

# Chapter 39: Playback

## Playback Controls

### How to get there

Choose Playback Controls from the Window Menu.

[TOC](#)

### What it does

Playback Controls is a docked toolbar or floating window that give you tape-deck-like buttons for controlling the playback of your score. Click on the Playback Settings button to open the Playback Settings dialog box where you can specify a number of playback options, such as the tempo, range of measures to be played, overall volume level, and so on. Also, Playback Settings let you save a MIDI or playback file, and give access to the Playback Options dialog box, where you can further specify Finale's playback behavior.

[Index](#)

Playback Controls supports Finale's HyperScribe recording and playback functions as well. To start recording, you can click Record in Playback Controls when the HyperScribe Tool is selected.

[Next Chapter](#)

[Previous Chapter](#)



- **Rewind to Beginning** . Click this button to enter the number 1 into the Measure text box, which indicates where playback will begin. If the music is already playing back when you click this button, Finale will stop playback for a moment, jump to the beginning of the score, and resume playback from there.
- **Rewind** . Click this button and hold the button down to make the number in the Measure text box decrease rapidly. If the music is already playing back and you want to hear something again, click this button for a moment, then release; playback will resume from the measure number (that you just changed) in the Measure box.
- **Stop** • **Play** • **Pause** . Click Stop to halt playback and reset the Measure text box to its original value (or, rather, to the value indicated by the Play From controls; see below).

[TOC](#)

Click Play to begin playback. While the music is playing, the Measure text box shows you the measure being played. If you click Pause, playback will stop and the Measure text box will show the measure you stopped at. After you click Pause, click Play to resume playback from the place you stopped.

[Index](#)

- **Record** . Click Record to start recording when HyperScribe is the selected tool. Be sure that you have specified a staff for recording into in the Instrument List window. Based on your settings in the Click and Countoff dialog box, Finale will either start recording immediately, or after playing the indicated number of countoff measures. Unless you're tapping to provide the beat (Tap is checked in HyperScribe's Beat Source submenu), Finale will wait for the start signal you selected in the Playback and/or Click dialog box before playing the countoff measures and recording your performance.

[Next Chapter](#)

[Previous Chapter](#)

Note: As a shortcut you can click a measure in your score to start recording, instead of using the Record button. Finale will start recording into the measure you clicked, according to the click and countoff settings, just as if you clicked the Record button. If Multitrack Record is selected in HyperScribe's Record Mode submenu, you must set up the Instrument List to specify the recording information (which staves or layers to record into, and which channels to receive from).

- **Fast Forward ►.** This button makes the number in the Measure text box advance rapidly. If the music is already playing back and you want to skip ahead, click this button for a moment, then release; playback will resume from the measure number (that you just changed) in the Measure text box.
- **Fast Forward to End ►►.** When you click this button, the Measure text box shows the number of the last measure in the score.

If the music is already playing back when you click this button, Finale will stop playback for a moment, play the last measure of the score, and stop.

- **Measure\_\_.** This text box has two functions. Before you begin playback, it indicates the first measure to be played. And while playback is underway, it changes to show you the measure being played.
- **Playback Settings**  . Most of the time, the controls described above are adequate for controlling playback. If you want to use some of Finale's more powerful options, click the Playback Settings button. The Playback Settings dialog box opens to reveal several other controls and options. See [PLAYBACK SETTINGS DIALOG BOX](#).

- **Tempo: Whole Note • Half Note • Quarter Note • [etc].** The Playback Tempo is used for playback only. The tempo used for recording is set in the Playback and/or Click dialog box. The Playback tempo controls let you establish the playback tempo for your piece. Of course, if you've set up the tempo in other ways—by recording tempo changes played into the Transcription Mode of HyperScribe, for example, or by placing tempo markings into the score—then this tempo setting will have no effect. See [PLAYBACK AND/OR CLICK DIALOG BOX](#).

Not every tempo is measured in quarter notes per minute, of course, so you can select the basic unit of the tempo pulse (Half Note, Dotted Quarter Note, and so on) from the Tempo drop-down list. To set the number of beats per minute—the actual tempo—either type a new number into the text box, or click the arrows to increase or decrease the displayed number.

## Playback Settings dialog box

### How to get there

From the Windows Menu, choose Playback Controls. Click on the **Playback Settings**  button on the Playback Controls.

### What it does

In this dialog box, you can define Finale's handling of a number of playback variables, for real-time playback and playback files.

TOC

Index

Next Chapter

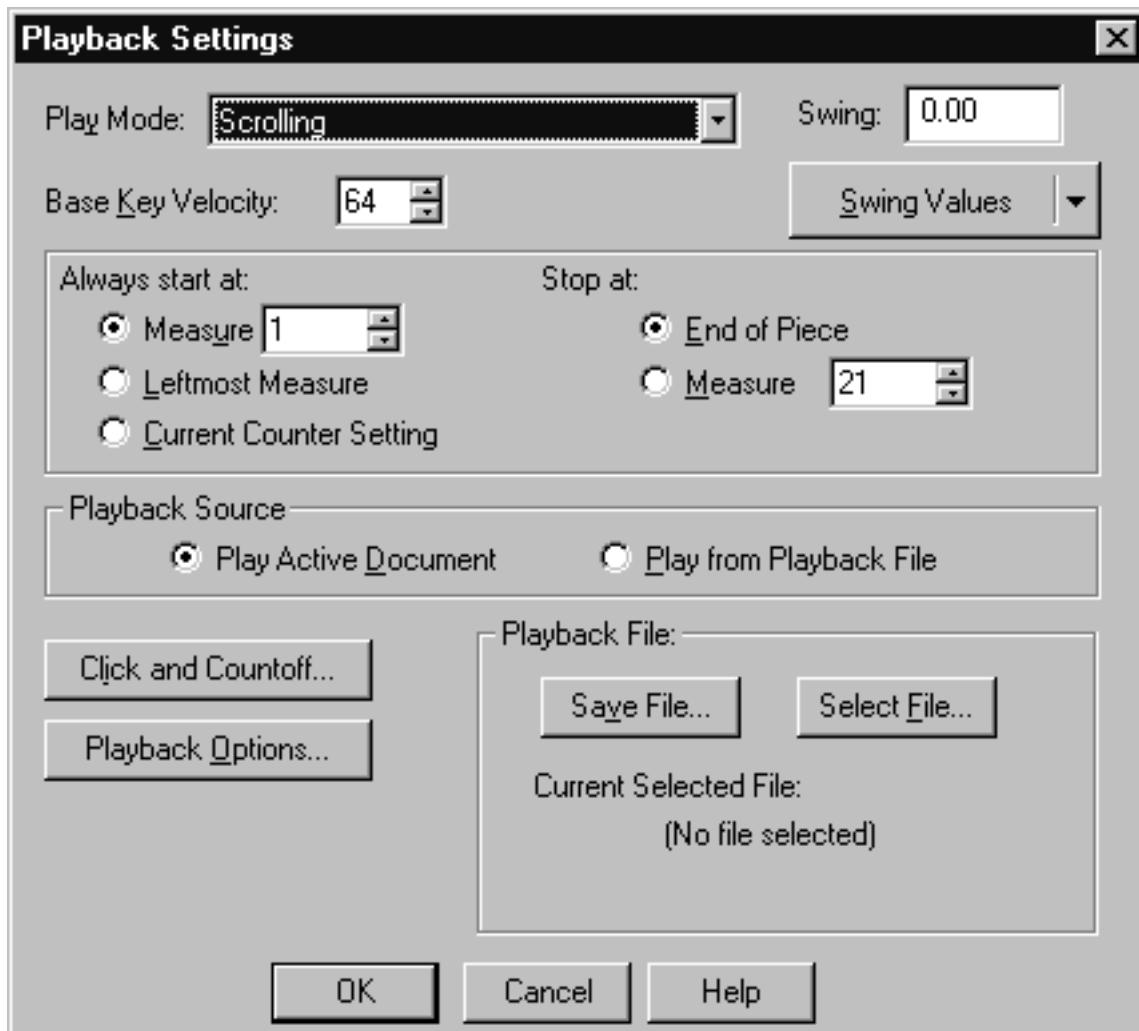
Previous Chapter

TOC

Index

Next Chapter

Previous Chapter



- **Play Mode: Non-Scrolling • Non-Scrolling (Pre-Scan Music) • Scrolling.** Choose Non-Scrolling to play back your music without showing a pointer on the music as it plays back. Choose Non-Scrolling (Pre-Scan Music) if you want Finale to pre-process the music before it plays back; no pointer is shown when the music plays back. Choose Scrolling if you want Finale to show a pointer as the music plays back. Finale will automatically pre-scan the music before playing; when the pointer reaches the edge of the window, Finale advances to the next screen of music.
- **Swing: Swing Values.** This control allows you to apply a swing feel to the entire piece. If you've created an Expression with a Swing effect, the expression will override this control. Click on the Swing Values drop-down menu to select from several levels of swing or type the percentage of swing in the text box (0% = no swing, 100% = standard swing). For more details, see [SWING PLAYBACK](#).

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

- **Base Key Velocity.** This number, on a scale from 0 (silent) to 127 (very loud), establishes the overall key velocity setting for the playback of your piece. (Key velocity is usually equated with volume, but not always. Finale calculates the effect of dynamic markings (expressions) based on this number. In other words, you can make the piece generally softer by decreasing this number (but individual dynamics within the piece will still override the playback control settings).
- **Always Start at: Measure \_\_\_\_ • Leftmost Measure • Current Counter Setting.** Using these options, specify where you want Finale to begin playback; the default settings tell Finale to play from Measure \_\_\_. Enter a number into the text box (or click the arrows to change the number). Alternatively, you can select the Leftmost Measure displayed on the screen or the current measure displayed in the counter setting box of the Playback Controls.

Using the Start and Stop options, you can even tell Finale to play measures that aren't on the screen. Or, by entering a small range and repeatedly clicking the Play button, you can, in effect, "loop" through a certain segment.

- **Stop at: End of Piece • Measure \_\_\_\_.** These controls let you specify where playback should stop. The default setting tells Finale to play to the end of the piece, but you can enter a number into the Measure text box—or click the arrows—to specify a certain stopping point.
- **Playback Source: Play Active Document • Play from Playback File.** There are two kinds of files Finale can play. You're already familiar with a Finale document—the notated, sheet-music kind of document you work on most of the time. The active document is the one in the frontmost window (if you have several documents open at once), whose name is identified by a check mark in the Window Menu.

A playback file is a special audio-only file which can be saved onto your disk independently of the notation document. When Finale creates a playback file, it's already done all of the work involved in "sightreading" your score. Therefore, when you play back a playback file, you're less likely to overwhelm the computer with the task of creating MIDI playback—a useful fact to remember if you're working on a fast or "notey" score which seems to be bogging down the computer.

The second important advantage of a playback file is that it permits the computer to focus its processing power on the task of scrolling the screen display to keep up with the audio playback. Only when it's using a playback file (or pre-scanning the music) can Finale scroll the music on the screen for you.

If you've created playback files by clicking the Save File button, you can load them into Finale's memory, ready to play, by clicking on Select File in the Playback File area. A list box will appear, showing the contents of the current folder on your hard disk; find the playback file you want to play and double-click it. Then make sure Play from Playback file is selected in Playback Source. Click Play on the Playback Controls to hear it played back.

- **Click and Countoff.** Click this button to display the Click and Countoff dialog box, where you can set what will be played for a metronome click, whether a countoff will play and for how long, and when a metronome click will be heard. For information about setting the options for click and countoff in your music, see [CLICK AND COUNTOFF DIALOG BOX](#).
- **Playback Options.** Click this button to display the Playback Options dialog box where you can specify how Finale plays back your score. See [PLAYBACK OPTIONS DIALOG BOX](#).

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

- **Playback File: Save File • Select File • Current Selected File.** Click the Save File button to create either a MIDI file or a Playback File of the measures indicated in the Play From and Play Through boxes. You'll be asked to provide a title, and you can save it into any folder on your hard disk. When you want to play it later, choose Play from Playback File from the Playback source area, then click on Select File in the Playback File area. When your file is selected, it will appear under Current Selected File.
- **OK • Cancel.** Click Cancel to return to your score without making any changes to the dialog box. Click OK (or press enter) to confirm your playback settings and return to the score.

TOC

# Click and Countoff dialog box

Index

## How to get there

Choose Click and Countoff from the Options Menu.

Next Chapter

Or, choose Playback Controls from the Window Menu to display Playback Controls (a checkmark appears by the command when displayed). Click on the Playback Settings button, then click the Click and Countoff button.

Previous Chapter

Or, click the HyperScribe Tool. Choose Playback and/or Click from the Beat Source submenu of the HyperScribe Menu. Click the Click and Countoff Button.

## What it does

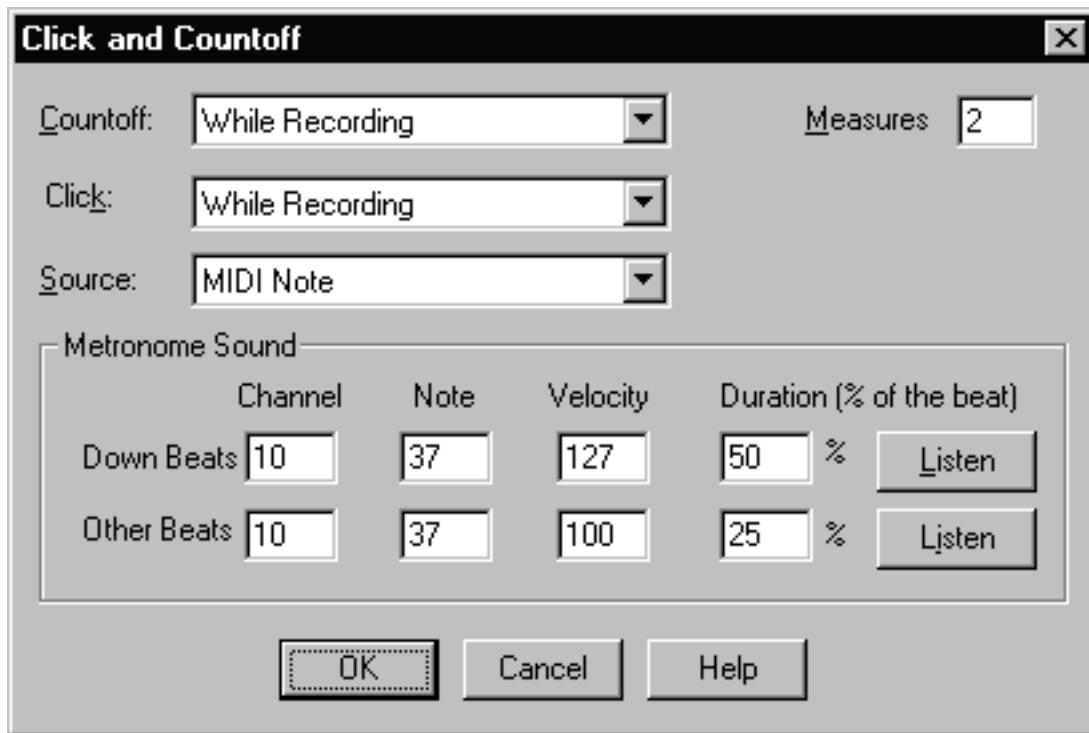
Use the Click and Countoff dialog box to define the countoff click settings and the metronome click used for HyperScribe recording, and for playback using Playback Controls. Set up the number of measures you want Finale to count off before starting to record. Choose when you want to hear a metronome click, and what the clicks should sound like. Increased control over the click sound includes the ability to emphasize the down beat, for example, by increasing the key velocity of the click or by lowering the pitch of the “other beats” in the measures. When you change the number of countoff measures in this dialog box, Finale automatically updates the number of countoff measures in Playback Controls as well. If you have selected Tap as your Beat Source, Finale will ignore the settings in this dialog box.

TOC

Index

Next Chapter

Previous Chapter



- **Countoff: Always • While Recording • While Playing • Never.** Use the drop-down list to specify when you want Finale to play a countoff metronome click. Choose Always if you want a countoff of a specified number of measures before recording with HyperScribe or playing back with Playback Controls. Choose While Recording if you want the countoff only when you're recording with HyperScribe. Choose While Playing if you want a countoff only when you're playing back with Playback Controls, or choose Never if you don't want any countoff at all. These global settings are saved with your preferences.
- **Measures\_\_.** Enter the number of measures you want Finale to count off before starting to record with HyperScribe or play back using Playback Controls. Enter 0 (zero) if you don't want a countoff, 1 if you want one measure counted off, 2 to hear two measures, and so on. Finale uses the meter of the first measure selected for playback or for recording into to determine the meter of the countoff measure. Any change you make to the countoff is automatically updated in the Countoff text box in Playback Controls.

Note: Finale will always sound a metronome click while playing the countoff measures.

- **Click: Always • While Recording • While Playing • Never.** Use this drop-down list to determine when Finale should play a metronome click to indicate the beat in your music. Choose Always if you want to hear a metronome click while recording with HyperScribe and playing back with Playback Controls. Choose While Recording if you want a metronome click only when recording with HyperScribe. Choose While Playing if you want a metronome click only when playing back with Playback Controls, or choose Never if you don't want any metronome click to sound while recording or playing back.
- **Source: MIDI Note • MIDI Data.** Use this drop-down list to specify the type of MIDI signal for the down beat and the other beats in the measure. In general, you'll probably choose a

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

MIDI note rather than a MIDI event for the metronome sound. You can choose any MIDI note for the metronome click, but to distinguish the down beat click from that of other beats, you might want to choose a short percussive sound or a high note. Choose MIDI Data if you want to use something other than a MIDI Note for the metronome click.

- **Metronome Sound: Down Beats • Other Beats; Channel • Note • Velocity • Duration (% of the beat); Listen.** The labels in the text boxes change if you choose MIDI Data; you'll see Channel, Status, Data1, Data2, and Duration, instead of Channel, Note, Velocity, and Duration. To have Finale enter this information automatically for you, click Listen in the Down Beats or Other Beats row, then play the note or trigger the MIDI event that you're planning to use for the metronome click. Finale will automatically enter all values except Duration for you; if you prefer, you can type these values yourself.

To enter MIDI Note information manually (MIDI Note is selected in the Source drop-down list), enter the MIDI channel number and the MIDI note number into the corresponding text boxes. Specify how hard the note should be struck by entering a value between 0—127 (0 being the softest, 127 the loudest) in the Velocity text boxes. Change the Duration value if you want to change the length of the metronome click sound. Enter the note length in terms of the percentage of the beat. For example, if a quarter note is a beat and you want the click to be 1/2 the length of the beat (in other words, an eighth note), type 50 (for 50%) into the Duration text box. When MIDI Data is selected in the Source drop-down list, enter the MIDI channel number for the click, then enter the MIDI status into Status and data byte values into Data1 and Data2. Your MIDI device's manual should contain the values that you need to enter, depending on the effect you want to achieve.

- **OK • Cancel.** Click Cancel to return to your score without making any changes to the dialog box. Click OK (or press enter) to confirm your click and countoff settings and return to the score.

## Click and Countoff

Use the settings in the Click and Countoff dialog box to define the metronome click played when you're recording with HyperScribe or playing back using Playback Controls. Specify the number of measures, if any, you want counted off prior to recording. Set when you want to hear a metronome click, whether a MIDI note or a MIDI event will be played for the click, its exact sound, how hard the note should be “struck”, its duration, and whether Finale should wait for a start signal before starting countoff and recording. If you have selected Tap as your Beat Source Finale will ignore the settings in this dialog box.

For more information about click and countoff settings, see [CLICK AND COUNTOFF DIALOG BOX](#).

### To set up countoff measures and the metronome click (for Playback and HyperScribe recording)

- **From the Options Menu, choose Click and Countoff to display the Click and Countoff dialog box.**

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

- **Choose an option from the Countoff drop-down list to set when Finale will provide a countoff of measures before starting to record or play back.** Choose Never if you never want a countoff; choose Always if you always want a countoff when you're playing back and recording; choose While Playing or While Recording if you want a countoff only while playing back or only while recording, respectively. Finale will always sound a click when playing countoff measures.
- **In the Measures text box, enter the number of measures that you want Finale to count off before recording or playing back music.** Enter zero if you don't want any countoff, 1 if you want one measure counted off, 2 to hear two measures, and so on. If you're only playing back, Finale uses the time signature of the first measure that you're playing back to determine the time signature of the countoff measure. If you're recording, Finale uses the beat duration set in HyperScribe's Quantization dialog box.
- **Choose an option from the Click drop-down list to determine when the metronome click will play.** Choose Never if you never want a click; choose Always if you always want a click when you're playing back and recording; choose While Playing or While Recording if you want a click only while playing back or only while recording, respectively. Regardless of this setting, Finale will always play a metronome click during countoff measures.
- **Choose MIDI Note or MIDI Data from the Source drop-down list, depending on whether you want a MIDI note or MIDI event as the clicks.** You can specify different MIDI signals for the down beats and other beats. To have Finale automatically fill in the MIDI settings for you, click Listen, then play the MIDI note or activate the MIDI event; Finale will fill in all the settings for you, except for Duration. If you prefer, type the MIDI information into the text boxes. For details, see [CLICK AND COUNTOFF DIALOG BOX](#).
- **Click OK to return to the score.** When you record, Finale will use the settings you just made.

### To setup a click with a non-percussion playback device

- **From the MIDI Menu, choose MIDI Thru.** The MIDI Thru dialog box appears.
- **Click Smart and click OK.**
- **From the MIDI Menu, choose MIDI Setup.** The MIDI Setup dialog box appears.
- **Click the Advanced button.** The MIDI Setup dialog box expands.
- **In the first MIDI IN slot (above Hide Advanced Settings), select the driver for your MIDI IN device (usually with MPU or MIDI IN in its name.)** TOC  
Index
- **In the first MIDI OUT slot (above Hide Advanced Settings), select the driver for your MIDI OUT device (usually with MPU or MIDI OUT in its name.)** Index
- **For the second MIDI OUT slot (below Hide Advanced Settings), select the driver for your computer speakers (usually with the words Synth or FM in its name.)**
- **Set the base channel to 17. Click OK.**
- **Click the HyperScribe Tool .** The HyperScribe Menu appears.
- **From the HyperScribe Menu, choose Beat Source, then Playback and/or Click.**
- **Click on the Click and Countoff button.** The Click and Countoff dialog box appears. See To setup countoff measures and the metronome click (for Playback and HyperScribe Recording) above for more details.

- **Enter 26 in the Channel box for both Down Beats and Other Beats.** Leave the other boxes in their default values. See [GENERAL MIDI PERCUSSION MAP TABLE](#) for more information.

# Playback Options dialog box

## How to get there

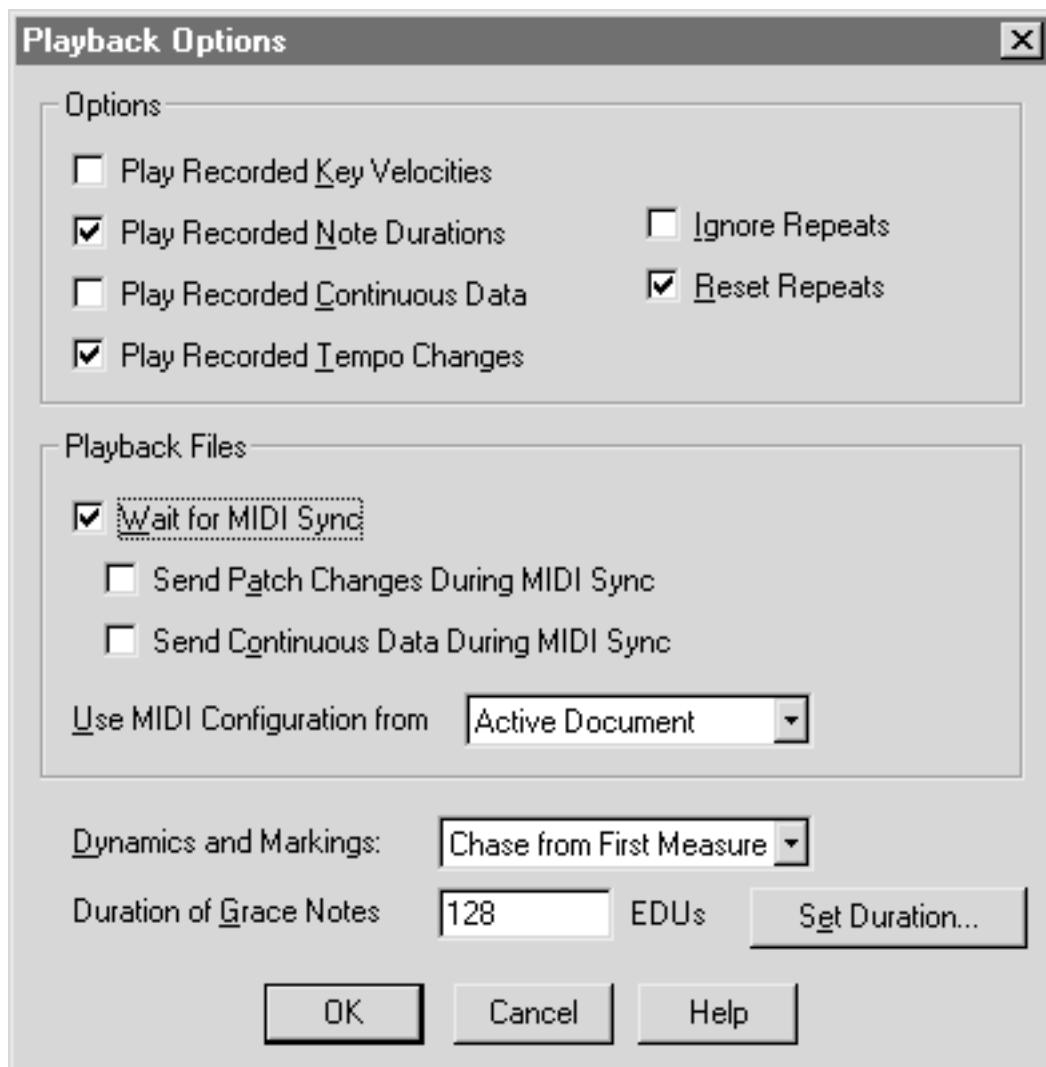
From the Options Menu, choose Playback Options. Or, choose Playback Controls from the Window Menu. Click the Playback Settings button; then click Playback Options.

[TOC](#)

## What it does

In this dialog box, you can define Finale's handling of a number of playback variables, for real-time playback and playback files. For example, you can specify whether or not it should scan the music and "chase" expression markings that occur before the measure you click (if you're starting playback in mid-piece); and whether or not Finale should use the tempo, pedaling, and velocity information from your original real-time performance (if your piece is a transcription created with the HyperScribe Tool).

[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)



- **Play Recorded Key Velocities • Play Recorded Note Durations • Play Recorded Continuous Data • Play Recorded Tempo Changes.** 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 are all products of Note Duration data. **Continuous data** is data generated by the pitch wheel, patch changes, and controllers such as the pedal. And tempo changes, in this case, are tempo changes you created using the Transcription Mode of HyperScribe and adding Time Tags; see [TRANSCRIBING A SEQUENCE](#).

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

All of this MIDI information is generated when you record a live performance using HyperScribe. To capture this information in the Transcription Mode, select the two corresponding checkboxes in the lower-left corner of the Transcription window before transcribing your performance. To record key velocity and Note Duration information using HyperScribe, choose Quantization Settings from the Options Menu, then More Quantization Settings before recording, and check Record Key Velocities and Record Note Durations. (HyperScribe doesn't record continuous data or tempo changes.)

You can also create this data directly in the score using the MIDI Tool (except for tempo changes, which you can create with the Tempo Tool). Of course, you can place articulation or expression markings into the score that produce similar playback effects.

If you select all four checkboxes, then, you'll hear a playback that precisely duplicates your original performance—complete with pedaling, subtle dynamics, ritards and accelerandi, and uneven rhythms—even if the resulting notated version looks considerably different. If you don't select any of these checkboxes, Finale will sightread your notated score exactly as it appears on the screen—which will be a rhythmically square, expressionless playback with no dynamics and no tempo fluctuations.

- **Ignore Repeats.** Select this checkbox if you want Finale to play through your piece, ignoring any repeat barlines or text repeats as though they didn't exist.
- **Reset Repeats.** Select this checkbox if you want Finale to treat any repeat barlines (or text repeats) it encounters as though it's reaching them for the first time. If you don't specify Reset Repeats, Finale will remember how many times it's encountered each repeat sign each time you stop playback, and—when you start again—it will continue playing your piece as though you'd never stopped. If you're proofreading a score by playing a section at a time, you probably won't want to select this option; Finale will "remember its place" as you play each section.
- **Playback Files.** All options in the Playback Files group box are only used when a playback file is selected for playback. (If you're playing the Active File, Pre-Scan Music must be selected in Playback Settings.)
- **Wait for MIDI Sync.** If your computer is connected to an external drum machine or other sequencer, and you want Finale to be the "slave" device for synchronization purposes, select this box (If you're playing the Active File, Pre-Scan Music must be selected in Playback Settings.) Finale won't begin playback until it receives a MIDI Sync signal from the external device. Note that when Wait for MIDI Sync is selected, the start measure displayed in Playback Controls is considered to be measure 1. For example, if the Playback Controls' start measure is measure 10, and the master sends sync information to go to measure 5, Finale will advance 5 measures to measure 15.
- **Send Patch Changes During MIDI Sync • Send Continuous Data During MIDI Sync.** These technical options are only available if you've selected Wait for MIDI Sync (and your computer is connected to an external sequencer). In the event that the external sequencer is playing a sequence of its own, there's a danger that your synthesizer will be confused by duplicate MIDI data being generated by Finale and the sequencer. Using these options, you can specify what kinds of MIDI data you want Finale to transmit, so that you can avoid simultaneous transmissions of the same kinds of data to the same synthesizer. Choose **Send Patch Changes During MIDI Sync** if you want Finale to

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

transmit any patch changes you've created in your score as it plays back. Choose **Send Continuous Data During MIDI Sync** if you want Finale to transmit continuous data (use of the pedals, pitch or modulation wheels, aftertouch, and so on).

- **Use MIDI Configuration from: Playback File • Active Document.** Suppose you create a playback file of a document and save it onto your disk (see [PLAYBACK SETTINGS](#) for a description of playback files). Now you open a different document, but specify that you want to hear the playback file played back.

In that instance, Finale has two possible sets of MIDI setup information (MIDI channel assignments, patch selections, Instrument List configuration) from which to choose—that of the open Finale document, or that of the playback file you've selected. Use this drop-down list to specify which MIDI parameters you want to use.

- **Dynamics and Markings: Reset • Use Current Settings • Chase from First Measure.** If you choose **Chase from First Measure** from this drop-down list, Finale will take a moment to read through, or “chase,” any expressions, and patch changes that occur between the beginning of your piece and the first measure you've selected to play back. In so doing, Finale can take into account changes in tempo, volume, and patch settings that occurred earlier in the piece so that all MIDI variables will be at the correct current settings. (The “chasing” process may take awhile before playback begins, depending on how far you are from the beginning of the piece.)

Choose **Reset**, on the other hand, if you don't want Finale to “chase” those tempo, volume, and other markings from the first measure before beginning playback in the middle of a piece. (Instead, Finale will begin playback using the Tempo and Base Key Velocity you've indicated in the Playback Controls and the Playback Settings, until it encounters any other expression markings while playing back.)

But if you plan to play your piece a section at a time, you may want Finale to simply remember the tempo, volume, and controller settings at the end of each passage you play, so that it will be ready to continue with the next measure. If you select **Use Current Settings**, Finale doesn't have to “chase” these expressions from the beginning of the piece each time you continue playback; it remembers them.

- **Duration of Grace Notes \_ EDUs • Set Duration.** Enter a value in the EDUs text box to specify the grace note duration (there are 1024 EDUs in one quarter note), or click Set Duration. If you choose Set Duration, the Set Duration dialog box appears and you can choose a duration value from the note palette. Finale will automatically enter the corresponding EDU value in the text box. Grace notes on any given note will play back according to the duration that you specify.
- **OK • Cancel.** Click OK (or press enter) to confirm the settings you've made in this dialog box. Finale will use the option settings you've just made whenever it plays back your score or creates a playback file. Click Cancel to leave the dialog box without changing any settings.

## Playback

Finale can play your score back over any MIDI channel configuration you can devise. See [MIDI CHANNELS](#) to find out how to assign each staff to a MIDI channel.

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

When Finale plays back, it responds to any musical markings you've placed in the score, such as staccato or accent marks, dynamics, and MIDI patch and channel indications. For details on creating playback-intelligent symbols, see [ARTICULATIONS](#), [EXPRESSIONS](#).

It's important to understand that Finale can play your score in one of two ways: either literally (simply reading the notes and dynamics exactly as they appear on the printout) or with expression (incorporating fluctuations in volume, timing, or tempo). Finale captures this expressive data whenever you record a live performance with the Transcription Mode (or when you import a MIDI sequencer file): key velocity data (how hard you struck the keys), MIDI continuous data information (your use of the sustain pedal, the pitch wheel, and other controllers and wheels), and tempo fluctuations. If you "capture" this data before transcribing the performance into notated form, Finale will retain it even after the performance has been turned into notation, and can play it back—nuance for nuance—at any time. If you prefer, however, you can listen instead to the "sheet-music" version of your score, as Finale simply reads the quantized, notated version of the piece, without any variations in tempo or expression.

If you plan to transcribe your real-time performances or use Finale as a notation-based "sequencer," then it's important to understand this distinction between a playback of the score and a playback using the captured MIDI data. A number of Finale functions apply to one or the other kind of playback only; the MIDI Tool is a good example. Many of its options are specifically intended for the editing of the captured MIDI data, just as you would edit the raw MIDI data of a performance in a sequencing program.

Finally, remember that the notated score and the captured MIDI data aren't completely independent. Suppose you transcribe a performance with the Transcription Mode and capture the MIDI data. When you play the piece using the captured MIDI data, you'll hear it played with your original "feel"—volume, tempo, pedaling, and so on. Yet you can edit the transcription by changing notes, transposing, adding dynamics or other playback expressions—and you'll hear the edited music play back with the captured MIDI data still intact.

For instructions on capturing performance data, see [TRANSCRIBING A SEQUENCE](#) and [MIDI FILES—To import a MIDI file](#).

## To play back a score

- **While pressing the Space bar, click the measure at which you want to begin playback.**

See the table below for various options in starting playback. It doesn't matter which tool is currently selected. The behavior of the playback is governed by the settings in the Playback Options dialog box (see "[To specify playback parameters](#)" below).

Command	Keyboard Shortcut
Begin playing from the current measure	Spacebar-click in staff
Begin playing from current measure in the current staff only	Shift-spacebar-click in staff
Begin playing from current measure in the global staff list	Spacebar-click in between staves
Begin playing from measure one in the global staff list	Spacebar-click to the left of a staff system
Begin playing from measure one in the current staff only	Spacebar-click to the left of a staff
"Scrub" onscreen music - all staves	Ctrl-spacebar (and drag across music)
"Scrub" onscreen music - current staff only	Ctrl-Shift-spacebar (and drag across music)

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

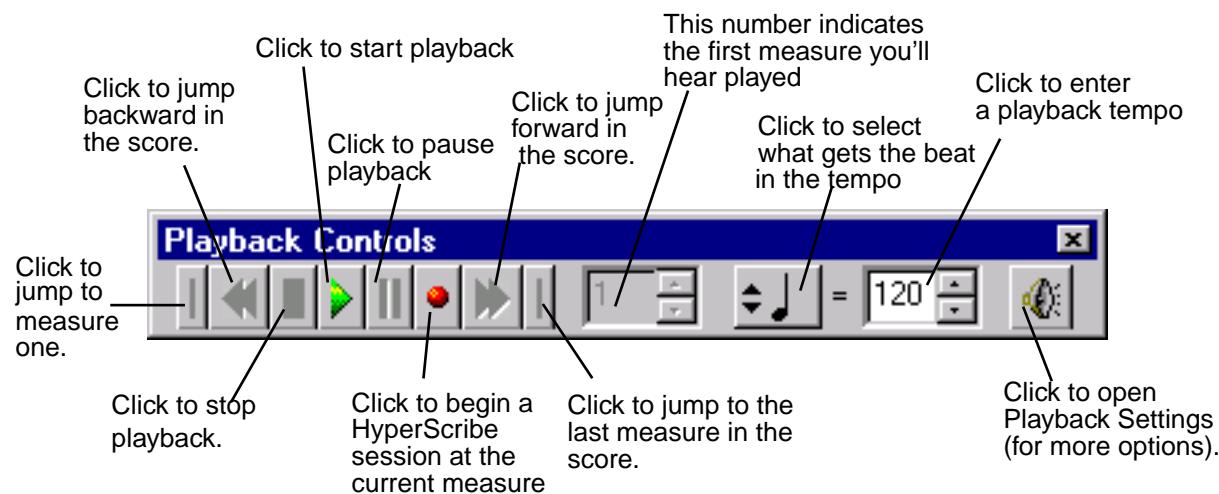
Previous Chapter

- **Click on the screen to stop the playback.** Finale may take a moment to respond.

## To use Playback Controls

Playback Controls reside on a movable window. They give you several additional controls over the way your score plays back—for example, they contain Play, Stop, Rewind, and Fast Forward buttons. They also let you listen to any portion of the score, even if you’re viewing a different section on the screen.

- **From the Window Menu, choose Playback Controls.** Playback Controls appears.



TOC

Index

Next Chapter

Previous Chapter

- **Adjust the Measure control, if necessary.** This text box shows the first measure to be played. To change this number, either type in a new one, click the up or down arrows, or click one of the large buttons on Playback Controls. The  button (Rewind to Beginning) enters 1 in the Measure text box. The  and  buttons quickly decrease or increase the number in the Measure text box, and the  button (Fast Forward to End) puts the last measure’s number in the text box.
- **Click Play.** The music plays. To Stop, click Stop; to pause click Pause; when you’re ready to go on, click Pause again.

If, while you’re listening, you catch something you’d like to hear again, click the  button for a few seconds; Finale will suspend playback, the Measure text box number will decrease (as the program “rewinds”). Release the  button, and playback will begin again (with the number in the Measure text box). Similarly, you can click the , , and  (Rewind to Beginning) buttons at any time during playback.

- **For additional playback options, click the Playback Settings button** The Playback Settings dialog box opens.

Using **Always start at** and **Stop at**, specify what range of measures you want Finale to play; the default settings tell Finale to play from Measure 1 displayed on the screen through the end of the piece. By changing these numbers, you can even tell Finale to play measures that aren’t

TOC

Index

Next Chapter

Previous Chapter

on the screen. Or, by entering a small range and repeatedly clicking the Play button, you could, in effect, “loop” through a certain segment.

If the **Scrolling** is selected, Finale takes a moment to pre-process the music it’s supposed to play. See “[To correct erratic MIDI playback](#)” and “[To make the music scroll during playback](#),” below.

The **Tempo** control sets the playback tempo unless you’ve created tempo changes by recording them, by placing Expression marks, or by using the Tempo Tool. The **Base Key Velocity**, on a scale from 0 (silent) to 127 (very loud), establishes the overall key velocity setting, from which all dynamics are measured. In other words, you can make the piece generally softer by decreasing this number, but individual dynamics within the piece will still have an effect.

The remaining controls in Playback Settings window let you manage files. Click **Save File** to create either a MIDI file or a Playback File of the measures indicated in the Start at and Stop at boxes. See [MIDI FILES](#) and “[To make the music scroll during playback](#),” below. For a more detailed discussion of Playback Controls, see [PLAYBACK CONTROLS](#).

TOC

Index

Next Chapter

Previous Chapter

## To play back selected staves

- **From the Window Menu, choose Instrument List.** The Instrument List appears.
- **Click in the Play column so that the filled square turns white (for each staff you want to silence), or click in the Solo column (to silence all other staves).** In other words, if your score has 40 staves, and you just want to hear the piano part, it’s much quicker to click Solo for the two piano staves than to turn off Play for the other 38 staves. But if you want to hear everything but the piano, click in the Play column for the piano staves so that the filled squares turn white.

Click again to reverse the status of a staff (click a white Play square to make it filled again, or click a Solo circle to turn it off).

## To send an All Notes Off message

On rare occasions, you may encounter a situation called **MIDI lock**, in which your synthesizer is “stuck” on a certain note or chord.

- **From the MIDI Menu, choose All Notes Off.** Finale sends an “all notes off” message to every note of every channel. You should find that, after a moment, the situation is corrected.

TOC

Index

Next Chapter

Previous Chapter

## To correct erratic MIDI playback

If your score is very “notey,” you may find that your computer occasionally gets overwhelmed by the amount of MIDI data it’s asked to play; the result is a stuttering playback or a complete halt. In these cases, select Non-scanning (Pre-Scan) from the Play Mode: drop-down list in the Playback Settings; Finale will take an extra moment before beginning playback to pre-process the music, taking some of the workload off the computer.

As an alternative, create a Playback File of the selected music by clicking Save File in the Playback Settings dialog box. Then click Select File, open the new Playback File, and choose the file’s name. Click on Play from Playback File in the Playback Source area. Finale will now play back the Playback File instead of what’s displayed on the screen. (See [TROUBLESHOOTING](#) for more MIDI Troubleshooting tips.)

Finally, if your score has many chords, consider using the MIDI Tool’s Randomize command to offset the notes’ attacks (Start Times) slightly from each other—not enough to hear, but enough so

that your MIDI system doesn't have to handle many notes being struck precisely together. See [MIDI TOOL MENU](#).

## To specify playback parameters

When you play back your score, Finale checks the Playback Options to find out certain playback parameters, as described here.

- **From the Options Menu, choose Playback Options.** The Playback Options dialog box appears.
- **Select the playback parameters you prefer from the Playback Options dialog box.**

Choose **Chase from First Measure** (from the Dynamics and Markings drop-down list) if you want Finale to quickly scan your piece and “chase” any expression markings that occurred earlier in the piece up to the point you clicked. These might include tempo, dynamics, patch changes, and so on; select this option if you’re starting playback in the middle of the piece and want these playback variables to be current (and transmitted to your synthesizer) as of the starting point you clicked. If you choose **Reset** instead, Finale will ignore any changes that have occurred prior to this point in the score, and will begin playing based on the markings available in the measure you clicked. Choose **Use Current Settings** if you’ve interrupted playback at a certain spot, and now want to continue using the expression settings in effect when you stopped playback.

TOC

Index

Next Chapter

Previous Chapter

Click **Ignore Repeats** if you want Finale to play through repeat barlines (and text repeats) as though they didn’t exist. Select **Reset Repeats** if you want such repeats to be “set to zero” each time you begin playback again. If you don’t specify Reset Repeats, Finale will remember how many times each repeat has been “activated.” If you’re proofreading a score by playing one section at a time, you will want Finale to “remember its place” each time you stop, so you probably won’t want to select this option.

Next, specify any captured MIDI data you want to incorporate into the playback. Captured MIDI data is captured from a real-time performance in the Transcription Mode, created with the MIDI Tool, or imported in a standard MIDI file from another sequencer. Select **Play Recorded Key Velocities** and **Play Recorded Note Durations** if you want the playback to incorporate the key velocity (volume) information and Start and Stop Time data (tiny anticipations or delays of the beat such as rolled chords and swing) from the original performance. Select **Play Recorded Continuous Data** if you want the playback to use the pedaling, pitch wheel, and other MIDI continuous data information from the original performance.

TOC

Index

Click **Send Patches Before Play** from the Instrument List window if you want Finale to send initial patch settings to your synthesizers before beginning the playback. The initial patch settings are determined by the Instrument List (see [PATCHES](#)).

- **Click OK (or press enter).**

## To make the music scroll during playback

When you play back music in the usual way, the screen display doesn’t change. If you want, you can tell Finale to scroll the music, so you can follow the score as you’re listening to the playback.

- **From the Window Menu, choose Playback Controls.** Playback Controls appears.
- **Click the Playback Settings button.** The Playback Settings dialog box appears, offering additional controls.

Next Chapter

Previous Chapter

- **Select Scrolling from the Play Mode drop-down list.** You may now play the music in the normal way; Finale will take a moment to process the musical information before playback, so that the computer can devote its energy to processing the visual display during playback. (You can also use the Scrolling option in conjunction with a Playback File; see “[To play from a playback file](#),” below.)

## To play from a playback file

A Playback File is also useful for avoiding “MIDI logjam,” where too many notes are being processed by the computer at one time, and for scrolling playback.

TOC

- **From the Window Menu, choose Playback Controls.** Playback Controls appears.

- **Click the Playback Settings button.** The Playback Settings dialog box appears, offering additional controls. Specify the measure range you want to include in the Playback File, and click Playback Options to make your playback settings.

Index

- **Click Save File. Name your Playback File and press enter.** The Playback File is saved on your disk.

Next Chapter

- **To play from the Playback File: choose File, then Play from Playback File. Select Playback** If you wish, you can turn on scrolling playback—see “[To make the music scroll during playback](#).” Now play the score in the usual way. For extra flexibility, Finale doesn’t insist that the file on the screen match the Playback File; it’s perfectly possible to watch one score scroll by while listening to another.

Previous Chapter

## To “audio spot-check” music

No particular tool has to be selected.

- **While pressing ctrl and the Space bar, drag the cursor across your score.** As the cursor strikes each note, you hear it played on your MIDI keyboard. You can drag in any direction, and at any speed, and from one staff to another. You might use this trick for checking chord voicings, scanning small sections for wrong notes, or just for fun. See [KEYBOARD SHORTCUTS - PLAYBACK](#) for more information.

# Swing Playback

## To create swing playback (for the entire piece)

TOC

Note: This method is for generating swing feel from an otherwise “straight” score. (If you’ve used HyperScribe to record a performance, you can “capture” the swing feel. Make sure Retain Note Durations is checked in More Quantization Settings and Play Recorded Note Durations is checked in Playback Options (see [OPTIONS MENU](#)). When you playback, you’ll hear the music with your original feel, including swing, played back.)

Index

- **From the Window Menu, choose Playback Controls.** Playback Controls appears.
- **Click the Playback Settings button.** The Playback Settings dialog box appears, offering additional controls.
- **From the Swing drop-down list, choose Standard.**
- **Click on Play.**

Next Chapter

Previous Chapter

## To create swing playback (for sections of the piece) Expression Tool method

- **Click the Expression Tool** . If you haven't yet placed the marking in the score, double-click any note or measure. When the Expression Selection dialog box appears, click the desired marking, click Edit, and then skip to the instruction marked by the asterisk (\*).
- **Click the measure or note to which the tempo marking was attached.** Its handle appears.
- **Double-click the handle.** The Text Expression Designer dialog box appears.
- \* **Click Playback Options.** The dialog box expands.
- **From the Type drop-down list, choose Swing; then enter a number in the Set to Value box or select a choice from the Swing drop-down list.** The number you type into the box indicates a percentage of swing. The larger the percentage of swing, the more delay before the second note.
- **Click OK (or press enter).** Any time Finale encounters the expression you've just defined when it plays back your score, the playback will change to reflect the expression's swing definition.

TOC

Index

Next Chapter

Previous Chapter

## To create swing playback (for sections of the piece) MIDI Tool method

- **Click the MIDI Tool** . **Select the region where you want the playback to have a swing feel.** You can select one measure by clicking, additional measures by shift-clicking, a screenful by drag-enclosing, an entire staff by clicking to the left of it, or the entire piece by choosing Select All from the Edit Menu.
- **From the MIDI Tool Menu, choose Note Durations.**
- **From the MIDI Tool Menu, choose Alter Feel. Type 171 into the Backbeats By" text box.** If you enter a number larger than 171, your swing effect approaches a dotted-eighth/sixteenth feel, which is useful in slower swing tempos; if you enter a number smaller than 171, the swing effect approaches an even-eighth-note feel, which might be better at faster tempos.
- **Click OK (or press enter).** When you play back the selected region, you'll hear genuine swing—Finale is playing the second eighth note of every eighth-note pair slightly late, just as a jazz player would.

Note: These instructions assume that the time signature is  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$ ; the “backbeats” that

TOC

Finale delays are, therefore, every other eighth note. If the meter is  $\frac{2}{2}$ , however, the backbeats are every quarter note, so the swing playback you get may seem erratic if you were expecting traditional eighth-note swing. To solve the problem, change the time signature to a quarter-note-based one before using the MIDI Tool.

Index

Note: Do not use both MIDI Tool Swing and Swing from the Playback Controls, as these effects are additive.

Next Chapter

Previous Chapter

# Tempo (for playback)

This entry includes information on setting actual tempos for playback. To create metronome marking tempo indications ( $\text{♩}=120$ ), see [METRONOME MARKINGS](#). See also [TEMPO MARKINGS](#).

For information regarding tempo fluctuations while recording or transcribing a real-time performance in the Transcription Mode of HyperScribe, see also [PLAYBACK](#) and [TRANSCRIBING A SEQUENCE](#).

## To set the initial playback tempo

The tempo you set with this procedure is the default starting tempo Finale uses when it plays back your score by “reading” the notated, quantized music. If your score is a transcription of a performance you recorded with the Transcription Mode, however, you also have the option of hearing a playback with the actual tempo of the original performance, including any fluctuations. For a complete discussion of this process (capturing MIDI data), see [To specify playback parameters](#).

- **From the Window Menu, choose Playback Controls.** Playback Controls appears.
- **Enter the starting tempo in the Tempo text box.** The number you type here is the standard metronome setting (beats per minute). Use the drop-down list to set the note value—quarter note, for example.

## To modify the playback tempo

At any point in the score, you can insert a functional tempo marking (such as *Presto* or *Adagio*) that will actually change the tempo during playback (see [TEMPO MARKINGS](#)). For gradual tempo changes, see also [ACCELERANDO](#) and [RALLENTANDO](#).

# Instrument List window

## How to get there

Choose Instrument List from the Window Menu.

## What it does

The Instrument List provides a quick and convenient way to manage the playback of the various staves in your score. For example, you can silence a staff with a single click, or you can “solo” a staff with a click, muting all other staves.

If your MIDI instrument is multitimbral—capable of playing more than one instrument sound at once—the Instrument List also lets you assign a MIDI channel and patch (program information and optional bank change information which act together to provide an instrument sound) to each staff—and, in fact, to each layer of each staff.

The Instrument List also lets you create Instrument assignments for each staff and each layer of a staff. An Instrument is a MIDI channel/patch setting. For example, you might create an Instrument named Strings which will be mapped to your MIDI keyboard’s channel three, and will have the patch set to change your keyboard to its second bank of sounds and use the Strings program on that bank.

Then, it’s a simple matter to assign each of the string staves in your score to this same Instrument, saving you the trouble of assigning a channel and patch to each staff individually. Instead of map-

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

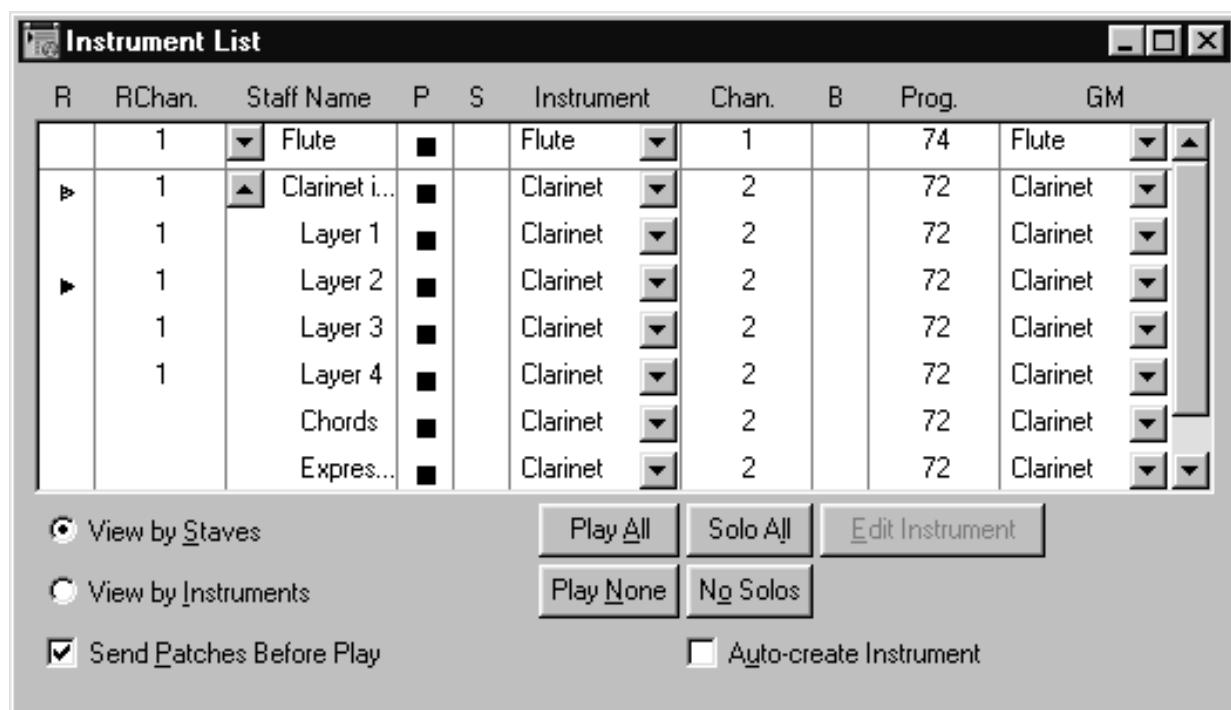
ping multiple staves into one Instrument, you can also do the reverse—map a single staff into multiple Instruments—by setting a staff’s layers to play on different MIDI channels with different patches.

The Instrument List window also affects recording with HyperScribe. Two columns in the Instrument List, R and RChan (R always appears; RChan only appears for multitrack recording), identify which staves or layers of staves Finale will record into, and from which channels, during HyperScribe recording. These settings appear only when View by Staves is selected.

The Instrument List, by the way, is a standard Finale floating window. You can move it by dragging the title bar at the top, close it by clicking the control-menu box in the upper-left corner, click the Maximize button in the upper-right corner to make it fill your screen, or make it taller or shorter by dragging the resizable frame. (You can also hide the Instrument List window by choosing its name a second time from the Window Menu.)

TOC

Index



- **R.** A Record (R) column that specifies which staves or layers will be recorded into, with HyperScribe, always appears. When the Record column is blank, no staves (or layers) of staves are selected to record into. Click in the R column next to the staff you want Finale to record into. A black triangle appears in the R column, indicating that Finale will record into the active layer of that staff.

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

You can also record into a particular layer of a staff. First expand the staff by clicking the down arrow next to the staff name; Layer 1 through Layer 4 appears. If the staff is selected to record into (a black triangle appears in the R column for the staff name), a small triangle in parentheses indicates the current layer that will be recorded into. If you change the current layer using the Layer Controls in the Document window, the small triangle moves to reflect the current layer that will be recorded into. To specify a particular layer to record into, click in the R column next to the layer of the staff you want Finale to record into. Note that you cannot record chords or expressions in an expanded staff; Finale will ignore any clicks in the R column for chords and expressions.

If you're not multitrack recording (Record into One Staff or Split into Two Staves is selected in the Record Mode submenu of the HyperScribe Menu), you don't need to use the Instrument List to specify which staff to record into; simply click the staff in the score that you want to record into.

If, however, you prefer to use the Playback Control's Record button (instead of clicking a measure in the score), then you must use the Instrument List's R column to indicate the staff or layer to record into. Click in the R column next to the staff or layer you want Finale to record into. Click on a different staff or layer to select it instead. The triangle moves to the staff or layer you clicked.

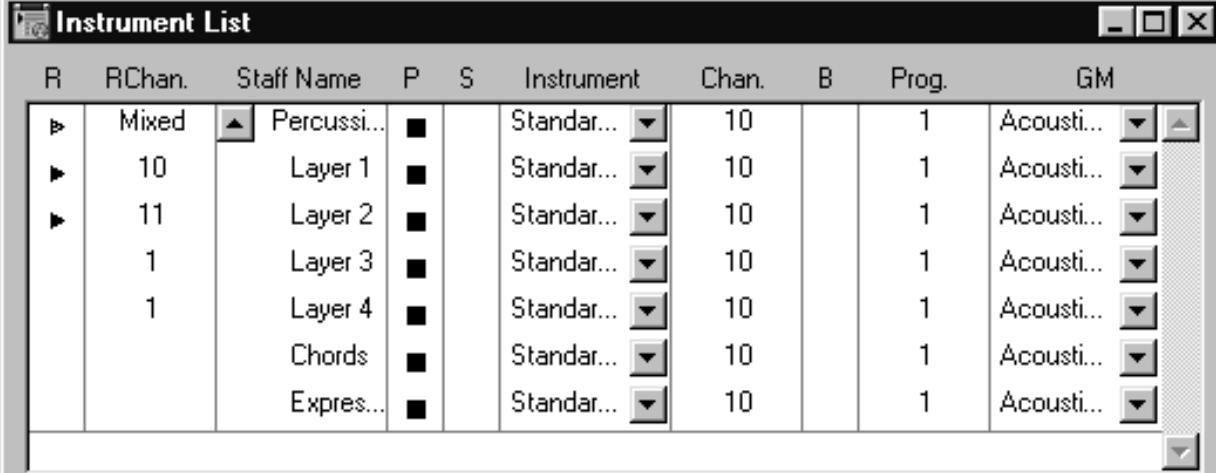
If you are multitrack recording (Multitrack Record is selected in the Record Mode submenu of the HyperScribe Menu), click in the R column next to the staff or layer you want Finale to record into. Click the R column to select additional staves or layers to record into. Click again to remove the triangle (so Finale won't record into the staff or layer).

In an expanded staff list, a triangle in parentheses shows the default layer that Finale will record into. If you specify one or more layers of a staff to record into (for multitrack recording only), a striped triangle will appear in the R column for the staff name to indicate that one or more layers will be recorded into for the staff. The striped triangle also appears in a collapsed list so you can immediately see, without expanding the staff, that one or more layers will be recorded into.

- **RChan.** The Record Channel (RChan.) column only appears for multitrack recording (Multitrack Record is selected in the Record Mode submenu of the HyperScribe Menu). RChan indicates what channel(s) will be recorded into the staves (or layers). Enter the channel number(s) that you want Finale to record from for each staff or layer. By default, Finale records from channel 1 (RChan is set to 1). If you specify more than one channel for layers of an expanded staff, Finale displays the word Mixed in the RChan column for the staff (next to the striped triangle in the R column) to indicate that several incoming channels will record into this staff.

Note: If you're using multitrack recording, you must set up the Instrument List window's R and RChan columns for each staff (or layer) you want to record into.

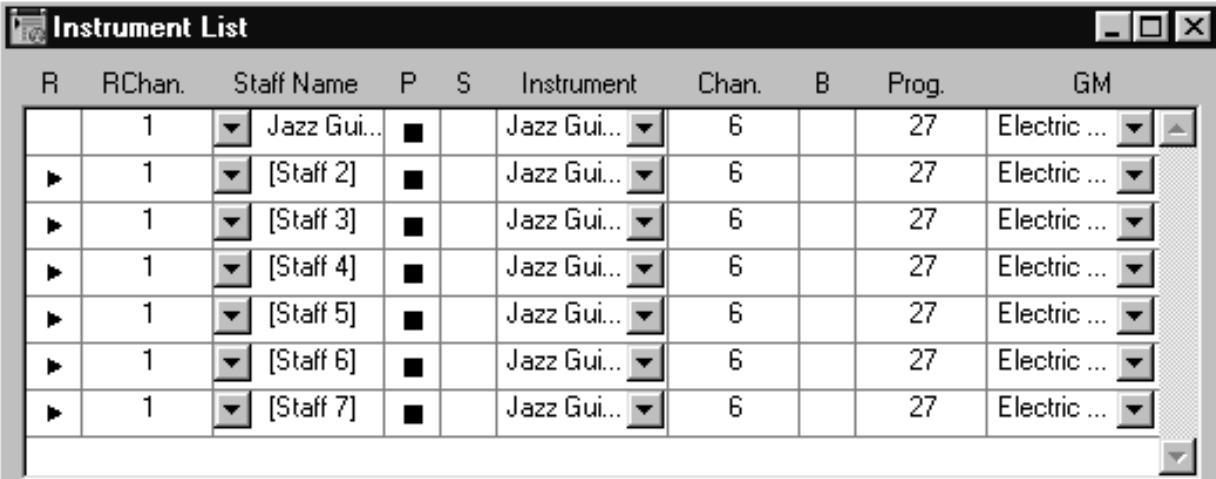
[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)



The screenshot shows the 'Instrument List' window with the following data:

R	RChan.	Staff Name	P	S	Instrument	Chan.	B	Prog.	GM
▶	Mixed	Percussi...	■		Standar...	10		1	Acousti...
▶	10	Layer 1	■		Standar...	10		1	Acousti...
▶	11	Layer 2	■		Standar...	10		1	Acousti...
▶	1	Layer 3	■		Standar...	10		1	Acousti...
▶	1	Layer 4	■		Standar...	10		1	Acousti...
		Chords	■		Standar...	10		1	Acousti...
		Expres...	■		Standar...	10		1	Acousti...

Here's how you might set up multitrack recording for percussion, by recording information from channel 10 into Layer 1 of the Percussion Staff, and information from channel 11 into Layer 2.



The screenshot shows the 'Instrument List' window with the following data:

R	RChan.	Staff Name	P	S	Instrument	Chan.	B	Prog.	GM
	1	Jazz Gui...	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 2]	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 3]	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 4]	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 5]	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 6]	■		Jazz Gui...	6		27	Electric ...
▶	1	[Staff 7]	■		Jazz Gui...	6		27	Electric ...

Another multitrack recording example, this time for jazz guitar, shows each staff of the Guitar Tablature template assigned to one guitar string, with six different channels, one for each string, recording into each staff.

**Note:** When you're not multitrack recording (Record into One Staff or Record into Two Staves is selected in the Record Mode submenu of the HyperScribe Menu), the RChan column does not appear. In fact, you don't need to set up the Instrument List window at all; use the Receive On channel in the HyperScribe Options dialog box to indicate what channel will be recorded for the staff (or layer). Click the measure of the staff you want to record into. (Finale uses the Instrument List's R column to determine which staff to record into only if you click the Record button on Playback Controls.)

- **Staff Name • [Arrows].** In the Instrument List, you see the staves in your score. (If you haven't named the staves, they appear numbered.) Using the controls in this staff's row (Play, Solo, and so on), you establish its various playback features.

When the small arrow next to the staff name points down, each setting you make affects all layers of the staff. If you want to give different playback settings to each of the four transparent layers of each staff, click the arrow. It turns to point upward, and six new rows appear in

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

the Instrument List, one for each layer, plus one each for Chords and Expressions. At this point you can change the Play, Solo, Channel, and other parameters for each individual layer. Click the arrow a second time to “collapse” the layer rows into a single staff row again. If there are too many rows to see in the window, use the vertical scroll bar to adjust your view.

- **Layer 1 • Layer 2 • Layer 3 • Layer 4 • Chord • Expression.** These rows of information only appear when you click the downward arrow next to a staff name.

Using these subdivisions of a staff, you can assign an Instrument, MIDI channel, or patch to each of these playback elements—allowing the music on each layer, for example, to have its own sound.

TOC

Index

**Chords** refers to the chord symbol you’ve placed in a staff; they can actually play back over their own patch and channel, if you wish. (If you don’t want chord symbols to play back, route them to an unused MIDI channel, or deselect chords from the Play column.) You can also specify patch and channel settings for the **Expressions** of a staff. Unless you plan to connect the computer to a MIDI-controlled mixing or lighting board—in the event that you’ve created expressions that control these external devices—you can leave the expression assignments alone.

- **P (Play).** In this column, a black square appears across from the name of each staff that you want to play back when you play your score. By clicking in this column across from a certain staff, you make the square disappear, indicating that the staff will be silent when you play the score. (The square disappears—meaning “muted”—when you’re soloing another staff; see Solo, below.)

If you’ve expanded a staff to view its individual layer assignments, and you turn off the Play setting for some layers but not others, the square in the Play column will appear striped. That’s your signal that the individual layers of the staff have mixed settings in the Play column. Note that the Playback checkbox in the Layer Options provides the same function. See [LAYER OPTIONS DIALOG BOX](#).

Previous Chapter

- **S (Solo).** When you click in the Solo column across from a staff name, a black circle appears, and the black-square Play indicators for all other staves turn white. In other words, you’ve just isolated a staff so that only it will play back, and all the other staves are silent. (You could achieve the same effect by clicking in the Play column for all other staves, so that their Play squares each turn white—but that would take much more time and effort.)

TOC

Index

You can solo more than one staff, if you wish—for example, you can solo two or three staves, and all the others will be silent. In fact, you can solo all staves, although there wouldn’t be much point, since you may as well solo none of them.

- **Instrument.** By clicking on the word Instrument, you produce a drop-down list containing all of created instruments, as well as, the New Instrument command. This command brings up the Instrument definition dialog box, where you can define the MIDI channel, program change, and bank change assignment for a new virtual Instrument (see [INSTRUMENT DEFINITION DIALOG BOX](#)), whose name will now appear in this column.

Next Chapter

Once you’ve defined and named one or more Instruments of your own, their names appear in the Instrument drop-down list across from each staff name. Now you can start to save time when it comes to assigning patches and channels to other staves or layers—simply choose one

Previous Chapter

of your Instrument names from the Instrument drop-down list, and the staff you’re working with will automatically get the same MIDI channel, program, and bank settings as other staves with that Instrument.

Here’s an example. Suppose you have a piano part with two staves. Across from the top piano staff, choose New Instrument from the Instrument drop-down list, and create an Instrument called *Pno Sound*, that plays on MIDI channel 4, program 22. Now, for the bottom piano staff, simply choose Pno Sound from the Instrument drop-down list. Finale automatically gives it MIDI channel 4, program 22—and if you change the program or channel for either staff, the other staff’s program or channel will change to match.

To edit an Instrument name or delete an Instrument, select View by Instruments (see below).

- **Chan.** This column displays the MIDI channel assignment for each staff (or layer), from 1 to 64 (or 32, if your MIDI interface is a 32 bit card). To change this number, double-click, and type a new channel.

If you’ve assigned several staves to the same Instrument, by the way, remember that they’re all linked to the same MIDI channel. Therefore, if you edit the Chan. assignment for any one of these staves, the Chan. for all of them will change to match, because any given Instrument can only have one channel assignment. (If you truly want a staff to have an independent MIDI channel, first assign it to a new Instrument.)

- **B.** The Bank column (B) appears between the channel and program columns in the Instrument List. If you set up a simple patch assignment by entering a program change number with no bank information in the Instrument List, nothing appears in the bank column. However, if you enter a bank change and a program change number for an instrument, Finale places a “B” in the bank column for that instrument.

To set up a bank change, click or ctrl-click the bank column to display the Instrument Definition dialog box. For details, see [INSTRUMENT DEFINITION DIALOG BOX](#).

- **Prog.** The number in this column identifies the program (synthesizer sound) number assigned to each staff (or layer). To edit it, just double-click the number and type a new one.

If you’ve assigned several staves to the same Instrument, once again remember that they’re all linked to the same Program. Therefore, if you edit the Program assignment for any one of these staves, the Program for all of them will change.

If you prefer to set up your MIDI instruments so that their programs are already selected for each MIDI channel, you can ignore the Prog. settings in the Instrument List. Finale will only transmit these Program settings to the MIDI instruments if Send Patches Before Play is selected in the Instrument List window.

- **GM.** This column displays the General MIDI descriptive name of the Program number. By clicking on the name, you produce a drop-down list containing all of the names. Select the desired GM name to have Finale fill in the matching Program Number.

[TOC](#)

[Index](#)

[Next Chapter](#)

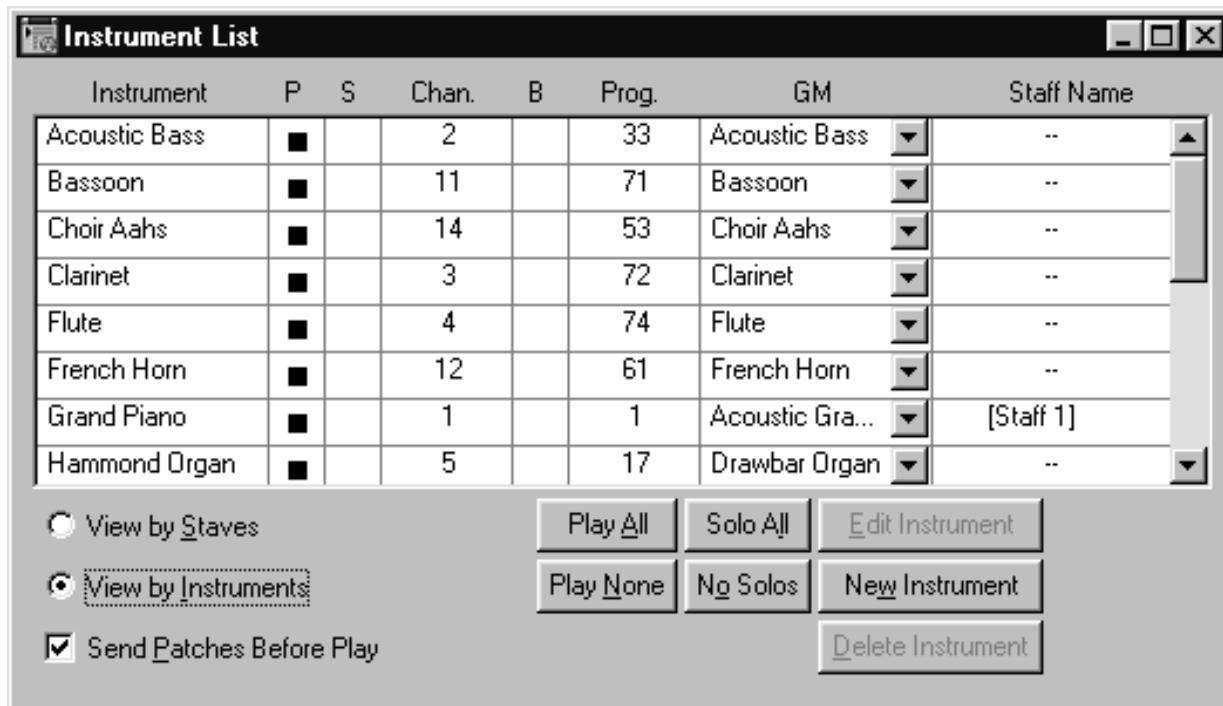
[Previous Chapter](#)

[TOC](#)

[Index](#)

[Next Chapter](#)

[Previous Chapter](#)



- **View by Staves • View by Instruments.** When View by Staves is selected, the information in the Instrument List is organized by staves, as they appear in the score. You can also re-organize the list so it's displayed by Instrument (by selecting View by Instruments). By doing so, you can see which staves and layers have been assigned to each Instrument.
- **Play All • Play None.** These buttons turn the squares in the Play column for all staves (and layers) on or off, respectively.
- **Solo All • No Solos.** These buttons turn the black circles in the Solo column for all staves (and layers) on or off, respectively.
- **Edit Instrument.** Select an instrument and click the Edit Instrument button, or ctrl-click in the Chan., B, Prog., or Instrument columns to display the Instrument Definition dialog box, where you can change all aspects of an instrument's definition, including the bank or program change information.
- **New Instrument.** To create a new Instrument, click this button. The Instrument Definition dialog box appears. Here you can create the new instrument name, as well as define the instrument's channel and Patch information. Note, this button only appears when View by Instruments is selected in the Instrument List window.
- **Delete Instrument.** To delete an Instrument, select an Instrument name in the left column, and then click Delete Instrument. The Instrument is removed from the list. This button is only available when View by Instruments is selected in the Instrument List window.
- **Send Patches Before Play.** Select this option if you want Finale, just before it begins playback, to transmit any patch information specified in the Instrument List to your MIDI instruments.

TOC

Index

Next Chapter

Previous Chapter

TOC

Index

Next Chapter

Previous Chapter

You probably won't want to select this option, however, if you prefer to assign programs to MIDI channels on your MIDI instrument before you begin playback, instead of letting Finale do it. If you select Send Patches Before Play, Finale will wipe out any MIDI channel/patch configurations you've set on your MIDI instrument, and use the information defined in the Instrument List window for playback.

- **Auto-create Instruments.** This checkbox only appears when View by Staves is selected. If this checkbox is selected, Finale will automatically create a new Instrument for each new staff created. You can rename them or change their channel and patch assignments by clicking View by Instruments and editing the various boxes.

If this box isn't selected, then Finale will assign every staff in your score to the same Instrument, channel, and patch (until you change them by creating new Instruments).

Note, to have this function take effect, you must first select the checkbox, then create new staves. If you create new staves then select this button, all the staves will be assigned to the same instrument.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)

# Instrument Definition dialog box

## How to get there

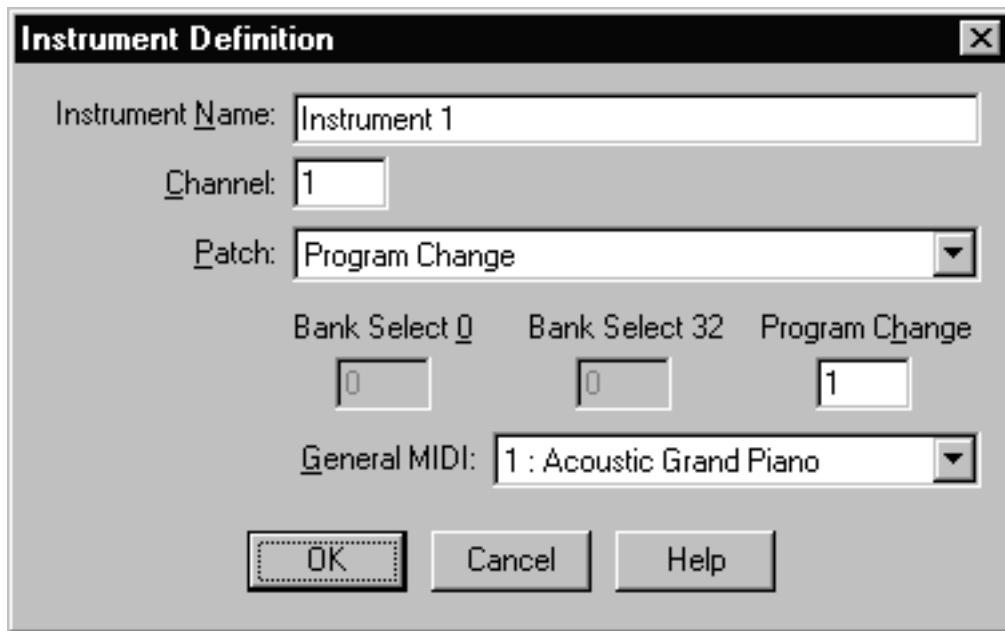
Choose Instrument List from the Window Menu, if it isn't already selected. The Instrument List window appears on your screen. Choose New Instrument from the instrument drop-down list (with View by Staves selected), or click the New Instrument button (with View by Instruments selected).

To change the definition of an existing instrument, select the instrument in the Instrument List window, then click the Edit Instrument button. Or, click the Bank (B) column or ctrl-click the Channel (Chan.), Bank (B), Program Change (Prog.), or Instrument Name (Instrument) columns.

## What it does

Use this dialog box to create new instruments and edit existing instruments, as well as to specify or modify channel, bank, and program change information for an instrument.

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)



TOC

Index

Next Chapter

Previous Chapter

- **Instrument Name.** Enter a name for a new instrument, or change the name of an existing instrument.
- **Channel.** Enter the number of the MIDI channel the selected instrument will use for playback. Any layers or staves assigned to this instrument will automatically play back using that MIDI channel.
- **Patch: Program Change • Bank Select 0, Bank Select 32, Program Change • Bank Select 0, Program Change • Bank Select 32, Program Change • Program Change, Program Change.** This drop-down list lists the types of bank and program changes available in Finale. Finale supports bank changes according to the MIDI Specification and to the implementations of several manufacturers. Choose the method which matches your MIDI gear. (Check your manuals to see if the manufacturer of your MIDI gear supports banks, and if so, which method is supported. Or, refer to the [APPENDIX-BANK SELECT](#), which provides a list of MIDI instruments and the bank select method they use.)

The first option corresponds to the simple program change. The remaining options provide bank support. “Bank Select 0, Bank Select 32, Program Change” is the standard method of doing bank select; first controller 0 (C0), then controller 32 (C32) are sent with their respective values (these two controllers determine the bank), then a program change (PC) is sent. The next two drop-down list selections are variations on the standard. In both cases, only one of the controllers is sent with its value. The last case, Program Change, Program Change, is bank select done by two standard program changes.

- **Bank Select 0.** This text box may be disabled depending on the selection in the Patch drop-down list. If available, enter the value of the bank you want selected.
- **Bank Select 32.** This text box may be disabled depending on the selection in the Patch drop-down list. If available, enter the value of the bank you want selected.
- **Program Change.** Enter the number of the program change (the number of the instrument sound) that you want Finale to send.

TOC

Index

Next Chapter

Previous Chapter

Note: If you prefer, you can directly enter the program change number into the Instrument List's "Prog." (program change) column, instead of entering it here.

- **General MIDI.** Select the General MIDI patch from this drop-down list to automatically set up the Banks and Program Change for the selected instrument.
- **OK • Cancel.** Click OK (or press enter) to confirm or Cancel to disregard your changes.

# Instrument lists

TOC

## To assign staves to MIDI channels

- **From the Window Menu, choose Instrument List.** The Instrument List window appears. Down the side of the screen you see the names of the staves in your document. At the right side of the screen, you can see the Instrument each staff is assigned to (and the MIDI channel that Instrument uses).
- **To change the MIDI channel for a staff, click in the Chan column across from its name, and type a new channel number.** Keep in mind that you're now changing this Instrument's channel; if any other staves share the same Instrument, their MIDI channel numbers will change, too.

Index

Next Chapter

Previous Chapter

You can also change the channel for an individual Layer of a staff. To do so, click the arrow to the left of the staff name; Finale displays new rows of information that correspond to the staff's Layers. Change any Layer's Instrument assignment, using the Instrument drop-down list across from its name, or just edit its Channel. If you want the Layers to have different MIDI channels, remember to assign them to different Instruments first.

- **Click the staff name's upward-pointing arrow to "collapse" (hide) the list of layers.**

If you plan to re-use a typical patch/channel configuration, consider defining it, and naming it, as an Instrument. To do so, choose New Instrument from the Instrument drop-down list across from any staff name. Enter the patch and channel numbers, and click OK. Then, the next time you want to re-create a particular channel and patch configuration for a particular staff, your new Instrument's name will appear in the drop-down list for quick access.

## To load an Instrument Library

One of the advantages of Finale's Instrument List is that, with a single command, you can configure a score with an elaborate MIDI setup, complete with channels, patch numbers, and their specific program names ("Breathy Winds." for example).

TOC

- **Choose Open Library from the File Menu.** The Open Library dialog box appears.
- **Navigate to your Libraries folder. Double-click the Instrument library you want to open.** We've provided Instrument libraries for several popular MIDI instruments. You can, of course, create your own.

Index

Next Chapter

Previous Chapter

Once you've loaded a library, open the Instrument List. When you click the Instrument drop-down list (in the Instrument column across from a staff name), you'll see a list of a dozen or more Instruments, each set up to match the names and patch information on your MIDI Instrument. Simply choose a program name to assign it to a staff. (You can view the choices more clearly if you select the View by Instruments button.)

If you customize a MIDI configuration, or own a MIDI instrument for which we haven't provided a library, it's easy to create your own. Using the New Instrument command in the Instrument drop-down list you can create several Instrument name/channel/patch setups. When you're finished, choose Save Library from the File Menu, select Instruments, and click OK. Load this library the next time you want a quick way to assign channels and sounds to the staves of a score (see [SAVE LIBRARY DIALOG BOX](#) and [OPEN LIBRARY](#) for a more complete discussion of libraries).

[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)