

26 'Easy' Steps

explaining how to export music examples from *Finale* v1.0 to JPEG and thereafter into a *Word* Document

Philip Tagg (July 2007)

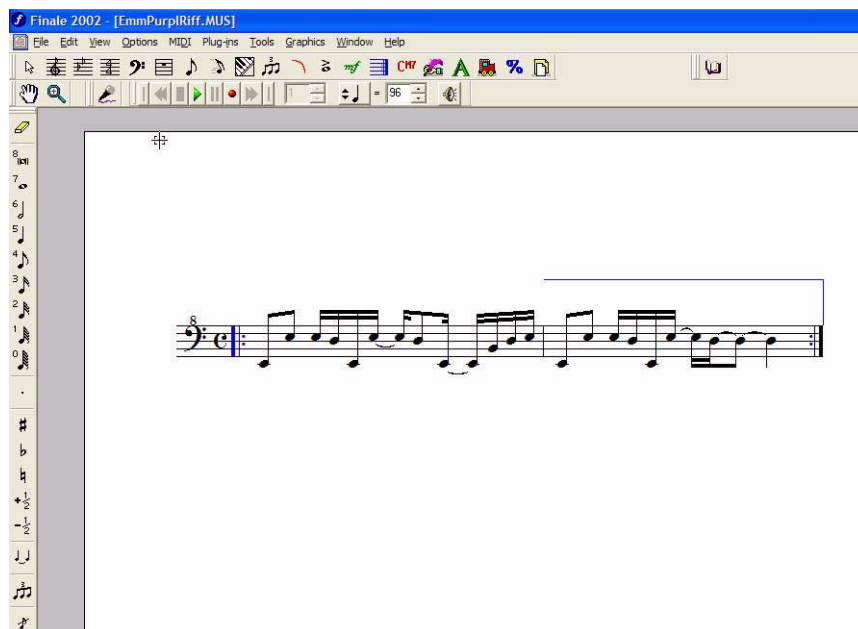
General explanation

If you're in musicology or if you do any type of music analysis, you need to know how to put music examples produced using notation software into a text file. This document explains how notation produced in *Finale* version 1 can be inserted into a Microsoft *Word* file. The procedure involves using three (3) different pieces of software: [1] *Finale* (or *Sibelius*) to produce the notation and to export to image file format; [2] Adobe *Photoshop* (or similar image editing software) to change the exported image file format, to crop the notation to the required size and to add text, symbols, etc.; [3] *Word* (or similar word processing software) to import the edited image into an existing text file.

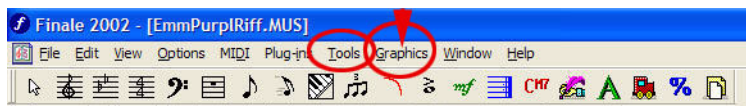
The 26 steps

Finale

1. Open the relevant notation document in *Finale*.
Here we open the document EmmPurpRiff.mus.

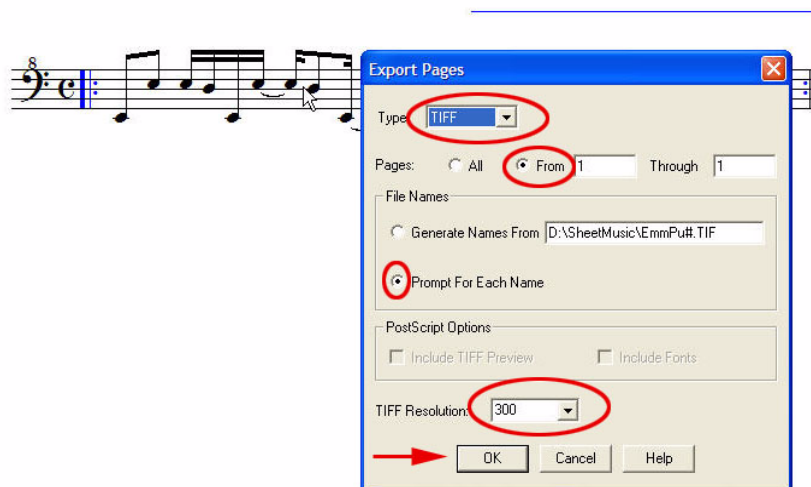


2. Select TOOLS → ADVANCED TOOLS → GRAPHICS.



3. Select GRAPHICS → EXPORT PAGES.

4. (a) Select TYPE OF FILE (TIFF recommended) to export;
- (b) select which pages to export (normally pages 1 through 1);
- (c) select resolution rate (typically 150 or 300 dots per inch).



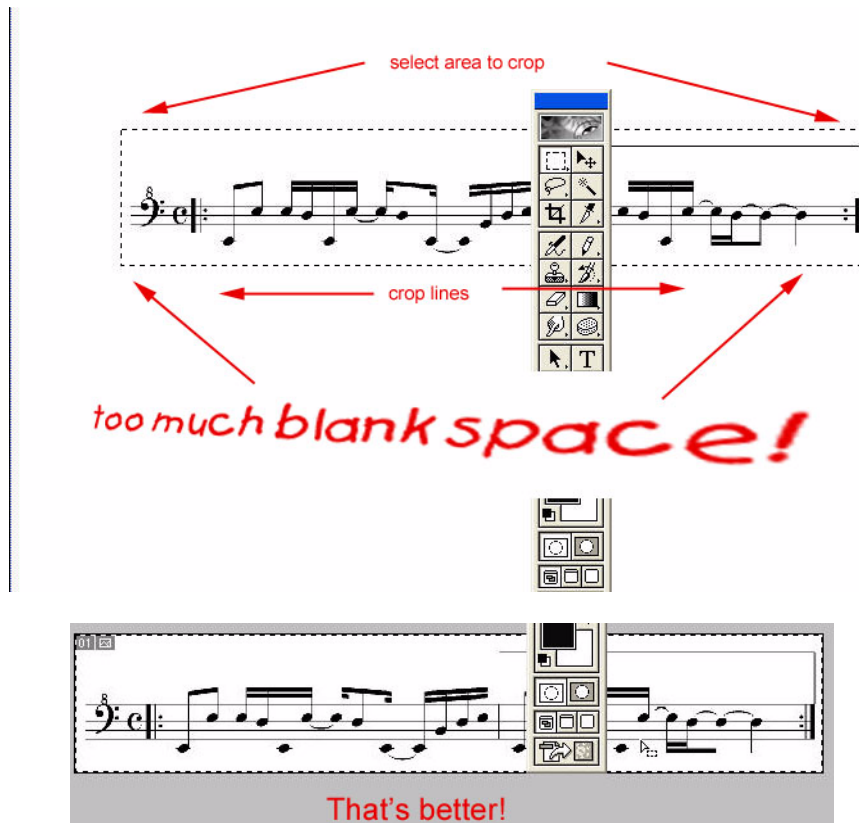
5. Press OK.
6. (a) Chose where you want to save the image file.
- (b) Enter a name for the file being saved.
Here we save the document as !Fred.tif.

Adobe Photoshop

7. Open your image editing software (here Adobe *Photoshop* v6.0)
8. Select OPEN → FILE.
9. Select file just exported from *Finale* and press OPEN.
Here we open !Fred.tif.
10. Select IMAGE → MODE → GREY SCALE.
You need to change this in order to have full editing control of the file.
11. Select SIZE RATIO = 1.
12. Select FILE → SAVE AS → Format JPG
JPG is a format type for colour and grey-scale images. It generally occupies less disk space than files in TIFF or BMP format.
13. JPEG Options: choose HIGH (e.g. 8) and BASELINE (STANDARD)
14. Press OK.
The notation, now an image file, is saved as !Fred.jpg.
15. Select the area of notation you want to insert into your text document.
You must crop the complete page imported from *Finale* (or *Sibelius*) into your image editor, otherwise you will end up with useless blank space in your text document (see steps 16).

16. Select IMAGE → CROP

Now you can adjust various aspects of the image, e.g. its size, its contrast. You can also add text and other symbols.



17. Select FILE → SAVE.

18. Close *Finale* and close your image editing software.**Word**

19. Open Microsoft Word.

20. Select FILE → OPEN

21. Choose file to open.

Here we open Poitiers07res.doc.

22. Locate the place in your text where the music example should be inserted.

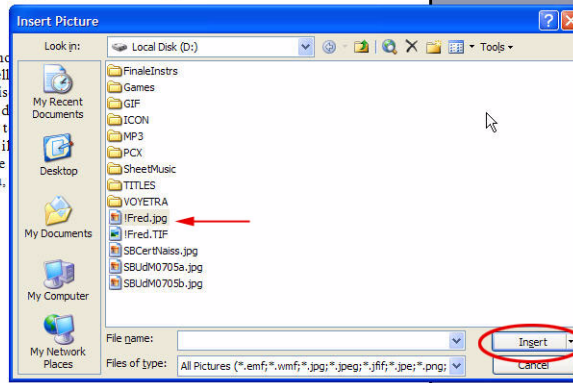
We have chosen between the two paragraphs (see step 23).

23. Select INSERT → PICTURE → FROM FILE

Philip Tagg: "L'Autriche, le shampoing et l'amour: vers une anthropologie musicale de l'audiovisuel quotidien"

Les institutions conventionnelles occidentales, chargées de l'éducation et des recherches musicales, connaissent une crise durable. Ceci semble dû au fait que les répertoires musicaux et valeurs esthétiques qu'elles défendent ne correspondent pas toujours aux réalités quotidiennes des pratiques musicales de la majorité de la population dans les sociétés industrialisées. Les raisons du fossé qui sépare ces deux univers sont en grande partie épistémiques, voire même idéologiques. En se retrouvant sur un certain nombre de points, et au-delà des problématiques propres à leurs domaines, l'ethnomusicologie et l'étude des musiques "populaires" (au sens anglophone), pourraient aider au rapprochement entre institutions et acteurs sociaux.

Après avoir exposé un cadre théorique de la conception "musicogénique" dans laquelle les aspects synesthésiques et tactiles, en combinaison avec des références sociales (synecdoques de genre musical) se lient à des ensembles de structures musicales afin de créer du sens. Quoique, du point de vue logocentriste, tel sens soit considéré "polysémique" (d'où l'Autriche" et le "shampoing" du titre!), il est, musicalement et culturellement, sans équivoque. Ce type de sémiologie musicale contribue de façon importante aux processus essentiels à la socialisation de l'individu, au sein de la communauté, dans la vie quotidienne contemporaine.




24. Select file to insert and press INSERT.

25. Add title of inserted notation.

Philip Tagg: "L'Autriche, le shampoing et l'amour: vers une anthropologie musicale de l'audiovisuel quotidien"

Les institutions conventionnelles occidentales, chargées de l'éducation et des recherches musicales, connaissent une crise durable. Ceci semble dû au fait que les répertoires musicaux et valeurs esthétiques qu'elles défendent ne correspondent pas toujours aux réalités quotidiennes des pratiques musicales de la majorité de la population dans les sociétés industrialisées. Les raisons du fossé qui sépare ces deux univers sont en grande partie épistémiques, voire même idéologiques. En se retrouvant sur un certain nombre de points, et au-delà des problématiques propres à leurs domaines, l'ethnomusicologie et l'étude des musiques "populaires" (au sens anglophone), pourraient aider au rapprochement entre institutions et acteurs sociaux.

Press  and enter text for insert.



Après avoir exposé un cadre théorique nous examinerons un cas mass-médiatique à travers la conception "musicogénique" dans laquelle les aspects synesthésiques (surtout des anaphores kinesthésiques et tactiles), en combinaison avec des références sociales (synecdoques de genre musical) se lient à des ensembles de structures musicales afin de créer du sens. Quoique, du point de vue logocentriste, tel sens soit considéré "polysémique" (d'où l'Autriche" et le "shampoing" du titre!), il est, musicalement et culturellement, sans équivoque. Ce type de sémiologie musicale contribue de façon importante aux processus essentiels à la socialisation de l'individu, au sein de la communauté, dans la vie quotidienne contemporaine.

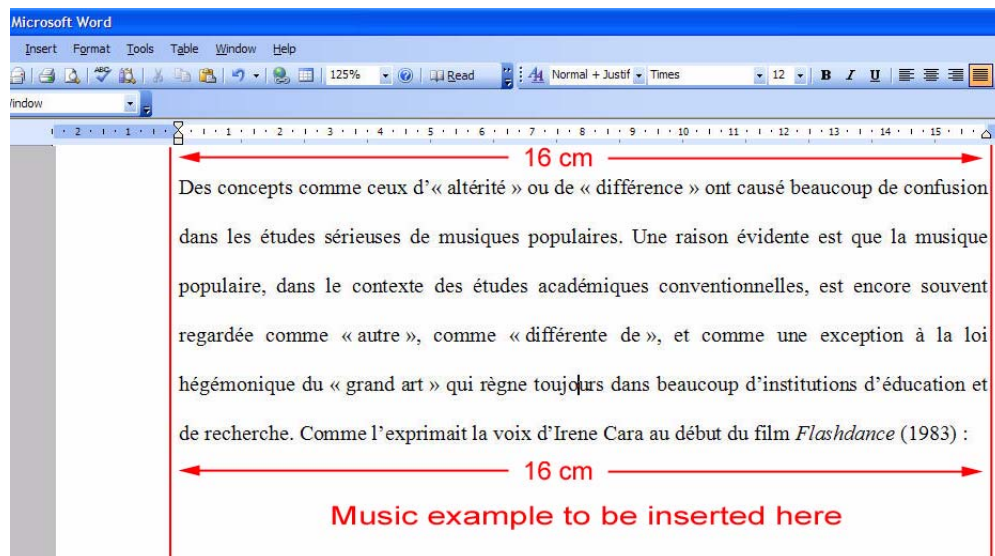
26. FILE → SAVE.

VOILÀ!

Example 2: Flashdance from Finale to a Word document

This example shows how to create, export, resize, edit and import a music example created in Finale into Microsoft Word. The resizing issue is of particular importance here.

1. You first need to know how wide your music example can be (same width as the text area in your Word document). So, open that document in Word.
2. In Word, ensure that the Ruler is visible at the top of the screen. If not, select VIEW > RULER. You should see something like this (without the red, of course):



Here you can see that your text width and your maximum music example width are both 16 centimetres. You can keep Word running in the background.

3. Create your basic music example using Finale, for example:

[Title]

[Composer]



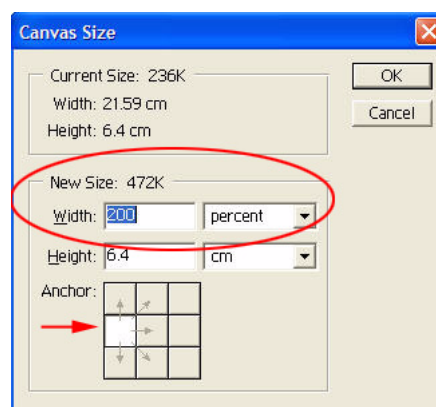
The rest of the page will be full of blank staves. We'll get rid of those later.

4. You don't want [Title], [Composer] nor Flute, nor the final blank bar. Finale produces all that stuff whether you want it or not. (I chose *Flute* when opening a new document because I just wanted a single G-clef line of music.) It's much easier to crop, adjust size, add text, add expression marks etc. in Adobe Photoshop, so you need to export the Finale file just created to an image file. To do this from Finale, first select GRAPHICS > EXPORT PAGES.
5. In Finale's Export Pages dialog box, select *Type TIFF*; *Pages 1 through 1*; *Filenames Prompt for name* and *Resolution 300*. Then press **OK**.

6. Name your TIFF file and make a note of the folder you put it in. Then close down Finale: you won't need it any more.
7. Open the same TIFF document in *Adobe Photoshop*. You will see a whole page consisting of your example (#3, above) plus lines of blank staves.
8. Using Photoshop's rectangle tool, mark off the area containing your notation. Then select **IMAGE > CROP**. Doing that will produce something like this:



9. You want the whole thing to be on one single line of music, so first you need to make the image file much wider to the right before you reduce its total size. To widen the image's area to the right, first select **IMAGE > CANVAS**. Then enter **200%**. Select *Anchor* centre left. Then hit **OK**.



10. Using Photoshop's rectangle tool, mark off the bit of notation from line 2 that you want to move to the right end of line 1.
 1. Make sure it aligns exactly.



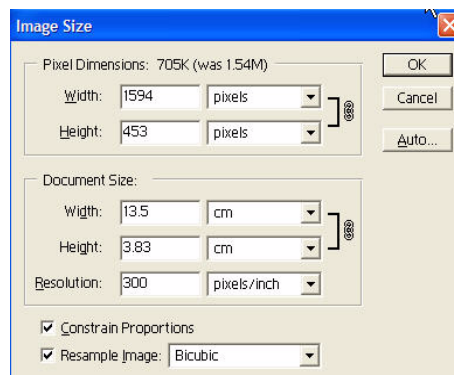
11. Using the rectangle tool again, select the area of notation at the basis of the music example you want to insert.



Select **Image > Crop** and you will see something like this

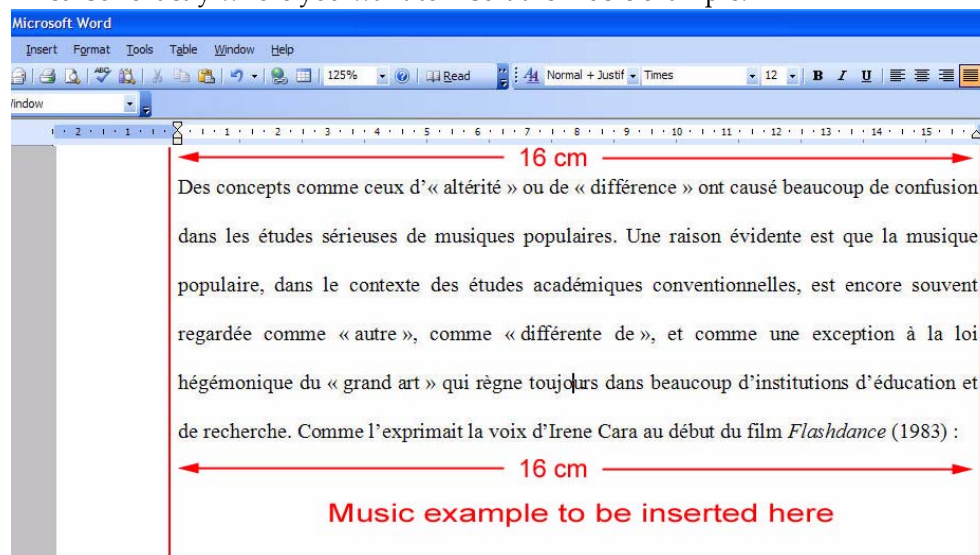


12. Before adding lyrics, expression marks, etc., we need to reduce the size of this notation image file so it will fit into the text area of your document. So, select IMAGE > SIZE and change *Document Size* to 16 cm (or whatever text width you have in your *Word* document, see #2).
13. Now you can start to type in the lyrics. To do this, select Photoshop's *Text* tool and choose a clear font of the right size (I chose *Arial Narrow* to save horizontal space). Then align the cursor with the first note set to text and type away, using spaces and hyphens to make it look professional.
14. Using the *Text* tool, choose different fonts for expression marks, metronome markings and lead-sheet guitar shorthand. This is a fiddly process but it does produce results.



Please note that the width of text on *this* page is only 13.5 cm, so the last bit of the example is not shown here.

15. Now this notation image file can be imported into your Word document. So, SAVE the file and close down Photoshop. Then open your Word document and place the cursor exactly where you want to insert the music example.



Please note that the width of text on *this* page is only 13.5 cm, so you're seeing everything smaller and in lower resolution here.

16. Select INSERT > PICTURE > FROM FILE.

17. Select the relevant image file (your music example) and press **Insert**.

For example:

regardée comme « autre », comme « différente de », et comme une exception à la loi hégémonique du « grand art » qui règne toujours dans beaucoup d'institutions d'éducation et de recherche. Comme l'exprimait la voix d'Irene Cara au début du film *Flashdance* (1983) :

Ex. 52. *Flashdance* (Forsey, Cara, Moroder ; © Warner Chappell, Famous Chappell, Gema)

$\text{♩} = 80$ *legato* *poco rubato* *vibr.* Bb F Cm Gm Eb Bb Ab *tempo giusto*
 $\text{♩} = 120$
mp *close mic.* *breathily* All a-lone I have cried si-lent tears full of pride in a world made of steel, made of stone

Traiter n'importe quel aspect de n'importe quelle majorité populaire comme une exception, ou comme « autre », n'est pas seulement une contradiction en soi-même. En dissimulant un programme idéologique hégémonique derrière une terminologie à la mode mais tout aussi

Once again, please remember that *this* text area here is only 13.5 cm across, not 16 cm wide. Consequently you are seeing here something smaller and in lower resolution that you would do if the text area were indeed 16 cm across.