

# Appendix

## Finale Libraries

Finale’s libraries contain reusable sets of musical elements: expression markings, for example, or chord-symbol suffixes. A basic set came with your Finale package; they’re in a folder called Libraries within your Finale folder.

You add a library’s contents to the active document by choosing Open Library from the File Menu. Feel free to modify these libraries, or to create new libraries containing your own sets of symbols. For more information on libraries, consult the appropriate entries, such as [EXPRESSIONS](#), [DOCUMENT OPTIONS-MUSIC SPACING](#), [CHORD SYMBOLS](#), and so on. See also the [SAVE LIBRARY DIALOG BOX](#) for an explanation of the different types of libraries.

- **Articulation Shapes.** This library contains shapes to be used for articulations. You can create shapes to be used as articulations using the Shape Designer.
- **Articulations (Maestro).** This library contains a selection of single-character articulation marks that describe how a single note is to be played. You place them into the score with the Articulation Tool.

Finale’s Articulation Designer dialog box lets you add intelligence to the markings you design. You can train them to jump into place on a note, a specific distance from the notehead. You can also designate a secondary, “upside-down” symbol (called the Flipped Symbol) for Finale to substitute if the note’s stem direction changes.

Here’s a listing of Finale’s default articulations, and how their automatic positioning and play-back features have been set up:

| Main Symbol | Flipped Symbol | Default Vert. Pos. | Handle Pos. M(H,V)/F(H,V) | Playback Effect | Auto-Positioning Options                           | Metatool |
|-------------|----------------|--------------------|---------------------------|-----------------|--|----------|
| .           | .              | 16                 | 0,-4/0,0                  | Duration 40%    | Center, Note side, Avoid staff lines, Inside Slurs | S        |
|             |                | 16                 | 0,-8/0, -32               | Duration 30%    | Center, Note side, Outside Staff                   | X        |
| >           | >              | 14                 | 0,-4/0,-23                | Velocity 125%   | Center, Note side, Outside Staff                   | A        |
| ⌢           | ⌢              | 19                 | 0,0/0,-35                 | None            | Center, Note side, Outside Staff                   | Z        |
| Λ           | ∨              | 16                 | 0,-8/0,-32                | None            | Center, Above Note, Outside Staff                  | V        |
| Λ           | ∨              | 16                 | 0,-8/0,-34                | None            | Center, Above Note, Outside Staff                  | G        |

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| Main Symbol | Flipped Symbol | Default Vert. Pos. | Handle Pos. M(H,V)/F(H,V) | Playback Effect | Auto-Positioning Options                           | Metatool |
|-------------|----------------|--------------------|---------------------------|-----------------|--|----------|
| —           | —              | 14                 | 0,0/0,-16                 | Duration 105%   | Center, Note side, Avoid staff lines, Inside Slurs | E        |
| ·           | ·              | 16                 | 0,-2/0,-21                | Duration 75%    | Center, Note side, Avoid staff lines, Inside Slurs | W        |
| ≧           | ≧              | None               | 0,0/0,-30                 | Duration 125%   | Center, Note side, Outside Staff                   | Q        |
| ☾           | ☾              | 23                 | None                      | None            | Center, Note side, Outside Staff                   | F        |
| <i>tr</i>   | <i>tr</i>      | 36                 | None                      | None            | Above, Outside Staff                               | T        |
| ~           | ~              | None               | None                      | None            | Copy(H), Manually, Outside Staff                   | Y        |
| ⚡           | ⚡              | 36                 | 0,-13/0,-13               | None            | Center, Note side, Outside Staff                   | M        |
| ⚡           | ⚡              | 36                 | 0,-13/0,-13               | None            | Center, Note side, Outside Staff                   | K        |
| ~           | ~              | 48                 | 0,10/0,0                  | None            | Center, Above Note, Outside Staff                  | J        |
| ∨           | ∨              | 12                 | None                      | None            | Center, Above Note, Outside Staff                  | U        |
| ▣           | ▣              | 12                 | None                      | None            | Center, Above Note, Outside Staff                  | D        |
| ○           | ○              | 14                 | None                      | None            | Center, Note side, Avoid staff lines               | O        |
| ◇           | ◇              | 23                 | None                      | None            | Center, Note side, Avoid staff lines               | H        |
| +           | +              | 23                 | None                      | None            | Center, Note side, Avoid staff lines               | I        |
| 1           | 1              | 16                 | 0,-4/0/0                  | None            | Center, Above note, Avoid staff lines              | 1        |
| 2           | 2              | 16                 | 0,-4/0/0                  | None            | Center, Above note, Avoid staff lines              | 2        |
| 3           | 3              | 16                 | 0,-4/0/0                  | None            | Center, Above note, Avoid staff lines              | 3        |
| 4           | 4              | 16                 | 0,-4/0/0                  | None            | Center, Above note, Avoid staff lines              | 4        |
| 5           | 5              | 16                 | 0,-4/0/0                  | None            | Center, Above note, Avoid staff lines              | 5        |
| ℙ           | ℙ              | 60                 | 0,-48/0,0                 | None            | Center, Below Note, Outside Staff                  | P        |

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| Main Symbol | Flipped Symbol | Default Vert. Pos. | Handle Pos. M(H,V)/F(H,V) | Playback Effect | Auto-Positioning Options          | Metatool |
|-------------|----------------|--------------------|---------------------------|-----------------|-----------------------------------|----------|
| ✱           | ✱              | 60                 | 0,-48/0,0                 | None            | Center, Below Note, Outside Staff | L        |
| }           | }              | None               | None                      | Attack (0/-256) | Copy Vertically, Manually         | R        |
| /           | /              | -48                | 12,-12/-12,-16            | None            | Center, Stem side                 | 6        |
| //          | //             | -48                | 12,-12/-12,-16            | None            | Center, Stem side                 | 7        |
| ///         | ///            | -48                | 12,-12/-12,-16            | None            | Center, Stem side                 | 8        |
| //          | //             | 12                 | 36,-36/0,0                | None            | Above, Outside Staff              | C        |
| ,           | ,              | 36                 | 24,8/0,0                  | Duration 50%    | Above note, Outside Staff         | B        |
| ♪           | ♪              | None               | None                      | None            | Manually                          | N        |
| (           | (              | None               | -26,-21/0,0               | None            | Center, Note side                 | 9        |
| )           | )              | None               | 26,-21/0,0                | None            | Center, Note side                 | 0 (zero) |

See [STACCATO MARKS](#), and [ROLLED CHORDS](#) for more complete discussions of these markings and their playback definitions.

- **Chords & Fretboards: Chord Suffix (Arial).LIB, Chord Suffix (Times).LIB, Chord Suffix Expanded (Arial).LIB, Chord Suffix Expanded (Times).LIB, Chord Suffix (Jazz Text), Chord Suffix Expanded (Jazz Text), Chord Suffix (JazzCord), Slash Chords (Arial).LIB, Slash Chords (Times).LIB, Slash Chords (Jazz Text), Slash Chords (Jazz Cord).** These sets of predefined chord symbols are used by the Chord Tool. Finale understands each chord symbol in a musical way, and plays the chord back intelligently. The Chord Suffix & Fretboard libraries consist of a set of libraries: one containing the most commonly used chord suffixes and fretboards; the second containing an expanded library with more suffixes and more fretboards per suffix; and a third library containing common slash chords. Each of these sets are duplicated three times, once for each of the following fonts: Arial, Times, and JazzText. The fourth set is a JazzCord font library which contains commonly used jazz suffixes accompanied by fretboards created with Jazz Font characters.

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Libraries of like font type and design can be loaded together to expand the number of available suffixes and fretboards. So, if you're working in a file based on the Maestro Font Default (which contains the first type of library in Arial font) and you find you need more suffixes or fretboards, loading the Chord Suffix Expanded (Arial) library will provide you with more options in the same style and font. When you load a new chord suffix library, Finale compares the suffixes. If the suffixes are identical in position and font, Finale won't duplicate the suffix, but will load the new fretboard.

Adding the Slash Chord libraries works similarly, with the exception that these libraries only add fretboards when loaded into libraries of like font type (they don't add additional suffixes). After loading this library, you'll find slash chord fretboards added to existing Maj, m, min, 7, m7, and min7 suffixes.

The list below identifies the chord symbols in these libraries. Remember that you can modify any of these symbols (for example, to change "min7" to "m7"), and that you can add as many new ones as you want.

| Slot Number | Suffix         | Slot Number | Suffix   | Slot Number | Suffix               | Slot Number | Suffix                     |
|-------------|----------------|-------------|--|-------------|----------------------|-------------|----------------------------|
| 1           | Maj            | 22          | min6   | 43          | m11                  | 64          | M9                         |
| 2           | min            | 23          | $\begin{smallmatrix} 6 \\ 9 \end{smallmatrix}$     | 44          | m13                  | 65          | $\triangle$                |
| 3           | aug            | 24          | min $\begin{smallmatrix} 6 \\ 9 \end{smallmatrix}$ | 45          | m(maj7)              | 66          | $7\flat_{13}$              |
| 4           | dim            | 25          | m  | 46          | m9(maj7)             | 67          | $7\flat_9$                 |
| 5           | 7              | 26          | M7   | 47          | m7(add4)             | 68          | $7\sharp_9$                |
| 6           | min7           | 27          | m7   | 48          | m7(add11)            | 69          | $\flat_{13}$<br>$\sharp_9$ |
| 7           | sus4           | 28          | M6   | 49          | 7sus4                | 70          | $\flat_{13}$<br>$\flat_9$  |
| 8           | Maj6           | 29          | m6   | 50          | $7(\flat_5)$         | 71          | 13                         |
| 9           | $m7(\sharp_5)$ | 30          | (add9)   | 51          | $7(\sharp_9)$        | 72          | $7\sharp_{11}$             |
| 10          | aug7           | 31          | (add2)   | 52          | $7(\flat_5\flat_9)$  | 73          | 7sus2                      |
| 11          | $\circ$        | 32          | $M7(\flat_5)$                                      | 53          | $7(\flat_5\sharp_9)$ | 74          | 13sus                      |
| 12          | $\circ^7$      | 33          | $7(\sharp_5)$                                      | 54          | 9sus4                | 75          | $9(\sharp_5)$              |
| 13          | Maj7           | 34          | $M7(\sharp_{11})$                                  | 55          | $9(\flat_5)$         | 76          | $\sharp_9$<br>$7\sharp_5$  |

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|    |                 |    |                   |    |                  |    |                             |
|----|-----------------|----|-------------------|----|------------------|----|-----------------------------|
| 14 | 9               | 35 | M9( $\flat$ 5)    | 56 | 9( $\sharp$ 11)  | 77 | 7sus( $\flat$ 9)            |
| 15 | 13              | 36 | M9( $\sharp$ 11)  | 57 | 13sus4           | 78 | 13sus( $\flat$ 9)           |
| 16 | 7( $\sharp$ 11) | 37 | M13               | 58 | 13( $\flat$ 5)   | 79 | $\flat$ 9<br>7 $\sharp$ 5   |
| 17 | 7( $\flat$ 9)   | 38 | M13( $\flat$ 5)   | 59 | 13( $\flat$ 9)   | 80 | $\sharp$ 11<br>7 $\flat$ 9  |
| 18 | +               | 39 | M13( $\sharp$ 11) | 60 | 13( $\sharp$ 9)  | 81 | $\sharp$ 11<br>7 $\sharp$ 9 |
| 19 | 11              | 40 | m(add2)           | 61 | 13( $\sharp$ 11) | 82 | $\flat$ 13<br>7 $\flat$ 9   |
| 20 | m7( $\flat$ 5)  | 41 | m(add9)           | 62 | 6                |    |                             |
| 21 | dim7            | 42 | m9                | 63 | $\emptyset$      |    |                             |

Each library also stores a few additional learned chords that include an alternate bass note. In other words, Finale will correctly identify these chords, but they don't necessarily appear in the Chord Suffix Selection dialog box. In the key of C, these learned chords are F/G, Dmin/G, and Dmin7/G; of course, Finale will recognize these chords regardless of the key you're in, as long as they're built on the same scale tones as these original learned chords.

- **Clefs.** This library contains eighteen standard clefs.
- **Default Fonts.** This library contains the default font settings, as found in [DOCUMENT OPTIONS-FONTS](#).
- **Document Settings.** This library holds all the settings that are saved in with your document such as the settings in the Document Options dialog box and a number of other settings in the Document Settings submenu, and other settings as well, such as the Playback Controls settings.
- **Engraver Articulations.** This library, similar to the Maestro Articulation Library, has a number of Engraver symbols to be used for articulations. They are already adjusted to take advantage of Finale's positioning settings.
- **Engraver Text Expressions.** This library contains text expressions using the Engraver Font. Expressions such as dynamics and tempo indications are included.
- **Executable Shapes.** This library contains six predefined Executable Shapes, which can serve as the playback definitions for expressions. Each affects the specified playback parameter by 26 units. That is, if you construct an *accel.* marking based on one of these Executable Shapes, the marking will produce a tempo increase of 26 beats per minute. For full instructions, see [EXPRESSIONS—To define an expression for playback](#).

If you look at these shapes in the Executable Shape Selection dialog box, you'll see three pairs of sloping lines. In each pair, the first shape produces an increase in the specified playback variable, and the second produces a corresponding decrease. The only difference between the three pairs is the amount of music affected by each: the change produced by the three pairs lasts for eight, four, and sixteen eighth notes, respectively.

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
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- **Figured Bass.** This library provides a simple starting place for entering figured bass into your document.
- **Fretboard Styles.** This library contains four fretboard styles, which define how Finale draws custom fretboard elements. The first three fretboard styles are the classic (4, 5 & 6 frets) style; the last was created with Jazz Font characters for a hand-produced look.
- **Harp Diagram.** This is a Shape Expression Library containing the two parts of a harp pedal diagram—the “skeleton” and the “pedals”—described in [HARP PEDAL DIAGRAMS](#). See that entry for full instructions for placing and using this diagram.
- **Instrument Libraries.** The General MIDI library is designed to work with most synthesizers’ built-in sounds. Libraries are also included for the following synthesizers: Kawai K1, Korg M1, Proteus 1, Proteus 2, and Roland MT32. Each library contains a set of ready-to-assign Instruments (clarinet, piano, and so on), with the channel and patch numbers preset to match your particular synthesizer. Open the appropriate Instrument library for your synthesizer. Now show the Instrument List window, and, for each staff, choose the instrument from the Instrument drop-down list. If you’ve set up your score to transmit patch information to your MIDI keyboard before beginning playback (see [PLAYBACK](#)), and if you’ve set up your MIDI keyboard to receive on the appropriate channels, you should immediately hear a multitimbral playback with the sounds you’ve specified. See [MIDI CHANNELS](#) for a description of Instruments.
- **Jazz Articulations.** This is the articulation library to be used with the Jazz Font. It contains items such as staccatos, accents, house tops, falls and glissandos.
- **Jazz Chords & Fretboards.** See [CHORDS & FRETBOARDS LIBRARIES](#).
- **Jazz Clefs.** This library contains sixteen jazz clefs.
- **Jazz Default Fonts.** This library contains the default font settings for the Jazz font, as found in the [DOCUMENT OPTIONS-FONTS](#).
- **Jazz Document Settings.** This library changes items in your Document Settings that are appropriate for use in the Jazz font, especially the alignment of notes with their stems and flags.
- **Jazz Dynamics.** This is a library containing text expressions for the Jazz Font. It contains dynamics such as mezzo-forte () and double-piano ()
- **Jazz Measure Rests.** This is a shape expression library which contains a multi-measure rest shape.
- **Jazz Page Format.** This library contains default settings for the [PAGE FORMAT FOR SCORE DIALOG BOX](#).
- **Jazz Rehearsal Letters.** This library contains rehearsal letters from A-Z, all of which are enclosed in a box. This is also a text expression library.
- **Jazz Spacing.** This library contains spacing widths for use with the Jazz Font.
- **Jazz Staff Styles.** This library contains a basic selection of Jazz Staff Styles for use with the Staff Tool. See [STAFF STYLES](#) for more information.
- **Jazz Stem Connections.** This library contains stem connection definitions for use with the Jazz font. See [STEM CONNECTIONS DIALOG BOX](#) for more information.

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- **Jazz Tempos.** This library contains tempo indications in the Jazz font. This is also a text expression library.
- **Jazz Text Repeats.** This is a text repeat library for the Jazz Font. It contains items such as D.S. al Coda, etc. These expressions also come with brackets.
- **Measure Rest.** This library contains the default Multimeasure Rest symbol.
- **Page Format.** This library contains default settings for the [PAGE FORMAT FOR SCORE DIALOG BOX](#).
- **Percussion Maps.** This library contains all of the percussion maps that you have created as well as default percussion maps for General MIDI. See [GENERAL MIDI PERCUSSION MAP TABLE](#) for a listing of instrument names which correspond to the MIDI Notes.

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### Notes Used in Percussion Maps

| Percussion Map Name                      | MIDI Notes Used                   |
|--|-----------------------------------|
| General MIDI                             | 35-81                             |
| Cymbals                                  | 42, 46, 49, 51-53, 55, 57, 59     |
| Guero                                    | 73-74                             |
| Wood Blocks                              | 76-77                             |
| Agogo Bells                              | 67-68                             |
| Triangle                                 | 80-81                             |
| Cuica                                    | 78-79                             |
| Whistle                                  | 71-72                             |
| Drum Set                                 | 35-38, 41-53, 55-57, 59           |
| Bongos                                   | 60-61                             |
| Timbales                                 | 65-66                             |
| Congas                                   | 62-64                             |
| Snare Drum                               | 37-38                             |
| Quad Toms                                | 41, 45, 47, 50                    |
| Quint Toms                               | 41, 43, 47, 48, 50                |
| Tom Toms                                 | 41, 43, 45, 47, 48, 50            |
| Bass Drum (5-line)                       | 36, 41, 43, 45                    |
| Treble Clef Entry                        | 62, 64, 65, 67, 69, 72-79, 81, 83 |
| Treble Clef Entry, General MIDI playback | 62, 64, 65, 72-79, 81, 83         |
| Bass Clef Entry, General MIDI playback   | 43, 45, 47, 48, 52-57, 59, 60, 62 |

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- **Pitch Bend.** This is a single Text Expression in a library by itself. It consists of the words “pitch bend,” and has been defined to produce a single pitch bend. This pitch bend lasts for one whole note. It moves the pitch wheel from its “at rest” position all the way to the top of its range of movement, then back down to its “at rest” position. For a full description of pitch wheel usage in Finale—including instructions for the creation of this particular pitch bend expression—see [PITCH WHEEL](#).
- **Quarter Tone.** This Key Signature library contains a single key signature— namely, the key signature for a quarter-tone key system, where there are three chromatic steps between two diatonic steps (instead of the usual one). If you set your piece in this key signature, bear in mind that one key on your MIDI keyboard corresponds to one chromatic step in the music. In other words, you won’t be able to play normally and still get an accurate transcription of your playing, because—for example—the C# key on your MIDI keyboard will correspond to a C-quarter sharp on the screen. See [NONSTANDARD KEY SIGNATURES](#) for more information.
- **Shape Expressions.** This library contains a selection of Shape Expressions for use with the Expression Tool. While it does contain several phrase markings and hairpins (crescendo markings), remember that it’s far easier to create phrase markings and hairpins using the Smart Shape tools. The sole advantage to using these crescendo hairpins is that they have been defined for playback; they produce a volume change of 26 MIDI key velocity units in the time of a whole note. This library also contains a glissando line and tremolo marking, as described in [GLISSANDOS](#) and [TREMOLOS](#), respectively.
- **Staff Styles.** This library contains a basic selection of Staff Styles for use with the Staff Tool. See [STAFF STYLES](#) for more information. The following metatools appear in the Maestro Font Default file.

| Staff Style                 | Metatool Assignment |
|-----------------------------|---------------------|
| Slash Notation              | S                   |
| Rhythmic Notation           | R                   |
| Blank Notation: Layer 1     | B                   |
| Blank Notation: Layer 4     | K                   |
| Blank Notation: All Layers  | A                   |
| Normal Notation             | M                   |
| One-Bar Repeat              | O                   |
| Two-Bar Repeat              | T                   |
| Standard 5-line staff       | F                   |
| 1-line Staff: Full Barline  | N                   |
| 1-line Staff: Short Barline | N                   |
| Hide Staff                  | H                   |
| Percussion: 1-line Staff    | P                   |
| Percussion: 5-line Staff    | C                   |

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| Staff Style                             | Metatool Assignment |
|---|---------------------|
| Note Shapes                             | X                   |
| Flute Transposition                     | 1                   |
| B $\flat$ Clarinet Transposition        | 2                   |
| E $\flat$ Alto Saxophone Transposition  | 3                   |
| B $\flat$ Tenor Saxophone Transposition | 4                   |

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- **Spacing Widths libraries: Fibonacci Spacing • Fibonacci Edited Dots • Tight Spacing • Medium Spacing • Loose Spacing.** These libraries contain spacing width tables used for the spacing of notes and lyrics. Fibonacci Spacing is the default which spaces your music using a ratio of about 1 to 1.6. So a quarter note will take up 1.6 times the space of an eighth note. To find out how you use these libraries, see [DOCUMENT OPTIONS-MUSIC SPACING](#). The library titles indicate the relative spacing of the entries in a measure; music that’s been spaced using the “medium” library will be more compact than music spaced with the “loose” library.
- **Tablature Libraries: Jazz; TAB Articulations, TAB Staff Styles. Maestro; Guitar Articulations. Lute Articulations, Lute Shape Expressions, TAB Clefs, TAB Staff Styles.** These libraries contain articulations, expressions, clefs and staff styles for use with tablature staves. The articulation libraries include hammer-ons, pull-offs and other markings specifically designed for placement among fret numbers in a TAB staff. Staff Styles include settings for lute notation as well as staff styles for treatment of rests, ties and stems.
- **Text Expressions (Maestro).** This library, for use with the Expression Tool, includes a number of expression and dynamic markings, many of which have been defined for playback. The dynamics always appear in Maestro music font, and the other expression markings appear in the Times New Roman italic font; feel free to change these fonts to suit your system. (For the non-dynamic expressions, choose a PostScript font if you plan to print on a PostScript printer or a True Type font if you plan to print on a non-PostScript printer.) This library also contains some sample rehearsal letters.

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The playback-defined expressions in this library are as follows:

| Expression   | Playback effect | Value |
|--------------|-----------------|-------|
| <i>ppppp</i> | Key velocity    | 10    |
| <i>pppp</i>  | Key velocity    | 23    |
| <i>ppp</i>   | Key velocity    | 36    |
| <i>pp</i>    | Key velocity    | 49    |
| <i>p</i>     | Key velocity    | 62    |
| <i>mp</i>    |                 |       |

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| Expression            | Playback effect | Value   |
|-----------------------|-----------------|---|
| <i>mf</i>             | Key velocity    | 75  |
| <i>f</i>              | Key velocity    | 88  |
| <i>ff</i>             | Key velocity    | 101   |
| <i>fff</i>            | Key velocity    | 114   |
| <i>ffff</i>           | Key velocity    | 127   |
| Adagio                | Tempo           | 40  |
| Moderato              | Tempo           | 80  |
| Allegro               | Tempo           | 120   |
| <i>8<sup>va</sup></i> | Transposition   | 12  |
| <i>8<sup>vb</sup></i> | Transposition   | -12   |
| <i>accel.</i>         | Tempo           | Increases 26 beats per minute over four beats |
| <i>rit.</i>           | Tempo           | Decreases 26 beats per minute over four beats |

- **Text Repeats (Maestro).** This library contains a selection of text repeats—textual repeat indications, such as “D.S. al Coda,” that are fully functional for playback. You create and edit repeats using the Repeat Tool.

The text repeats in this library are as follows:

|                     |                        |
|---------------------|------------------------|
| <i>D.C. al Fine</i> | <i>To Coda #</i>       |
| <i>D.C. al Coda</i> | <i>Fine</i>            |
| <i>D.S. al Fine</i> | ⊕                      |
| <i>D.S. al Coda</i> | ⌘                      |
| <i>D.S. al #</i>    | <i>Go to Measure #</i> |

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The number sign (#), when it appears in a text repeat, represents a temporary “stand-in” for some variable. For example, if you place the “To Coda #” or the “D.S. al #” marking in the score, Finale will automatically substitute the text of the target (“Mark” type) text repeat for the number sign. (The result might be, for example, “To Coda  $\Phi$ .”) And if you place the “Go to Measure #” marking into the score, Finale will replace the number sign with the measure number to which you direct this marking’s playback. (The result might be, for example, “Go to Measure 44.”) (See [REPEATS \(BARLINES AND TEXT INDICATIONS\)](#) for a more complete discussion of these options.)

# Finale Score Templates

In your Finale folder, you’ll find a folder called Templates. In this folder you’ll find three dozen blank Finale documents, each with staves in a particular instrumental configuration. These templates can save you time—just open a copy of a score setup you need, and start entering the music. To open a template, choose File, New, then Document from Template.

These templates have the “.FTM” extension, which means that they will appear as “untitled” files when you open them. Choose New from Template from the File Menu. Any template files in the current folder will appear in the list. Double-click the template you want to use.

Each of these templates, like the Maestro Font Default file, has a selection of libraries already loaded. These include the Chord Suffix, Articulations, Shape Expressions, Text Expressions, Text Repeats, Allotments (medium), Quarter Tone, and Executable Shapes libraries. Each has also been defined to have sequential measure numbers, page numbers, and a sample title. Staves for the transposing instruments (e.g., clarinets, horns) have been set up to transpose automatically (see [TRANSPOSING INSTRUMENTS](#)). The templates are titled as follows:

## General Templates

| Template title                | System setup                                       |
|-------------------------------|--|
| Lead Sheet.FTM                | One staff  |
| Lead Sheet (Jazz Font).FTM    | One staff, uses Jazz Font                          |
| PianoGrand Staff.FTM          | Two staves (piano staff)                           |
| Big Note Bells.FTM            | One staff (enlarged), landscape orientation        |
| Instrumental Solo w Piano.FTM | Three staves (piano and a reduced-size solo staff) |

## Band Templates

| Template title            | System setup                                     |
|---------------------------|--|
| Small Concert Band.FTM    | Nine staves                                      |
| Full Concert Band.FTM     | 26 staves  |
| Wind Ensemble.FTM         | 25 staves  |
| Marching Band.FTM         | 21 staves, landscape orientation                 |
| Jazz Band.FTM             | 18 staves, landscape orientation                 |
| Jazz Band (Jazz Font).FTM | 18 staves, landscape orientation, uses Jazz font |

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## Band Templates

| Template title       | System setup                                   |
|----------------------|--|
| Woodwind Trio.FTM    | Three staves (Flute, Oboe, Bassoon)            |
| Woodwind Quintet.FTM | Five staves (standard woodwind quintet)        |
| Woodwind Choir.FTM   | 12 staves                                      |
| Brass Trio.FTM       | Three staves (Trumpet, Trombone, French Horn)  |
| Brass Quintet.FTM    | Five staves (standard brass quintet formation) |
| Brass Choir.FTM      | 12 staves                                      |
| Brass Band.FTM       | 19 staves (British brass band)                 |
| Drum Corps.FTM       | 7 staves                                       |

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## Orchestral Templates

| Template title                  | System setup                          |
|---------------------------------|---------------------------------------|
| String Trio.FTM                 | Three staves (standard string trio)   |
| String Quartet.FTM              | Four staves (standard string quartet) |
| String Orchestra.FTM            | Five staves                           |
| String Orchestra with Piano.FTM | Seven staves                          |
| Chamber Orchestra.FTM           | 20 staves                             |
| Full Orchestra.FTM              | 27 staves                             |

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## Choral Templates

| Template title                   | System setup                                       |
|----------------------------------|--|
| Barbershop Female.FTM            | Two staves (Sopr, Lead, Alto, Alto)                |
| Barbershop Male.FTM              | Two staves (Tenor, Lead, Bari, Bass)               |
| Vocal Solo with Piano.FTM        | Three staves (piano and vocal)                     |
| Two Part with Piano.FTM          | Four staves  |
| SSA with Piano.FTM               | Five staves (SSA plus piano)                       |
| SAB with Piano.FTM               | Five staves (SAB plus piano)                       |
| SATB (Four Staff) with Piano.FTM | Six staves (SATB plus piano)                       |
| SATB w Piano, Bass & Perc.FTM    | Eight Staves (SATB + 4)                            |
| TTBB w Piano.FTM                 | Six staves (TTBB plus piano)                       |
| SATB (Two Staff) with Piano      | Four staves (SA on Treble, TB on Bass, plus piano) |

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## Church Templates

| Template title       | System setup |
|----------------------|--------------|
| Church Orchestra.FTM | 19 staves    |
| Handbells.FTM        | One staff    |
| Hymnal.FTM           | Two staves   |

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## Church Templates

| Template title        | System setup                |
|-----------------------|-----------------------------|
| Piano & Organ.FTM     | Five staves (2 + 3)         |
| Shape Note Hymnal.FTM | Two staves with note shapes |

## Worksheet Templates

| Template title | System setup  |
|----------------|---|
| Worksheet 1    | Two staves, five systems moved to right side of page -<br>Space for questions on left |
| Worksheet 2    | Two Staves, four systems  |
| Worksheet 3    | Eight systems - One measure per system, no barlines                                   |
| Worksheet 4    | Eight systems - One measure per system, no barlines or<br>clefs                       |

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## Educational Templates

| Template title           | System setup  |
|--------------------------|---|
| 2-Measure Examples       | Two staves, five systems moved to right side of page -<br>Space for questions on left |
| 4-Measure Examples       | Two staves, four systems of four measures   |
| Auto-Stick Notation      | One staff for Stick notation  |
| Blank Manuscript         | One staff, eight systems - staff lines only   |
| Full System, No Barlines | One staff, eight systems - no barlines (treble, bass and<br>percussion clefs)         |
| Kodály 1                 | Two staves - one for stick, one for standard notation                                 |
| Kodály 2                 | One staff for Stick notation  |

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## Tablature Templates

| Template title        | System setup                         |
|-----------------------|--------------------------------------|
| House Style 1         | Single TAB staff with time signature |
| House Style 2         | TAB with standard notation           |
| Lute - French-English | Single TAB staff with fret letters   |

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# Configuring Pagesizes.txt

The Setup Wizard, the Page Layout Tool and other parts of Finale use the pagesizes.txt file to determine the page size and margins of the score. You can edit this file to get a custom page size and margin. Make sure you save the file as text only.

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**[Page Sizes]**

This section contains the page size name, Width and Height (followed by a semicolon), Top Margin, Bottom Margin, Left Margin, Right Margin, and a Left Margin for single-instrument documents. The Top and Bottom margins are assumed to be negative; there is no need to put in the minus sign.

Ex. Letter = 8.5, 11; .5, .5, 1, .5, .75

**Configuring Instrument.txt**[TOC](#)

The Setup and Exercise Wizards use the instrument.txt file to determine what instruments to offer, what order from top to bottom to place the instruments and more.

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To include musical characters from the default font, use ^flat() for a flat, ^sharp() for a sharp and ^natural() for a natural. For example, to get a B<sub>♭</sub> Clarinet, you'd type B^flat() Clarinet.

[Next Chapter](#)**[INS:Instrument]**

These sections contain the detailed information for the particular instrument such as [INS:Flute].

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|                 |  |
|-----------------|--|
| Name =          | Staff Name   |
| Abbr =          | Abbreviated Staff Name   |
| useKeySigs =    | Use Key Signature for staff and staff transposition (1= Use, 0= Don't Use)   |
| Transposition = | Set the transposition with the number of half steps up or down<br>(Examples: 12=octave up, 0 = none, -12 octave down)  |
| TransClef =     | Type of clef for transposing instrument<br>(treble, bass, alto, treble8vb, percussion, tenor, baritone, bass8vb, frenchviolin, cbaritone, mezzosoprano, soprano, altpercussion, treble8va, bass8va, blank) |
| StaffType =     | Type of Staff (standard, percussion, single, grand, organ)   |
| Clef =          | Type of Clef<br>(treble, bass, alto, treble8vb, percussion, tenor, baritone, bass8vb, frenchviolin, cbaritone, mezzosoprano, soprano, altpercussion, treble8va, bass8va, blank)                            |
| Patch =         | Patch Number for General MIDI based from 0-127.  |
| PercMap =       | Percussion Map Name or single General MIDI note number.<br>Use quotes to enter the name of a percussion map, if it contains a number.  |
| ExWizDisp =     | 1=Instrument will appear in the Exercise Wizard, 0=Instrument does not appear in the Exercise Wizard, but does appear in the Setup Wizard  |
| RangeLow =      | Lowest note allowed in the Exercise Wizard in various skill levels: Basic, Intermediate, Advanced. (Values expressed as MIDI note numbers)   |
| RangeHigh =     | Highest note allowed in the Exercise Wizard in various skill levels: Basic, Intermediate, Advanced. (Values expressed as MIDI note numbers)  |

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**[GRP:Group]**

These sections define the group or family names. These items will be grouped together using a bracket.

|                |   |
|----------------|---|
| Name =         | Group Name  |
| Abbr =         | Abbreviated Group Name  |
| Instrument = x | Instrument name (x = include in list, no x does not include in list)  |
| ExWizDisp =    | 1=Group will appear in the Exercise Wizard, 0=Group does not appear in the Exercise Wizard, but does appear in the Setup Wizard |

[TOC](#)**[ORD:Order]**

This list contains the default order of the instruments in the wizard. As in the Group section, x means include the instrument; no x means do not include the instrument. If an instrument is not listed in the Order, it will be added to the bottom of the list.

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## Configuring Ensembles.txt

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The Exercise Wizard uses the Ensembles.txt file to determine what make up an ensemble and what ranges to use. You can access all of these options within the Exercise Wizard.

**[Ensemble Name]**

This section contains the name of the ensemble.

|              |   |
|--------------|---|
| InstNames=   | List of instruments in the ensemble   |
| InstrCopies= | Number of copies of each instrument. Corresponds to list of instruments above it, separated by commas |
| Range=       | Lists skill level to use for ensemble (1=Advanced, 2=Intermediate, 3=Basic)                           |

## Configuring MacSymbolFonts.txt

If you are sharing files between a Macintosh and a Windows machine, Finale uses this file on the Macintosh to determine which fonts, such as music symbol fonts, should not be converted. If you are using custom music or symbol fonts, you will need to add these fonts to the list. To edit the SymbolFonts text file, you should quit Finale, then open the SymbolFonts file in a text editor such as WordPad or SimpleText.

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List each font name as it appears in the font list within Finale, followed by a carriage return.

Example:

EngraverFontExtras

EngraverFontSet

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# Finale File Extensions

Finale creates a number of different types of files; each has its own extension. In the table below, you'll find a description of each kind of file you may encounter while working with Finale.

| File Extension                                | Description  | How to Make One   | How to Open One   |
|---|--|---|---|
| Finale.EXE<br>Finale application<br>(program) | This is the Finale program itself  | There's only one of these   | Double-click to start Finale.   |
| .MUS<br>Finale file                           | This is a standard Finale (notation) document file.  | Choose Save As from the File Menu.  | Double-click.   |
| .LIB<br>Finale library                        | A Finale library may contain a set of symbols (such as Chords or Articulations), markings (such as Text Expressions), or settings (such as Document settings or Spacing Widths | Choose Save Library from the File Menu.   | From the File Menu, choose Open Library.  |
| .LSN<br>Lesson file                           | This file contains a grouping of exercises and an ensemble of instruments.   | From the File Menu, choose New, Exercise Wizard.  | From the File Menu, choose Open; select Lesson File and double-click the one you want to open.  |
| .PLY<br>Playback file                         | This file contains playback information for a document, including all playback settings and the effects of expression markings.  | Choose Playback Controls from the Windows Menu; click the Playback Settings button. Click Save File, and then select the File Type "Playback File.". Name the file and click OK.  | Choose Playback Controls from the Window Menu; click the Playback Settings button. Click Select File and double-click the Playback file you want to open.                                       |
| .MID<br>MIDI file                             | This is a standard MIDI sequencer file. It can be read by most sequencer programs.   | Choose Save As from the File Menu; select the File Type "MIDI File." Name the file and click OK.  | From the File Menu, choose Open; select MIDI File and double-click the one you want to open.  |
| .TRK<br>Track/Staff Mapping file              | This file contains sequencer track/channel-to-Finale staff information for use when you open a MIDI sequencer file with Finale.  | Choose Open from the File Menu; select the File Type "MIDI File.", and double-click the one you want to open. Click Track-to- Staff List; create a track/staff configuration and click Save. See <a href="#">TRACK/CHANNEL MAPPING TO STAVES DIALOG BOX</a> . | From the File Menu, choose Open; select the File Type "MIDI File.", and double-click the one you want to open. Click Track-to-Staff List and click Load. Double-click the one you want to open. |
| .NOT<br>Note file                             | This file contains the MIDI information you've recorded in the Transcription window.   | Click the HyperScribe Tool, select Transcription Mode and click a measure. Click Wait Till and perform your piece. Choose Save As from the file Menu. Name the file and click OK  | Click the HyperScribe Tool, select Transcription Mode and click a measure. Choose Open from the File Menu. Double-click the Note file you want to open.   |

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| File Extension                       | Description   | How to Make One   | How to Open One  |  |
|--------------------------------------|---|---|--|--|
| .CLP<br>Clip File                    | This file contains a motif, passage, or section of music you've copied from a Finale document.  | Click the Mass Edit Tool; select a region of measures. While pressing ctrl, choose Cut or Copy from the Edit Menu. Name the file and click OK. See <a href="#">COPYING MUSIC</a> .  | Click the Mass Edit Tool; select a region of measures. While pressing ctrl, choose Insert or Replace Entries from the Edit Menu. Double-click the Clip file you want to open.                                      |  |
| .ETF<br>Enigma Transportable file    | This is a text-only file that can be read by a word processor, or by Finale running on another kind of computer.  | Choose Save As from the File Menu; select the File Type "ENIGMA Transportable File." Name the file and click OK.  | Choose Open from the File Menu; select the File Type "ENIGMA Transportable File", and double-click the one you want to open.   | <a href="#">TOC</a>  |
| .PS<br>PostScript file               | This special text file contains the complete PostScript description of your document; by downloading it to a PostScript printer, you can print without using the Finale program itself. | Choose Compile PostScript Listing from the File Menu and click OK; name the file and click OK.  | You can't open these files. You need a special downloading program to send this file to the printer. See <a href="#">POST-SCRIPT</a> .   | <a href="#">Index</a><br><br><a href="#">Next Chapter</a>            |
| .EPS<br>Encapsulated PostScript file | This special text file contains the Encapsulated PostScript description of one page of your document. This file can be used in Finale or in other programs that import graphics.        | Choose Compile PostScript Listing from the File Menu or Export Page from the Graphics Menu or double-click to select an area and choose Export Selection from the Graphics Menu. Enter a page number in the "EPS file of page:" text box if needed, and click OK; name the file and click OK. | Select Place Graphic from the Graphics Menu or start another page layout or graphics program and use its Open or Place command. Double-click the name of the EPS file. Click in the score to place the EPS file.   | <a href="#">Previous Chapter</a>                                     |
| .TIF<br>TIFF file                    | This graphic file contains a TIFF graphic which can be used in Finale or in other programs that import graphics.  | Double-click to select an area to export in the Graphics Tool and select Export Selection from the Graphics Menu, or just select Export Pages from the Graphics Menu. Select TIFF from the Type drop-down list. Click OK  | Select Place Graphic from the Graphics Menu or start another page layout or graphics program and use its Open or Place command. Double-click the name of the TIFF file. Click in the score to place the TIFF file. |  |
| Finale.INI<br>Preferences file       | This is the Finale Preferences file, which contains settings such as those made in the Program Options dialog box and the Windows Menu.   | Finale creates this file automatically and places it in your Finale folder.   | Finale uses this file each time the program is started.  | <a href="#">TOC</a>  |
| .FXT<br>Plug-in applications         | This a plug-in, which is a small program that runs only in Finale to allow you to enhance Finale's abilities.   | Finale comes with a number of plug-ins already installed in your Finale folder. If you are interested in making your own Plug-in programs please visit our website for details.   | You can't open these files. Finale loads all the plug-ins available each time the program is started.  | <a href="#">Index</a>  |
| .PDF<br>Manual file                  | These are Acrobat® files which contain the Finale User Manual.  | These files are installed automatically into your Finale folder.  | Select any of the topics in the Manual submenu of the Help Menu. This will open the file using Acrobat® Reader   | <a href="#">Next Chapter</a><br><br><a href="#">Previous Chapter</a> |

| File Extension                | Description  | How to Make One   | How to Open One   |
|-------------------------------|--|---|---|
| .TMP<br>Finale Temporary file | This is one of Finale's temporary files; under normal circumstances, you never see them. | The temporary file exists only while your working in Finale (or after the computer is turned off without quitting Finale properly). | You can't open these files.   |
| .BAK                          | This is a backup of a standard notation document file.                                   | These files are created when Make Backups When Saving Files is selected in the Program Options dialog box.                          | In Finale, choose File, then Open. Select Files of Type, All Files. Double-click on the file. |
| .ASV                          | This is an automatically saved backup of a standard notation document file.              | These files are created when Auto Save Files Every X Minutes is selected in the Program Options dialog box.                         | In Finale, choose File, then Open. Select Files of Type, All Files. Double-click on the file. |

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# Finale and Explorer

Finale supports standard usage of Explorer in Windows 95/98/NT. In particular, “drag and drop” and command-line switches are supported.

## Drag and drop

Drag and drop is supported for opening files. Start Finale and Explorer. In Explorer, select the Finale files you wish to open. Drag them to Finale's window and release the mouse button. The selected files will be opened in Finale. Finale also supports printing from Explorer: see your Windows documentation for details.

## Project icons

You can create Finale icons in the Program Manager for different projects. This feature can be used to specify groups of files such as a score, and all extracted parts of a score. Use icons in conjunction with the command-line switches below, specifying different sets of files and perhaps an alternate Finale.INI file, to customize your Finale working environment.

## Command line

Finale supports multiple filespecs and wildcards in the command line of a Program Manager icon. For example, specifying “\*.mus” on the command line will open all the music files in the current folder. Finale also supports the following command-line switches. These switches can appear in any order, anywhere in the command line. They are not case sensitive, and can be combined. Either “-” or “/” acts as a switch trigger. Some command switches can be accessed more easily from the [PROGRAM OPTIONS DIALOG BOX](#), such as whether to open a document on startup.

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- q Instead of launching Finale and displaying an “Untitled” document, it displays the Open dialog box and prompts for the file you want to open. The Open dialog box appears once for each “q” switch in the command line.
- n Launches Finale without loading the MIDI drivers. This can be useful if you are running other MIDI software, or if there is some other MIDI-related problem on your system.
- x Launches Finale without opening any documents, not even a default “Untitled” document.

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- z Launches Finale without any Plug-ins. The Plug-in Menu will not appear.
- i Lets you specify an alternate Finale.INI file. Enter the file name of the INI file you want Finale to draw its settings from. This can be very useful if you share your computer with someone else, or if you have different projects that require different global settings.
- p Prints the first file on the command line.

Examples:

### **Finale -qn**

Starts Finale without MIDI and prompts for a file name.

### **Finale pr1\\*.mus -i Finale.pr1**

Opens all the files in the PR1 folder, and uses the settings in Finale.PR1 instead of Finale.INI.

## About the Finale.INI file

The Finale.INI file contains custom settings and Finale Preferences that you set within the Finale program. Finale Preferences include dialog boxes and menu settings that affect your Finale working environment. They do not include settings that differ from document to document. Most of the options in the Finale.INI can and should be set within the Finale program itself. Other settings can only be changed in the Finale.INI file. For example, you may need to change the font used for Finale's Message Bar, depending on the fonts installed in your system.

The Finale.INI file can be edited with a text editor such as NotePad. In general, you will not need to edit this file directly. Do not edit the Finale.INI file while Finale is running.

**If you choose to edit the Finale.INI file, be sure to make a backup of it first!** If you make an accidental change, you can either restore the backup copy of the Finale.INI file, or delete the edited Finale.INI file. When you launch Finale again, Finale will re-generate a new Finale.INI. If Finale creates a new Finale.INI file, any custom settings and Finale Preferences you had saved in your previous INI file will be lost.

The Finale.INI file is divided into sections, which are separated by headers that appear in square brackets. The Finale.INI consists of the following sections:

[Settings]  
 [MIDI]  
 [Extensions]  
 [Program Options]  
 [Colors]  
 [Chromatic Spelling Tables]  
 [Palettes]  
 [Speedy Keys]  
 [Directories]

The following paragraphs contain general descriptions of each Finale.INI section, as well as an explanation of the settings within the section. Each setting contains a more detailed explanation, and is marked either Set in Finale, Optional, or Do not edit. The default values are also listed for each setting. If a key is not found in the Finale.INI file, then the default value will be assumed.

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Settings that are marked “Do not edit” should ordinarily be left alone. Edit such settings only if you are having a particular problem and you know exactly what you are doing!

## [Settings]

This section includes general settings that can enhance your Finale working environment.

### **Init=(0, 1)**

Do not edit. The default is 0, which indicates that Finale has never been run on this system. Finale sets the Init value to 1 the first time it launches, and allows you to personalize your copy of Finale by entering your name and serial number.

### **MusicFontName=Maestro**

### **MusicFontSize=24**

Set in Finale. Reflects the default music font and size that you specify in the Document Options-Fonts.

### **HandleSizeX=0**

### **HandleSizeY=0**

Optional. When set to 0, Finale displays handles on editable music elements using a default size. You may want to change these values (which are measured in pixels) if the handles are either too large or too small. For example, if you set your monitor to a high resolution, the handles that Finale displays may be too large in relation to the elements in your score. In this instance, the handles may completely obscure an element such as a staccato marking.

### **IncludeFonts=(0, 1, 2)**

Set in Finale. Use the Include Fonts checkbox in the Compile PostScript dialog box to turn this setting on (1) and off (0). If you're having problems with this value set to 1, try changing it to 2.

When set to the default value of 1, Finale includes fonts when compiling PostScript listings. If Finale cannot find the soft font listing in the WIN.INI file, it asks the PostScript driver for fonts. When set to 2, Finale includes only the soft fonts listing from the WIN.INI file when compiling PostScript listings. If Finale cannot find the soft font listing, it will not ask the PostScript driver for fonts. If the resultant PostScript files are too large, you can change this setting to 0. When set to 0, the fonts will not be included in the PostScript listing. This results in much smaller files, but requires you to manually download the fonts prior to printing the files.

### **MaxPSFontsPerPage=15**

Do not edit. This setting controls the number of fonts that will fit into your printer's virtual memory. Although a higher number may result in faster printing, it may also increase the risk of PostScript errors.

### **PSXResolution=**

### **PSYResolution=**

Do not edit. Finale gathers its default settings from the printer driver. These settings control the resolution of coordinates in PostScript files and printing.

### **MsgBarHeight=0**

Optional. Defaults to 0. If set to 0, the height is automatically calculated from the MsgBar-FontHeight and MsgBarBorder settings. Otherwise, Finale uses the height (in pixels) you specify.

### **MsgBarBorder=3**

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Optional. Defaults to 3 pixels. The border is contained within the `MsgBarHeight`.

### **MsgBarFontHeight=0**

Optional. Defaults to 0. If set to 0, the Message Bar font will be 10 pixels high. If you need to change the size of the message bar font, enter the value in pixels. For example, if you enter 12, the font will be 12 pixels high, and the Message Bar height adjusts to the specified size. Hint: Sizes between 8-12 work best.

### **MsgBarFont=**

Optional. Defaults to no specific font, so that Finale displays a sans serif font provided by Windows. Enter the exact font name (as it appears in the Fonts control panel) that you want Finale to use for the Message Bar display. Example: “`MsgBarFont=Arial`”.

### **MsgBarTop=(0,1)**

Optional. Defaults to 0, so the Message Bar appears at the bottom of Finale's main window. If you want the Message Bar to appear at the top of Finale's main window, change this to 1.

### **MsgBarShow=(0,1)**

Set in Finale. Choose Message Bar from the Windows Menu. Defaults to 1 so that the Message Bar appears in Finale. If this is set to 0, Finale's Message Bar will not appear.

### **ShowRulers= (0,1)**

Set in Finale. Choose Show Rulers from the View Menu. Defaults to 1 so that the rulers appear on-screen in Finale. If this is set to 0, the rulers will not appear.

### **MaxFileAlert=10**

Optional. Defaults to 10. This determines the maximum number of files that can be opened before a warning appears. You can open more than one file at a time, by using the command line, or by using the drag and drop feature in the File Manager. When the warning appears, you can choose to continue to open the files, but you may run into memory limitations. This guards against accidentally opening dozens or hundreds of files.

### **LoadWinPos=0**

### **SaveWinPos=0**

Set these options in Finale. Use the View portion of the Program Options dialog box to determine what will be saved. They refer to the following settings: Load Window States at Startup, Save Window States at Exit.

### **MaximizeWin=0**

### **WinPos=(left) (top) (right) (bottom)**

Do not edit. These settings are controlled by the `LoadWinPos` and `SaveWinPos`. `MaximizeWin` determines the state of the window: 0 = normal, 1 = maximized, 2 = minimized. `WinPos` determines the position of the main window. If you want to alter the positioning of your windows, position the windows in Finale, and use the View portion of the Program Options dialog box to Save or Load the window positioning.

### **SerifFont=**

### **SansSerifFont=**

Optional. Default serif font is “Times New Roman.” The default sans serif font is “Arial”. These fonts are used for any text elements that you can't set the default fonts for within Finale. The

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default fonts for the majority of text elements in Finale are controlled in the Document Options-Fonts (Options Menu). If the specified font is not available, Windows provides an alternative font.

**OPoolSize=1560**

**DPoolSize=1489**

**EPoolSize=511**

Optional. These settings control the size of Finale's internal data caches. They replace Finale 3.0's OtherPoolSize, DetailPoolSize and EntryPoolSize settings. If you adjusted these settings for Finale 3.0, you may wish to modify them for Finale 3.5, especially if you have a slower machine. However, the recommended values are considerably higher than the old values.

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**NewWinMax=(0,1)**

Set this option in Finale. Use the New portion of the Program Options dialog box to select whether new windows will be maximized or not.

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**IndependentPSPages=(0,1)**

Optional. Defaults to 1. The standard setting of 1 is compatible with print spoolers, but results in larger PostScript files. We recommend setting it to 0 to reduce the size of the PostScript file, and to reduce the number of times a font is downloaded. If 0, printer memory will not be reset after each page in compiled PostScript files. The resulting file will not be “Adobe conforming,” meaning that it might confuse some spoolers, but will download more rapidly. (This setting is equivalent to the Advanced Option, “Clear Memory Per Page” in the Windows PostScript driver setup dialog box.)

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**FontScaleMode=(0,1,2)**

Optional. Defaults to 0. This setting determines how bitmap fonts are rendered when an exact match cannot be found. If 0, Finale will try to scale the bitmaps. If 1, Windows will scale the bitmaps. If set to 2, Windows will substitute the “closest” TrueType font. Setting this option to 1 or 2 will avoid potentially long printing times to non-PostScript printers.

**NewWinPerc=100**

Set this option in Finale. Use the New portion of the Program Options dialog box to select what view percentage will be used in new windows.

**NewWinScroll=1**

Set this option in Finale. Use the New portion of the Program Options dialog box to select whether new windows will be opened in Scroll View or Page View.

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**Use3D=1**

Optional. Defaults to 1. If 0, CTL3DV2, which displays three-dimensional buttons, is disabled. This is ordinarily set automatically by Finale if it detects an incompatibility or failure of CTL3DV2, but can be set to 0 by the user if required.

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**OpenOlderDocsAsUntitled=**

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**OpenTemplatesAsUntitled=**

Set these options in Finale. Use the Open portion Program Options dialog box to select whether older documents and Templates will be opened as untitled documents.

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**ConfirmConversion=**

Set this option in Finale. Use the Open portion of the Program Options dialog box to select whether Finale will ask about converting ties to PostScript or screen representation in when opening older files.

**UndoPastSave=**

Set this option in Finale. Use the Edit portion of the Program Options dialog box to select whether Undo will take effect past the Save operation.

**TaskDoneChime=**

Set this option in Finale. Use the Edit portion of the Program Options dialog box to select whether a chime will sound when a long Mass Edit task is completed.

**DMCS=2**

Set this option to force two-byte (1) or single-byte (0) font support. The default is 2, which will auto-detect which to support based on your system font.

**OwnPS=3**

Optional. Set this option to zero to have Windows generate the Postscript for the text and Finale generate the Postscript for the graphics. This setting works better for some situations, such as printing imported EPS graphics, but requires an Optimize for Portability setting on your printer driver. Set this option to 3 to have Windows generate the Postscript for both the text and the graphics. Default settings is 3.

**[MIDI]****MIDIRoot=FINMIDI**

Do not edit. This entry stores the name of Finale's own MIDI driver. It should never be changed.

**MIDIEcho=0****MIDISendSync=0****MIDIEcho0=0 1 2 3 4 5 6 7 8 9****MIDIEcho10=10 11 12 13 14 15 16 17 18 19****MIDIEcho20=20 21 22 23 24 25 26 27 28 29****MIDIFixedEchoChannel=0**

All of these settings are set within Finale by choosing MIDI Sync and MIDI Thru from the MIDI Menu.

**[Extensions]**

This section contains optional settings that control the extensions Finale uses for its files. You should only make changes if you have a conflict with another application. Note that the extensions do not include a period. The Backup extension supports the standard DOS wildcards "\*" and "?". For example, "Backup=??\_" will save backup files with the first two characters of the original extension followed by an underscore. If you choose to set a backup folder (see "BackupDir" below), you may want to have backup files retain their original extensions. In this case you would use "Backup=\*".

**Music=MUS****Template=FTM**[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)[TOC](#)[Index](#)[Next Chapter](#)[Previous Chapter](#)



**ETF=ETF****MIDI=MID****Playback=PLY****Transcription=NOT****Postscript=PS****Library=LIB****Clip=CLP****Backup=BAK****Encapsulated PostScript=EPS****TIFF=TIF****Windows Metafile=WMF****Track=TRK****AutoSave=ASV****PlugIn=FXT****[Program Options]**

This section contains performance settings that are controlled in, or related to the Program Options dialog box.

**Purge=(0,1)**

Optional. Defaults to 0. Finale does not clean out Temp files when you close files. Although this helps Finale to run faster, if you open or close a lot of files, you could potentially run out of disk space. If you have limited disk space you may want to set this to 1 so that Finale cleans out the Temp files when you close a file. You will notice that Finale takes longer to close files. Turning Undo on and off will also purge unneeded temporary files.

**DottedRests=(0,1)**

Set in Finale. Defaults to 0, which means that dotted rests are not allowed during transcription. If you set it to 1, dotted rests are allowed during transcription.

**DefaultFile=Maestro Font Default.FTM**

Set this option in Finale. Use the New portion of the Program Options dialog box to change the default file name from Maestro Font Default to another name.

**g0=0 0 0 0 0 0 0 0 0 0****g10=0 0 0 0 0 0 0 0 0 0**

Do not edit. These settings are controlled by the Program Options dialog box.

**MaxProgOpts=266**

Do not edit. This setting is controlled by the Program Options dialog box.

**SavePrefs=1**

Set in the Save portion of the Program Options. Defaults to 1, which means that preferences are saved when exiting Finale.

**ToolMenu=0**[TOC](#)[Index](#)[Next  
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Set in View portion of the Program Options. Defaults to 0, which means that the Tool Menu is not displayed.

### [Colors]

**UseColor=1**

**UseLayerColor=0**

**c1=**

**...**

**cc16=**

Set these options within Finale by choosing Select Display Colors from the View Menu.

### [Chromatic Spelling Tables]

**ChromCount=36**

**ChromMode=0**

**g0=0 1 0 1 0 0 0 0 1 0**

**g10=1 0 0 1 0 0 0 0 0 0**

**g20=0 0 0 0 0 0 0 0 0 0**

**g30=0 0 0 0 0 0 0 0 0 0**

Set these options within Finale by using the commands in the Option Menu's Enharmonic Spelling submenu.

### [Palettes]

This section contains positioning and tool arrangement for the palettes in Finale. Most of these settings are saved when Save Window States at Exit is selected in the View portion of the Program Options dialog box.

**AutoClosePalettes=(0,1)**

Set in Finale. Defaults to 1, so Finale closes the sub-palettes when you select another tool on the Main Tool Palette. When set to 0, the palettes remain on the screen when you select another tool on the Main Tool Palette.

**MainPalette=(on) (current tool idx) (anchor) (left) (top) (width) (height)**

**SimplePalette=(on) (current tool idx) (anchor) (left) (top) (width) (height)**

**SmartPalette=(on) (current tool idx) (anchor) (left) (top) (width) (height)**

**SpecialPalette=(on) (current tool idx) (anchor) (left) (top) (width) (height)**

Do not edit. These settings store the position and configuration of the tool palettes. The one value that can be edited within Finale is (anchor), which defaults to 0. This value governs where the palette is positioned relative to, according to the following chart:

| When anchor is | Palette is positioned relative to |
|----------------|-----------------------------------|
| 0              | top left of application window    |
| 1              | top right of application window   |
| 2              | bottom left of application window |

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| When anchor is | Palette is positioned relative to  |
|----------------|------------------------------------|
| 3              | bottom right of application window |
| 4              | top left of screen                 |
| 5              | top right of screen                |
| 6              | bottom left of screen              |
| 7              | bottom right of screen             |

**TS1.0=(list of space -- delimited tool IDs -- for tool set 1)**

**TS1.1=(continued)**

**TS2.0=(list of space -- delimited tool IDs -- for tool set 2)**

**TS2.1=(continued)**

**TS3.0=(list of space -- delimited tool IDs -- for tool set 3)**

**TS3.1=(continued)**

Do not edit. These settings store the configuration for Finale's tool sets.

## [Directories]

This section includes settings that are controlled in the Folders portion of the Program Options dialog box.

**MusicDir=**

**LibDir=**

**BackupDir=**

**AutoSaveDir=**

**ExtensionDir=**

**TemplateDir=**

**DocuDir=**

**TempFileDir=**

Set in Finale. Use the folders portion of the Program Options dialog box to specify the folders.

# About the FINMIDI.INI file

The FINMIDI.INI file is created when you confirm your MIDI Setup (Options Menu). All settings except the playback interrupt value (“MMESpeed”) are controlled in Finale's MIDI Setup dialog box.

## [FINMIDI]

**MMESpeed=4**

Optional. Defaults to 4. This value seldom needs to be edited. It controls the amount of milliseconds between playback interrupts. If you have a slower computer, you may want to increase this value to improve the playback performance. Note that the difference is very minimal. If you have a faster machine, you probably won't hear a difference at all.

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[MMEDRVR]

MidiOutReset=0

SyncMaster=0

Set in Finale. These settings correspond to the checkboxes in the MIDI Setup dialog box.

InName1=

InBase1=

...

OutName1=

OutBase1=

OutMatch1=

...

Do not edit. Controlled in the MIDI Setup dialog box. The only values you may need to edit are the “OutMatch” settings. They default to 1, which means that each note on is matched up to a note off, even if it's the same pitch. You may need to edit this if your MIDI device cuts off all identical notes when the first note off is received. The Gravis Ultrasound exhibits this behavior; there may be other devices that behave similarly. Normally each note off is matched by a note on.

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## Customized Speedy Keymap

This section describes how to install a customized Speedy keymap for German and Swiss-German keyboards for Finale for Windows. The techniques can also be used for other international keyboards. Installing the customized keymap requires editing your Finale.INI file directly. Please use caution when editing Finale.INI. Follow the warnings and instructions below.

The Finale.INI file can be edited with a text editor such as Notepad. If you use a word processor (such as Word), be sure to save the file as “text only with line breaks”. Do not edit the Finale.INI file while Finale is running.

**If you choose to edit the Finale.INI file, be sure to make a backup of it first.** If you make an accidental change, you can either restore the backup copy of the Finale.INI file, or delete the edited Finale.INI file. When you launch Finale again, Finale will re-generate a new Finale.INI. If Finale creates a new Finale.INI file, any custom settings and Finale Preferences you had saved in your previous INI file will be lost.

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If you have any doubts about how to edit Finale.INI, don't do it! Mistakes can cause you to lose your Finale settings, and perhaps cause Finale to run improperly. This is why a backup copy of the file is so important.

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### The German Keymap

You will need to replace the entire [SpeedyKeys] section of Finale.INI, including the line “[SpeedyKeys]” as well as all subsequent lines beginning with “SK”. Replace the [SpeedyKeys] section with the new [SpeedyKeys] section below. If the [SpeedyKeys] section does not exist in your Finale.INI, simply add the new section below.

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This keymap adopts the standard Speedy Entry commands for German and Swiss-German keyboard layouts. In addition, Swiss-German users can now use the '\$' key to change layers (instead of the '#' key).

[SpeedyKeys]

SK000=59 0 -1 -1 -1 -1 5

SK001=65549 0 0 -1 -1 -1 34

SK002=65582 0 -1 -1 -1 -1 23

SK003=65544 0 0 -1 -1 -1 24

SK004=65574 0 0 -1 -1 -1 15

SK005=65574 0 1 -1 -1 -1 11

SK006=65576 0 0 -1 -1 -1 16

SK007=65576 0 1 -1 -1 -1 12

SK008=65573 0 0 -1 -1 -1 13

SK009=65573 0 1 -1 -1 -1 9

SK010=65573 1 0 -1 -1 -1 17

SK011=65575 0 0 -1 -1 -1 14

SK012=65575 0 1 -1 -1 -1 10

SK013=65575 1 0 -1 -1 -1 18

SK014=91 0 -1 -1 -1 -1 9

SK015=93 0 -1 -1 -1 -1 10

SK016=65563 0 0 -1 -1 -1 82

SK017=39 0 -1 -1 -1 -1 6

SK018=35 0 -1 -1 -1 -1 8

SK019=65725 0 1 -1 -1 -1 25

SK020=65725 1 1 -1 -1 -1 26

SK021=65723 0 0 -1 -1 -1 19

SK022=65723 1 0 -1 -1 -1 21

SK023=65725 0 0 -1 -1 -1 20

SK024=65725 1 0 -1 -1 -1 22

SK025=65643 0 -1 -1 -1 -1 19

SK026=65643 1 -1 -1 -1 -1 21

SK027=65645 0 -1 -1 -1 -1 20

SK028=65645 1 -1 -1 -1 -1 22

SK029=65642 0 -1 -1 -1 -1 28

SK030=65642 1 -1 -1 -1 -1 29

SK031=47 0 -1 -1 -1 -1 27

SK032=46 0 -1 -1 -1 -1 33

SK033=65723 0 1 -1 -1 -1 28

SK034=65723 1 1 -1 -1 -1 29

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SK035=65615 0 -1 -1 -1 -1 1  
SK036=65616 0 -1 -1 -1 -1 2  
SK037=65612 0 -1 -1 -1 -1 3  
SK038=65612 1 -1 -1 -1 -1 4  
SK039=65584 0 0 -1 -1 -1 81  
SK040=65584 1 0 -1 -1 -1 39  
SK041=65584 0 1 -1 -1 -1 48  
SK042=65584 1 1 -1 -1 -1 104  
SK043=65585 0 0 -1 -1 -1 40  
SK044=65585 0 1 -1 -1 -1 49  
SK045=65585 1 1 -1 -1 -1 105  
SK046=65585 1 0 -1 -1 -1 83  
SK047=65586 0 0 -1 -1 -1 41  
SK048=65586 0 1 -1 -1 -1 50  
SK049=65586 1 1 -1 -1 -1 106  
SK050=65586 1 0 -1 -1 -1 84  
SK051=65587 0 0 -1 -1 -1 42  
SK052=65587 0 1 -1 -1 -1 51  
SK053=65587 1 1 -1 -1 -1 107  
SK054=65587 1 0 -1 -1 -1 85  
SK055=65588 0 0 -1 -1 -1 43  
SK056=65588 0 1 -1 -1 -1 52  
SK057=65588 1 1 -1 -1 -1 108  
SK058=65588 1 0 -1 -1 -1 86  
SK059=65589 0 0 -1 -1 -1 44  
SK060=65589 0 1 -1 -1 -1 53  
SK061=65589 1 1 -1 -1 -1 109  
SK062=65589 1 0 -1 -1 -1 87  
SK063=65590 0 0 -1 -1 -1 45  
SK064=65590 0 1 -1 -1 -1 54  
SK065=65590 1 1 -1 -1 -1 110  
SK066=65590 1 0 -1 -1 -1 88  
SK067=65591 0 0 -1 -1 -1 46  
SK068=65591 0 1 -1 -1 -1 55  
SK069=65591 1 1 -1 -1 -1 111  
SK070=65591 1 0 -1 -1 -1 89

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SK071=65592 0 0 -1 -1 -1 47  
SK072=65592 0 1 -1 -1 -1 56  
SK073=65592 1 1 -1 -1 -1 112  
SK074=65592 1 0 -1 -1 -1 90  
SK075=65593 1 0 -1 -1 -1 32  
SK076=65593 0 0 -1 -1 -1 31  
SK077=65632 0 -1 -1 -1 -1 81  
SK078=65632 1 0 -1 -1 -1 39  
SK079=65633 0 -1 -1 -1 -1 40  
SK080=65633 1 -1 -1 -1 -1 83  
SK081=65634 0 -1 -1 -1 -1 41  
SK082=65634 1 -1 -1 -1 -1 84  
SK083=65635 0 -1 -1 -1 -1 42  
SK084=65635 1 -1 -1 -1 -1 85  
SK085=65636 0 -1 -1 -1 -1 43  
SK086=65636 1 -1 -1 -1 -1 86  
SK087=65637 0 -1 -1 -1 -1 44  
SK088=65637 1 -1 -1 -1 -1 87  
SK089=65638 0 -1 -1 -1 -1 45  
SK090=65638 1 -1 -1 -1 -1 88  
SK091=65639 0 -1 -1 -1 -1 46  
SK092=65639 1 -1 -1 -1 -1 89  
SK093=65640 0 -1 -1 -1 -1 47  
SK094=65640 1 -1 -1 -1 -1 90  
SK095=65641 0 -1 -1 -1 -1 31  
SK096=65641 1 -1 -1 -1 -1 32  
SK097=65609 0 -1 1 -1 0 57  
SK098=65611 0 -1 1 -1 0 58  
SK099=65724 0 0 1 -1 0 59  
SK100=65625 0 -1 1 -1 0 60  
SK101=65624 0 -1 1 -1 0 61  
SK102=65603 0 -1 1 -1 0 62  
SK103=65622 0 -1 1 -1 0 63  
SK104=65602 0 -1 1 -1 0 64  
SK105=65614 0 -1 1 -1 0 65  
SK106=65613 0 -1 1 -1 0 66

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SK107=65601 0 -1 1 -1 0 67  
SK108=65619 0 -1 1 -1 0 68  
SK109=65604 0 -1 1 -1 0 69  
SK110=65606 0 -1 1 -1 0 70  
SK111=65607 0 -1 1 -1 0 71  
SK112=65608 0 -1 1 -1 0 72  
SK113=65610 0 -1 1 -1 0 73  
SK114=65617 0 -1 1 -1 0 74  
SK115=65623 0 -1 1 -1 0 75  
SK116=65605 0 -1 1 -1 0 76  
SK117=65618 0 -1 1 -1 0 77  
SK118=65620 0 -1 1 -1 0 78  
SK119=65626 0 -1 1 -1 0 79  
SK120=65621 0 -1 1 -1 0 80  
SK121=65646 0 0 -1 -1 -1 33  
SK122=65759 0 0 -1 -1 -1 8  
SK123=246 -1 -1 -1 -1 -1 100  
SK124=214 -1 -1 -1 -1 -1 100  
SK125=228 -1 -1 -1 -1 -1 101  
SK126=196 -1 -1 -1 -1 -1 101  
SK127=65556 0 0 0 -1 -1 102  
SK128=65619 0 0 1 -1 1 122  
SK129=65619 0 0 0 -1 -1 122  
SK130=65619 0 1 1 -1 1 19  
SK131=65619 0 1 0 -1 -1 19  
SK132=65606 0 0 1 -1 1 123  
SK133=65606 0 0 0 -1 -1 123  
SK134=65606 0 1 1 -1 1 20  
SK135=65606 0 1 0 -1 -1 20  
SK136=65614 0 -1 1 -1 1 124  
SK137=65614 0 -1 0 -1 -1 124  
SK138=65624 0 -1 1 -1 1 125  
SK139=65624 0 -1 0 -1 -1 125  
SK140=65622 0 -1 1 -1 1 126  
SK141=65622 0 -1 0 -1 -1 126  
SK142=65602 0 0 1 -1 1 27

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SK143=65602 0 0 0 -1 -1 27  
SK144=65602 0 1 1 -1 1 128  
SK145=65602 0 1 0 -1 -1 128  
SK146=65613 0 -1 1 -1 1 100  
SK147=65613 0 -1 0 -1 -1 100  
SK148=65601 0 -1 1 -1 1 129  
SK149=65601 0 -1 0 -1 -1 129  
SK150=65607 0 -1 1 -1 1 5  
SK151=65607 0 -1 0 -1 -1 5  
SK152=65608 0 -1 1 -1 1 1  
SK153=65608 0 -1 0 -1 -1 1  
SK154=65618 0 -1 1 -1 1 127  
SK155=65618 0 -1 0 -1 -1 127  
SK156=65620 0 0 1 -1 1 25  
SK157=65620 0 0 0 -1 -1 25  
SK158=65620 0 1 1 -1 1 26  
SK159=65620 0 1 0 -1 -1 26

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# Plug-in filenames

| Plug-in Name<br>(as shown in Plug-in Menu) | Filename               |                                  |
|--|------------------------|----------------------------------|
| Add Cue Notes                              | Cuenotes.FXT           |                                  |
| Align/Move Dynamics                        | TGToolsLE2002.FXT      |                                  |
| Auto-Dynamic Placement                     | Autody32.FXT           | <a href="#">TOC</a>              |
| Automatic Barlines                         | Autobr32.FXT           |                                  |
| Automatic Tablature                        | Atab32.FXT             | <a href="#">Index</a>            |
| Band-in-a-Box Auto-Harmonizing             | BIABAutoHarmonizer.FXT |                                  |
| Canonic Utilities                          | Seruti32.FXT           | <a href="#">Next Chapter</a>     |
| Cautionary Accidentals                     | Ctnacc32.FXT           |                                  |
| Change Font                                | Chngfnt.FXT            |                                  |
| Change Noteheads                           | ChangeNoteheads.FXT    | <a href="#">Previous Chapter</a> |
| Change to Default/Real Whole Rests         | DefaultRests.FXT       |                                  |
| Check Range                                | Chkrng32.FXT           |                                  |
| Check Region for Durations                 | CHKDUR32.FXT           |                                  |
| Chord Morphing                             | ChordMorphing.FXT      |                                  |
| Chord Realization                          | ChordRealization.FXT   |                                  |
| Chord Reordering                           | ChordReordering.FXT    |                                  |
| Chord Splitting                            | ChordSplitting.FXT     |                                  |
| Classic Eighth Beams                       | CEBeams.FXT            |                                  |
| Clear Lyric Positioning                    | ClearLyricPos.FXT      |                                  |
| Clear Measure Number Positioning           | MeasNumPos.FXT         |                                  |
| Command Line                               | CommandLine.FXT        | <a href="#">TOC</a>              |
| Common Tone Transposition                  | CommonToneTransp.FXT   |                                  |
| Count Items                                | Cntitm32.FXT           |                                  |
| Create Tempo Marking                       | Tmpmrk32.FXT           | <a href="#">Index</a>            |
| Easy Harmonics                             | TGToolsLE2002.FXT      |                                  |
| Easy Measure Numbers                       | MEASNU32.FXT           | <a href="#">Next Chapter</a>     |
| Easy Repeats                               | Repts32.FXT            |                                  |
| Easy Tremolos                              | TGToolsLE2002.FXT      |                                  |
| Extract Lyrics                             | lextract.FXT           | <a href="#">Previous Chapter</a> |
| Find Parallel Motion                       | ParallelMotion.FXT     |                                  |

| Plug-in Name<br>(as shown in Plug-in Menu) | Filename                  |                                  |
|--|---------------------------|----------------------------------|
| Find Range                                 | Fndrange.FXT              |                                  |
| First Ending Repeats                       | Repts32.FXT               |                                  |
| Flat Beams / Flat Beams Remove             | flatbm.FXT                |                                  |
| Frequency Modulation Chord Generator       | FMChordGenerator.FXT      |                                  |
| Global Staff Attributes                    | Gstfatt.FXT               | <a href="#">TOC</a>              |
| Ledger Lines - Hide & Show                 | Hsldg32.FXT               |                                  |
| Melodic Morphing                           | MelodicMorphin.FXT        | <a href="#">Index</a>            |
| Menu Shortcuts                             | TGToolsLE2002.FXT         |                                  |
| Midline Stem Direction                     | MidlineStemDirections.FXT | <a href="#">Next Chapter</a>     |
| Move Rests                                 | MoveRests.FXT             |                                  |
| Notes and Rests - Hide & Show              | flatbm.FXT                | <a href="#">Previous Chapter</a> |
| Number Repeated Measures                   | NUMRPT32.FXT              |                                  |
| Patterson Beams                            | PatBeams.FXT              |                                  |
| Piano Reduction                            | PianoReduction.FXT        |                                  |
| Rhythm Generator                           | RhythmGenerator.FXT       |                                  |
| Rhythmic Subdivisions                      | RHYTHS32.FXT              |                                  |
| Single Pitch                               | SinglePitch.FXT           |                                  |
| Slash Flagged Grace Notes (Remove)         | flatbm.FXT                |                                  |
| Smart Playback                             | TGToolsLE2002.FXT         |                                  |
| Split Point                                | MoveSplitPoint.FXT        |                                  |
| Tie Common Notes                           | TieCommonNotes.FXT        |                                  |
| Virtual Fundamental Generator              | Virtfund.FXT              |                                  |
| Voice 2 to Layer                           | Voice2toLayer.FXT         | <a href="#">TOC</a>              |
| Word Extensions (v2.0)                     | WORDEX32.FXT              |                                  |
| Word Extensions (Remove)                   | RmWExt32.FXT              | <a href="#">Index</a>            |
|  |                           | <a href="#">Next Chapter</a>     |
|  |                           | <a href="#">Previous Chapter</a> |

# Finale Notational Defaults

Finale adheres to the standards of music engraving practice that follow. There are many more “rules” or “standards” that govern music notation, and indeed, the standards themselves may vary from publisher to publisher. The ones listed here are automatically supported by Finale.

## Placement of Text

Staff names are centered vertically on each staff. Both full and abbreviated staff names are right-aligned.

Chord symbols are placed 1/2 inch above the top line of the staff. If Guitar Fretboards also appear, the Chord Symbol appears one inch above the top line of the staff, and the top of the fretboard appears 1/2 inch above the top lines of the staff.

Lyrics appear 1/2 inch below the bottom line of the staff.

## Notes, Stems and Beams (Ligatures)

Single notes with single stems are stemmed down when the note is positioned on the middle line of the staff or higher. Down stems are positioned on the left side of the note. Single notes with single stems are stemmed up when the note is positioned on the second space of the staff or lower. Up stems are positioned on the right side of the note.

Single stems are exactly one octave in length. If there is more than one note on a stem, the stem length is calculated from the note closest to the end of the stem.

Stems of notes on ledger lines which would not normally reach the middle line of the staff are extended to reach the middle line of the staff.

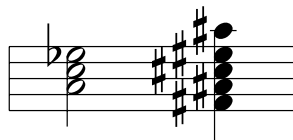
A beam is the thickness of half a space. The normal stem length will accommodate two beams. For each additional beam the stem length is extended one space. The angle up or down of any beam does not exceed one space, and the direction of the slant is determined by the general direction of the movement of the notes.

## Placement of Note Heads

In an interval of a second on a single stem the lower note is placed on the left of the stem, the upper note on the right. In this configuration the note head on the wrong side of the stem is called a “displaced” note. Chords with opposite stems or on separate staves are aligned according to the properly placed note heads, not the displaced note heads.

## Accidentals in a chord

When accidentals cannot be aligned, the highest accidental is placed in the normal position and the next lower accidental is placed to the left of it. Accidentals continue to be placed to the left until an accidental can align with the top one, in which case the procedure is repeated until all the accidentals have been placed.

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## Accidentals across barlines

When a note with an accidental is tied across a barline, the accidental is not repeated on the first note of the next measure. However, if the note appears later in the measure, the accidental is repeated.

## Modifying Symbols

Articulations are placed on the notehead side, opposite the stem. Bowing marks are placed above the staff, regardless of the stem direction.

## Music Spacing (Time Spacing)

There are no absolute rules governing time spacing, but Finale follows the general principle of spacing notes according to their duration. Longer notes are followed by larger spaces than shorter notes.

Bar lines have no rhythmic significance and do not affect the time spacing. Neither do accidentals, except in those situations when the normal time spacing may not allow enough room for the accidental, in which case additional space is allotted for the accidental.

Rests are treated the same as notes, except for the whole measure rest which is centered in the measure.

## Grace Notes

The stem direction is up for grace notes. Slashes appear on flagged grace notes (unless Slash Flagged Grace Notes is deselected in the Document Options dialog box).

## Tuplets

Tuplets appear as a number placed within a bracket. The beam of a rhythmic group is extended over any rests within the group.

## Multimeasure Rest (Block Rest)

A Multimeasure or block rest is built into Finale. The rest appears centered on the middle staff line. The thick horizontal line in 3 pts. (1 space) thick (the same thickness as beams), and the thin vertical lines, which extend from the second to the fourth staff line, are 1/2 point thick.

The multimeasure rest number appears just above the staff. The width of the measure is 1 1/4 inches to contain the multimeasure rest symbol.

## Line Thickness

Beam thickness is three points (half a space). Barline, ledger line, staff line, and stem line thickness are half a point. Other lines (such as tuplet and repeat brackets) are also half a point thick.

## Spacing of Basic Elements

A certain amount of space appears before and after basic musical elements. One space appears before clefs, key and time signatures, and before the first note or rest in a measure. An additional half space appears after key and time signatures.

## Maestro Font Default file

The Maestro Font Default file consists of one treble staff with 21 measure, in common time. Measure numbers appear at the start of each line, above the clef. It contains libraries for music spacing, chord symbols, musical text and shape expressions, articulations, and so on. See [FINALE LIBRARIES](#) for more information.

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The page size is 8.5 by 11 inches with 1/2 inch page margins all around except for the left margin which is 3/4 inch. The first system is indented (from the page margin) 1/2 inch, and is dropped 1 1/2 inches to allow for a title, and other text. A place holder for a title appears centered 1/2 inch below the top margin, and page numbers appear beginning on page 2 in the form “-2-”. Music appears and prints at 85%.

## Equivalents

This table gives equivalents for EVPUs, spaces, inches centimeters, millimeters, points, and picas. (There are 288 EVPUs - ENIGMA Virtual Page Units - per inch. A space is the music engraver's unit of measurement - the distance between two staff lines.)

| EVPUs | Spaces | Inches | CM        | MM   | Points | Picas  |
|-------|--------|--------|-----------|------|--------|--------|
| 24    | 1      | .083   | .212      | 2.12 | 6      | .667   |
| 1     | .042   | .0035  | .009      | .09  | .25    | .042   |
| 288   | 12     | 1      | 2.54      | 25.4 | 72     | 6      |
| 113   | 4.708  | .392   | 1 (.997)  | 10   | 28.25  | 2.3622 |
| 11    | .458   | .038   | .1 (.097) | 1    | 2.75   | .2362  |
| 4     | .167   | .014   | .035      | .35  | 1      | .083   |
| 48    | 2      | .167   | .423      | 4.23 | 12     | 1      |


Finale also uses its own units of rhythmic, or durational, measurement: EDUs, or ENIGMA Durational Units. There are 1024 EDUs per quarter note. The following table provides EDU equivalents for use on those occasions when you need to perform conversions of rhythmic value into EDUs in Finale.

| Rhythmic value    | EDUs | Rhythmic value   | EDUs | Rhythmic value    | EDUs |
|-------------------|------|------------------|------|-------------------|------|
| double whole      | 8192 | quarter          | 1024 | dotted 32nd       | 192  |
| dotted whole      | 6144 | dotted eighth    | 768  | triplet sixteenth | 171  |
| whole             | 4096 | triplet quarter  | 683  | 32nd              | 128  |
| dotted half       | 3072 | eighth           | 512  | dotted 64th       | 96   |
| half              | 2048 | dotted sixteenth | 384  | 64th              | 64   |
| dotted quarter    | 1536 | triplet eighth   | 341  | dotted 128th      | 48   |
| half note triplet | 1365 | sixteenth        | 256  | 128th             | 32   |

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# Edit Frame dialog box

## How to get there

Click the Speedy Entry Tool  and ctrl-click a measure that contains music.

## What it does

You'll rarely, if ever, need to enter this extremely technical dialog box. It lists dozens of coded variables regarding the notes in the measure you clicked, and allows you to edit the "behind-the-scenes" raw data Finale associates with each note.

Each note in a measure has a good deal of information stored with it, including its ID number, its voice assignment, whether or not it "launches" a tie, and so on; in this dialog box, you can set each such "bit" manually. You'll encounter some technical terms in this discussion; one of the most important is entry, which refers to any note, rest, or chord.

You can hide ledger lines on an entry by deselecting the Ledger checkbox in the Frame dialog box. There is also a Slur checkbox that indicates whether a slur is attached to an entry.

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Frame 1      First Entry 2      Last Entry 6

Current Entry 2      Duration... 1024      Position 0

|   |  |   |   |
|---|--|---|---|
| <input checked="" type="checkbox"/> Legality  | <input type="checkbox"/> Grace               | <input type="checkbox"/> Slash Grace          | <input type="checkbox"/> Cross Up           |
| <input checked="" type="checkbox"/> Note/Rest | <input type="checkbox"/> Note Detail         | <input type="checkbox"/> Ignore               | <input type="checkbox"/> Reverse Up         |
| <input type="checkbox"/> V2 Launch            | <input type="checkbox"/> Articulation        | <input type="checkbox"/> Beam Ext             | <input type="checkbox"/> Reverse Dn         |
| <input type="checkbox"/> Voice 2              | <input type="checkbox"/> Note Expr           | <input type="checkbox"/> Flip Tie             | <input type="checkbox"/> Double Stem        |
| <input type="checkbox"/> V2 Beam              | <input checked="" type="checkbox"/> Playback | <input type="checkbox"/> Special              | <input type="checkbox"/> Split Stem         |
| <input type="checkbox"/> Chord                | <input type="checkbox"/> Text Detail         | <input checked="" type="checkbox"/> Beam/Beat | <input type="checkbox"/> Up/Down            |
| <input type="checkbox"/> Clef Change          | <input type="checkbox"/> Tuplet              | <input type="checkbox"/> Sec Beam             | <input checked="" type="checkbox"/> Ledger  |
| <input type="checkbox"/> Float Rest           | <input type="checkbox"/> V2 Tup Para         | <input type="checkbox"/> Freeze Stem          | <input type="checkbox"/> Slur               |
| <input type="checkbox"/> Flat Beam            | <input type="checkbox"/> Perf Data           | <input type="checkbox"/> Stem Detail          | <input checked="" type="checkbox"/> Spacing |
| <input type="checkbox"/> Freeze Beam          |  |   |   |

Entry Slot 0

Prev Entry

Next Entry

Add

Delete

Note ID 1      Displacement 7      Raise/Lower 0

|  |   |
|--|---|
| <input checked="" type="checkbox"/> Legality | <input type="checkbox"/> Upstem Split       |
| <input type="checkbox"/> Tie Start           | <input type="checkbox"/> Downstem 2nd       |
| <input type="checkbox"/> Tie End             | <input type="checkbox"/> Accidental         |
| <input type="checkbox"/> Cross Note          | <input type="checkbox"/> (Accidental)       |
| <input type="checkbox"/> Upstem 2nd          | <input type="checkbox"/> Freeze Accidental  |
| <input checked="" type="checkbox"/> Playback | <input checked="" type="checkbox"/> Spacing |

Note Slot 0

Prev Note      Next Note

Add      Delete

OK

Cancel

Help

- **Frame (#).** This indicator identifies the measure frame you're editing. A frame refers to one measure in one staff. You should note, however, that Finale doesn't number the frames in the order they occur in the score—instead, it numbers them in the order in which you created them.
- **First Entry: (#) • Last Entry (#).** These indicators identify the note or rest that begins and ends the measure you're editing. Finale assigns a number to every single note or rest as you create it. While Finale assigns numbers to notes sequentially, you might not always enter notes sequentially, so the Start and End numbers may appear to be out of order.
- **Current Entry (#).** This indicator identifies the entry you're looking at. (Remember that Finale gives every note or rest an ID number as you create it.)
- **Duration.** The number in this text box sets the rhythmic value of the current entry, in EDUs (1024 per quarter note). Click Duration if you want to change its value graphically; a palette of rhythmic values appears.

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- **Position.** The number in this text box shows the horizontal distance by which an entry has been displaced from its default placement in the measure. Any time you drag a note to the right with the Speedy Entry or Special Tools Tool, you increase this value; if you drag a note to the left, you decrease this value.
- **Entry Slot (#).** This indicator lets you know which note, chord, or rest (entry) you're looking at. The first entry in the measure is 0, and the "slots" are numbered from left to right; there's an invisible "end-of-measure" slot in each measure, too. (A measure with four notes and a rest, therefore, has six slots including this "end-of-measure" slot.)
- **Prev Entry • Next Entry.** Click these buttons (at the top of the dialog box) to scroll from one entry to another within the measure.
- **Entry Slot: Add • Delete.** These buttons insert an entry into, or remove the currently displayed entry from, the measure.
- **Articulation.** If this checkbox is selected, there's an articulation mark attached to currently displayed entry.
- **Beam/Beat.** If this checkbox is selected, the currently displayed entry isn't beamed to the notes before it.
- **Beam Ext.** If this checkbox is selected, the currently displayed entry's beam has been extended with the Beam Extension Tool (within the Special Tools Tool).
- **Chord.** If this checkbox is selected, there's a chord symbol attached to the currently displayed entry.
- **Clef Change.** This very technical item is used by Finale's internal drawing routines. Whether or not the checkbox is selected makes no difference to the screen display.
- **Cross Up.** If this checkbox is selected, one or more of the notes of the currently displayed entry is cross-staff note.
- **Double Stem.** If this checkbox is selected, the currently displayed entry has both an upstem and a downstem, created with the Double/Split Stem Tool (within the Special Tools Tool).
- **Flip Tie.** If this checkbox is selected, you have flipped the tie upside-down, either locally (using Special Tools or Speedy), or by your settings in Document Options-Layers.
- **Float Rest.** If this checkbox is selected, the currently displayed entry (if it's a rest) is fixed on the middle staff line (or another line, if you've established in Document Options-Layers [Options Menu] that reposition all rests in a layer). If this checkbox is not selected, you can drag the rest up and down with the Speedy Entry Tool.
- **Freeze Beam.** If this checkbox is selected, the currently displayed entry's beam has been frozen either joined or broken. Additional changes to the measure will not change the state of the beam, found in the Beam/Beat box. Mass Edit/Rebeam will override this setting.
- **Freeze Stem.** If this checkbox is selected, the currently displayed entry's stem has been frozen up or down. (See the checkbox labeled Up/Down in the fourth column of dialog box items; if it's selected, the stem is frozen up.)
- **Grace.** If this checkbox is selected, the currently displayed entry is a grace note.
- **Ignore.** If this checkbox is selected, the currently displayed entry is invisible and doesn't play back (because you've pressed the O key using the Speedy Entry Tool).

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- **Ledger.** This option is selected by default, so that Finale automatically draws ledger lines for all notes that need them. To hide ledger lines on a particular entry, deselect this option. When you return to the score, the ledger lines will no longer appear on that entry. To display ledger lines for an entry that have been hidden, select this option for the entry.
- **Legality.** The function of this checkbox is extremely technical; you should never need to click it. Briefly, when not selected, this checkbox hides the currently displayed note and all subsequent notes or rests in the measure. In other words, an entry whose Legality checkbox isn't selected acts as an "end-of-measure" mark to Finale (see Entry Slot [#]," above)—meaning that Finale ignores it and any subsequent notes.
- **Note Detail.** If this checkbox is selected, the currently displayed entry (including its notehead, stem, and beam, if any) has been resized with the Resize Tool, or its notehead or accidental has been modified with the Notehead or Accidental tools (within the Special Tools Tool).
- **Note/Rest.** If this checkbox is selected, the currently displayed entry is a note; if not, it's a rest.
- **Perf Data.** If this checkbox is selected, there's performance data (key velocity and Start/Stop Time information) associated with the currently displayed note.
- **Reverse Up • Reverse Dn.** If one of these checkboxes is selected, a reverse upstem or downstem, respectively (on the "wrong" side of the notehead) has been added to the currently displayed entry with the Reverse Stem Tool (within the Special Tools Tool).
- **Sec Beam.** If this checkbox is selected, you've made adjustments to the beaming of the currently displayed entry with the Secondary Beam Break Tool (within the Special Tools Tool).
- **Slur.** If this option is selected, the entry has a note-assigned Smart Shape slur attached to it. This option is provided for reference only; you should not change this setting manually.
- **Special.** If this checkbox is selected, the currently displayed entry's tie or dot has been modified with the Tie or Dot Tools (within the Special Tools Tool).
- **Split Stem.** If this checkbox is selected, one or more notes of the currently displayed entry have split stems created with the Double/Split Stem Tool (within the Special Tools Tool).
- **Note-attached Expression.** If this checkbox is selected, there's a note attached expression attached to currently displayed entry.
- **Slash Grace.** If this checkbox is selected the grace note is slashed.
- **Stem Detail.** If this checkbox is selected, the currently displayed entry's stem has been modified with the Custom Stem, Stem Length, Beam Angle, or Secondary Beam Angle tools (within the Special Tools Tool).
- **Text Detail.** If this checkbox is selected, there's a lyric syllable attached to currently displayed entry.
- **Tuplet.** If this checkbox is selected, the currently displayed entry is the first note of a triplet.
- **Up/Down.** If the Freeze Stem checkbox is selected, this checkbox indicates whether the currently displayed entry's stem has been frozen up or down. If Up/Down is selected, the stem is frozen up; if not, it's frozen down.
- **Voice 2.** If this checkbox is selected, the currently displayed entry belongs to Voice 2.

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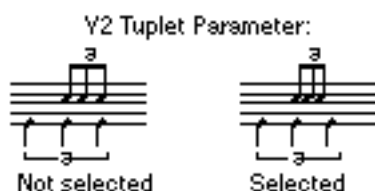
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- **V2 Beam.** Under normal circumstances, you can't beam together notes in Voice 2 that have been "launched" from different Voice 1 notes. Select this checkbox for the first note of the second of two Voice 2–launched groups; you'll now be able to beam the first group to the second in the usual way (using the slash key in the Speedy Entry Tool).
- **V2 Launch.** If this checkbox is selected, a second voice (V2) has been "launched" from the currently displayed entry.
- **V2 Tup Para.** This element is one of the few Edit Frame dialog box items you might want to edit yourself. It's used only in one particular circumstance: a triplet in Voice 2 is being overlapped (in time) by a triplet in Voice 1. If such a situation arises and you notice that the triplets' spacing isn't correct, select this checkbox for the first note of the Voice 2 triplet to correct the notes' positioning. In the figure below, you'd select V2 Tup Para for the first note of the eighth-note (Voice 2) triplet.



- **Note Slot (#).** This indicator specifies which of the notes in a chord you're looking at. The notes of a chord are numbered from bottom to top, beginning with the number 0.
- **Prev Note • Next Note.** Click these two buttons (near the bottom of the dialog box) to scroll from one note to another within a chord. (Prev moves you from the bottom to top note, and Next moves you from top to bottom.)
- **Note Slot: Add • Delete.** These buttons insert a note into, or remove the currently displayed note from, a chord.
- **Note ID.** The number in this text box identifies the currently displayed note in the chord.
- **Displacement.** The number in this text box identifies the currently displayed note's pitch, expressed as a number of diatonic steps away from the first note of the scale (the tonic). The note E is two scale degrees above C, so its Displacement in the key of C is 2.
- **Raise/Lower.** The number in this text box specifies the amount (in half steps) the currently displayed note has been raised or lowered from its unmodified diatonic scale degree by the addition of accidentals. A B $\flat$  in the key of C has a Raise/Lower value of -1. An F $\sharp$  in the key of C has a Raise/Lower value of 2.
- **Accidental.** If this checkbox is selected, the currently displayed note's accidental appears, even if it wouldn't normally (such as the natural before a C in the key of C)—sometimes called a courtesy accidental.
- **(Accidental).** If this checkbox is selected, there's an accidental in parentheses on the current entry.
- **Cross Note.** If this checkbox is selected, the currently displayed note is a cross-staff note.
- **Freeze Accidental.** An X in this checkbox indicates that you've forced an accidental to appear (or not to appear) by pressing the asterisk key while editing with the Speedy Entry Tool.

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- **Legality.** This checkbox, when not selected, hides the currently displayed note and all subsequent notes in the chord, serving as an “end-of-chord” marker for Finale.
- **Playback.** If this checkbox is selected, the note will sound during playback.
- **Spacing.** If this checkbox is selected, the currently displayed entry will affect how Finale spaces the music. If this checkbox is unchecked, Finale will ignore the entry when calculating the music spacing.
- **Tie Start • Tie End.** These checkboxes indicate whether a tie begins or ends on the currently displayed note. Do not edit these checkboxes.
- **Upstem 2nd • Downstem 2nd.** If this checkbox is selected, the currently displayed note’s notehead is drawn on the “wrong” side of its stem, usually because it’s an interval of a second from another note in the same chord. (Upstem and Downstem refer to the stem direction.)
- **Upstem Split.** If this checkbox is selected, the currently displayed note’s stem has been “split” from the other notes of the chord, using the Double/Split Stem Tool (within the Special Tools Tool), and the currently displayed note has been assigned to the upward stem.
- **OK • Cancel.** Click OK (or press enter) to confirm the settings you’ve made in this dialog box and return to the score. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.

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# Quantization Guide

















Your success at creating notation with the HyperScribe Tool depends largely on the settings you make in the Quantization Settings dialog box. The more simple the assortment of rhythmic values in your piece, the better Finale will transcribe them; but Finale can handle even rhythmically complex pieces if you’ve made the proper settings.

These settings include your beat source (called Time Tags in the Transcription window), the smallest note you will input, and your quantization type settings. For a complete discussion of the beat source and quantization options, see [QUANTIZATION SETTINGS DIALOG BOX](#), [RECORDING WITH HYPERSCRIBE](#) and [TRANSCRIBING A SEQUENCE](#).

The following table is designed to help you make the correct quantization settings before you begin. Consult this table if you find that (1) Finale is quantizing (rounding off) smaller values—such as sixteenth notes—into chord clusters with larger values, such as eighth notes, or (2) Finale isn’t quantizing enough—in other words, you’re finding that eighth notes are being notated as sixteenth notes separated by sixteenth rests, for example, or (3) Finale isn’t correctly notating triplets or other tuplets.

Consult the Beat (Tap), Rhythm and Time columns of this table to find the assortment of rhythmic values and Time Signatures that correctly characterizes the rhythmic values of the piece you’re trying to notate. The Smallest Note Value and Type of Quantization columns show you what settings to use in the Quantization Settings dialog box to notate the described rhythm.

(To specify a Beat Duration—that is, the rhythmic value of your tap—in HyperScribe, choose Tap from the HyperScribe Menu and click a note value in the Tap Source dialog box. In the Transcription window, choose the corresponding value from the “First Tag is” submenu of the Time Tag Menu before you record Time Tags.)

| Beat (Tap)  | Rhythm  | Time  | Smallest Note   | Type of Quantization |
|---|---|---|---|----------------------|
|  |  |  |  | Space Notes Evenly   |
|  |  |  |  | Space Notes Evenly   |
|  |  |  |  | Space Notes Evenly   |
|  |  |  |  | Space Notes Evenly   |

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| Beat (Tap)  | Rhythm  | Time          | Smallest Note   | Type of Quantization |
|---|---|---------------|---|----------------------|
|    |    | $\frac{4}{4}$ |    | Mix Rhythms          |
|    |    | $\frac{2}{2}$ |    | Mix Rhythms          |
|    |    | $\frac{2}{2}$ |    | Mix Rhythms          |
|    |    | $\frac{2}{2}$ |    | Space Notes Evenly   |
|    |   | $\frac{3}{2}$ |    | Mix Rhythms          |
|  |  | $\frac{6}{8}$ |  | Space Notes Evenly   |
|  |  | $\frac{3}{2}$ |  | Mix Rhythms          |
|  |  | $\frac{2}{4}$ |  | Space Notes Evenly   |
|  |  | $\frac{4}{4}$ | 32nd note   | Space Notes Evenly   |
|  |  | $\frac{6}{4}$ |  | Mix Rhythms          |

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# More on MIDI

MIDI stands for Musical Instrument Digital Interface. It’s a communications protocol for computers and synthesizers that was developed in 1983 through the collaboration of several major electronic instrument manufacturers. By linking different MIDI devices together by MIDI cables, you have great flexibility: a key you strike on one MIDI instrument (the keyboard controller) can produce sound from a second MIDI instrument—or several other MIDI instruments; a note played by a person can be precisely recorded and reproduced by a computer; and a computer can play many MIDI instruments at once in perfect synchronization. This part of the appendix covers some sophisticated aspects of MIDI that may help you to understand Finale better.

A MIDI signal, or event, is transmitted in a burst of two or three bytes (pieces of computer data in numeric form). The first byte of every event is called the status byte, because it identifies by number the kind of event being transmitted—a note being struck, the pedal being released, and so on—and what MIDI channel it’s being sent on. The other bytes are called data bytes, because they tell the computer or MIDI instrument which MIDI device (of the type described by the status byte) is being operated, and by how much its status has changed. For example, when you strike a note, the data bytes produced describe which note you played and how hard you struck the key. Here are some of the various MIDI events described by the status byte and what kind of information is conveyed by the corresponding data bytes.

| MIDI event described by status byte      | Parameters described by data bytes               |
|--|--|
| Note On (pressing a key)                 | MIDI key number and key velocity                 |
| Note Off (releasing a key)               | MIDI key number and release velocity             |
| Polyphonic Aftertouch (channel pressure) | MIDI key number and amount of pressure applied   |
| Controller                               | Controller number and its value (see next table) |
| Patch Change                             | Patch number                                     |
| Monophonic Aftertouch (channel pressure) | Amount of pressure applied after note is struck  |
| Pitch Bend                               | Position of pitch wheel                          |
| System Codes                             | Variable   |

In a few Finale dialog boxes you’ll see sets of three text boxes containing numbers preceded by a dollar sign. These three boxes contain hexadecimal notation for the three bytes in a MIDI event: from left to right, the status byte and the two data bytes. If you backspace over the dollar sign, however, you can enter normal (decimal notation) numbers instead of hexadecimal notation; Finale will translate your numbers into hexadecimal notation automatically. (Note that most times you see the MIDI data text boxes like this, you’ll also see a Listen button. The Listen button lets you play the MIDI event being requested; Finale translates the key, pedal, or controller you play into hexadecimal notation automatically.)

While the events in the table above are described by MIDI status bytes, there’s another class of status bytes called System status bytes that are independent of any particular MIDI channel. They include MIDI Sync data; Sequencer Start, Stop, and Continue commands; System Exclusive data (unique to each synthesizer); and other synchronization and system-exclusive data.

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Often in the Finale manual you'll encounter the term MIDI controller. Controller data is usually produced by a MIDI device that affects the MIDI notes you're playing—pedals, pitch and modulation wheels, breath controllers, and so on. There are some useful controllers that are settings more than they are devices: MIDI volume level, tremolo depth, and right/left stereo pan are examples. In the table below, the most common MIDI controllers are listed along with their controller numbers.

| Controller number | Controller                  | Controller number | Controller             |
|-------------------|-----------------------------|-------------------|------------------------|
| 1                 | Modulation Wheel (or Lever) | 64                | Sustain                |
| 2                 | Breath Controller           | 65                | Portamento             |
| 4                 | Foot Controller             | 66                | Sostenuto              |
| 5                 | Portamento time             | 67                | Soft Pedal             |
| 7                 | Main volume                 | 91                | External Effects Depth |
| 8                 | Balance                     | 92                | Tremolo Depth          |
| 10                | Pan                         | 93                | Chorus Depth           |
| 11                | Expression Controller       |                   |                        |

Armed with these controller numbers, you can use Finale's Expression or MIDI tools to add this kind of data to the playback of your scores.

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# General MIDI Patch Set Groupings Table

The patches, or sounds, in General MIDI are grouped according to the following table. This grouping is used for all channels except for channel 10, which is used for percussion.

| Patch Number | Sound Set            | Patch Number | Sound Set     |
|--------------|----------------------|--------------|---------------|
| 1-8          | Piano                | 65-72        | Reed          |
| 9-16         | Chromatic Percussion | 73-80        | Pipe          |
| 17-24        | Organ                | 81-88        | Synth Lead    |
| 25-32        | Guitar               | 89-96        | Synth Pad     |
| 33-40        | Bass                 | 97-104       | Synth Effects |
| 41-48        | Strings              | 105-112      | Ethnic        |
| 49-56        | Ensemble             | 113-120      | Percussive    |
| 57-64        | Brass                | 121-128      | Sound Effects |

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## General MIDI Table

This list contains all the General MIDI Patch Numbers and Patch Names.

| Patch Number | Name                  | Patch Number | Name                    | Patch Number | Name                   |
|--------------|-----------------------|--------------|-------------------------|--------------|------------------------|
| 1            | Acoustic Grand Piano  | 16           | Dulcimer                | 31           | Distortion Guitar      |
| 2            | Bright Acoustic Piano | 17           | Drawbar Organ           | 32           | Guitar Harmonics       |
| 3            | Electric Grand Piano  | 18           | Percussive Organ        | 33           | Acoustic Bass          |
| 4            | Honky-tonk Piano      | 19           | Rock Organ              | 34           | Electric Bass (finger) |
| 5            | Electric Piano 1      | 20           | Church Organ            | 35           | Electric Bass (pick)   |
| 6            | Electric Piano 2      | 21           | Reed Organ              | 36           | Fretless Bass          |
| 7            | Harpsichord           | 22           | Accordion               | 37           | Slap Bass 1            |
| 8            | Clavi                 | 23           | Harmonica               | 38           | Slap Bass 2            |
| 9            | Celesta               | 24           | Tango Accordion         | 39           | Synth Bass 1           |
| 10           | Glockenspiel          | 25           | Guitar (nylon)          | 40           | Synth Bass 2           |
| 11           | Music Box             | 26           | Acoustic Guitar (steel) | 41           | Violin                 |
| 12           | Vibraphone            | 27           | Electric Guitar (jazz)  | 42           | Viola                  |
| 13           | Marimba               | 28           | Electric Guitar (clean) | 43           | Cello                  |
| 14           | Xylophone             | 29           | Electric Guitar (muted) | 44           | Contrabass             |
| 15           | Tubular Bells         | 30           | Overdriven Guitar       | 45           | Tremolo Strings        |

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| Patch Number | Name              | Patch Number | Name               | Patch Number | Name              |                                  |
|--------------|-------------------|--------------|--------------------|--------------|-------------------|----------------------------------|
| 46           | Pizzicato Strings | 74           | Flute              | 102          | FX 6 (goblins)    |                                  |
| 47           | Orchestral Harp   | 75           | Recorder           | 103          | FX 7 (echoes)     |                                  |
| 48           | Timpani           | 76           | Pan Flute          | 104          | FX 8 (sci-fi)     |                                  |
| 49           | String Ensemble 1 | 77           | Blown Bottle       | 105          | Sitar             |                                  |
| 50           | String Ensemble 2 | 78           | Shakuhachi         | 106          | Banjo             | <a href="#">TOC</a>              |
| 51           | SynthStrings 1    | 79           | Whistle            | 107          | Shamisen          |                                  |
| 52           | SynthStrings 2    | 80           | Ocarina            | 108          | Koto              | <a href="#">Index</a>            |
| 53           | Choir Aahs        | 81           | Lead 1(square)     | 109          | Kalimba           |                                  |
| 54           | Voice Oohs        | 82           | Lead 2 (sawtooth)  | 110          | Bag Pipe          | <a href="#">Next Chapter</a>     |
| 55           | Synth Voice       | 83           | Lead 3 (calliope)  | 111          | Fiddle            |                                  |
| 56           | Orchestra Hit     | 84           | Lead 4 (chiff)     | 112          | Shanai            | <a href="#">Previous Chapter</a> |
| 57           | Trumpet           | 85           | Lead 5 (charang)   | 113          | Tinkle Bell       |                                  |
| 58           | Trombone          | 86           | Lead 6 (voice)     | 114          | Agogo             |                                  |
| 59           | Tuba              | 87           | Lead 7 (fifths)    | 115          | Steel Drums       |                                  |
| 60           | Muted Trumpet     | 88           | Lead 8 (bass+lead) | 116          | Woodblock         |                                  |
| 61           | French Horn       | 89           | Pad 1 (new age)    | 117          | Taiko Drum        |                                  |
| 62           | Brass Section     | 90           | Pad 2 (warm)       | 118          | Melodic Tom       |                                  |
| 63           | SynthBrass 1      | 91           | Pad 3 (polysynth)  | 119          | Synth Drum        |                                  |
| 64           | SynthBrass 2      | 92           | Pad 4 (choir)      | 120          | Reverse Cymbal    |                                  |
| 65           | Soprano Sax       | 93           | Pad 5 (bowed)      | 121          | Guitar Fret Noise |                                  |
| 66           | Alto Sax          | 94           | Pad 6 (metallic)   | 122          | Breath Noise      |                                  |
| 67           | Tenor Sax         | 95           | Pad 7 (halo)       | 123          | Seashore          |                                  |
| 68           | Baritone Sax      | 96           | Pad 8 (sweep)      | 124          | Bird Tweet        | <a href="#">TOC</a>              |
| 69           | Oboe              | 97           | FX 1 (rain)        | 125          | Telephone Ring    |                                  |
| 70           | English Horn      | 98           | FX 2 (soundtrack)  | 126          | Helicopter        | <a href="#">Index</a>            |
| 71           | Bassoon           | 99           | FX 3 (crystal)     | 127          | Applause          |                                  |
| 72           | Clarinet          | 100          | FX 4 (atmosphere)  | 128          | Gunshot           | <a href="#">Next Chapter</a>     |
| 73           | Piccolo           | 101          | FX 5 (brightness)  |              |                   | <a href="#">Previous Chapter</a> |

# General MIDI Percussion Map Table

This listing contains all the General MIDI percussion tones on channel 10, which is the channel reserved for percussion.

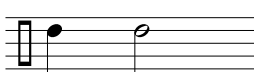
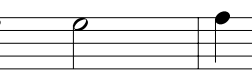
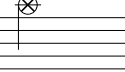

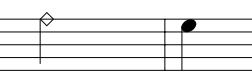
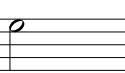
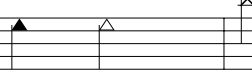

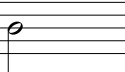


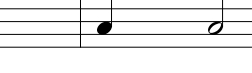
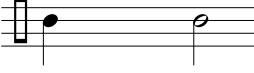
| Note Number | Name               | Note Number | Name           |
|-------------|--------------------|-------------|----------------|
| 35          | Acoustic Bass Drum | 59          | Ride Cymbal 2  |
| 36          | Bass Drum 1        | 60          | Hi Bongo       |
| 37          | Side Stick         | 61          | Low Bongo      |
| 38          | Acoustic Snare     | 62          | Mute Hi Conga  |
| 39          | Hand Clap          | 63          | Open Hi Conga  |
| 40          | Electric Snare     | 64          | Low Conga      |
| 41          | Low Floor Tom      | 65          | High Timbale   |
| 42          | Closed Hi Hat      | 66          | Low Timbale    |
| 43          | High Floor Tom     | 67          | High Agogo     |
| 44          | Pedal Hi Hat       | 68          | Low Agogo      |
| 45          | Low Tom            | 69          | Cabasa         |
| 46          | Open Hi Hat        | 70          | Maracas        |
| 47          | Low-Mid Tom        | 71          | Short Whistle  |
| 48          | Hi-Mid Tom         | 72          | Long Whistle   |
| 49          | Crash Cymbal 1     | 73          | Short Guiro    |
| 50          | High Tom           | 74          | Long Guiro     |
| 51          | Ride Cymbal 1      | 75          | Claves         |
| 52          | Chinese Cymbal     | 76          | Hi Wood Block  |
| 53          | Ride Bell          | 77          | Low Wood Block |
| 54          | Tambourine         | 78          | Mute Cuica     |
| 55          | Splash Cymbal      | 79          | Open Cuica     |
| 56          | Cowbell            | 80          | Mute Triangle  |
| 57          | Crash Cymbal 2     | 81          | Open Triangle  |
| 58          | Vibraslap          |             |                |

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# Template Percussion Mappings

MIDI pitches, notehead and placement for percussion staves in the following templates:

**Full Concert Band, Small Concert Band, Wind Ensemble, Percussion, Church Orchestra, Brass Band and Full Orchestra**

|   |   |   |   |   |
|---|---|---|---|---|
|    |    |    |    |    |
| 35 Acoustic Bass  | 36 Bass Drum 1  | 37 Side Stick   | 38 Acoustic Snare   | 39 Hand Clap  |
|    |    |    |    |    |
| 40 Electric Snare   | 41 Low Floor Tom  | 42 Closed Hi Hat  | 43 High Floor Tom   | 44 Pedal Hi Hat   |
|    |    |    |    |    |
| 45 Low Tom  | 46 Open Hi Hat  | 47 Low Mid Tom  | 48 Hi Mid Tom   | 49 Crash Cymbal 1   |
|    |    |    |    |    |
| 50 High Tom   | 51 Ride Cymbal 1  | 52 Chinese Cymbal   | 53 Ride Bell  | 54 Tambourine   |
|  |  |  |  |  |
| 55 Splash Cymbal  | 56 Cowbell  | 57 Crash Cymbal 2   | 58 Vibra Slap   | 59 Ride Cymbal 2  |
|  |  |  |  |  |
| 60 Hi Bongo   | 61 Low Bongo  | 62 Mute Hi Conga  | 63 Open Hi Conga  | 64 Low Conga  |
|  |  |  |  |  |
| 65 High Tambale   | 66 Low Timbale  | 67 High Agogo   | 68 Low Agogo  | 69 Cabasa   |
|  |  |  |  |  |
| 70 Maracas  | 71 Short Whistle  | 72 Long Whistle   | 73 Short Guiro  | 74 Long Guiro   |
|  |  |  |  |   |
| 75 Claves   | 76 Hi Wood Block  | 77 Low Wood Block   | 78 Mute Cuica   |   |
|  |  |  |   |   |
| 79 Open Cuica   | 80 Mute Triangle  | 81 Open Triangle  |   |   |

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## Jazz Band and SATB with Piano, Bass and Drums templates

36 Bass Drum 1      37 Side Stick      38 Acoustic Snare      40 Electric Snare

41 Low Floor Tom      42 Closed Hi Hat      43 High Floor Tom      44 Pedal Hi Hat

45 Low Tom      46 Open Hi Hat      47 Low Mid Tom      48 Hi Mid Tom

49 Crash Cymbal 1      50 High Tom      51 Ride Cymbal 1      52 Chinese Cymbal

53 Ride Bell      55 Splash Cymbal      56 Cowbell      57 Crash Cymbal 2      59 Ride Cymbal 2

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## Marching Band template

Snare Drum      37 Side Stick      38 Acoustic Snare      39 Hand Clap      40 Electric Snare      42 Closed Hi Hat      46 Open Hi Hat

S. Dr.      49 Crash Cymbal 1      51 Ride Cymbal      52 Chinese Cymbal      53 Ride Bell      55 Splash Cymbal

S. Dr.      57 Crash Cymbal      59 Ride Cymbal      69 Cabasa      70 Maracas      75 Claves

Tom-Toms      36 Bass Drum 1      37 Side Stick      41 Low Floor Tom      43 Hi Floor Tom      45 Low Tom      47 Low Mid Tom

Toms      48 Hi Mid Tom      50 High Tom

Bass Drum      35 Acoustic Bass Drum      36 Bass Drum 1      37 Side Stick      41 Low Floor Tom      43 High Floor Tom      45 Low Tom

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# Bank Select - Bank Change Table

The following table provides a list of MIDI instruments and the bank select method used for them. When defining the type of patch you'll send from Finale, choose the appropriate method from the Patch drop-down list. For example for the Roland D-20, choose "Bank Select 0, Bank Select 32, Program Change" from the drop-down list. For the Yamaha TG300, choose "Bank Select 0, Program Change" from the drop-down list.

|                                     |                     |   | <a href="#">TOC</a>              |
|-------------------------------------|---------------------|---|----------------------------------|
| Instrument                          | Bank Select Method  | Patch drop-down list selection                |                                  |
| Alesis QS6                          | Controller 0 Only   | Bank Select 0, Program Change                 | <a href="#">Index</a>            |
| Alesis Quadra Synth Plus            | Controller 0 Only   | Bank Select 0, Program Change                 |                                  |
| Casio CT-470                        | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Creative Labs, Sound Blaster AWE-32 | Controller 0 Only   | Bank Select 0, Program Change                 | <a href="#">Next Chapter</a>     |
| E-MU Classic Keys                   | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| E-MU Proteus FX                     | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change | <a href="#">Previous Chapter</a> |
| Ensoniq KS-32                       | Patch 100..127      | Program Change, Program Change                |                                  |
| Ensoniq SQ1                         | Patch 100..127      | Program Change, Program Change                |                                  |
| Ensoniq TS-10                       | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Ensoniq VFX                         | Patch 100..127      | Program Change, Program Change                |                                  |
| GeneralMusic, S MusicProcessor      | Controller 0 Only   | Bank Select 0, Program Change                 |                                  |
| GeneralMusic, WX/SX Series          | Controller 0 Only   | Bank Select 0, Program Change                 |                                  |
| Kawai K-11                          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg 01/W                           | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg 03R/W                          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg 05R/W                          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg i3                             | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg T3                             | Patch 100..127      | Program Change, Program Change                | <a href="#">TOC</a>              |
| Korg Wavestation                    | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Korg X3                             | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change | <a href="#">Index</a>            |
| Korg X5DR                           | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Kurzweil 1000PX A/B                 | Patch 100..127      | Program Change, Program Change                | <a href="#">Next Chapter</a>     |
| Kurzweil K1000                      | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Kurzweil K2000                      | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |
| Kurzweil K2500                      | Controller 32 Only  | Bank Select 32, Program Change                | <a href="#">Previous Chapter</a> |
| Kurzweil MASS                       | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |                                  |

| Instrument           | Bank Select Method  | Patch drop-down list selection                |
|----------------------|---------------------|---|
| Kurzweil PC-88mx     | Controller 32 Only  | Bank Select 32, Program Change                |
| Oberheim 1000        | Controller 32 Only  | Bank Select 32, Program Change                |
| Peavey Spectrum Bass | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland D-20          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland D-70          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland GR-1          | Controller 0 Only   | Bank Select 0, Program Change                 |
| Roland GS            | Controller 0 Only   | Bank Select 0, Program Change                 |
| Roland GS mkII       | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland GS SC-55      | Controller 0 Only   | Bank Select 0, Program Change                 |
| Roland GS SC-88      | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland JD-990        | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland JV-1080       | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland JV-880        | Controller 0 Only   | Bank Select 0, Program Change                 |
| Roland JV-90         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland Super JV-1080 | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland U-220         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Roland XP-50         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Technics KN1000      | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Technics PR307       | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha SY-35         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha SY-77         | Patch 100..127      | Program Change, Program Change                |
| Yamaha SY-85         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha SY-99         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha TG-100        | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha TG-300        | Controller 0 Only   | Bank Select 0, Program Change                 |
| Yamaha TG-33         | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha TG-500        | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha TX-7          | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |
| Yamaha W5/7          | Controller 0 Only   | Bank Select 0, Program Change                 |
| Yamaha XG            | Controller 0 and 32 | Bank Select 0, Bank Select 32, Program Change |

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# Harmony Presets

These harmony presets are used in the Band-in-a-Box Harmonizing plug-in. For more information, see [BAND-IN-A-BOX AUTO-HARMONIZING PLUG-IN](#).

| Two Part                  | Three Part            | Four Part        | Five Part              | Six Part               |
|---------------------------|-----------------------|------------------|------------------------|------------------------|
| Guitar 3rds & 6ths        | Guitar                | Jazz Piano       | Jazz Piano             | Guitar                 |
| 3rds & 6ths Below         | Drop 2                | Guitar Drop 2    | Drop Two (SuperSax)    | Big Band Brass         |
| 3rd Below                 | Drop 2 - 8vb          | Swing Guitar     | Swing Woodwinds        | Male Choir             |
| 6th Below                 | 6ths Above & Below    | Super Brass      | Close Vocal            | Country Vocal          |
| 3rds & 6ths Above         | Two Below #1          | Strings          | Female Choir           | Three Below 8va & 8vb  |
| 3rd Above                 | Two Below #2          | Strings 8va      | Male Choir             | 3rd Above 8va & 8vb    |
| 6th Above                 | Two Below #3          | Strings 8vb      | Four Below             | 6th Above 8va & 8vb    |
| Octave Below              | One Above #1          | Barbershop Close | 3rd Above 8vb          | Alt Above 8va & 8vb    |
| Octave Below (Long Notes) | One Above #2          | Barbershop Open  | 6th Above 8vb          | Two Above 8va & 8vb #1 |
| Two Octaves Below         | One Above #3          | Drop 2           | Alt Above 8vb          | Two Above 8va & 8vb #2 |
| Octave Above              | Two Above #1          | Drop 3           | Two Above 8vb #1       | Two Above 8va & 8vb #3 |
|                           | Two Above #2          | Three Below #1   | Two Above 8vb #2       | Two Above 8va & 8vb #4 |
|                           | Two Above #3          | One Above #1     | Two Above 8vb #3       | Three Above 8va & 8vb  |
|                           | 3rds & 6ths Below 8vb | One Above #2     | Three Above 8vb        | Four Above 8va         |
|                           | 3rd Below 8vb         | Two Above #1     | Three Below 8va        |                        |
|                           | 6th Below 8vb         | Two Above #2     | 6th Above 8va          |                        |
|                           | 3rd Above 8vb         | Three Above      | Alt Above 8va          |                        |
|                           | 6th Above 8vb         | 3rd Above 8vb #1 | Two Above 8va #1       |                        |
|                           | 3rds & 6ths Above 8va | 3rd Above 8vb #2 | Two Above 8va #2       |                        |
|                           | 3rd Above 8va         | 6th Above 8vb #1 | Three Above 8va #1     |                        |
|                           | 6th Above 8va         | 6th Above 8vb #2 | Three Above 8va #2     |                        |
|                           | 3rd Below 8va         | Alt Above 8vb #1 | Three Above 8va #3     |                        |
|                           | 6th Below 8va         | Alt Above 8vb #2 | Two Below 8va & 8vb #1 |                        |
|                           | Octaves 8va & 8vb     | Two Above 8vb #1 | Two Below 8va & 8vb #2 |                        |
|                           |                       | Two Above 8vb #2 | Two Below 8va & 8vb #3 |                        |
|                           |                       | Two Above 8vb #3 | 3rd Above 8va & 8vb    |                        |
|                           |                       | Two Above 8va #1 | 6th Above 8va & 8vb    |                        |
|                           |                       | Two Above 8va #2 | Alt Above 8va & 8vb    |                        |
|                           |                       | 6th Above 8va #1 | Two Above 8va & 8vb #1 |                        |
|                           |                       | 6th Above 8va #2 | Two Above 8va & 8vb #2 |                        |

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| Two Part | Three Part | Four Part           | Five Part              | Six Part |
|----------|------------|---------------------|------------------------|----------|
|          |            | 3rd Above 8va #1    | Two Above 8va & 8vb #3 |          |
|          |            | 3rd Above 8va #2    |                        |          |
|          |            | Alt Above 8va #1    |                        |          |
|          |            | Alt Above 8va #2    |                        |          |
|          |            | Two Below 8va #1    |                        |          |
|          |            | Two Below 8va #2    |                        |          |
|          |            | Two Below 8va #3    |                        |          |
|          |            | 3rd Below 8va & 8vb |                        |          |
|          |            | 6th Below 8va & 8vb |                        |          |
|          |            | 3rd Above 8va & 8vb |                        |          |
|          |            | 6th Above 8va & 8vb |                        |          |

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# Exercise numbers in the Exercise Wizard

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## Scales (1-1999)

| Exercise Family | Exercise numbers |
|-----------------|------------------|
| Major           | 1-99             |
| Natural Minor   | 100-199          |
| Harmonic Minor  | 200-299          |
| Melodic Minor   | 300-399          |
| Chromatic       | 400-499          |
| Whole Tone      | 500-599          |
| Pentatonic      | 600-699          |
| Diminished      | 700-799          |

## Arpeggios (4000-4999)

| Exercise Family  | Exercise numbers |
|------------------|------------------|
| Major Triad      | 4000-4099        |
| Minor Triad      | 4100-4199        |
| Diminished Triad | 4200-4299        |
| Augmented Triad  | 4300-4399        |
| Major Seventh    | 4400-4499        |
| Minor Seventh    | 4500-4599        |
| Dominant Seventh | 4600-4699        |

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## Intervals (2000-3999)

| Exercise Family | Exercise numbers |
|-----------------|------------------|
| Seconds         | 2000-2199        |
| Thirds          | 2200-2399        |
| Fourths         | 2400-2599        |
| Fifths          | 2600-2799        |
| Sixths          | 2800-2999        |
| Sevenths        | 3000-3199        |

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| Exercise Family | Exercise numbers |
|-----------------|------------------|
| Octaves         | 3200-3399        |
| Mixed           | 3600-3799        |

# Document Settings and Program Settings

The following document settings are saved with the document. This means that opening this document on another computer would not change these settings. Program Settings are specific to a particular installation of Finale.

## Document Settings

Edit Menu/Special Part Extraction

Edit Menu/Snap to Grid

Edit Menu/Snap to Guide

View Menu/Scroll or Page View

View Menu/View Percentage

View Menu/Staff Sets

View Menu/Grid Guide Options

View Menu/Show Grid

View Menu/Show Guides

View Menu/Show Rulers

View Menu/Layer Selection

View Menu/Show Active Layer Only

View Menu/Show Multiple Pages

Options Menu/Display in Concert Pitch

Document Options-Accidentals

Document Options-Alternate Notation

Document Options-Augmentation Dots

Document Options-Barlines

Document Options-Beams

Document Options-Chords

Document Options-Clefs

Clef Designer dialog box

Document Options-Flags

## Program Settings

Edit Menu/Select Partial Measures

Edit Menu/Automatic Update Layout

Edit Menu/Automatic Music Spacing

View Menu/Redraw Options/Redraw Controls

View Menu/Select Display Colors

Palette Configuration

View Menu/Show Margins

View Menu/Show System Locks

Options Menu/Enharmonic Spelling

Click and Countoff dialog box

Movable Items dialog box

Program Options dialog box

Special Tools Menu/Tie Direction

Update Layout Options dialog box

Quantization Settings dialog box

MIDI Setup dialog box

MIDI Thru dialog box

MIDI Thru Table dialog box

Import MIDI File Options dialog box

Export MIDI File Options dialog box

MIDI Menu/16-bit/32 bit MIDI driver

Window Menu/Main Tool Palette

Window Menu/Simple Entry Palette

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| Document Settings                          | Program Settings                              |                                  |
|--|---|----------------------------------|
| Document Options-Fonts                     | Window Menu/Simple Entry Rests Palette        |                                  |
| Document Options-Grace Notes               | Window Menu/Smart Shape Palette               |                                  |
| Document Options-Key Signatures            | Window Menu/Special Tools Palette             |                                  |
| Document Options-Layers                    | Window Menu/Instrument List                   |                                  |
| Document Options-Lines and Curves          | Window Menu/Playback Controls                 | <a href="#">TOC</a>              |
| Document Options-Multimeasure Rests        | Window Menu/Main Tool Bar                     |                                  |
| Document Options-Music Spacing             | Window Menu/Status Bar                        | <a href="#">Index</a>            |
| Document Options-Notes and Rests           | Staff Menu/Show Staff Styles                  |                                  |
| Document Options-Piano Braces              | Staff Menu/Show Default Staff Names           |                                  |
| Document Options-Repeats                   | Staff Menu/Show Default Group Names           | <a href="#">Next Chapter</a>     |
| Repeat Bars dialog box                     | Staff Menu/Auto Sort Staves                   |                                  |
| Document Options-Stems                     | Measure Menu/Dragging Selects Measure Handles | <a href="#">Previous Chapter</a> |
| Stem Connections dialog box                | Measure Menu/Dragging Selects Number Handles  |                                  |
| Document Options-Text                      | Simple Menu/Check for Extra Notes             |                                  |
| Document Options-Ties                      | Simple Menu/Playback                          |                                  |
| Tie Contour dialog box                     | Speedy Menu/Use MIDI keyboard                 |                                  |
| Document Options-Time Signatures           | Speedy Menu/Playback During Drag              |                                  |
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