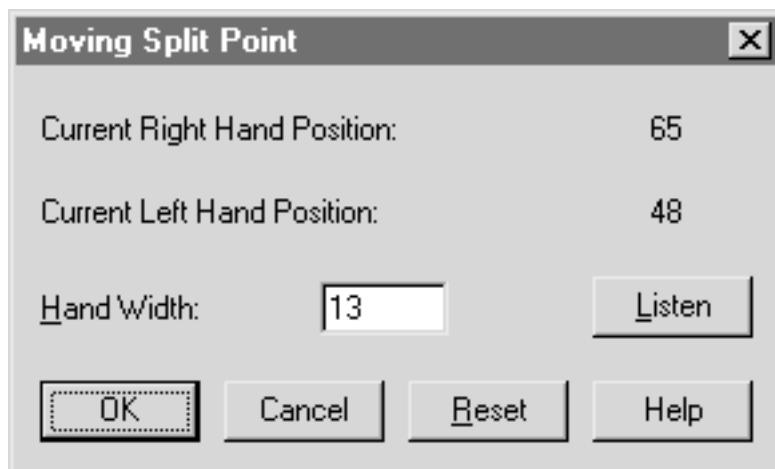
## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure. You enter the Transcription window; choose Moving from the Split Point submenu of the Transcription Menu.

## What it does

The Moving Split option tells Finale to transcribe your performance onto two staves. To decide which music to put on each staff, Finale splits the performance into “right-hand” and “left-hand” parts according to the widest interval you spanned with one hand during your performance, based on the number you enter into this dialog box. The advantage of this method of splitting your performance into right- and left-hand parts (as compared with the Fixed split point option) is that Finale will be able to follow your hands as they move up and down the keyboard, provided there’s a wide enough interval between them for it to discern which hand is which.



- **Current Right Hand Position • Current Left Hand Position.** These indicators let you know where Finale believes your right and left hands to be as it transcribes the music you’ve recorded. The default right hand position is 65, and the default left hand position is 48; these numbers correspond to synthesizer keys in the MIDI key numbering system (middle C is key number 60).

If you’ve transcribed any part of your performance, these indicators change to tell you where Finale believes your hands to have been at the end of the transcribed portion. To reset these numbers to the default values (65 and 48), click Reset.

- **Hand Width.** In this text box, enter the widest interval, in half steps, played by either hand during your performance. Instead of calculating the number of half steps, you can click Listen to MIDI, which allows you simply to play the interval.
- **Listen.** Click this checkbox to let Finale know you’re about to play an interval representing your hand width. With one hand (anywhere on the synthesizer), play the widest interval played by either hand during your performance. The alert is no longer displayed, and the Hand Width text box displays a number corresponding to the width interval.

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- **Reset.** Click this button to set the current left and right hand positions back to their default MIDI note values of 65 and 48, respectively.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the hand-width settings you've just made. You exit the dialog box.

## MIDI Input Filter dialog box

### How to get there

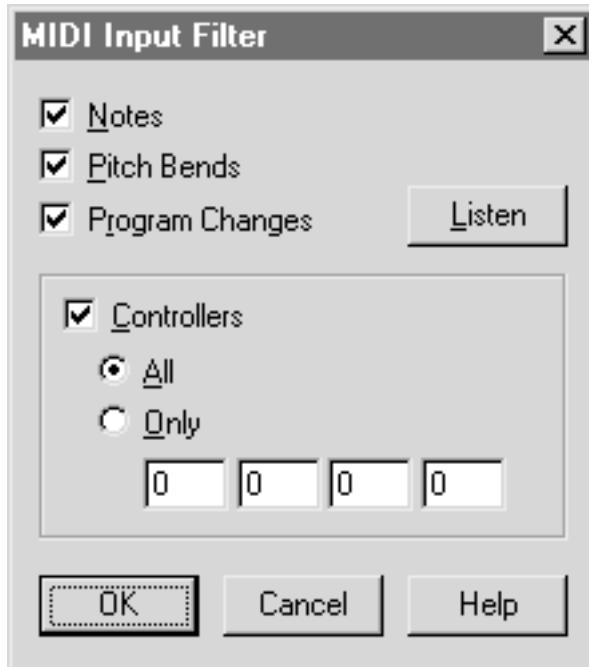
Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure. When the Transcription window appears, choose Input Filter from the Transcription Menu.

### What it does

This dialog box lets you specify which kinds of MIDI information you want recorded from your performance. A MIDI event is any MIDI signal—a note, a press of the sustain pedal, a patch change, and so on. (When you use the pitch wheel, you may generate a stream of hundreds of MIDI events.)

Finale gives you the option of “filtering out” certain kinds of MIDI data. If you’re interested only in producing notation, for example, you may not want Finale to consume memory and disk space by recording pedaling, patch changes, and so on. In this dialog box, you tell Finale which kinds of MIDI data you want recorded.



- **Notes.** Select this checkbox if you want the notes of your performance recorded.
- **Pitch Bends.** Select this checkbox if you want Finale to record pitch bend information during your performance.

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- **Program Changes.** Select this checkbox if you want Finale to record program (patch) changes during your performance.
- **Listen.** Click Listen if you want to select the appropriate items in this dialog box (including entering controller numbers in the text boxes) simply by playing your music. As you play, Finale will automatically select the information types it “hears” during your performance.
- **Controllers: All • Only.** Controllers include pedals, the modulation wheel, and so on (except the pitch wheel, which has its own button). If you want Finale to record every kind of controller information generated during your performance, select the Controllers checkbox and the All button. If you only want to record the data generated by certain controllers, select the Controllers checkbox and click Only, then enter the controllers’ numbers, if you know them, into the four text boxes. If you don’t know a controller’s number, click in a text box, click the Listen checkbox, and “play” the controller in question. Finale will enter its number in the text box automatically.
- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, the settings you’ve made in this dialog box and return to the Transcription window.

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# Transcription Filters dialog box

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu. Click a measure. Choose Transcription Filter from the Transcription Menu.

## What it does

In this dialog box, you can specify certain MIDI channels and ranges of notes you want to include or exclude from the transcription. You could, for example, specify that only the notes within a certain octave range to be transcribed, even though your performance included notes all over the keyboard.

If you’ve just played a multichannel sequence into the Transcription window (from an external sequencer), for example, you’ll probably want the notes from each MIDI channel to be transcribed onto their own Finale staff. In this dialog box, you can specify a single MIDI channel at a time for transcription, or as many as four channels.

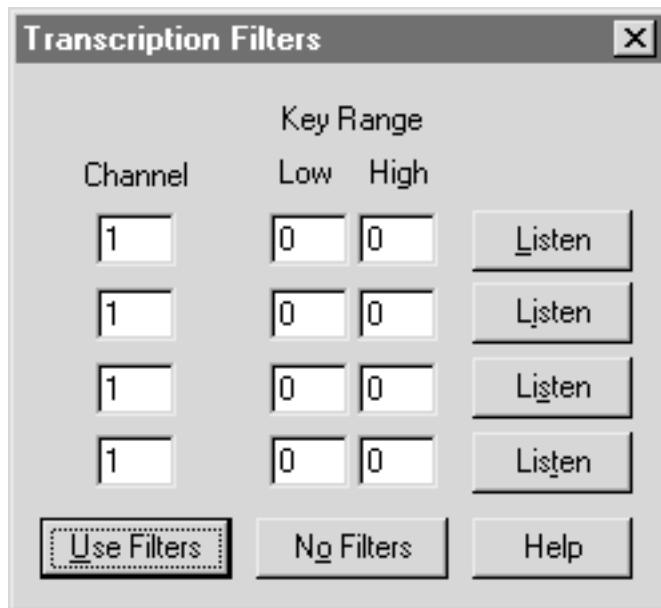
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Similarly, if you just entered a keyboard performance that you want transcribed by register—for example, you want to transcribe only the notes above middle C—you can use this dialog box to specify a range of notes for transcription.

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- **Channel.** In this column of text boxes, you can specify up to four MIDI channels you want transcribed from the recorded performance.

Suppose, for example, you've just played a sixteen-channel sequence from an external sequencer into the Transcription window, and you want the contents of each channel to appear on its own Finale staff. Choose Transcription Filter from the Transcription Menu, and enter 1 in the first Channel text box. In the Low and High text boxes, enter 1 and 200—unless you only want to include a certain range of notes in the transcription (see [KEY RANGE: LOW/HIGH](#), below). Proceed with the transcription in the usual way; Finale will notate only the music it received from channel 1 of the original sequence. Repeat the process with the other MIDI channels (transcribing one at a time onto different staves).

- **Key Range: Low • High • Listen.** In each pair of Low/High text boxes, enter a low and a high key number to specify the range of notes you want to transcribe. (Middle C is key number 60, and the numbers increase sequentially as you move up the keyboard.)

Note that you don't have to calculate the key numbers and type them in manually. An easier method is to click the Listen button beside each pair of text boxes, and play the notes—the lowest, then the highest; Finale enters their key numbers in the text boxes automatically.

In this way you can specify up to four different ranges of notes you want transcribed from your performance. You can use these text boxes to exclude notes from the transcription, too, by entering a higher value in the Low text box than the value in the High text box. If you want to transcribe all notes except for middle C, for example, enter 61 in the Low text box and 59 in the High text box (middle C is key number 60).

- **Use Filters • No Filters.** Click Use Filters to confirm (or No Filters to discard) your MIDI channel and note range selections. You return to the Transcription window. A check mark appears beside the Transcription Filter command in the Transcription Menu when the filters are in use.

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# View Resolution dialog box

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure. Record some music. Choose View Resolution from the Transcription Menu.

## What it does

In this dialog box, you can specify the amount by which you want to “zoom in” to the display area—for example, in order to have better manual editing control over the tiny Time Tags. A smaller number in this dialog box magnifies the display area; in any case, Finale only magnifies your view horizontally, so that the thin lines representing the notes you played are stretched horizontally, but still align correctly with the keyboard at the left side of the screen.

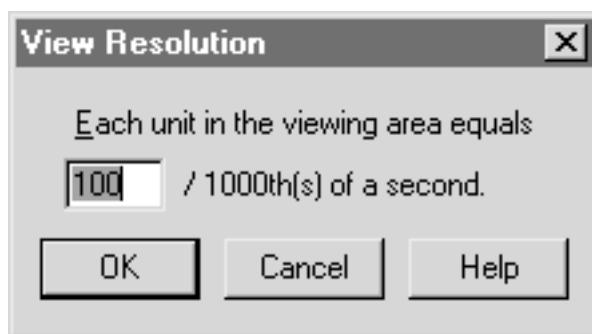
The View Resolution also determines the initial duration of any new note you create by double-clicking in the keyboard display area (the bottom three-quarters of the display window). Its default duration is 15 units, where a unit is equal to the number in this text box. In other words, if the View Resolution is 100 (thousandths of a second—that is, one-tenth of a second), the note produced by a double-click is 1500 thousandths of a second long, which is 1.5 seconds. See [TRANSCRIPTION WINDOW](#) for further details on editing notes and Time Tags.

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- **Each unit in the viewing area equals \_\_ /1000th(s) of a second.** In this text box, enter the number, in thousandths of a second, you want to be represented by a single screen dot (pixel) in the display area of the Transcription window. Enter a small number (15 or 20) to “zoom in” on the notes and Time Tags so you can manipulate them at a higher resolution. Enter a high number (200 or 400) to “zoom out” so that you can see a larger portion of your recorded performance.

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Technical note: The number in the View Resolution text box actually specifies the time, in thousandths of a second, represented by a single dot (pixel) on the screen. Suppose the View Resolution is set to 1000 (thousandths of a second); when you move a Time Tag one pixel to the right, you’ve just shifted it one second in real time.

- **OK • Cancel.** Click OK (or press enter) to confirm, or Cancel to discard, your change in view resolution. You return to the Transcription window.

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# Punch In PreRoll dialog box

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure to enter the Transcription window. Choose Punch In PreRoll from the Transcription Menu.

## What it does

If you're recording a real-time performance in the Transcription window and make a mistake, you don't have to rerecord the entire sequence. You can, instead, punch in and out, meaning that you can rerecord only those few seconds of the original performance that need replacing.

You'll probably want Finale to play a few seconds of the music just before the spot you want to rerecord, however, so you can hear the desired spot in context and in tempo. This dialog box allows you to specify how many seconds of the existing music you want Finale to play before switching into record mode (at which point you should begin to play the new music).

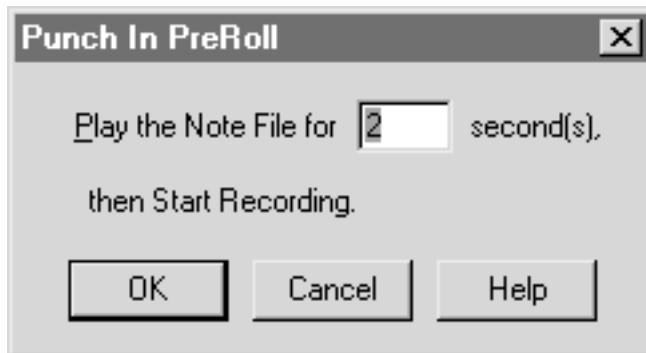
For full instructions for performing a punch-in, see [PUNCH IN/PUNCH OUT–To perform a punch in and out.](#)

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- **Play the note file for \_\_ second(s).** In this text box, enter the number of seconds of music you want Finale to play just before the punch-in point. (Enter zero if you don't want any “pre roll” at all.)
- **OK • Cancel.** Click OK (or press enter) to exit this dialog box and return to the Transcription window. When you click Start, Finale plays the music preceding the punch-in point for the number of seconds you specified, then begins recording your new performance. Click Cancel to disregard any changes and return to the Transcription window.

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# Click Input dialog box

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure in the score and choose Click Input from the Time Tag Menu.

## What it does

After recording a real-time performance in the Transcription window, you generally have to make a second pass, during which you tap in tempo along with the playback of your performance, telling Finale where the beats fall in relation to the notes you played. You don't have to choose the Click Input command at all, in this case; if you're recording Time Tags in a separate pass, Finale assumes that any key you tap is meant to be the tempo tap, provided that (1) you've remembered to click the Record button under the words Time Tag, and (2) that you're transmitting the Time Tag signal on MIDI channel 1. See [TRANSCRIPTION WINDOW](#).

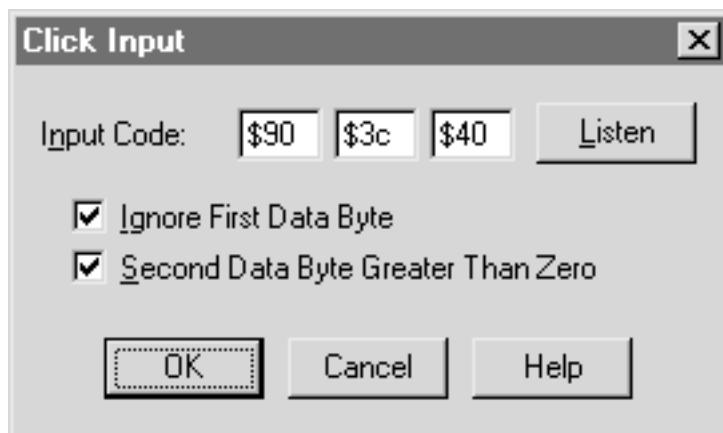
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If, however, you want to record the performance and the Time Tags simultaneously, use the Click Input command to help Finale distinguish between the notes of the performance and the note representing the tempo tap (for example, the highest key on the keyboard). If you plan to play a melody with one hand while tapping a key with the other, for example, use this command to tell Finale what key you'll be tapping. If you're transcribing a sequence being played by your synthesizer or another computer capable of generating a MIDI click track, once more you can tell Finale what to listen for. Finally, if you plan to transmit your Time Tags to Finale on any channel other than MIDI channel 1, use this dialog box to specify the new channel.



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- **Input Code.** These three text boxes display special codes which, taken together, identify the MIDI event (tapping a key or pedal, for example) that Finale will be listening to as a tempo reference (Time Tag input). Use the Listen button to change the codes in these text boxes.
- **Listen.** When you click this button, Finale displays a message telling you that it's "listening." The program will translate the next MIDI event you transmit—by tapping a key or pedal, for example—into the MIDI codes. You've just specified the device (key, pedal, or controller) and the MIDI channel Finale will listen to for Time Tags; now you're ready to record Time Tags and a performance simultaneously.

If the “Finale is listening” message doesn’t disappear when you play a key or pedal, then your MIDI system is not connected properly (and Finale is receiving no MIDI events at all). For help, see [TROUBLESHOOTING](#).

- **Ignore First Data Byte.** In short, this checkbox tells Finale how particular it should be about the MIDI event it’s receiving—in other words, whether to consider any key (or controller) to be a Time Tag, or only a specific key (or controller). As a practical consideration, don’t select this checkbox if you plan to record both Time Tags and a keyboard performance simultaneously, because Finale needs to be tuned to a specific key (or controller) to register the Time Tags in order not to confuse them with notes (or controllers) played in the performance. (Technical note: This option is called Ignore First Data Byte because it tells Finale to ignore the second text box—the first data byte—when determining whether or not a MIDI event matches the event you’ve specified for your Time Tags.)
- **Second Data Byte Greater Than Zero.** This checkbox should almost always be selected. The only time it shouldn’t be selected is when you’re recording a performance and Time Tags simultaneously, and the Time Tags are being generated by a source (such as a drum machine) that Finale could confuse with an actual note in the performance.

The “second data byte” is the one that lets Finale know the qualitative value of the specified tag transmission—the key velocity of the Time Tags, for example. Therefore, unless you strike the key with precisely the specified key velocity, Finale won’t know that a Time Tag has occurred. Because a drum machine can generate a click track where every “tap” has a uniform key velocity, you can tell Finale only to register incoming Time Tag signals with that specific velocity by turning off this option; thus Finale won’t confuse the drum machine’s click track notes with notes of the same pitch you happen to play during your performance, because it will only register notes of the precise key velocity value you specified as Time Tags.

- **OK • Cancel.** Click OK (or press enter) to confirm your Time Tag input settings and return to the Transcription window. Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the Transcription window. The default settings (a tap on any key or pedal, over any MIDI channel, will be considered a Time Tag) remain in force.

## Click Output Type dialog box

### How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click a measure in the score and choose Click Output from the Time Tag Menu.

### What it does

There are two cases where you might like Finale to provide a click track, or metronome, as you record in the Transcription window. First, you might like Finale to provide a “click track” as you record a real-time performance in the Transcription window, so that you won’t have to record Time Tags in a separate pass. (The “click track” is nothing more than playback of Time Tags that Finale has placed automatically; see [TRANSCRIBING A SEQUENCE—To hear a click track in the Transcription Mode](#).)

Second, you might want Finale to drive an external sequencer or computer using MIDI Sync signals, so that the external device will play in tempo with Finale. See [MIDI SYNC](#).

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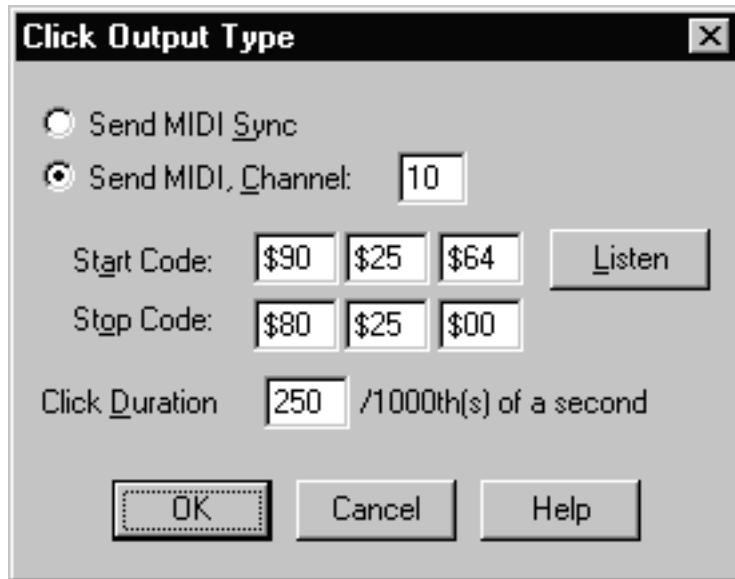
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In either case, the Click Output Type dialog box lets you specify various characteristics of the click: its pitch, MIDI channel, length of a click, and so on.



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- **Send MIDI Sync.** Select this radio button if you want Finale to transmit MIDI Sync signals instead of providing an audible click. If you have connected your computer to an external sequencer (or another computer) that has been configured to interpret this kind of MIDI message, it will wait in “pause” mode until Finale begins play, at which point the two will play in perfect synchronization.
- **Send MIDI, Channel:.** Select this radio button if you want Finale to send the clicks via MIDI (instead of transmitting MIDI Sync signals). The number in the text box specifies the MIDI channel over which Finale will transmit the click information. Finale will automatically fill in this text box and all others in this dialog box if you use the Listen to MIDI button.
- **Start Code: • Stop Code:.** The codes in these two rows specify the MIDI signals (events) to be sent at the beginning and ending of each individual click, and are used to compensate for the idiosyncrasies of various synthesizers. Finale will fill in these text boxes automatically if you use the Listen button.
- **Listen.** When you select this checkbox, Finale goes into “listening” mode. Finale will translate the next MIDI signal you transmit—by playing a key, for example—into the MIDI codes. (Technically, Finale registers the next two MIDI events—a note on and note off command, for example, that constitute a single key strike.) You’ve just specified the key and the MIDI channel Finale will play to create the clicks. (You might use the snare drum or clave sound on a drum machine, for example.)
- **Click Duration.** The number in this text box, in thousandths of a second, specifies the exact duration of each click. In general, you’ll want this value to be fairly small, so that the click sound will be short and sharp; the default value, 500, produces a click that lasts half a second.

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- **OK • Cancel.** Click OK (or press enter) to confirm the click settings you've made and return to the Transcription window. Click Cancel to tell Finale to ignore any changes you made in this dialog box. The default settings (MIDI channel 1, Start Code = note on, Stop Code = note off, pitch = C above middle C with a key velocity of 64) remain in force.

## Align Time Tags to Note Starts dialog box

### How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu.

Click any measure. Choose Align Tags to Notes from the Time Tag Menu.

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### What it does

After you've recorded a MIDI real-time performance and then told Finale where the beats fall by entering Time Tags (see [TRANSCRIBING A SEQUENCE](#)), you can use the Align Tags to Notes command to align the tags more precisely with the beginnings of notes in your performance. In effect, you're "quantizing" the tags to the nearest notes, so that Finale understands that the tag and the note should fall exactly together. In this dialog box, you specify, in effect, how sensitive you want Finale to be as it "searches" for the nearest note attack.



- **Search Width.** The number in this text box, in thousandths of a second, tells Finale how far from each Time Tag it may "search" for a note with which to align it. (The default is 200, or 1/5 second.) If the tempo of the performance was slow, you can increase this number; if it was very fast and "notey," you may be better off using a smaller number so as to avoid moving a Time Tag inadvertently (for example, to the note after the one with which it should align).
- **OK • Cancel.** Click OK (or press enter) to confirm the search width setting and return to the Transcription window. If you click Cancel, Finale ignores any changes you made in this dialog box and cancels the Align Tags to Notes command.

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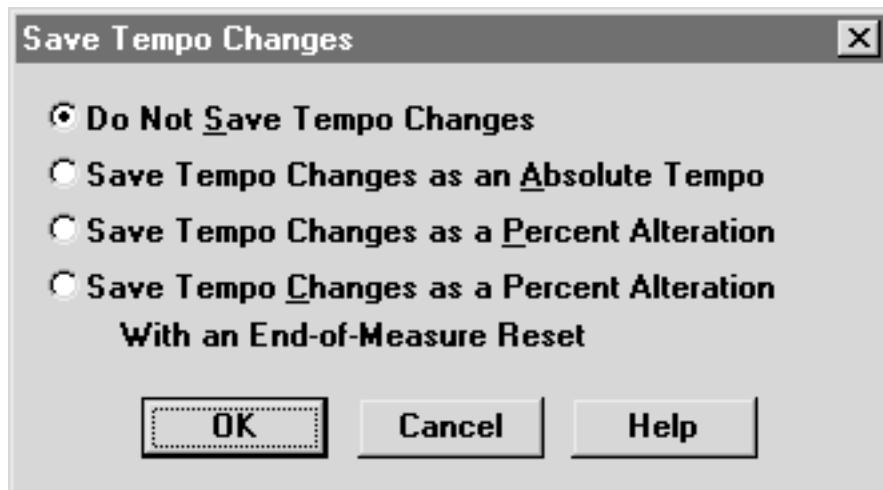
# Save Tempo Changes dialog box

## How to get there

Click the HyperScribe Tool , and select Transcription Mode from the HyperScribe Menu. Click a measure. Record a performance and add Time Tags in the usual way. Click Save Tempo Changes.

## What it does

When you record a performance in the Transcription Mode, Finale offers you the option of preserving any tempo changes so that you can hear them later applied to the finished transcription. (To calculate this information, Finale compares the evenness of your Time Tags with real time; if your Time Tags grow farther apart, for example, Finale infers a decrease in tempo.) In this dialog box, you can specify how you want the tempo information captured.



- **Do Not Save Tempo Changes.** Click this radio button if you do not wish to save any tempo changes.
- **Save Tempo Changes as an Absolute Tempo.** Click this radio button if you want Finale to remember each tiny tempo change as an absolute tempo change. In other words, Finale might think to itself: “60 beats per minute...65...70.” Any expression you place in the score (whose playback definition has been set to affect tempo) will have no effect on the playback tempo. Similarly, you can’t affect the playback tempo by adjusting the Tempo parameter on the Playback Controls. This is the most precise method of preserving your tempo fluctuations.
- **Save Tempo Changes as a Percent Alteration.** Click this button if you want Finale to remember each tiny tempo change as percentage of the tempo that preceded it. In other words, Finale might think to itself: “60 beats per minute...8% faster...10% faster.”

While this kind of tempo information is slightly less precise than the Absolute type, it allows you to change the starting tempo (with an expression, or by changing the Tempo in the Playback Controls) without destroying the relative tempo changes from moment to moment.

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- **Save Tempo Changes as a Percent Alteration with an End-of Measure Reset.** Click this button if you want Finale to remember each tiny tempo change as percentage of the tempo that preceded it (see “% Alteration,” below)—but to remember it in one-measure segments. Finale keeps track of the tempo at the beginning of each new measure, therefore, making it easier for you to edit the tempo for a specific measure with the Tempo Tool.
- **OK • Cancel.** Click OK (or press enter) to retain tempo information, or click Cancel if you decide you don’t want to retain tempo information with your transcription. You return to the Transcription window.

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## Recording with HyperScribe

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When you’re recording a real-time performance using HyperScribe, you can provide the click yourself by tapping a note on your MIDI keyboard, a foot pedal, and so on (if Tap is selected in the Beat Source submenu). Or, another computer or MIDI device can provide a time code that Finale will sync to (if External MIDI Sync is selected in the Beat Source submenu). If you prefer, however, you can have Finale provide a metronome click, which can be triggered by playing a certain MIDI note (if Playback and/or Click is selected in the Beat Source submenu).

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### To record into one or two staves

- **From the Options Menu, choose Quantization Settings.** Adjust the settings, then click OK. See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Click the HyperScribe Tool** . The HyperScribe Menu appears.
- **From the HyperScribe Menu, choose Beat Source, then Playback and/or Click.** The Playback and/or Click dialog box appears. (See [PLAYBACK AND/OR CLICK DIALOG BOX](#))
- **Click the note duration you would like to use for your beat.** Type in the number of EDUs for any duration that is not available from the palette.
- **If you know what tempo you want to record at, enter the tempo into the Tempo text box.** If you prefer to have Finale calculate the tempo for you, click Listen, then tap any key on your MIDI instrument in the desired tempo. Finale will enter the tempo you play.
- **Choose a start signal from the Start Signal for Recording drop-down list.** Finale will delay starting the countoff measures and recording until it receives a start signal. Choose None (Record Immediately) if you don’t want to use a signal to start recording—Finale will immediately start recording (after playing the countoff if one was specified); choose Any MIDI Data for Finale to start recording upon receiving any MIDI signal that’s played; choose Current Metronome Sound to use the same MIDI signal as the metronome click; choose Standard Sustain Pedal or Nonstandard Sustain Pedal to signal the start by depressing the foot pedal; choose Other to define an alternate MIDI signal as the start signal in the MIDI Event dialog box (see [MIDI EVENT DIALOG BOX](#)).
- **Select Play Staves While Recording if you want all the staves set up in the instrument list to play back while Finale provides a click.**
- **Click on Click and Countoff to set up your click and countoff options.** For details, see [PLAYBACK – CLICK AND COUNTOFF](#).
- **Click OK.** You return to the score.

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- **Choose Record into One Staff or Split into Two Staves from the Record Mode submenu of the HyperScribe Menu.**
- **If you choose Split into Two Staves, the Fixed Split Point dialog box appears.** Enter the note that will serve as the split point for the staves. Or click Listen, and play the note on your MIDI keyboard. Click OK. See [FIXED SPLIT POINT DIALOG BOX](#) for more information.
- **Choose HyperScribe Options from the HyperScribe Menu and change the Receive On information if you're sending information on an alternate channel.** Change other settings as needed, then click OK. See [HYPERSCRIBE OPTIONS DIALOG BOX](#) for more information.
- **To start recording, click the measure in which you want Finale to begin recording. Signal Finale to start (if you selected a start signal).** Click a measure. Or, choose Playback Controls from the Window Menu, if it isn't already selected. If you have selected split into two staves, click on the upper staff in which you want recording to begin. Change the measure if necessary, then click Record in the Playback Controls.

Note: If you click a measure to start recording, Finale will start recording into the measure you clicked, not the measure displayed in the Playback Controls.

- **When you're finished, if you are providing the beat, give one extra tap.** The extra tap is required to fill out the beat, for the benefit of Finale's quantization feature.  
(Note: If you stop in the middle of a measure, Finale automatically fills the rest of the measure with rests. If you're HyperScribing over an existing passage and accidentally play partway into an existing measure that you wanted to preserve, ctrl-click to end the recording; Finale won't transcribe the new notes you've played in the half-completed measure.)
- **Click anywhere on the screen to stop recording and exit the HyperScribe dialog box (if it is displayed).** If the quantization or split point settings weren't quite right, change them; then click the first measure and try the performance again. HyperScribe will overwrite whatever music is already on the staff. If you can't seem to find a split point that works to separate the music into the proper staves, use the Note Mover to correct any split point errors (see [To correct split point errors](#), below).

## To use multitrack recording (HyperScribe)

When you're using multitrack recording, remember to specify the recording options in the Instrument List window, otherwise Finale won't know which staves to record into, or which channels to receive from. As with other HyperScribe record modes, you can have Finale wait for a click (Tap or External MIDI Sync is selected in the Beat Source submenu). If you prefer, however, you can have Finale provide a metronome click, which can be triggered by playing a certain MIDI note (if Playback and/or Click is selected in the Beat Source submenu).

- **Choose Quantization Settings from the Options Menu.** Adjust the settings, then click OK. See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Click the HyperScribe Tool** . The HyperScribe Menu appears. The first decision you have to make is whether or not you want Finale to provide a click.
- **From the Beat Source submenu of the HyperScribe Menu, choose Playback and/or Click.** The Playback and/or Click dialog box appears. (See [PLAYBACK AND/OR CLICK DIALOG BOX](#))

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- **Click the note duration you would like to use for your beat from the Beat Equals palette.** Type in the number of EDUs for any duration that is not available from the palette.
- **If you know what tempo you want to record at, enter the tempo into the Tempo text box.** If you prefer to have Finale calculate the tempo for you, click Listen (the Listen to Tempo dialog box will appear), then tap any key on your MIDI keyboard in the desired tempo. Finale will enter the tempo you tapped. See [LISTEN TO TEMPO DIALOG BOX](#).
- **Select Play Staves While Recording if you want all the set up staves in the instrument list to play back while Finale provides a click.**
- **Choose a start signal from the Start Signal for Recording drop-down list.** Finale will delay starting the countoff measures and recording until it receives a start signal. Choose None (Record Immediately) if you don't want to use a signal to start recording—Finale will immediately start recording (after playing the countoff, if one was specified); choose Any MIDI Data for Finale to start recording upon receiving any MIDI signal that's played; choose Current Metronome Sound to use the same MIDI signal for the metronome click; choose Standard Sustain Pedal or Nonstandard Sustain Pedal to signal the start by depressing the foot pedal; choose Other to define an alternate MIDI signal as the start signal in the MIDI Event dialog box (see [MIDI EVENT DIALOG BOX](#)).
- **Click on Click and Countoff to set up your click and countoff options.** For details, see [PLAYBACK – CLICK AND COUNTOFF](#).
- **Choose Multitrack Record from the Record Mode submenu of the HyperScribe Menu.**
- **Choose Instrument List from the Window Menu, if it isn't already selected.** Click the appropriate P (Play) or S (Solo) columns to determine which staves will play back as you record. (For more information, see [INSTRUMENT LIST WINDOW](#).)
- **Click in a staff's R (Record) column to specify that music will be recorded into the staff (a black triangle appears in the column).** To record into different layers of a staff, expand the staff list by clicking on the control arrow next to the staff name, then click in the Record column for each layer you want to record into. Click again to remove a triangle from a staff or layer previously selected for recording.
- **Enter the channel number that will be recorded for each staff or layer in the RChan column.** To specify different channels for the layers of a staff, expand the staff list by clicking on the control arrow next to the staff name, then enter the channel numbers into the RChan columns for those layers. Finale displays the word Mixed next to the Staff name in the RChan column, indicating that Finale will be recording into one or more layers of the staff, from more than one channel.
- **Close the Instrument List.** Clicking on the minimize icon in the upper right corner.
- **Choose Playback Controls from the Window Menu, if it isn't already selected.** See [PLAYBACK CONTROLS](#).
- **In the Measure text box, enter a new measure number to indicate where to start you transcribing.**

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- **When you're ready to start recording, signal Finale to start (if a start signal was selected).** Click the Record button in the Playback Controls. Or, click a measure in your score where you want recording to begin. Finale will use the settings in the Instrument List to determine which channels to receive from or which staves to record into, then begin countoff and recording.

Note: If you click a measure to start recording, Finale will start recording into the measure you clicked, not the measure displayed in the Playback Controls.

- **When you're finished, if you are providing the beat, give one extra tap.** The extra tap is required to fill out the beat, for the benefit of Finale's quantization feature.

(Note: If you stop in the middle of a measure, Finale automatically fills the rest of the measure with rests. If you're HyperScribing over an existing passage and accidentally play partway into an existing measure that you wanted to preserve, ctrl-click to end the recording; Finale won't transcribe the new notes you've played in the half-completed measure.)

- **Click anywhere on the screen to stop recording and exit the HyperScribe dialog box (if it is displayed).** If the quantization or split point settings weren't quite right, change them; then click the first measure and try the performance again. HyperScribe will overwrite whatever music is already on the staff. If you can't seem to find a split point that works to separate the music into the proper staves, use the Note Mover to correct any split point errors (see [To correct split point errors](#), below).

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## Transcribing a sequence

### To record a performance

- **Create an empty score; establish the meter, key signature, and configuration of staves.** You can transcribe onto one or two staves at a time.
- **Click the HyperScribe Tool  and select Transcription Mode from the HyperScribe Menu.** Click the measure at which the transcription will begin. You enter the Transcription window.
- **Click Wait Till.** Finale is in “pause” mode. The recording begins with the first note you play (or any other MIDI signal—be careful not to use the sustain pedal until you’re ready to record).
- **Play your piece. Click anywhere (except on a button) to stop recording.** When you stop recording, you’ll see your music expressed as a sort of horizontal bar graph; the length of the bars indicate the notes’ durations, and their relationship to the piano keyboard (left side of the screen) indicates their pitch.

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Hint: if your performance begins with a pickup measure, fill the first part of the measure with “dummy” beats; the Transcription window always transcribes on the assumption that the first note is beat 1.

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- **If you want to preserve your performance as a sequence, choose Save As from the File Menu.** Note that as far as Finale is concerned, the Transcription window is a different program. The File Menu's commands (New, Open, Save As) no longer refer to the Finale document (notation) you currently have open. They refer instead to the performance, or sequence, you just recorded. If you choose New from the File Menu, for example, you're specifying a new sequence; you're not creating a new Finale (notation) document.

When you save your Transcription window performance, you create a special Finale file called a Note File. When you exit Finale and return to the desktop, you'll notice that your note file has a different icon. You can open this file any time you're in the Transcription window; you can, for example, record a piece today, save it, and transcribe it tomorrow.

- **To play your performance back, choose Select All from the Edit Menu.** The display area is highlighted.
- **Under the word Keyboard, click Play; then click Start.** Finale plays back your performance.

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## To hear a click track while recording in the Transcription Mode

In the Transcription Mode, a click track is nothing more than playback of Time Tags that Finale has placed automatically. You can specify various characteristics of the click: its pitch, MIDI channel, length, and so on.

- **Click the HyperScribe Tool  and select Transcription Mode from the HyperScribe Menu.** Click a measure in the score. The measure you click will be the first measure of the transcription when you transcribe the performance. You enter the Transcription window.
- **Click the word In at the lower-right corner of the Transcription window, and enter the time, in hours, minutes, seconds, and thousandths of a second, at which you want the click track to begin.** If you want the click track to begin immediately at the beginning of your recording, leave the indicator set at 00:00:00:000. (Instead of typing numbers, you can also specify the appropriate point in the music by clicking in the display area.)
- **Click the word Out at the lower-right corner of the Transcription window, and enter the time, in hours, minutes, seconds, and thousandths of a second, at which you want the click track to stop.** In other words, if you guess that your performance will last two minutes, type 2:00:000. (Instead of typing numbers, you can also specify the appropriate point in the music by clicking in the display area.)

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Instead of entering numbers with the In: and Out: indicators, you may prefer to simply drag the mouse through the keyboard display area (marked by a piano keyboard at the left side).

The In: and Out: numbers will change to accurately record the width of the highlighted area.

- **Enter the tempo in the Set to text box.** The number you enter here is a standard metronome marking (beats per minute), and allows you to specify the tempo of the click track. (You set the rhythmic value of this metronome setting—usually quarter notes per minute—using the First Tag submenu of the Time Tag Menu.)
- **Choose Click Output from the Time Tag Menu.** The Click Output Type dialog box appears.
- **Specify the sound of the click track by clicking Listen and playing the appropriate note.** Finale automatically takes note of the MIDI channel you used to generate the sample click.

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You might want to use a rim shot or other short percussive sound on a drum machine, or a very high note on your MIDI keyboard. If you like, you can change the duration of the click sound by changing the Duration number; the default duration is a half second.

- **Click OK (or press enter).** You return to the Transcription window.
- **Click Wait Till.** When you click Wait Till, Finale places a set of Time Tag note icons across the top of the selected Keyboard region; when you begin to play, it will play each of these back as one click of the metronome.

Finale is now in pause mode, awaiting the first note of your performance. Make sure that the Record at End radio button is selected (under the word Keyboard) and that Play is selected (under the words Time Tag).

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- **Record your performance as usual.** As you play, Finale will record your performance while generating a click track of the tempo, sound, and duration you specified.

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## To transcribe a sequence from a sequencer using the Transcription Mode

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If you're interested in notating a performance that's currently stored in a hardware or software sequencer, you have several options. If your sequence is stored in a sequencing program (software), you can usually transfer it to Finale by saving it as a standard MIDI file; read your sequencer's instructions, then see [MIDI FILES –To import a MIDI file](#) for instruction on converting a MIDI file to standard notation.

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If the sequence is stored in a physical (hardware) sequencer, or if you have a second computer equipped with its own MIDI interface, you can plug the sequencer (or extra computer) into your computer and play the sequence into the Transcription Mode window. As far as Finale is concerned, the MIDI signals it's receiving in this way are no different from the ones you produce when you play your synthesizer. The Transcription Mode can record tracks simultaneously from as many MIDI channels as you like, and then transcribe up to four channels at a time.

- **Create the empty score, including meter, key signature, and staff configuration.** You can transcribe onto one or two staves at a time.
- **Click the HyperScribe Tool  and select Transcription Mode from the HyperScribe Menu.** **Click the measure at which the transcription will begin.** You enter the Transcription window. If the sequence is capable of providing a MIDI "click track," or if you can add a separate track consisting solely of quarter-note (or some other value) "clicks" on a single pitch, you'll save time in the long run, because Finale will be learning where the beats fall at the same time as it's hearing the music. If your sequence does not contain a click track, skip to the instruction marked by the asterisk (\*).
- **Choose Click Input from the Time Tag Menu. Specify the incoming MIDI signal that will serve as the click.** The easiest way to enter the click description is to click Listen, and then play the click itself. Note that if the click itself is to be a pitch, make sure it's either a very high or very low pitch—one that won't be mistaken for a note in your sequence.
- **Click Ignore First Data Byte (so that it's no longer selected).** This checkbox essentially tells Finale whether or not it should be particular about the MIDI signal it's interpreting as Time Tag information—in other words, whether or not to consider any key (or controller) to be a Time Tag. You don't want this option selected, because you're going to record both Time Tags and keyboard notes simultaneously.

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- **Click OK (or press enter).** If the clicks will be “tapping” any duration other than a quarter note, be sure to let Finale know by choosing the correct duration value from the First Tag is submenu of the Time Tag Menu.
- **Click Record under the words Time Tag.** If the sequence won’t be providing a click track, leave Play selected under the words Time Tag; you can add the Time Tags separately after you’ve recorded the sequence.



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- \* **Click Wait Till.** Finale is now in “pause” mode, where it will remain until it receives the first MIDI signal from the external sequencer.

- **Play the sequence. Click anywhere (except on a button) to stop recording.** When you stop recording, you’ll see your music expressed as a sort of scrolling horizontal bar graph; the lengths of the bars indicate the durations of the notes, and their position in relation to the piano keyboard (left side of the screen) indicates their pitch. If you recorded the Time Tags (“click track”) as the sequence played, you’ll also see note icons at the top of the screen, indicating the placement of the beats.
- **To play your performance back, choose Select All from the Edit Menu; under the word Keyboard, click Play; then click Start.** You hear the sequence played back. Note that Finale records the MIDI channel information from the sequence, too; when it plays back, it will transmit the MIDI signals over the same channels on which they were received. Keep this in mind if you’re having trouble hearing all the tracks in the sequence when you play it back.
- **If the sequence didn’t contain a click track, add Time Tags.** See [To transcribe a sequence](#).
- **Select the MIDI channel and pitch information to be transcribed by choosing Transcription Filter from the Transcription Menu.** The Transcription Filter dialog box appears, in which you can specify the range of notes within each MIDI channel you want transcribed.

For example, if your sequence contained tracks recorded on several different MIDI channels, you can now transcribe them onto individual staves, one at a time; if the flute and clarinet were both on channel 2, for example, enter 2 in the first MIDI channel text box. Then, to make sure you only transcribe the flute part, enter the highest and lowest notes of the flute’s register in the Key Range: High and Low text boxes. (To enter this information by playing it, click Listen; play the lowest note, and then the highest note of the range you want to specify.)

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You can also use this high note/low note filter in reverse. If, for example, you specify a Low note that’s higher than the High note, you’ll have defined a range of notes you want to omit from the transcription; only notes lower or higher than the specified range will be transcribed.

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- **Click Use Filters.** You’ve just told Finale, in terms of MIDI channel and range of notes, what it should extract from the complete sequence for notation onto its own staff. When you’re finished transcribing this element, you can return to the Transcription window, choose Transcription Filter again, and specify the next MIDI channel setting to extract the next “track” out of

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the sequence, and so on, until you've filtered out each individual "track" from the sequence.

- **Choose Assign Measure Tags from the Time Tag Menu.** For each downbeat, Finale automatically puts a tiny M above the other Time Tags in the Time Tag display area, according to the time signatures in the score itself.
- **If you're transcribing onto two staves, choose a split option (Fixed or Moving) from the Split Point submenu of the Transcription Menu.** If you choose Fixed, a dialog box appears. Enter the number of a synthesizer key whose pitch you want to designate as the dividing point between upper staff (usually treble clef) notes and lower staff (usually bass clef) notes. (Or, if you prefer, click Listen and play the key.)

If you choose Moving, Finale will split a two-handed performance onto the correct staves (treble clef or bass clef) by tracking the positions of your hands as they move up and down the keyboard. Enter (or, by clicking Listen, play the interval of) the largest hand span (in half steps) that occurs in the sequence. As long as there's a discernible gap between your two hands, Finale can track a changing split point automatically. Click OK to exit either Split dialog box.

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- **Click Quant Settings in the Transcription window.** The Quantization Settings dialog box appears.
- **Choose a smallest note value and type of quantization.** Choose the smallest predominant note value in the piece. Select either Mixed Rhythms, Space Evenly (for a swing feel) or No Triplets. See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Click More Settings.** The More Quantization Settings dialog box appears.
- **If you like, click Key Velocities, Note Durations.**
- **Click OK twice.**
- **If you like, click Save Continuous Data, and Save Tempo Changes.** When the dialog box appears (when you click Save Tempo Changes), press enter.

These four options tell Finale to remember the precise feel of the original performance, and to keep this data handy for playback once you return to the score. If you don't choose these options, then when you play back the transcribed music from the score, Finale will simply play back the sheet music—mechanically reproducing the notes, but without expression or feeling—instead of an exact re-creation of your original performance.

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- **Click the Transcribe button.** If the results aren't perfect, remember that your performance is still intact, in the Transcription window. Click the first measure of the transcribed notation to switch back into the Transcription Mode, where you can correct any split point or quantization settings; then click Transcribe again.

If you still don't get good results and you can't figure out what's wrong, read the section called Quantization Settings Guide in the Appendix. If you discover occasional split-point errors in the transcription (where a right-hand note was notated on the left-hand staff, for example), see [RECORDING WITH HYPERSCRIBE—To correct split point errors](#) and [QUANTIZATION SETTINGS GUIDE](#).

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## To transcribe a performance

- **Record the music.** See "[To record a performance](#)," above.

- **Choose Select All from the Edit Menu.** The display area is highlighted. You’re about to tap along with your music as it plays back, providing Finale with a tempo point of reference. These taps are called Time Tags.
- **Choose a rhythmic value for your taps from the First Tag is submenu of the Time Tag Menu.** If you plan to tap even rhythmic values (all quarter notes, for example), also choose Record Equal Durations from the Time Tag Menu. (If you don’t select Record Equal Durations, you can actually vary the rhythmic value of your tap—sometimes eighths, sometimes quarters—and Finale will attempt, by interpolating and extrapolating, to assign the Time Tags correctly.)
- **Under the word Keyboard, click the Play option.** There are two distinct layers of MIDI information in the Transcription Mode: the Keyboard layer, which records every aspect of your synthesizer performance, and the Time Tag layer, which records only your beat taps. You want the Keyboard layer to play while you record the Time Tags.
- **Under the words Time Tag, click Record.** If you’re about to generate Time Tag taps on any channel other than MIDI channel 1, choose Click Input from the Time Tag Menu. Click Listen to MIDI, and play the note (or MIDI controller) you’ll be tapping. Click OK.
- **Click the Wait Till button.** Finale goes into pause mode, where it will remain until you touch a key or pedal on the synthesizer.
- **Tap any key in time to the music.** Click anywhere (except on a button) to stop recording. If you need to start over, choose Select All from the Edit Menu and repeat the last four steps. When the music ends, Finale automatically stops recording, and you should see small note symbols (Time Tags) across the top of the screen.
- **Choose Align Tags to Notes from the Time Tag Menu.** This command “quantizes” your taps to the nearest notes.

A small dialog box appears, asking you to specify the search width. The number in this text box, in thousandths of a second, tells Finale how far from each tag it may “search” for a note with which to align it. If the performance was slow, you can increase this number; if it was very fast and “notey,” you may want to use a smaller number (so as not to move a Time Tag inadvertently to the note after the one with which it should align, for example).

In most cases, however, you can simply keep the default search width setting (200 thousandths of a second).

- **Click OK (or press enter).**
- **Choose Assign Measure Tags from the Time Tag Menu.** Finale automatically puts a tiny M at the beginning of every measure, according to the time signature (or time signatures) you’ve already established in the score itself.

If your piece has several different time signatures but you haven’t already established them in the score, choose Measure from the Time tag Menu and repeat the tapping process, but this time tap at each downbeat. When you’re finished, choose Convert to Time Signatures from the Time Tag Menu; this will automatically create time signature changes in the correct measures in your score.

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- **If you’re transcribing onto two staves, choose a split option (Fixed or Moving) from the Split Point submenu of the Transcription Menu.** If you choose Fixed, a dialog box appears. Enter a synthesizer key number at which to split the performance into two staves. (Click Listen, if you prefer, and play the key.)

If you choose Moving, a dialog box appears in which you can enter (or, by clicking Listen, play) the largest hand span that occurs in your performance (in half steps). This doesn’t necessarily mean the widest interval you can play with one hand; rather, it means the widest interval you played in the piece. When transcribing, Finale will attempt to split your two-handed performance onto the correct treble- and bass-clef staves by tracking the positions of your hands as they move up and down the keyboard. As long as there’s a discernible gap between your two hands during the performance, Finale can track a changing split point automatically.

- **Click OK to exit either dialog box.**
- **Choose a smallest note value and type of quantization.** Choose the smallest predominant note value in the piece. Select either Mixed Rhythms, Space Evenly (for a swing feel) or No Tuplets. See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Click More Settings.** The More Quantization Settings dialog box appears.
- **Select Include Voice Two if desired.** If there are few places where you’ll be needing an inner voice, however, don’t select this option. This will prevent Finale from creating secondary voices where you didn’t intend them—for example, where two successive notes were accidentally overlapped in the sequence. The status of this option can have a dramatic effect on the “cleanliness” of your transcriptions. Use the Retranscribe function in the Mass Mover Menu to correctly place Voice 1 and Voice Two in the few places you want them. See [RETRANSCRIPTION](#).
- **If you like, click Key Velocities, Note Durations.**
- **Click OK twice.**
- **If you like, click Save Continuous Data, and Save Tempo Changes.** When the dialog box appears (when you click Save Tempo Changes), press enter.

These options tell Finale to remember the precise “feel” of your original performance, and to keep this data handy for playback once you return to the score. Save Key Velocities tells Finale to retain key velocity information (see [KEY VELOCITY](#)). Save Note Durations preserves Start and Stop Time data, such as rolled chords and swing (see [START AND STOP TIMES](#)); Save Continuous Data retains continuous data (pedal, pitch bend, and so on); and Save Tempo Changes captures your tempo fluctuations, including ritards and accelerandi. If you don’t choose these options, then when you play back the transcribed music from the score, Finale will simply play back the sheet music—mechanically reproducing the notes, but without expression or feeling—instead of exactly re-creating your original performance.

- **Click the Transcribe button.** If the results aren’t perfect, remember that your performance is still intact, in the Transcription window. Click the first measure of the transcribed notation to switch back into the Transcription Mode, where you can correct any split point or quantization settings; then click Transcribe again.

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If you still don't get good results and you can't figure out what's wrong, read the section called Quantization Settings Guide in the Appendix. If you discover occasional split point errors in the transcription (where a right-hand note was notated on the left-hand staff, for example), you can either change the split point settings in the Transcription window and try again, or simply go to the score and fix the wrong notes manually. See [RECORDING WITH HYPERSCRIBE](#)—To correct split point errors and [QUANTIZATION SETTINGS GUIDE](#). See also [QUANTIZATION SETTINGS DIALOG BOX](#), [MORE QUANTIZATION SETTINGS DIALOG BOX](#) and [RETRANSCRIPTION](#).

## To edit Time Tags

Sometimes you need to change the durational value of a Time Tag, or move the Time Tag so that it aligns with a note, or to add or remove a Time Tag completely. The following instructions assume you've already recorded a performance and entered Time Tags, as described in “[To record a performance](#)” and “[To transcribe a performance](#),” above. They also assume that you're still in the Transcription window.

- **Click the words Time Tag.** The words become highlighted. You've just indicated that you'll be editing Time Tags only. For better control, you can “zoom in” by choosing View Resolution from the Transcription Menu. In the dialog box that appears, enter a smaller value to enlarge the display—50, for example; click OK.
- **To insert a new Time Tag, double-click in the Time Tag display area.** The Time Tag display area is the top strip of the display window, where the Time Tags appear (in a line with the small metronome icon). When you double-click, a new tag appears, whose duration is determined by the First tag is setting in the Time Tag Menu.
- **To move a Time Tag, drag its notehead.** If you select a group of tags (by dragging through them or by choosing Select All from the Edit Menu), you can drag any one notehead to move them all.
- **To change the duration of a Time Tag, carefully double-click its notehead; on the second click, hold the button down. Drag it to the left or right.** As you drag, the Time Tags cycle through the durational values: sixteenth notes, eighth notes, quarter notes, and half notes. Drag to the right for larger values, to the left for smaller values. By selecting a range of tags (by either dragging or by choosing Select All from the Edit Menu), you can use this technique to effectively renote an entire piece at once. You could change a  $\frac{4}{4}$  piece to cut time, for example, by changing quarter note Time Tags to eighth note Time Tags; you're effectively telling Finale that every quarter note is now an eighth note. (If you try this, however, don't forget to choose Assign Measure Tags again from the Time Tag Menu before clicking Transcribe.)

## To edit keyboard notes

While it's much easier to edit your performance once it's been transcribed into standard notation, you can, if you wish, edit notes directly in the Transcription window.

- **Click the word Keyboard.** The word becomes highlighted. You've just indicated that you'll be editing notes only. For better control, you can “zoom in” by choosing View Resolution from the Transcription Menu. In the dialog box that appears, enter a smaller value to enlarge the display—50, for example; click OK.
- **To delete notes, drag through their starting point and press delete.**

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- **To insert a new note, double-click in the Keyboard area.** The Keyboard area is the bottom three-quarters of the display window, where the other notes appear. When you double-click, a new note appears, whose pitch is determined by the location of your click; use the piano keyboard at the left side of the screen as a guide.

Technical note: The note's initial duration is 15 units; the value of a unit is determined by the number in the View Resolution dialog box. In other words, if the View Resolution (the unit) is 100 (in thousandths of a second), the note produced by a double-click is 1500 thousandths of a second long—which is 1.5 seconds. If you hold the mouse button down on your second click, you can drag backward (to the left) to increase the duration of the note.

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- **To move the attack (or release) of the note, carefully double-click the line; on the second click, keep the mouse button down and drag the first (or second) half of the line right or left.**

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## To add tracks

In a true sequencer program, you can record a new “track” while listening to a previously recorded “track.” Using the Playback Controls and the Transcription Mode, you can accomplish the same effect in Finale.

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- **Record the first track. Transcribe it in the usual way.** See “[To record a performance](#)” and “[To transcribe a performance](#),” above.

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- **Choose Playback Controls from the Windows Menu.** The Playback Controls appear.

If you chose Save Key Velocities, Save Note Durations, Save Continuous Data, and Save Tempo Changes while you were in the Transcription Mode, you can now instruct Finale to play the music back with your original “feel,” including tempo fluctuations and pedaling.

- **Click the expand arrow; then click Playback Options. If you want to hear the already-recorded music played back exactly as you recorded it, make sure the four Play Recorded \_\_\_\_\_ checkboxes are selected. Click OK.** At this point, listen to your score to make sure the tempo and MIDI channels are set correctly. You can't change any aspects of this “already-recorded track” beyond this point.

You're about to create a Playback File of the existing score. A Playback File is an audio version of the current score (not the same thing as a Note File, which can only be created from within the Transcription Mode). If you only want to record a new track over part of your score, specify the range of measures you want to include in the Playback File using the Play From and Play Through controls.

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- **Click Save File.** A dialog box appears.

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- **Give your Playback File a title, and click Save.** You can close the Playback Controls, if you wish.

• **Click the HyperScribe Tool  and select Transcription Mode from the HyperScribe Menu. Click the target measure for the transcription of the next track.** You enter the Transcription window. The Background File checkbox now has an X in it; Finale has automatically “loaded” your playback file into the “background,” so you'll hear it playing when you record your new track. (If you don't want to hear the old track playing back, click Background File and click Cancel.)

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- **Choose New from the File Menu.** Any music left in the window is now cleared.

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- **Click Start or Wait Till. Now play your second track. Click anywhere (except on a button) to stop recording.** Finale plays your Background File as you record the new track. If you haven't clicked the mouse, Finale automatically stops recording when the Background File ends.
- **Choose Select All from the Edit Menu.**
- **Choose Create Tags From Background File from the Time Tag Menu.** Finale assigns Time Tags to the new track based on their positions in the Background File (your original track), saving you the trouble of having to record them again.
- **Choose Align Tags to Notes from the Time Tag Menu.** This command "quantizes" your taps to the nearest notes.

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A dialog box appears, asking you to specify the search width. The number in this text box tells Finale how far from each tag it may "search" for a note with which to align it. If the performance was slow, you can increase this number; if it was very fast and "notey," you may want to use a smaller number. In most cases, however, you can simply keep the default search width setting.

- **Click OK (or press enter).**
- **Choose Assign Measure Tags from the Time Tag Menu.**
- **From the Transcription Menu, choose your quantization value, split point, and other transcription options.** For a complete discussion of these options, see "[To transcribe a performance](#)," above.
- **Click the Transcribe button.** You can repeat this process as many times as you like, building staff after staff, track after track. Just create a Playback File of each transcribed track before proceeding to the next. (Note: You don't have to include all existing staves in each Playback File. See [PLAYBACK](#) for instructions on muting nonessential staves.)

## Split points

To specify a point at which a measure may split across a system (line) break, see [MEASURES—To split a measure across a line break](#).

You'll need to specify a different kind of split point when you use Finale's real-time transcription tool to transcribe a two-handed keyboard performance. Since the computer can't "see" your hands, you must tell it how it should split your performance onto the two staves.

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### To specify a fixed split point

To enter HyperScribe, click the HyperScribe Tool. The HyperScribe Menu appears. To enter the Transcription window, click the Transcription Mode, then click the measure where the transcription is to begin. See [RECORDING WITH HYPERSCRIPT](#) or [TRANSCRIBING A SEQUENCE](#).

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- **From the Record submenu of the HyperScribe Menu choose Split into Two Staves or from the Split Point submenu of the Transcription Menu choose Fixed.** The Fixed Split Point dialog box appears, letting you enter a number. The number refers to a specific note on your MIDI keyboard; middle C is key number 60.
- **Click Listen.** Finale displays a message, telling you that it's listening.

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- **Play the MIDI note you want to designate as the split point for your transcription.** If your MIDI equipment is set up properly, the number in the Split MIDI Note text box changes. (You can also type a number directly into the text box.) When Finale transcribes your performance, all notes below the note indicated will be put on the lower staff; all notes above, including the specified note, will be on the top staff.
- **Click OK (or press enter).** If your piece has no clear split point, you may find it easiest to record the right-hand part an octave higher than written. After Finale transcribes the piece, it's a simple matter to transpose that staff to the proper register (see [TRANSPOSING: BY INTERVAL](#)).

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## To specify a movable split point (Transcription Mode only)

If the piece you intend to transcribe doesn't have any one split point—in other words, if the ranges of notes played by your right and left hands during the piece aren't completely distinct—you can use Finale's Moving split point feature. Finale will split a two-handed performance onto the correct staves (usually treble and bass clef) by tracking the positions of your hands as they move up and down the keyboard. As long as there's a discernible gap between your two hands at any given moment, Finale can adjust the split point on a note-by-note basis automatically.

- **From the Split Point submenu (of the Transcription Menu), choose Moving.** A dialog box appears.
- **Click Listen, and play a one-hand-width interval on the synthesizer keyboard.** Don't necessarily play the widest interval you can reach. Instead, play the largest interval you played with one hand in the piece; strike the two notes comprising your hand width more or less simultaneously. The number in the Hand Width text box, measured in half steps, changes to reflect the interval you played. (Instead of clicking Listen, you can also enter a number directly into the Hand Width text box.)
- **Click OK.** If Finale still makes a few errors in the resultant transcription—for example, if your hands were, at some point, too close together for Finale to track them—see [To correct split point errors](#).

## To correct split point errors

Occasionally, because there is no clear split point, or because your hands cross, a HyperScribe or Transcription Mode transcription will contain left-hand notes in the treble-clef staff, or right-hand notes in the bass-clef staff. Using the Note Mover Tool, you can quickly restore the notes to the proper staves. See [NOTE MOVER TOOL](#).

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- **Click the Note Mover Tool** . The Note Mover Menu appears.
- **Choose Delete After Merge from the Note Mover Menu.** In other words, you'll delete the incorrectly split note from its current staff, and merge it with the correct staff.
- **Click the measure containing the incorrectly split notes.** A handle appears on each note-head.
- **Select the notes to be moved.** Select one note by clicking its handle, several adjacent notes by drag-enclosing them, or additional notes by shift-clicking (or shift-drag-enclosing them). The handles you select are highlighted.

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- **Drag any highlighted handle onto the target staff.** Don't drag it to any particular line or space; just drag it anywhere onto the correct staff. The notes are automatically transferred to the correct lines or spaces of the new staff.

Note: If you are not pleased with the results check your quantization settings in Quantization Setting dialog box in the Options Menu. Also the More Quantization Settings dialog box. See [QUANTIZATION SETTINGS DIALOG BOX](#) and [MORE QUANTIZATION SETTINGS DIALOG BOX](#).

## Swing

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For a discussion of creating playback with a swing feel, see *Installation & Tutorials*.

The most common convention is to notate “swung” eighth notes as standard eighth notes, with the word Swing above the score (usually on the first page, with the tempo marking). Finale follows this convention in transcribing real-time performances.

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### To notate swing performances (HyperScribe)

- **From the Options Menu, choose Quantization Settings.** The Quantization Settings dialog box appears.
- **Select a Smallest Note Value.** See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Select Space Notes Evenly in Beat.** Finale will notate swung eighth notes as normal eighth notes, but will accurately notate triplets if you play them. Note: It's a good idea to tell Finale beforehand exactly how you want the triplets notated—whether or not they should have a bracket or slur, and so on. Instructions for defining the default tuplet appearance can be found under [DEFAULT TUPLET VISUAL DEFINITION DIALOG BOX](#).
- **Click More Settings.** The More Quantization Settings dialog box appears.
- **Select Soften Syncopations.** See [MORE QUANTIZATION SETTINGS DIALOG BOX](#) for more information.
- **Click OK twice.**
- **Record your performance.** See [RECORDING IN HYPERSCRIBE](#)—To record into one or two staves.

Note: For other ways to create a swing performance see [MIDI –To create swing playback](#).

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### To notate swing performances (Transcription Mode)

You can also transcribe swing performances with the Transcription Mode. The process is roughly the same, but the steps are slightly different.

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- **Click the HyperScribe Tool  and select Transcription Mode from the HyperScribe Menu.** Click the measure at which you want the transcription to begin. You enter the Transcription window.
- **Record your performance in the usual way.** See “[To record a performance](#),” above.
- **Click the Quant Settings button in the Transcription window.** The Quantization Settings dialog box appears.

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- **Select Space Notes Evenly in Beat.** Finale will notate swung eighth notes as normal eighth-note pairs, but will accurately notate any triplets that occur. See [QUANTIZATION SETTINGS DIALOG BOX](#) for more information. Note: Again, you can tell Finale beforehand exactly how you want the triplets notated—whether or not they should have a bracket or slur, and so on. Instructions for defining the default tuplet appearance can be found under [TUPLETS](#).
- **Click OK.**
- **Continue the transcription process in the usual way.** Again, see “[To transcribe a performance](#),” above.

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## Punch in/Punch out

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### To to perform a punch in and out

**Punch in** and **punch out** are sequencing and recording terms. They refer to the act of rerecording, in a second pass, only a portion of a performance you’ve already recorded, allowing you to rerecord only a flawed part of a performance that was otherwise perfect, for example.

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You can punch in and out in Finale’s Transcription window. By clicking the Keyboard Play radio button and the Time Tag Record radio button, you can also rerecord Time Tags for a certain passage. For further instructions on the use of the Transcription Mode, see [TRANSCRIBING A SEQUENCE](#). You can tell Finale to play a “countoff” measure or so of music before switching to “record” mode, if you want.

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- **Record your performance in the usual way.** Again, see [TRANSCRIBING A SEQUENCE](#) for complete instructions.
- **Specify the region you want to rerecord.** To tell Finale what region you want to rerecord, you need to enter the exact starting and stopping times in the In and Out counters (in the lower-right corner of the screen). These indicators specify the starting and ending points of the selected region, expressed in the Hours:Minutes:Seconds:Thousandths of a second format. To edit these numbers directly, click the word In or Out, and type new values.

You may find it easier to select a region by simply dragging through a section of the display area. These counters change automatically to reflect your selection. You can also set either indicator by clicking—click the word In or Out, and then click in the display area.

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Note: To locate the places where you want to punch in and out, drag through the keyboard display area of the Transcription window, so that a portion of it is highlighted. Under the word Keyboard, click Play; click Start to listen to the highlighted music. Repeat the process until you’ve located the exact places in the music where you want to punch in and out.

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- **Under the word Keyboard, click Punch In/Out.**

- **Choose Punch In Preroll from the Transcription Menu.** You’ll probably want Finale to play a few seconds of the music just before the spot you want to rerecord, so you can hear the desired spot in context and in tempo. The dialog box that now appears allows you to specify how many seconds of the existing music you want Finale to play before switching into record mode (at which point you’ll begin to play the new music).

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- **Enter the number of seconds of preroll you want. Click OK (or press enter).** You're now ready to begin.
- **Click Start.** Finale plays the music preceding the punch-in point for the number of seconds you specified, and then begins recording your new performance. When Finale reaches the point you specified as the punch-out point, it stops recording.

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